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Calgary Stampede

SHOWBAND

**Drumline Audition Packet
2017**



What to Expect at Auditions for the Calgary Stampede Showband

What should I bring?

Bring what you would normally bring to a band rehearsal: your instrument, music, a water bottle etc. You also need to bring the audition material which is provided online at www.stampedeshowband.com. Prospective guard members should bring a flag or rifle if they have access to equipment. If not, we can supply you with a flag to use for the evening. Percussionists should bring sticks or mallets appropriate for their audition instrument. If adequate sticks are not available, they will be provided for the evening. Instruments for drumline and pit will also be provided so that recruits do not need to bring their own.

What should I wear?

Be sure to wear clothes that are comfortable and shoes you are able to march in. Colour Guard members should wear tight fitting dance clothes and dance shoes if possible.

Do I need to prepare anything?

Please review the Audition Materials section of www.stampedeshowband.com. Each section has its own individual audition material to prepare. Please note this material does not need to be memorized.

What will I be doing at auditions?

When you arrive, you will be asked to check in at a table for your section. You will be given a number. Try to arrive early, as check-in can be hectic. You will be split into sections, and evaluated by current Showband staff and some guest evaluators. You will also be doing some marching fundamental basics. You do not need to prepare anything for this section of the evaluation. There will also be a short interview so our staff can get to know you and see if you are prepared to take on the Stampede Showband.

What are we looking for?

We are looking for individuals who adapt well to new situations, learn quickly, and have a positive, friendly personality. Have fun at the audition and be yourself. Try not to be nervous! The audition is also an opportunity for you to see if Showband is really right for you.

Who will be watching me?

You will be auditioned by the sectional staff of the current Stampede Showband and some special guests. These people are not judging you; they are just trying to find out if you would be a good fit in next year's band.

When will I find out if I'm in?

All auditioning members will be notified of their audition results by email before July 17, 2017.

What if I missed the audition dates?

Call the band office at 403.261.9318 and we may try to arrange an individual audition. However, every effort should be made to come to the group audition.

Additional note for field percussion

All field percussionists will audition for a spot in the drumline, but not for a specific instrument (i.e. snare, tenor, and bass drum). All drummers must be prepared to audition on *at least* two drumline instruments. You may request a specific instrument by speaking to the instructors present on the night of auditions, but there are no guarantees.

2017 Drumline Dynamic System

- **ffff** - higher than 15 inches, but the stick does not pass 90 degrees.
- **fff** - 15 inches or 90 degrees
- **ff** - 12 inches or 67.5 degrees
- **f** - 9 inches or 45 degrees
- **mf** - 6 inches or 22.5 degrees
- **mp** - 3 inches or 0 degrees
- **p – pp – ppp** – lower than 3 inches and less than 0 degrees. To be explained in more detail depending on what the music calls for.

CS Legatos/Accent tap: This exercise includes different variations of 8's. There will be 8 counts in between each variation and the variations are numbered accordingly. Variations 1-6 should be playable at the following tempos and stick heights: **115bpm** 15" accent, **132bpm** 15" accent, **156bpm** 12" accent, and **176bpm** 9" accent. Once we reach **192bpm** 6" accent and **210bpm** 3" taps this will be variation 1 only. NOTE: The stick heights stated above will be the maximum stick height for each tempo.

Double Eights (Bass's only): This will be when we are on only pattern one and an instructor says to the battery double it.

Paradiddles: Be prepared to play this exercise at all different stick height accents with both 3" taps and 6" taps. The tempos that should be playable include **132bpm, 156bpm, 176bpm, and 186bpm.**

Royce: This is our triplet rolls exercise. Tempos for Royce you should have prepared are **140bpm, 160bpm, 180bpm, and 192bpm.**

* We will be verbally calling out heights for all exercises as we go.

Show Excerpt: This is a direct excerpt (Letter Marking **H to K**) from the 2017 Stampede Field Show Part 1. You are expected to have this prepared including all dynamics, sticking, and stick heights. The tempo for this excerpt is **184bpm.**

*It is strongly recommended to have all pieces of music memorized including letter markings.

Any questions can be emailed to the Percussion Coordinator Brennan Kennedy at **BKennedy@calgarystampede.com**

CS Legatos/Accent Tap

Snareline

1

12"
sticking repeats throughout

Musical notation for snareline, measures 1-4. The notation shows a 4/4 time signature and a series of eighth notes. The dynamics are marked as *ff*. The sticking pattern is R . . . L . . . R . . .

Musical notation for snareline, measures 5-8. The notation shows a 4/4 time signature and a series of eighth notes.

2 L . . . R . . . L . . .

Musical notation for snareline, measures 9-12. The notation shows a 4/4 time signature and a series of eighth notes. The dynamics are marked as *mp*. The sticking pattern is R . . .

Musical notation for snareline, measures 13-16. The notation shows a 4/4 time signature and a series of eighth notes.

Musical notation for snareline, measures 17-20. The notation shows a 4/4 time signature and a series of eighth notes. There are dynamic markings (trapezoids) under the notes.

