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Calgary Stampede

SHOWBAND

**Drumline Audition Packet
2017**



2017 Audition Process General Information

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.

Calgary Stampede Showband

Box 1060, Station M, Calgary, Alberta, Canada T2P 2K8 T 403.261.9318 F 403.261.9109 www.stampedeshowband.com

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 sticking pattern is R . . . L . . . R

5

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

2

3"

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

13

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

3

Musical notation for snareline, measures 17-20. The notation shows a 4/4 time signature and a series of eighth notes. The sticking pattern is R

21

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

4

Musical notation for snareline, measures 25-28. The notation shows a 4/4 time signature and a series of eighth notes with accents (>). The sticking pattern is R

29

Musical notation for snareline, measures 29-32. The notation shows a 4/4 time signature and a series of eighth notes with accents (>). The sticking pattern is R

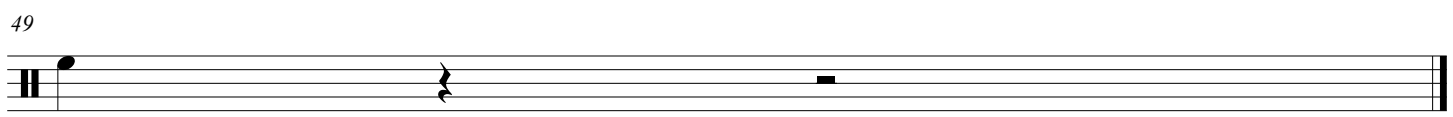
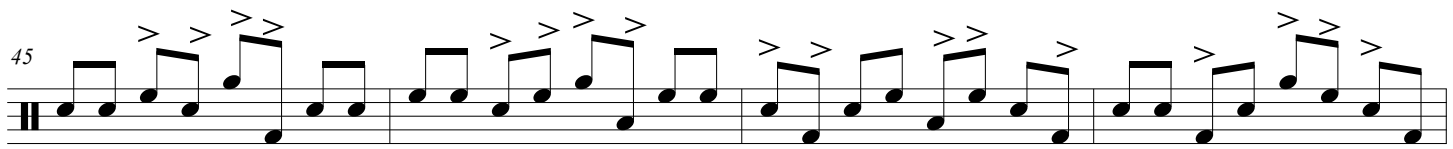
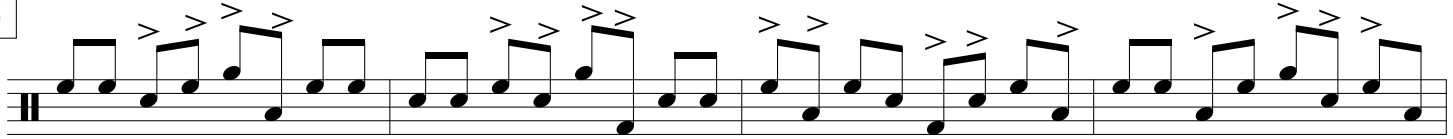
5

Musical notation for snareline, measures 33-36. The notation shows a 4/4 time signature and a series of eighth notes with accents (>). The sticking pattern is R

37

Musical notation for snareline, measures 37-40. The notation shows a 4/4 time signature and a series of eighth notes with accents (>). The sticking pattern is R

6



CS Legatos/Accent Tap

Bass Drums

1 12"
sticking repeats throughout

Musical staff 1: 4/4 time signature, 12 inch stick, repeating eighth notes.

5

Musical staff 2: 4/4 time signature, 12 inch stick, repeating eighth notes.

2 3"

Musical staff 3: 4/4 time signature, 3 inch stick, repeating eighth notes.

13

Musical staff 4: 4/4 time signature, 3 inch stick, repeating eighth notes.

3

Musical staff 5: 4/4 time signature, 3 inch stick, repeating eighth notes with accents.

21

Musical staff 6: 4/4 time signature, 3 inch stick, repeating eighth notes with accents.

