

2025 UAB DRUMLINE AUDITIONS

VIDEO SUBMISSIONS DUE 11:59 PM, SATURDAY MAY 10
(submission link on UAB Bands website [HERE](#))

All potential members must submit \$35 audition fee via UAB Music eStore [HERE](#)

IN-PERSON placement #1 - SATURDAY, JUNE 7 (10:00 am - 5:00 pm*)

Bring sticks/mallets and music (*lunch not provided on these days)

You should prepare all material in this packet to the best of your abilities, memorized if at all possible. If you are not able to memorize something, you should *at least* be able to read through it and play it semi-accurately. We will be looking for members that have taken the initiative to be prepared ahead of time and that are flexible with constructive criticism as a means towards improving the UAB Percussion Section as a whole. We are very much interested in those individuals that can adjust their technique to match ours quickly, and are willing to play any instrument in the percussion section.

Spring “Drumday Monday” evening help sessions - April 21, May 5.
6:00-8:00 in the UAB Band room.

Contact me directly with any questions - Dr. Gene Fambrough (gfambro@uab.edu)
GOOD LUCK!!!

88-16

Start at 12" (call 9, 6, 3)

arr. Fambrough

The musical score is arranged in two systems. The first system includes parts for Snare, Tenors, Basses, Cymbals, Keyboards, and Keyboards 2. The second system continues the arrangement with additional parts for Snare, Tenors, Basses, Cymbals, Keyboards, and Keyboards 2. The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The percussion parts (Snare, Tenors, Basses) are marked with 'R' for right and 'L' for left. The keyboard parts (Keyboards, Keyboards 2) are marked with 'R' for right. The cymbal part (Cymbals) is marked with 'R' for right. The score is written in a standard musical notation style with a key signature of one flat (Bb) and a time signature of 4/4.

*Basses fill with 16th notes, 16th triplets, or 32nd notes.

88-16 (accent variations)

Base pattern

arr. Fambrough

Snares

Measures 1-4 of the base pattern for snares in 4/4 time. The pattern alternates between the right (R) and left (L) hands. Each measure contains a quarter note followed by an eighth note, with an accent mark (>) over the quarter note. The sequence is: R (quarter, eighth), L (quarter, eighth), R (quarter, eighth), L (quarter, eighth).

Variations

Measures 5-11 of the variations section for snares. Measures 5-7 show a variation where the eighth note is beamed to the quarter note. Measures 8-11 show a variation where the eighth note is beamed to the quarter note and the quarter note has an accent mark (>).

Inversions

Measures 12-18 of the inversions section for snares. Measures 12-14 show a variation where the eighth note is beamed to the quarter note and the quarter note has an accent mark (>). Measures 15-18 show a variation where the eighth note is beamed to the quarter note and the quarter note has an accent mark (>).

88-16 (Accent-Tap)

arr. Fambrough

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a drum kit, keyboards, and cymbals. The score is divided into two systems, each containing five staves. The first system includes staves for Snare, Tenors, Basses, Cymbals, and Keyboards. The second system includes staves for Snare, Tenors, Basses, Cymbals, and Keyboards. The drum kit part is written in 4/4 time and features a complex, syncopated rhythm. The keyboard part is written in 4/4 time and features a simple, steady rhythm. The cymbal part is written in 4/4 time and features a simple, steady rhythm. The score is written in standard musical notation, including notes, rests, and dynamic markings.

Sixteenths

arr. Fambrough

Snares/Tenors - LH on repeat

Snare

Tenors

Basses

Cymbals

Keyboards

4 2 4 2 4 2 4 2 1 3 1 3 1 3 1 3 4 2 4 2 4 2 4 2 3 1 3 1 3 1 3 1 4 2 4 2 3 1 3 1 4 2 3 1 4 2 3 1 4

6

6

6

1 3 1 3 1 3 1 3 2 4 2 4 2 4 2 4 1 3 1 3 1 3 1 3 2 4 2 4 2 4 2 4 1 3 2 4 1 3 2 4 etc.