Musical notation for snareline, measures 21-24. The notation shows a 4/4 time signature and a series of eighth notes.

Musical notation for snareline, measures 25-28. The notation shows a 4/4 time signature and a series of eighth notes. There are accent markings (>) above the notes.

Musical notation for snareline, measures 29-32. The notation shows a 4/4 time signature and a series of eighth notes. There are accent markings (>) above the notes.

Musical notation for snareline, measures 33-36. The notation shows a 4/4 time signature and a series of eighth notes. There are accent markings (>) above the notes.

Musical notation for snareline, measures 37-40. The notation shows a 4/4 time signature and a series of eighth notes. There are accent markings (>) above the notes.

6

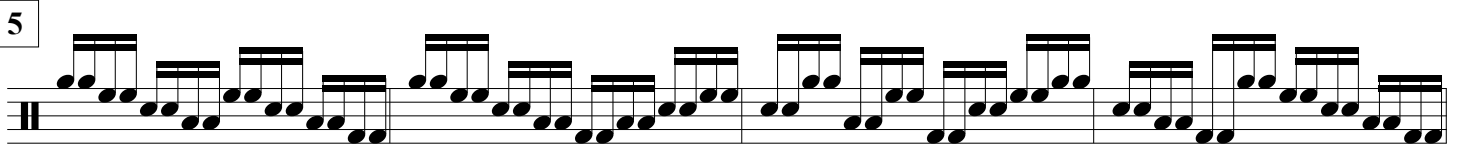
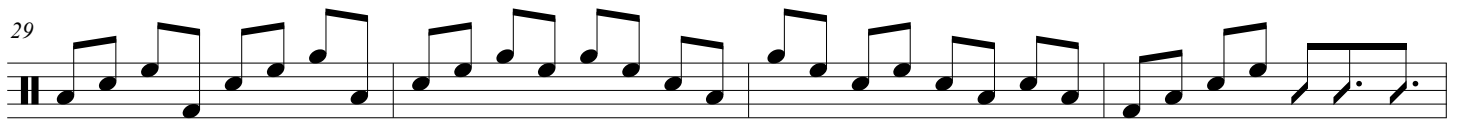
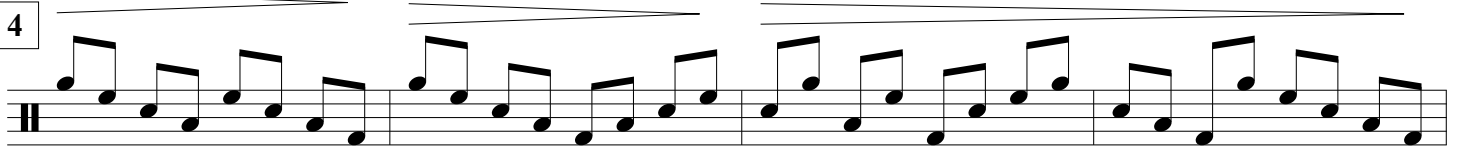
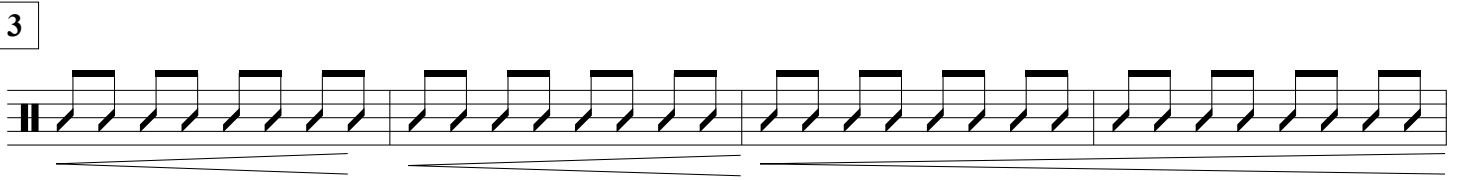
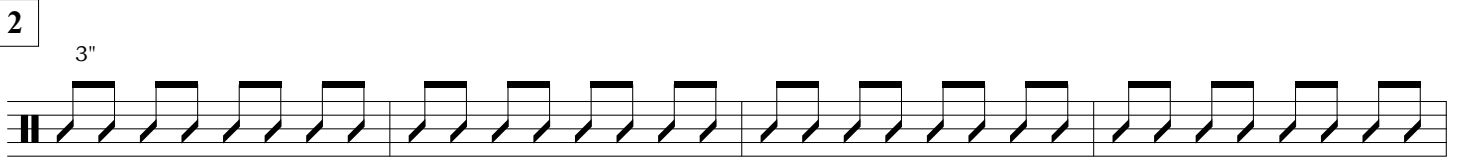
45

49

CS Legatos/Accent Tap

Bass Drums

1 12"
sticking repeats throughout



6

A musical staff containing a sequence of 12 measures. Each measure consists of a pair of beamed eighth notes, with a '3' above each pair indicating a triplet. The notes are arranged in a pattern that moves up and down the staff.

45

A musical staff containing a sequence of 12 measures, starting at measure 45. Each measure consists of a pair of beamed eighth notes, with a '3' above each pair indicating a triplet. The notes are arranged in a pattern that moves up and down the staff.