4

Musical staff 7: 4/4 time signature, 3 inch stick, eighth notes with accents.

29

Musical staff 8: 4/4 time signature, 3 inch stick, eighth notes with accents.

5

Musical staff 9: 4/4 time signature, 3 inch stick, sixteenth notes with accents.

37

Musical staff 10: 4/4 time signature, 3 inch stick, sixteenth notes with accents.

6

Musical notation for measures 6 through 44. The notation consists of a single staff with a double bar line at the beginning. The music is composed of a continuous sequence of eighth-note triplets. Each triplet is indicated by a '3' above the notes. The notes are arranged in a pattern that moves up and down the scale, creating a rhythmic and melodic exercise. The notation is dense, with many notes grouped together.

45

Musical notation for measures 45 through 48. This section continues the sequence of eighth-note triplets from the previous section. It ends with a double bar line and a repeat sign (two slanted lines) at the end of the staff.

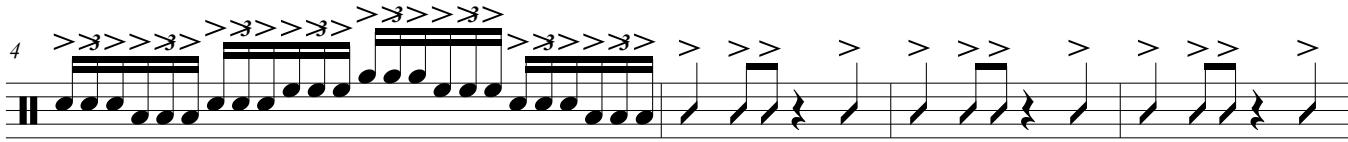
49

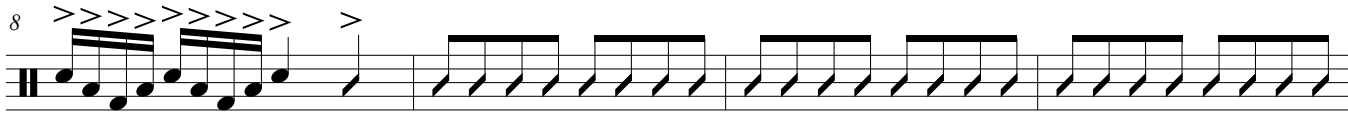
Musical notation for measure 49. The staff is mostly empty, with a double bar line at the beginning and a repeat sign (two slanted lines) in the middle. There is a single eighth note on the first line of the staff at the beginning of the measure.

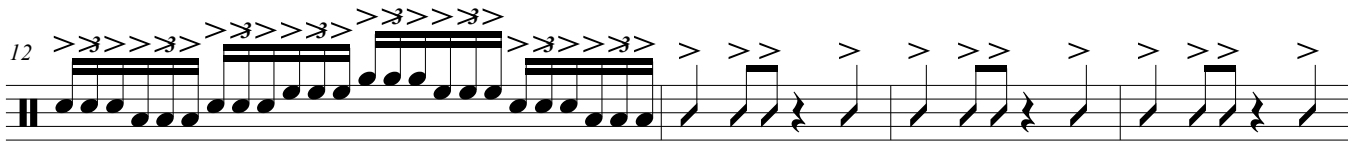
Doubled Eights

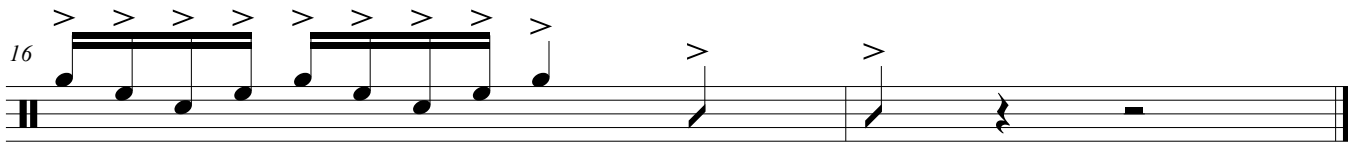
Bass Drums 

ff mp

B. Dr. 

B. Dr. 

B. Dr. 

B. Dr. 

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 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 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 R L R L R L R L R L R 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

