



Calgary Stampede



**Brass Audition Packet
2022 - 2023**



2022-2023 Auditions Brass

Updated: March 2, 2022

The Stampede Showband program is designed to develop youth within the performing arts and encourage each member to achieve musical, performance, and personal excellence. Our members develop athleticism, artistry and the confidence that comes from honing skills through hard work and persistence. Through more than 700 hours of rehearsal each year and with each high-energy performance, members gain valuable life skills including leadership, goal-setting, and teamwork.

For the 2022-2023 auditions the Showband will be using a two-step process:

- Step 1 – Video, Resume and Headshot Submission
Deadline for submissions is June 6, 2022
- Step 2 – Live Brass Auditions (Music and Visual)
Live auditions will occur between June 6 and June 16, 2022. Date to be confirmed, please check the website for up to date information

Step 1 - The video submission should include three components:

Part 1 – Introduction (One video)

- Introduce and tell us about yourself, ie: grade, school, extracurricular activities
- Tell us about your music/marching/performing arts experience
- Tell us why you would like to be a member of the Calgary Stampede Showband
- Tell us why you are a good fit for the Showband

Part 2 – Resume

- Resume - Please note that a resume and a list of three references (with at least one being a music teacher or dance/movement teacher) are required. Please make the resume specific to your musical/dance/movement/marching experiences.

Part 3 – Headshot

- Please take headshot on white background and no hat.

Submission Link

- Please upload your video to <https://forms.gle/jRTtaYWy4K5pitp99>
- Email youthprograms@calgarystampede.com to confirm your submission was received.

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Step 2 – Live Audition between June 6 and June 16, 2022 (Check the website for dates)

The live auditions will take place at Youth Campus near the TransAlta Performing Arts Studios (TAPAS). 1302 6th Street SE

The week prior to the live auditions, you will receive a map and additional instructions for gathering and distancing protocols. These protocols are for your safety and the safety of others around you. If you are unable to participate in the live auditions for COVID-19 reasons, please contact the band office.

Step 2 – Live Skill Demonstration:

Music Audition

For the Brass auditions, please prepare the following exercises:

- VC Exercise
- Scales
- Articulations Exercise
- Concone 7 Excerpt
- Solo or exercise of your choice

Brass Evaluation

The audition team will be evaluating you on the following:

- Tone – Quality, Control, Dynamic, Intonation
- Technique – Note Accuracy, Articulations, Rhythmic Precision, Facility
- Overall Effect – Preparation & Confidence

Brass Materials

VCs

We will have you play VC 1 & 5 and the highest one you can play (within your comfortable range). We are listening for a pure and relaxed tone, connection between notes and phrasing that matches the shape of the VC exercise (crescendo from the start of the phrase to the note after the highest note, and then decrescendo from that note until the end).

Scales (memorized)

The listed scales are to be memorized. We are listening for them to be confident and that you are using your breath support to play with pure tone in all parts of your range. The scales listed are in your instrument's key (not the concert key) and are to be played in eighth notes at 120 bpm.

Articulations

We are listening for clarity and ease of articulation. Be sure to use good breath support to maintain a full pure tone, while striving to keep a steady pulse and maintaining clarity. The notes should be connected (not short with spaces between them) and you should use a clear but light tongue to start each note. Practice with a metronome and aim to play this as close to 160 bpm as you can.

Concone 7

We will be listening for your ability to play with a full, rich tone throughout the etude. Musical expression, control, intonation, and style will be evaluated.

Solo or exercise of your choice (Maximum 1 minute in length)

We are listening to see how you play the rhythms, tempos, dynamics, and articulations. We will also be listening for control of tone and intonation in your higher dynamic range.



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Visual Audition

For the live marching/visual audition, you will learn and execute the following visual responsibilities during the audition process:

- Physical fitness*
- Basic dance movement patterns
- Execution of performance quality throughout movement
- Marching technique at different tempos
- Ability to learn and execute Instrument Actions
- Willingness to commit and try new things

*Marching band is inherently a physical activity and the Showband requires individuals to meet a very modest minimum standard.

Please reference the Visual Audition Package

Visual Evaluation

The audition team will be evaluating you on the following:

- Technique
- Timing
- Adaptability
- Movement/Physical

For more information or if you are having troubles with your submission, please contact:

Robin Fulbrook, Team Lead Youth Performance

rfulbrook@calgarystampede.com

403.261.0277 (Band Office)



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What to Expect at Auditions for the Calgary Stampede Showband

What to Bring

Bring what you would normally bring to a band rehearsal: your instrument, a water bottle etc. You also need to bring the audition material which is provided online at www.stampedeshowband.com.