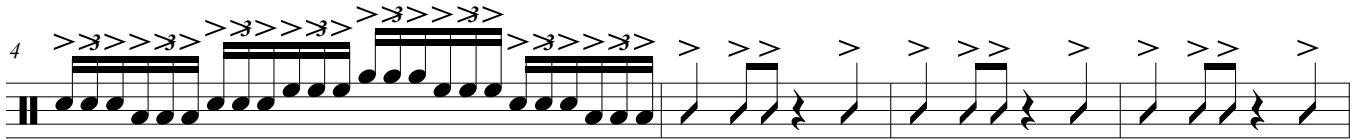
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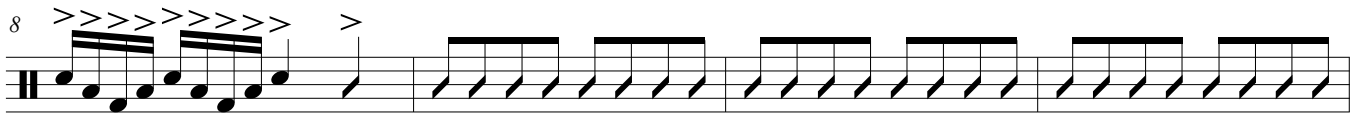
An empty musical staff with a double bar line at the beginning and end, and a single bar line in the middle.

Doubled Eights

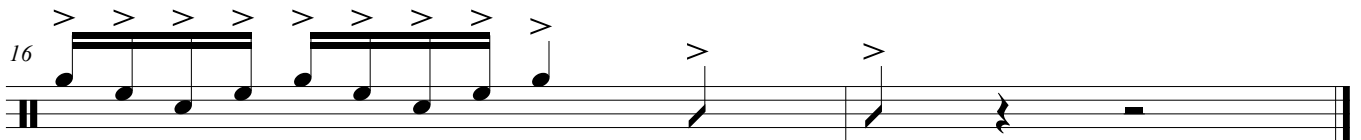
Bass Drums 

ff mp

4 

8 

12 

16 

Stick Control

ff R L R L R L R L R L R L R L R L R R R L R R R L R R R L

3
R L R L R L R L R L R L R L R L L L R L L L R L L L R L L L R L R L R L R L R L R L

6
R R R R L L L L R R R R L L L L R L R L R L R L R L R L R L R L R L R L L R R L L R R L L

9 > - > + >
R r r l R l l r r l r r r l R l R R R L R R R L R L L L R L L L R R R R L L L L R R L L R R L L
fmp *ff*

12
R R R L R L L L R R R R L L R R L L L R L R R R L L L L R R L L R R R L R L L L R R R R L L R R

15
L L L R L R R R L L L L R R L L R

Stick Control

ff R L R L R L R L R L R L R L R L R L R R R L R R R L R R R L R R R L

3 R L R L R L R L R L R L R L R L R L L L R L L L R L L L R L L L R L R L R L R L R L R L R L

6 R R R R L L L L R R R R L L L L R L R L R L R L R L R L R L R L R L R L L L R R L L R R L L

9 *ffmp* R l r l R l r l r l r l R l r l *ff* R R R L R R R L R L L L R L L L R R R R L L L L R R L L R R L L

12 R R R L R L L L R R R R L L R R L L L R L R R R L L L L R R L L R R R L R L L L R R R R L L R R

15 L L L R L R R R L L L L R R L L R

Stick Control

The musical score is written for Bass Drums in 4/4 time. It consists of six systems of music, each with a corresponding rhythmic pattern below it. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *ff*, *ffmp*, and *ff*. Some notes are marked with an asterisk in a circle, likely indicating a specific stick technique. The rhythmic patterns use 'R' for right hand and 'L' for left hand.

System 1: *ff* R L R R L R L R L R L R L R

System 2: 3 R R L R L R L R L R L R L R

System 3: 6 R R R R R R R R —

System 4: 8 R R R L L R R L R L R L *ffmp* *ff*

System 5: 11 R R R R R R R R — R R L R R R

System 6: 13 R R L R R R R L R R R R L R R —

System 7: 16

Paradiddles 2017

The image displays seven systems of musical notation for a snareline. Each system consists of a rhythmic staff with notes and a corresponding drum notation line below it. The notes are marked with accents (>). The drum notation uses 'R' for right hand and 'L' for left hand. The first system includes a dynamic marking *ffmp*. The systems are numbered 1, 4, 7, 10, 13, 16, and 22, indicating the starting measure of each pattern.