1 *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

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

9 *ffmp* *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 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 notes, sixteenth notes, and rests. Dynamics such as *ff*, *ffmp*, and *ff* are indicated. Some notes are marked with an accent (>) or a cross-in-circle symbol (⊗). The rhythmic patterns use 'R' for right hand and 'L' for left hand.

1 *ff* R L R R L R L R L R L R L R

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

6 R R R R R R R R —

8 R R R L L R R L R L R L *ffmp* *ff*

11 R R R R R R R R — R R L R R R

13 R R L R R R R L R R R R R L R R —

16

Paradiddles 2017

ffmp

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

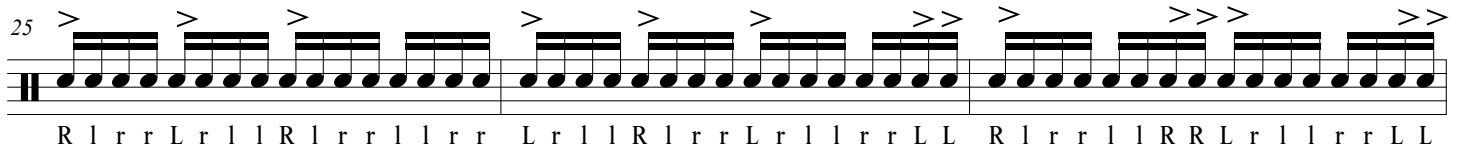
R l r r L R l r r L r L r r L r L r r L R l r r l l r r L r l l R l r r L r l l R l r r

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

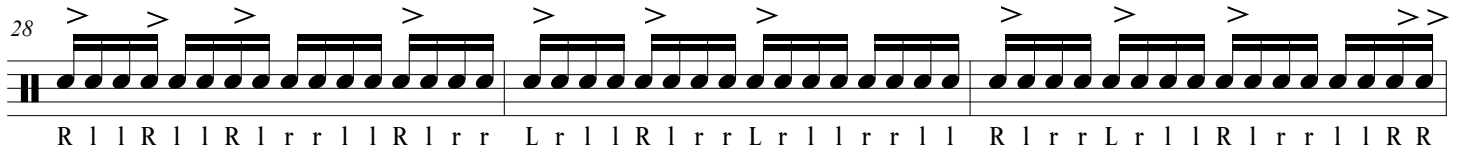
L r l l r r L r l l r r L r l l R l r r l l R l r r l l R l r r L r l l R L r l l R l r r L r l l R l

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

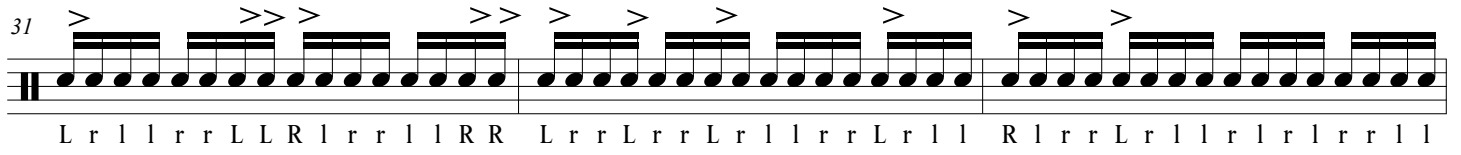
L r l l r r L r l l R l r r L r l l r r L r l l R l r r l l R l l R l l R l l R L r l l r r L L