Percussionists should bring sticks or mallets appropriate for their audition instrument. Please let the office know if you don't have access to a drum.

What to Wear

Be sure to wear clothes that are comfortable workout appropriate clothing (no jeans, skirts, etc) and running shoes you are able to march in.

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 visual fundamental basics. You do not need to prepare anything for this section of the evaluation.

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.

What if I missed the audition dates?

Call the band office at 403.261.0277 or email youthprograms@calgarystampede.com and we may try to arrange an individual audition. However, every effort should be made to come to the audition.

Thank you for choosing to audition for the Calgary Stampede Showband. Just by taking that step and challenging yourself, you have already chosen to be a better performer! The Showband is looking for individuals that want to be the best at what they do. We are very excited to hear you play and we wish you the best of luck. Remember that we are rooting for you to perform your best! No matter what the results, we hope we can make this a positive learning experience for you. Practice hard and have fun!

TRUMPET

VCs

We will have you play VC 1, 5 and the highest one you can play (within your comfortable range) We are listening for a pure and relaxed tone, connection between notes and phrasing that matches the shape of the VC exercise (crescendo from the start of the phrase to the note after the highest note, and then decrescendo from that note until the end).

The image displays ten musical staves, each representing a different VC exercise for trumpet. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises are numbered 1 through 10 on the left margin. Each staff contains a series of notes, primarily half notes and quarter notes, connected by a long, sweeping slur. The notes are arranged to create a crescendo from the start of the phrase to the note after the highest note, followed by a decrescendo until the end. The exercises vary in the number of notes and the range of the scale, with exercise 10 being the most complex and highest in range.

1

2

3

4

5

6

7

8

9

10

Scales (memorized)

The listed scales are to be memorized. We are listening for them to be confident and that you are using your breath support to play with pure tone in all parts of your range. The scales listed are in your instrument's key (not the concert key).

- Ab Major 1 octave up and down in eighth notes at 120 bpm
- E major 1 octave up and down in eighth notes at 120 bpm
- A natural minor 1 octave up and down in eighth notes at 120 bpm
- Chromatic 2 octaves up and down (A to A) in eighth notes, aiming for at least 120 bpm

Articulations

We are listening for clarity and ease of articulation. Be sure to use good breath support to maintain a full pure tone, while striving to keep a steady pulse and maintaining clarity. The notes should be connected (not short with spaces between them) and you should use a clear but light tongue. Practice with a metronome and aim to play this as close to 160 bpm as you can.

♩ = 160



Concone 7

We will be listening for your ability to play with a full, rich tone throughout the etude. Musical expression, control, intonation, and style will be evaluated.

Andante sostenuto

7.

p *p* *p* *pp* *cresc.* *p* *rall.*

Solo or exercise of your choice

We are listening to see how you play the rhythms, tempos, dynamics, and articulations. We will also be listening for control of tone and intonation in your higher dynamic range.

HORN

VCs

We will have you play VC 1, 5 and the highest one you can play (within your comfortable range) We are listening for a pure and relaxed tone, connection between notes and phrasing that matches the shape of the VC exercise (crescendo from the start of the phrase to the note after the highest note, and then decrescendo from that note until the end).

10

Scales (memorized)

The listed scales are to be memorized. We are listening for them to be confident and that you are using your breath support to play with pure tone in all parts of your range. The scales listed are in your instrument's key (not the concert key).

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- E major 1 octave up and down in eighth notes at 120 bpm
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- Chromatic 2 octaves up and down (A to A) in eighth notes, aiming for at least 120 bpm

Articulations

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$\text{♩} = 160$

5

10

Concone 7

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Andante sostenuto

7.