1 *ffmp* R l r r L r l l R l r r L r l l R l r r l l R l r r l l R l r r L r l l R l r r L r l l R l r r

4 L r l l r r L r l l r r L r l l R l r r l l R l r r l l R l r r L r l l r r L r l l r r L r l l

7 R l r r L R l r r L r L r r L r L r r L R l r r l l r r L r l l R l r r L r l l R l r r

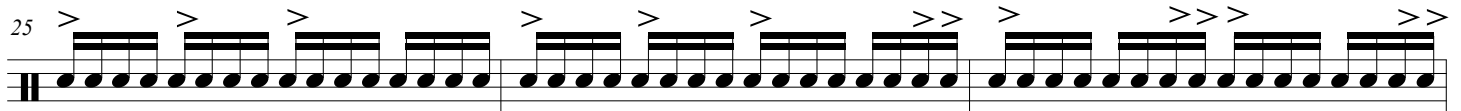
10 L r l l r r L r l l r r L r l l R l r r L r l l R l r r L r l l R l r r l l R l r r

13 L r l l r r L r l l r r L r l l R l r r l l R l r r l l R l r r L r l l R L r l l R l R l l

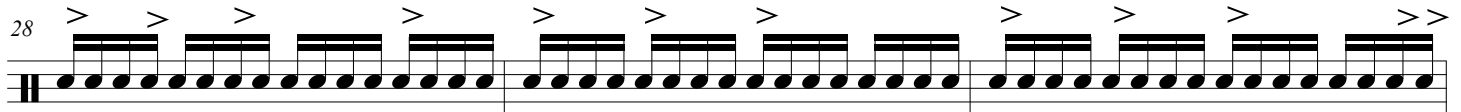
16 R l R l l R L r l l r r l l R l r r l l R R L r l l r r L L R l r r l l R l r r L r l l R l

19 r r l l R l r r L r l l r r L r r L r r L r r L R l r r l l R R L r l l r r L L R l r r l l R R

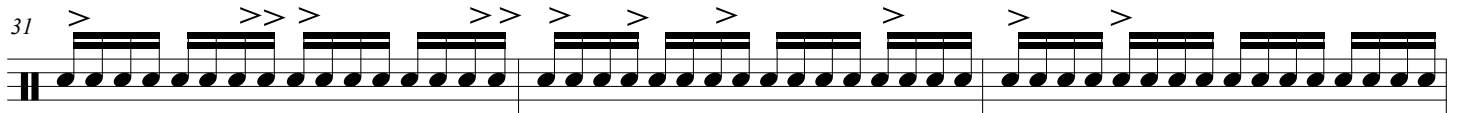
22 L r l l r r L r l l R l r r L r l l r r L r l l R l r r l l R l l R l l R l l R L r l l r r L L

25 

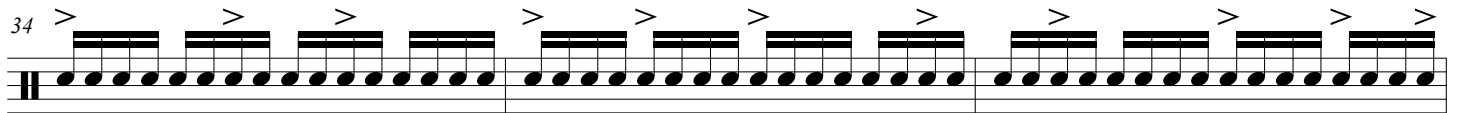
R l r r L r l l R l r r l l r r L r l l R l r r L r l l r r L L R l r r l l R R L r l l r r L L

28 

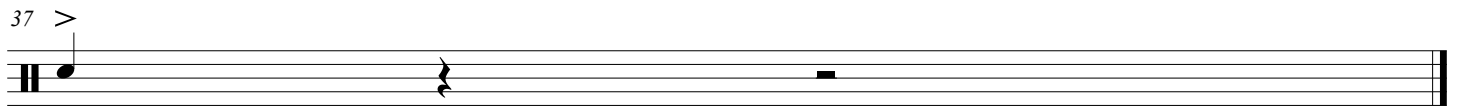
R l l R l l R l r r l l R l r r L r l l R l r r L r l l r r l l R l r r L r l l R l r r l l R R

31 

L r l l r r L L R l r r l l R R L r r L r r L r l l r r L r l l R l r r L r l l r l r l r l l

34 

R l r r l l R l r r L r l l r r L r l l R l r r L r l l r r L r l l R l r r l l R l r r L r r L

37 

R

Paradiddles 2017

fmp

4

7

10

13

16

19

22

R l r r L r l l R l r r L r l l R l r r l l R l r r l l R l r r L r l l R l r r L r l l R l r r

L r l l r r L r l l r r L r l l R l r r l l R l r r l l R l r r L r l l r r L r l l r r L r l l

R l r r L R l r r L r L r r L r L r r L R l r r l l r r L r l l R l r r L r l l R l r r

L r l l r r L r l l r r L r l l R l r r L r l l R l r r l l R l r r L r l l R l r r l l R l r r

L r l l r r L r l l r r L r l l R l r r l l R l r r L r l l R l r r L r l l R l r r L r l l R l

R l r r l l R l r r L r l l r r L L R l r r l l R l r r l l R l r r L r l l R l

r r l l R l r r L r l l r r L r r L r r L r r L R l r r l l R R L r l l r r L L R l r r l l R R

L r l l r r L r l l R l r r L r l l r r L r l l R l r r l l R l l R l l R l l R L r l l r r L L