Triplet Timing

arr. Fambrough

A

Snare

Tenors

Basses

Cymbals

Keyboards

B

C

Keys

Keys

Hand Troubles

arr. Fambrough

Hand Troubles

arr. Fambrough

Snares

Tenors

Bases

Cymbals

Keyboards

S

T

B

C

Keys

R L R L R

R L R L R L R L R L R L

Hand Troubles

8

S

T

B

R L R

R R L R R L

8

C

8

Keys

R

12

S

T

B

L R

R L L R

12

C

12

Keys

L L R L R L L R L L R L L R R L R R L L

Brain Troubles

arr. Fambrough

Invert sticking on repeat;
Tenors mirror drums

Snare

Tenors

Basses

Cymbals

Keyboards

1 2 3 3 1 2 3 3 1 2 3 3

*alternate 3/2 sticking except where indicated

Keys

1 2 3 3 1 2 3 3 2 3 1 2 3 3 1 2 3 3 1 2 3 3

12

Keys

18

Keys

Irish Spring

arr. Fambrough

Snare

Tenors

Basses

Keyboards

1 2 3 4 3 2 1 2 3 4 3 2 etc.

5

5

8

8

*Snare/tenor accents in () = opposite hand 12" double stops

Triplet Transition

arr. Fambrough

This musical score is for a piece titled "Triplet Transition" by Fambrough. It is arranged for a drumline and keyboard. The score is divided into three systems, each containing staves for Snares, Tenors, Basses, Cymbals, and Keyboards. The time signature is 12/8. The first system (measures 1-4) features a steady eighth-note pattern on the snare, tenor, and bass drums, with cymbals playing a dotted quarter note. The keyboard part has a steady eighth-note pattern. The second system (measures 5-8) introduces a triplet pattern on the snare, tenor, and bass drums, with cymbals playing a dotted quarter note. The keyboard part has a steady eighth-note pattern. The third system (measures 9-12) continues the triplet pattern on the snare, tenor, and bass drums, with cymbals playing a dotted quarter note. The keyboard part has a steady eighth-note pattern.

Snares

Tenors

Basses

Cymbals

Keyboards

S

T

B

C

Keys

12

S

T

B

C

Keys

16

S

T

B

C

Keys

This musical score is for a triplet section, spanning measures 12 to 19. It is arranged for five parts: Soprano (S), Tenor (T), Bass (B), Contralto (C), and Keyboard (Keys). The score is divided into two systems. The first system covers measures 12 to 15, and the second system covers measures 16 to 19. The Soprano, Tenor, and Bass parts feature a triplet of eighth notes in the first measure of each system, marked with a '12' or '16' and a triplet bracket. The Contralto part has a more sparse, dotted-note accompaniment. The Keyboard part provides a harmonic accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line at the end of measure 19.

Paradiddle Swing

arr. Fambrough

This musical score is for a piece titled "Paradiddle Swing" by Fambrough. It is arranged for a drumline consisting of Snares, Tenors, Basses, Cymbals, and Keyboards. The score is written in 4/4 time and consists of two systems of staves.

Snare: The snare part features a complex rhythmic pattern with many triplets and sixteenth notes. It includes a variety of drum sounds indicated by 'R' (right), 'r' (left), 'L' (low), and 'LR' (both). The pattern is highly syncopated and includes many accents.

Tenors: The tenor part follows a similar rhythmic pattern to the snare, with many triplets and sixteenth notes. It also includes a variety of drum sounds indicated by 'R', 'r', 'L', and 'LR'. The pattern is highly syncopated and includes many accents.

Basses: The bass part follows a similar rhythmic pattern to the snare and tenor, with many triplets and sixteenth notes. It also includes a variety of drum sounds indicated by 'R', 'r', 'L', and 'LR'. The pattern is highly syncopated and includes many accents.

Cymbals: The cymbal part features a simple rhythmic pattern with many triplets and sixteenth notes. It includes a variety of cymbal sounds indicated by 'c' (crash) and 'o' (open).

Keyboards: The keyboard part features a simple rhythmic pattern with many triplets and sixteenth notes. It includes a variety of keyboard sounds indicated by 'K' (key) and 'L' (left).

The score is written in 4/4 time and consists of two systems of staves. The first system contains 6 measures, and the second system contains 7 measures. The key signature is one flat (Bb).

16th Transition

arr. Fambrough

This musical score is for a piece titled "16th Transition" by Fambrough. It is arranged for a drumline and a vocal group. The score is written in 4/4 time and consists of two systems of staves.