25 

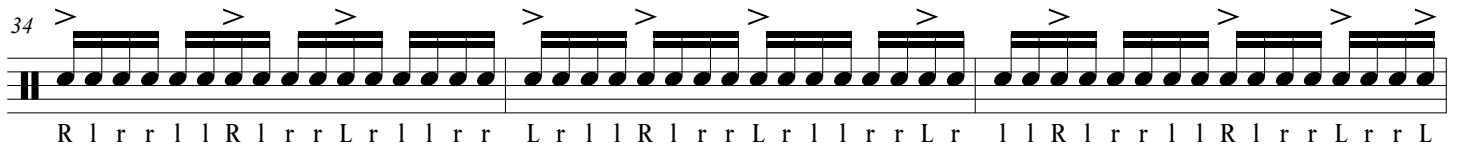
R l r r L r l l R l r r l l r r L r l l R l r r L r l l r r L L R l r r l l R R L r l l r r L L

28 

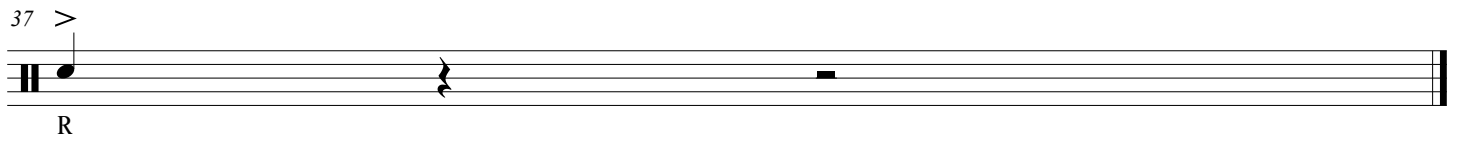
R l l R l l R l r r l l R l r r L r l l R l r r L r l l r r l l R l r r L r l l R l r r l l R R

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 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 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 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 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 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

12/8

r l

4

7

10

13

16

r l L l R l _____

r R r l

19

R l _____

22

The musical score is written on a single staff with a key signature of one flat (Bb) and a time signature of 12/8. It consists of 22 measures. The notation includes eighth notes, sixteenth notes, and rests. Dynamic markings include accents (>) and a hairpin crescendo. Pedal markings are indicated by a circled 'x' symbol. Fingerings are indicated by letters 'r', 'l', 'L', and 'R' below the notes. The score is divided into systems of four measures each, with measure numbers 4, 7, 10, 13, 16, 19, and 22 marking the beginning of each system. A hairpin crescendo is placed between measures 13 and 16, and another between measures 19 and 22.