25

R l r r L r l l R l r r l l r r L r l l R l r r L r l l r r L L R l r r l l R R L r l l r r L L

28

R l l R l l R l r r l l R l r r L r l l R l r r L r l l r r l l R l r r L r l l R l r r l l R

31

L r l l r r L L R l r r l l R R L r r L r r L r l l r r L r l l R l r r L r l l r l r l r l l

34

R l r r l l R l r r L r l l r r L r l l R l r r L r l l r r L r l l R l r r l l R l r r L r r L

37

R

Paradiddles 2017

1 *ffmp*
R l r r R l r r R l r r R l r r R l r r l l R l r r l l R l r r R l r r R l r r R l r r R l r r

4
R l r r l l R l r r l l R l r r r l ____

7
R l r r L R l r r L r l r l R R R R R R R R R R R l r r R l r r R l r r R l r r

10
R l r r l l R l r r l l R l r r R l r r R l r r R l r r R l r r R l r r R l r r R l r r

13
r l ____ R l r r L R l r r L r l r l

16
R R R R R R R R R R R R R l r r l l R R R l r r l l R R R l r r l l R l r r R l r r R l

19
— R R R R L

21
R l r r l l R R R l r r l l R R R l r r l l R l r r R l r r R l R R

24

R R R L R l r r R l r r R l R l r r R l r r R l

27

R l r r l l R R R l r r l l R R R l r R l r R l R l r r R l r r R l R l r r R l r r R l

30

R l r r R l r r R l R l r r l l R R R l r r l l R R R l r R l r R l R l r r

33

R R L R L R r r r r r r l r l r r r r r r

35

r r r r r r r r L r r L R

Snareline

Royce

MF

The musical score is written on a single staff with a double bar line on the left. The time signature is 12/8, indicated by a '12' over an '8'. The piece consists of 24 measures, divided into eight groups of three measures each. The notation features a continuous eighth-note pattern. Measures 1, 4, 7, 10, 13, 16, 19, and 22 contain accents (>) over the eighth notes. Measures 16 and 19 include specific drumming instructions: 'r l L l R l' and 'r R r l' respectively, with a circled 'X' symbol placed over the notes corresponding to these instructions. The score concludes with a double bar line and a fermata-like symbol at the end of the final measure.

25

Royce

MF

12/8

r l

4

7

10

13

16

r l L l R l

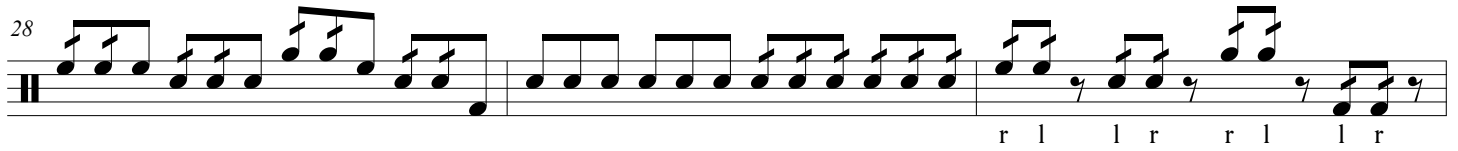
r R R L

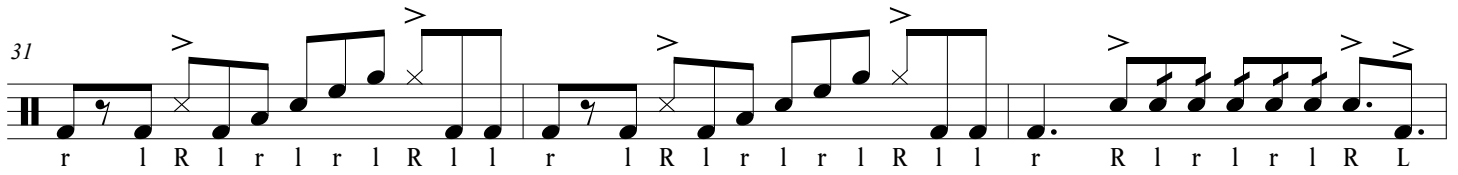
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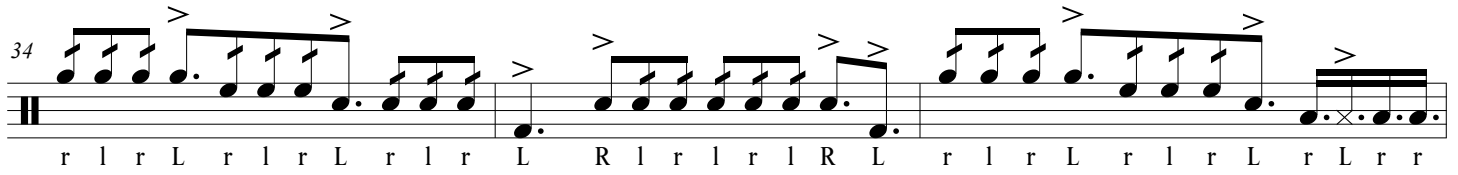
R l

22

25  Musical notation for measures 25-27. Measure 25 starts with a double bar line and a key signature of two flats. The notation consists of eighth and sixteenth notes, some beamed together. Measure 27 ends with a double bar line.