Drumline Section:

- Snare:** Features a continuous 16th-note pattern throughout the piece, with accents in measures 3 and 4 of both systems.
- Tenors:** Play a 16th-note pattern, mirroring the snare but with a different articulation, also featuring accents in measures 3 and 4.
- Basses:** Play a 16th-note pattern, providing a solid foundation for the drumline.
- Cymbals:** Use a pattern of cymbal strikes (marked with 'x') and hi-hat patterns (marked with 'z') to complement the drumline.
- Keyboards:** Provide a harmonic accompaniment using a steady 16th-note pattern in both the treble and bass clefs.

Vocal Section:

- S (Soprano):** Features a melodic line with a five-measure rest in measure 1 of the second system, followed by a final note in measure 4.
- T (Tenor):** Features a melodic line with a five-measure rest in measure 1 of the second system, followed by a final note in measure 4.
- B (Bass):** Features a melodic line with a five-measure rest in measure 1 of the second system, followed by a final note in measure 4.
- C (Chorus):** Features a melodic line with a five-measure rest in measure 1 of the second system, followed by a final note in measure 4.
- Keys (Keyboard):** Provides a harmonic accompaniment for the vocal section, using a steady 16th-note pattern in both the treble and bass clefs.

16th Transition

This musical score, titled "16th Transition", is arranged for a vocal quartet (Soprano, Tenor, Bass) and a piano accompaniment. The score is divided into two systems, each containing four measures.

System 1 (Measures 8-11):

- Vocalists:** The Soprano, Tenor, and Bass parts feature rapid sixteenth-note passages. The Soprano and Tenor parts include accents (>) on the final notes of measures 9, 10, and 11. The Bass part also includes accents on the final notes of measures 9, 10, and 11.
- Clarinet (C):** The Clarinet part is mostly silent, with a few notes in measures 8 and 11.
- Keys:** The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand.

System 2 (Measures 12-15):

- Vocalists:** The Soprano and Tenor parts continue with rapid sixteenth-note passages. The Bass part features a more complex rhythmic pattern with accents (>) and some notes marked with a circled 'x'. The Soprano and Tenor parts also include accents on the final notes of measures 13, 14, and 15.
- Clarinet (C):** The Clarinet part features a rhythmic pattern of eighth notes with accents (>) in measures 12, 13, and 14.
- Keys:** The piano accompaniment continues with a steady eighth-note bass line and a melody of eighth and sixteenth notes in the right hand.

The Threes

arr. Fambrough

This musical score is for a piece titled "The Threes" by Fambrough. It is arranged for a drumline and keyboard ensemble. The score is divided into three systems, each containing staves for Snares, Tenors, Basses, Cymbals, and Keyboards. The first system (measures 1-8) features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed in groups of six. The second system (measures 9-16) continues the rhythmic complexity with various triplet and sixteenth-note patterns. The third system (measures 17-24) shows a continuation of the rhythmic themes, with some measures featuring rests for certain instruments. The notation includes various musical symbols such as beams, slurs, and dynamic markings. The drum parts are written in 4/4 time, while the keyboard parts are in 4/4 time. The overall style is contemporary and technically demanding.

Snares

Tenors

Basses

Cymbals

Keyboards

S

T

B

C

Keys

Flambrough (redux)

arr. Fambrough

Snare/Tenor

Basses

Keyboards

The musical score is written for three parts: Snare/Tenor, Basses, and Keyboards. It is in 12/8 time and consists of 12 measures. The Snare/Tenor part features a complex drum pattern with various rhythms and rests, often marked with accents. The Basses part provides a steady, rhythmic accompaniment. The Keyboards part features a melodic line with various intervals and accidentals, including sharps, flats, and naturals. The score is divided into four systems, each containing three staves. The first system covers measures 1-4, the second system covers measures 5-8, the third system covers measures 9-12, and the fourth system covers measures 13-16. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Flambrough's Kids (redux)

arr. Fambrough

Drum Kit Components:

- Snare
- Tenors
- Basses
- Cymbals
- Keyboards

Drum Kit Components (continued):

- S
- T
- B
- C
- Keys

Drum Kit Components (continued):

- 4 3 1 2
- 3 4 2 1
- 4 1 3 2
- 4 1 3 2

Keys

Keys