p *p* *p* *pp* *cresc.* *p* *rall.*

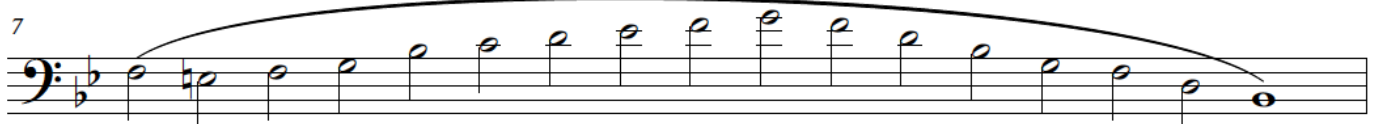
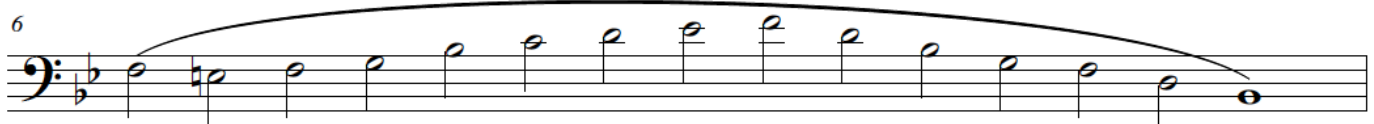
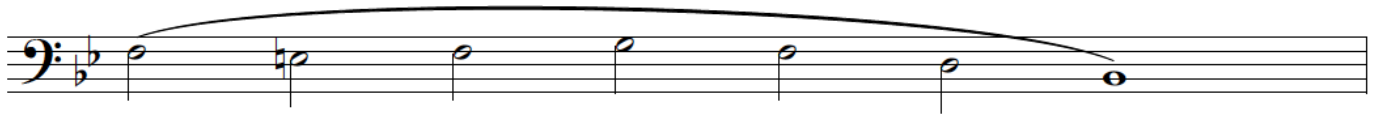
Solo or exercise of your choice

We are listening to see how you play the rhythms, tempos, dynamics, and articulations. We will also be listening for control of tone and intonation in your higher dynamic range.

TROMBONE

VCs

We will have you play VC 1, 5 and the highest one you can play (within your comfortable range) We are listening for a pure and relaxed tone, connection between notes and phrasing that matches the shape of the VC exercise (crescendo from the start of the phrase to the note after the highest note, and then decrescendo from that note until the end).



Scales (memorized)

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- E major 1 octave up and down in eighth notes at 120 bpm
- A natural minor 1 octave up and down in eighth notes at 120 bpm
- Chromatic 2 octaves up and down (F to F) in eighth notes, aiming for at least 120 bpm

Articulations

We are listening for clarity and ease of articulation. Be sure to use good breath support to maintain a full pure tone, while striving to keep a steady pulse and maintaining clarity. The notes should be connected (not short with spaces between them) and you should use a clear but light tongue. Practice with a metronome and aim to play this as close to 160 bpm as you can.

 = 160



Concone 7

We will be listening for your ability to play with a full, rich tone throughout the etude. Musical expression, control, intonation, and style will be evaluated.

Andante sostenuto

p *p* *p* *pp* *cresc.* *rall.* *p*

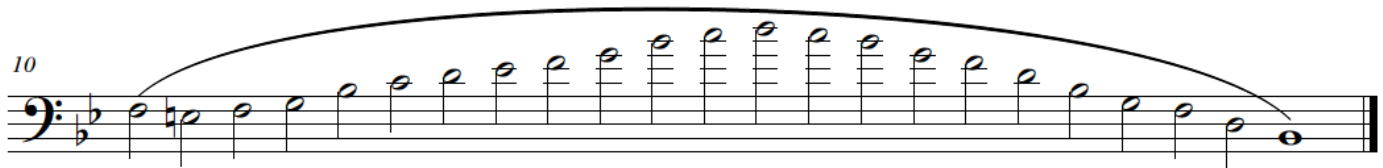
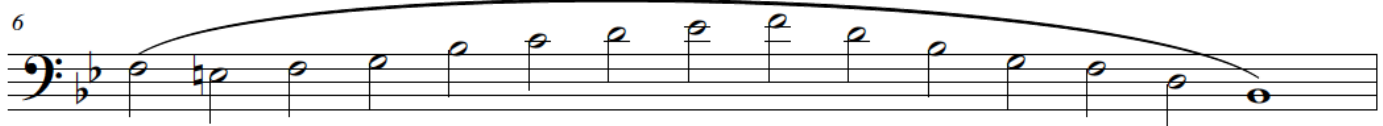
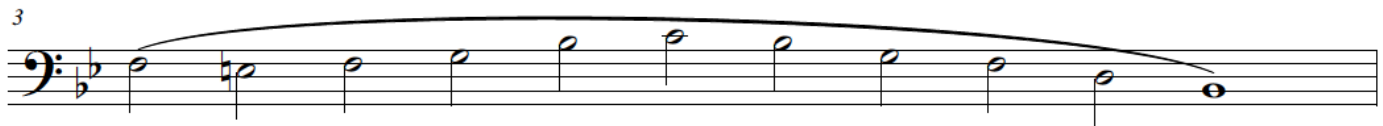
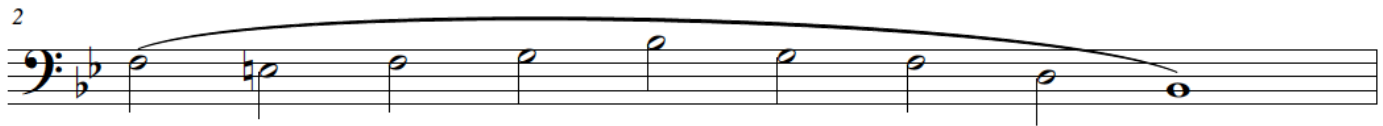
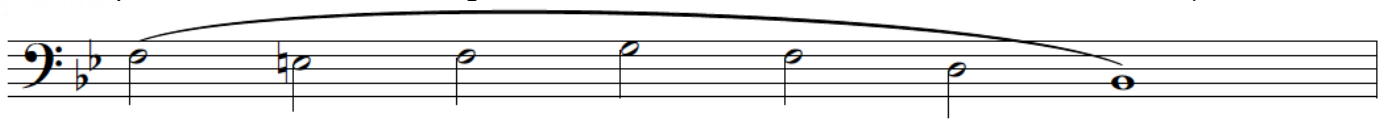
Solo or exercise of your choice