28  Musical notation for measures 28-30. Measure 28 starts with a double bar line. Measure 30 ends with a double bar line. Below the staff, the rhythmic notation "r l l r r l l r" is written.

31  Musical notation for measures 31-33. Measure 31 starts with a double bar line. Measures 31-33 include accents (>) and some notes are marked with an 'x'. Measure 33 ends with a double bar line. Below the staff, the rhythmic notation "r l R l r l r l R l l r l R l r l r l R l L" is written.

34  Musical notation for measures 34-36. Measure 34 starts with a double bar line. Measures 34-36 include accents (>) and some notes are marked with an 'x'. Measure 36 ends with a double bar line. Below the staff, the rhythmic notation "r l r L r l r L r l r L R l r l r l R L r l r L r l r L r L r r" is written.

37  Musical notation for measures 37-39. Measure 37 starts with a double bar line. Measures 37-39 include accents (>) and some notes are marked with an 'x'. Measure 39 ends with a double bar line. Below the staff, the rhythmic notation "L R l r l r l R L R l r l r l R L r l r L r l r L R l r r l r l" is written.

40  Musical notation for measures 40-42. Measure 40 starts with a double bar line. Measure 42 ends with a double bar line. Below the staff, the rhythmic notation "r l r l r l R l" is written.

43  Musical notation for measures 43-45. Measure 43 starts with a double bar line. Measure 45 ends with a double bar line.

Royce

MF

12/8

1

4

7

10

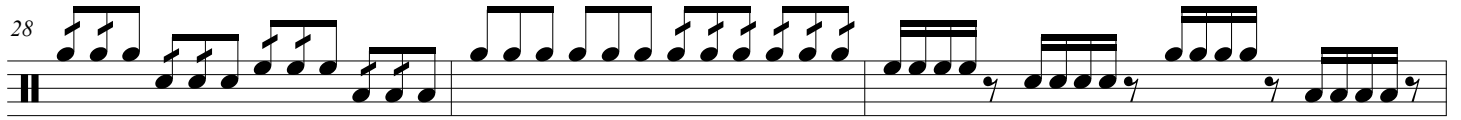
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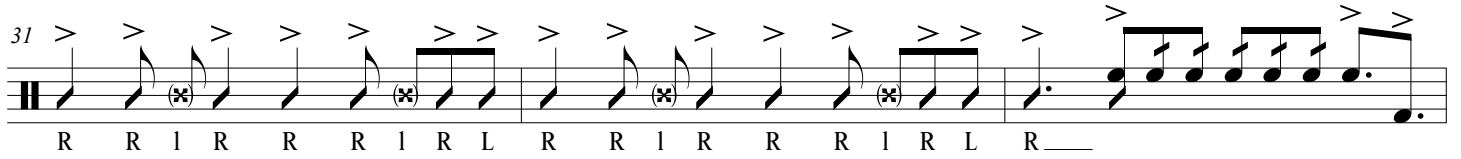
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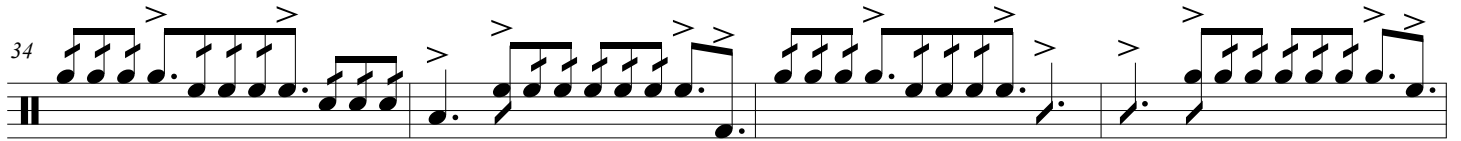
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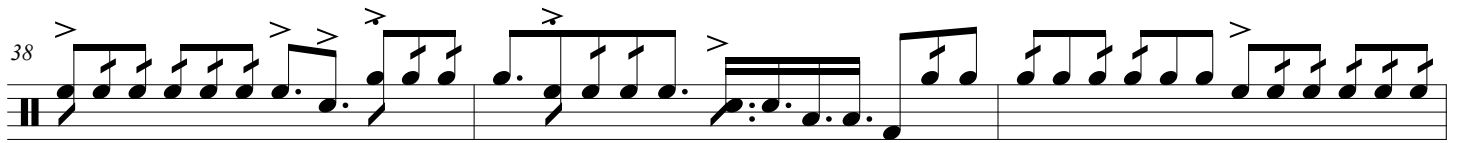
22

25  Musical notation for measures 25-27. Measure 25 starts with a double bar line and a repeat sign. The notation consists of eighth and sixteenth notes.


28  Musical notation for measures 28-30. Measure 28 starts with a double bar line and a repeat sign. The notation consists of eighth and sixteenth notes.