Royce

MF

12/8

r l

4

7

10

13

16

r l L l R l

r R R L

19

R l

22

©

25

25

28

28

r l l r r l l r

31

31

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

34

34

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

37

37

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

40

40

r l r l r l R l

43

43

Royce

MF

12/8

1

4

7

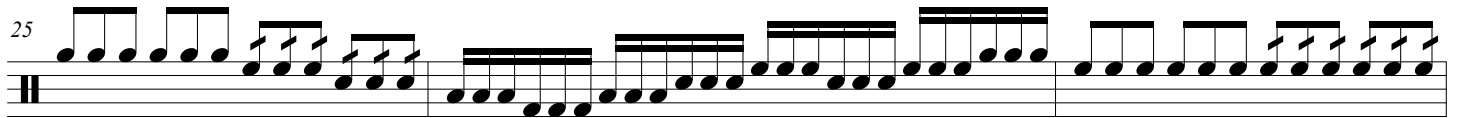
10


13

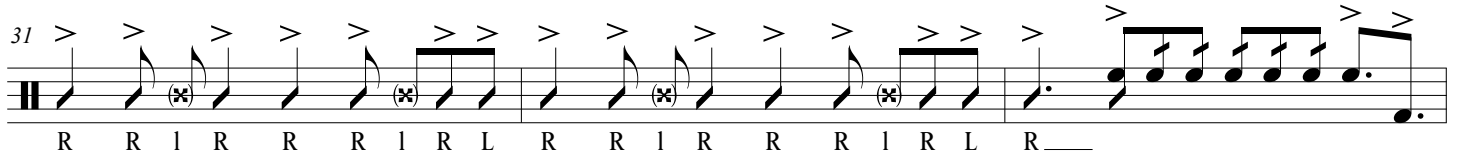
16

19

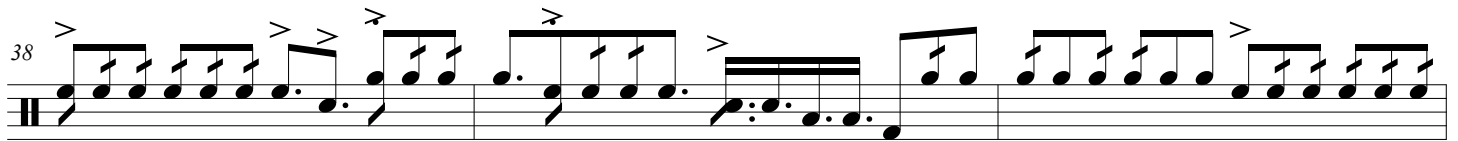
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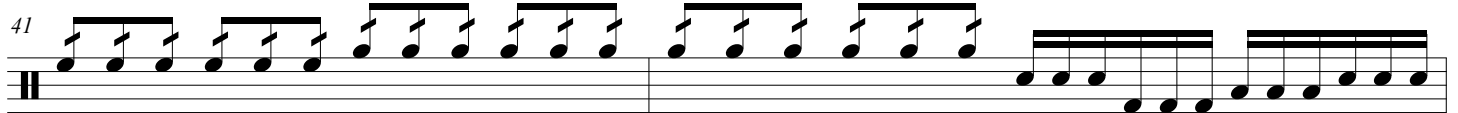
25  Musical notation for measures 25-27. Measure 25 starts with a double bar line and a repeat sign. The notation consists of eighth and sixteenth notes.

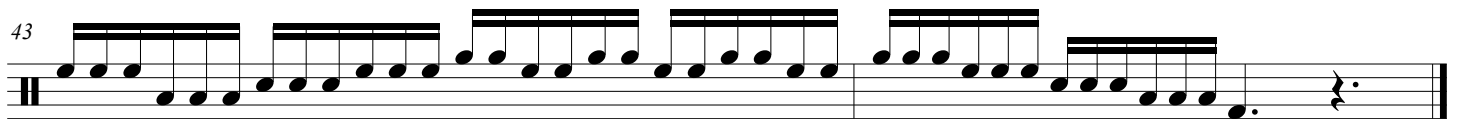
28  Musical notation for measures 28-30. Measure 28 starts with a double bar line and a repeat sign. The notation consists of eighth and sixteenth notes.

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 34-37. 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 41-42. 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.

77 **I**

mf p *p* *fff*

83 **J**

fff mf *fff* *fff mp* *fff* *mf*

90

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

96 **K**

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

102 **L**

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

109

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

115 **M**

fff *ff* *fff* *fff*

121

ff *f* *fff* *fff* *fff*

1/2 SB center

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* *p* *fff*

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

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

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

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

Part 1-Hymn to the Sun

2017 Calgary Stampede Showband
01.16.2017

Yagisawa/arr. Klesch
arr. McNutt/Hale

12 $\text{♩} = 120$ **(A)** $\text{♩} = 152$ **(B)**

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

18 *ff* *L* *ff* *p* *ff* *R L L R R L L* *mp* < *ff*

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

(C) $\text{♩} = 176$

28 *p* < *ff*

(D)

33 *p* < *ff* *fff* *R L R L R* *p* < *fff* *R L R L R R L R L R L R L*

(E)