31  Musical notation for measures 31-33. Measure 31 starts with a double bar line and a repeat sign. The notation includes eighth notes with accents and some notes with an 'x' in a circle. Below the staff, the following sequence is written: R R l R R R l R L R R l R R R l R L R

34  Musical notation for measures 34-36. Measure 34 starts with a double bar line and a repeat sign. The notation consists of eighth and sixteenth notes with accents.

38  Musical notation for measures 38-40. Measure 38 starts with a double bar line and a repeat sign. The notation consists of eighth and sixteenth notes with accents.

41  Musical notation for measures 41-43. Measure 41 starts with a double bar line and a repeat sign. The notation consists of eighth and sixteenth notes.

43  Musical notation for measures 43-45. Measure 43 starts with a double bar line and a repeat sign. The notation consists of eighth and sixteenth notes.

Part 1-Hymn to the Sun

2017 Calgary Stampede Showband
01.16.2017

Yagisawa/arr. Klesch
arr. McNutt/Hale

♩=120 12 (A) ♩=152

p < *mf* *p* ————— *ff* *ff* *fff* *ff*

19 *ff* *p* ————— *ff* *mp* < *ff*

24 *ff* *mp* < *ff* *ff* *p* < *f* *ff* *fff*

(C) ♩=176 (D) *p* < *ff* *fff* *p*

38 *fff* *p* < *ff* *fff* *p* < *fff*

43 (E) (R hand felt, L hand stick) 2 *ff* *mfmp*

51 (F) change out felt 3 *mfmp* *f* *ff* *fff*

59 (G) 8 (H) *mp* ————— *f* *ff* *p* < *ff* *mfmp*

Part 1-Hymn to the Sun

2017 Calgary Stampede Showband
01.16.2017

Yagisawa/arr. Klesch
arr. McNutt/Hale

♩=120 (A) ♩=152 (B)

12 *mf* > *p* *p* < *mf* > *p* *ff* *ff* *fff*

18 *ff* *ff* *p* *ff* *mp* < *ff*

23 *ff* *mp* < *ff* *ff* *p* < *f* *ff* *mf* *fff*

28 (C) ♩=176 *p* < *ff*

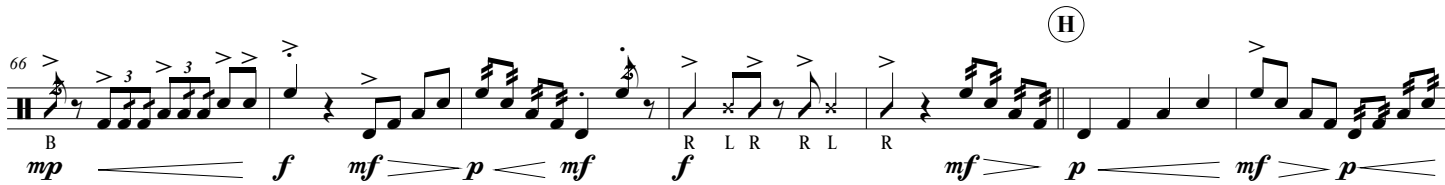
33 (D) *p* *ff* *fff* *p* *fff*

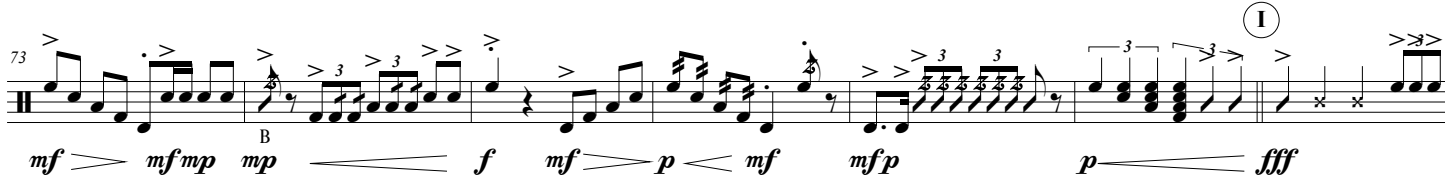
40 (E) *p* *fff* *fff* *mf* > *mp* < *mf* >