40 *p* < *fff* *fff* *R R L R L* *R L R L L R L R L R L R* *mf* > *mp* < *mf* >

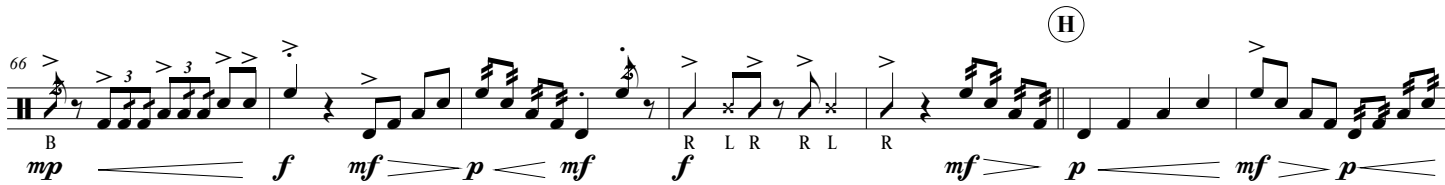
(F)

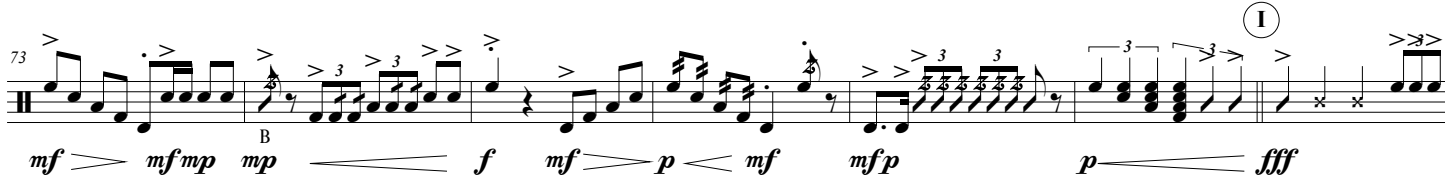
47 *mp* *p* < *mf* *mf* *p* <

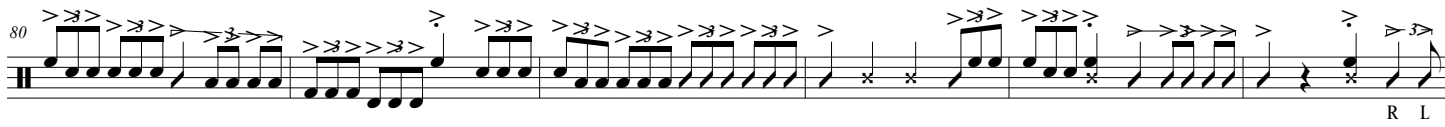
54 *f* *mfmp* *f* *R L R L R* *R L R R L R* *ff* *fff* *mp* <

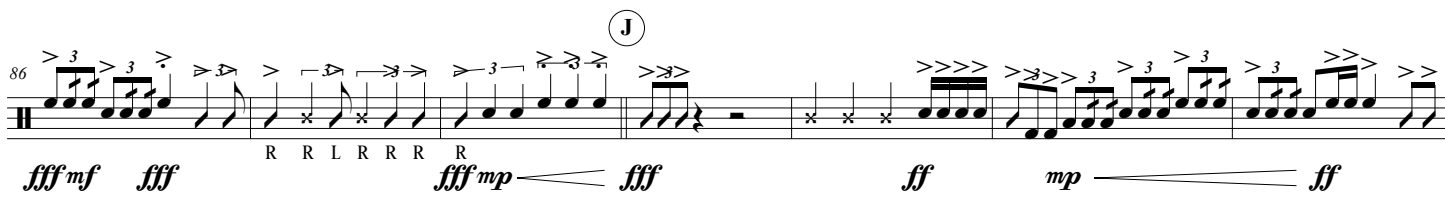
(G)

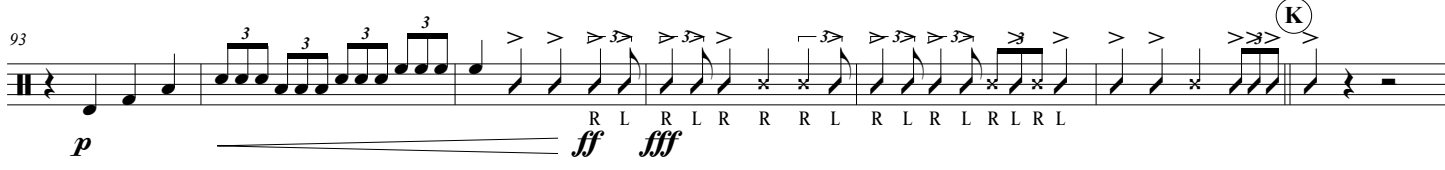
60 *f* *ff* *ff* *fff* *p* < *mf* > *p* < *mf* > *mfmp*

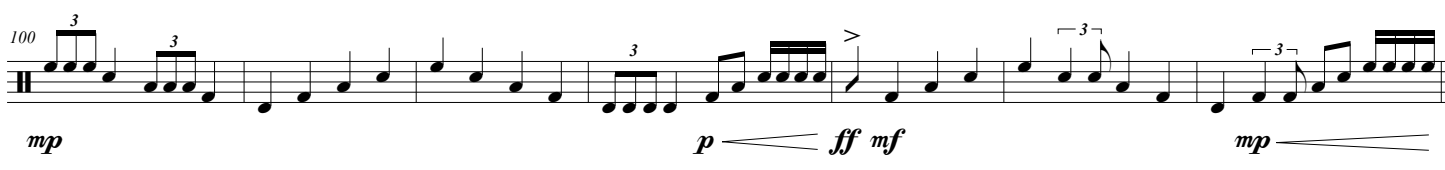
66  **mp** **f** **mf** **p** **mf** **f** **mf** **p** **mf** **p**

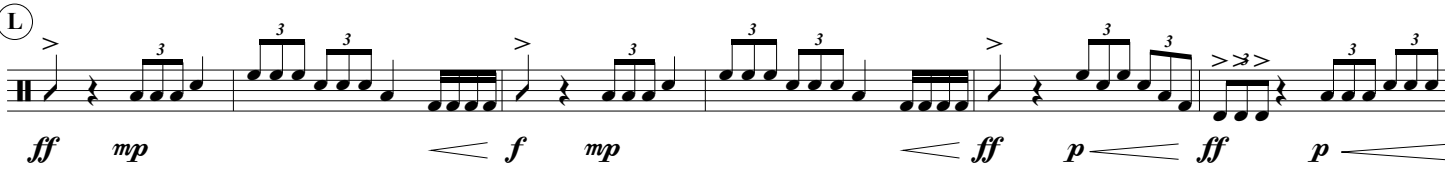
73  **mf** **mfmp** **mp** **f** **mf** **p** **mf** **mf** **p** **fff**


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

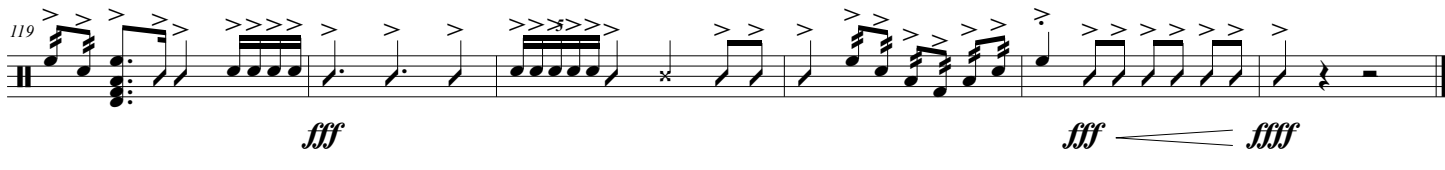
86  **fff** **mf** **fff** **fff** **mp** **fff** **ff** **mp** **ff**

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**