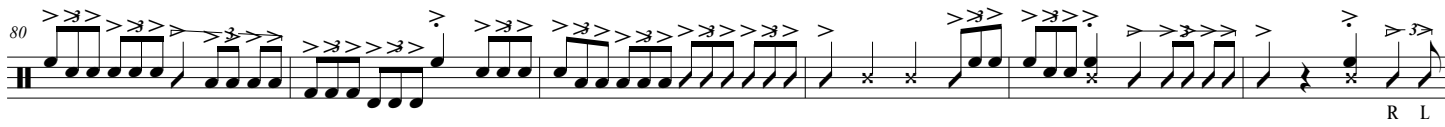
47 (F) *mp* *p* *mf* *mp* <

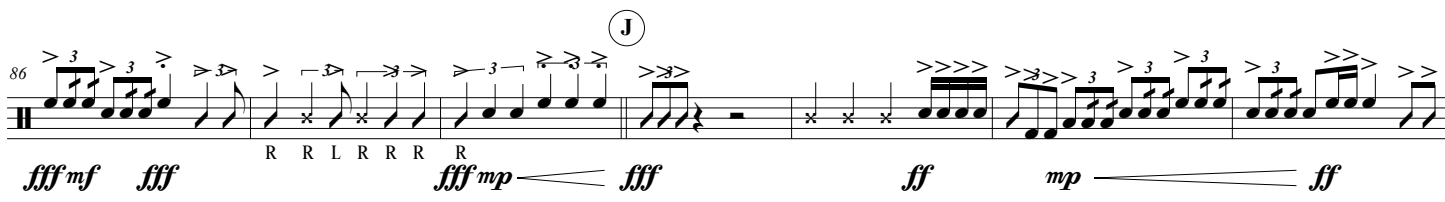
54 *f* *mfmp* *f* *ff* *fff* *mp* <

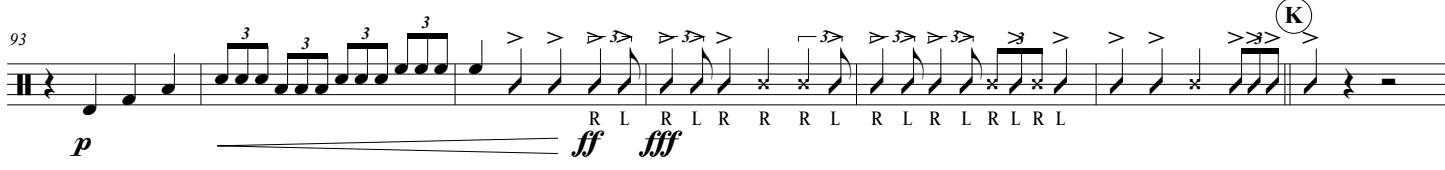
60 (G) *f* *ff* *ff* *fff* *p* < *mf* > *p* < *mf* > *mfmp*

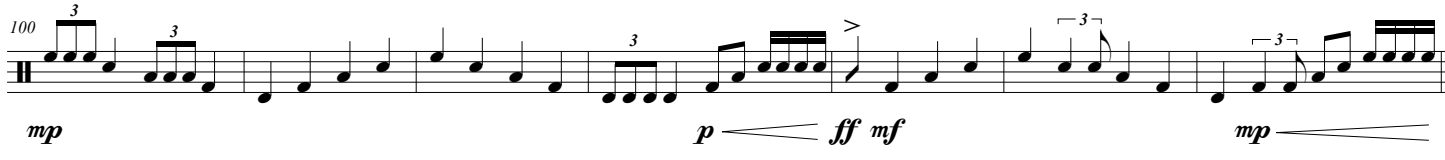
66  **mp** *f* *mf* *p* *mf* *f* *mf* *p* *mf* *p*

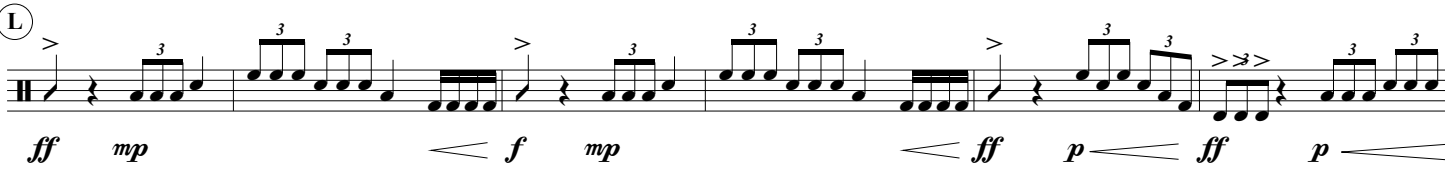
73  *mf* *mfmp* *mp* *f* *mf* *p* *mf* *mf* *p* *fff*

80  *fff* *mf* *fff* *fff* *mp* *fff* *ff* *mp* *ff*

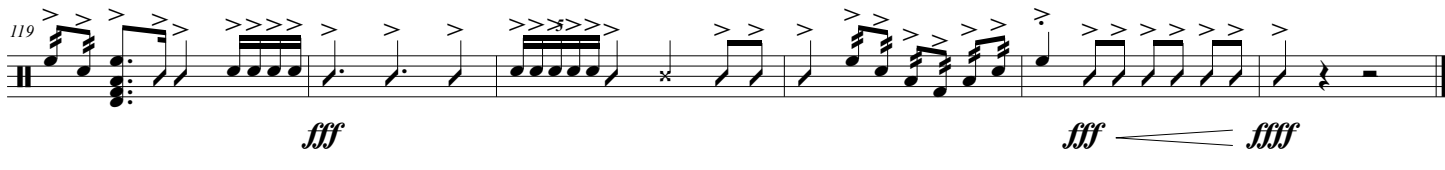
86  *fff* *mf* *fff* *fff* *mp* *fff* *ff* *mp* *ff*

93  *p* *ff* *fff*

100  *mp* *p* *ff* *mf* *mp*

107  *ff* *mp* *f* *mp* *ff* *p* *ff* *p*

113  *ff* *ff* *fff* *fff*

119  *fff* *fff* *ffff*