We are listening to see how you play the rhythms, tempos, dynamics, and articulations. We will also be listening for control of tone and intonation in your higher dynamic range.

EUPHONIUM

VCs

We will have you play VC 1, 5 and the highest one you can play (within your comfortable range) We are listening for a pure and relaxed tone, connection between notes and phrasing that matches the shape of the VC exercise (crescendo from the start of the phrase to the note after the highest note, and then decrescendo from that note until the end).



Scales (memorized)

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- Chromatic 2 octaves up and down (F to F) in eighth notes, aiming for at least 120 bpm

Articulations

We are listening for clarity and ease of articulation. Be sure to use good breath support to maintain a full pure tone, while striving to keep a steady pulse and maintaining clarity. The notes should be connected (not short with spaces between them) and you should use a clear but light tongue. Practice with a metronome and aim to play this as close to 160 bpm as you can.

$\text{♩} = 160$

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Concone 7

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Andante sostenuto

p *p* *p* *p* *p*

11 21 29 37

pp *cresc.* *rall.* *p*

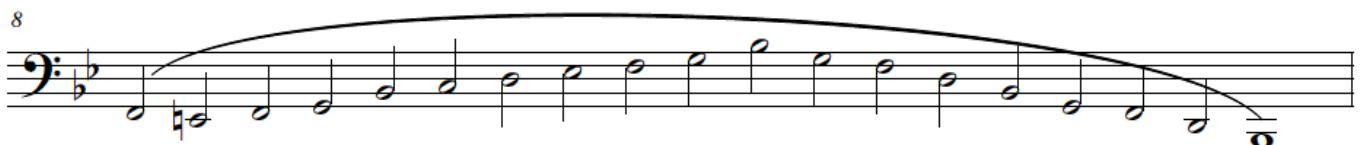
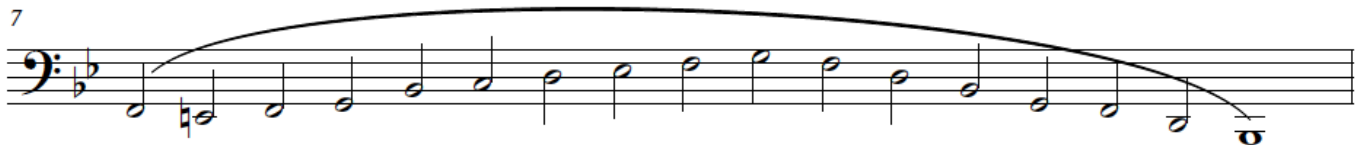
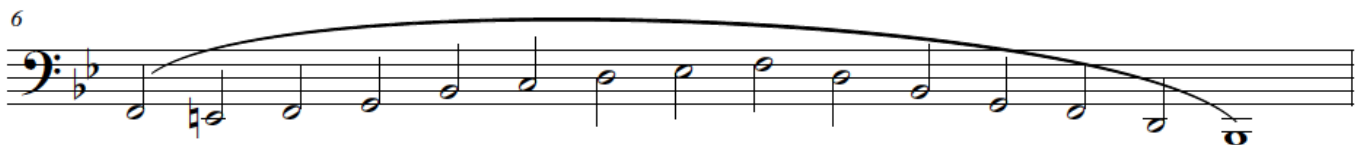
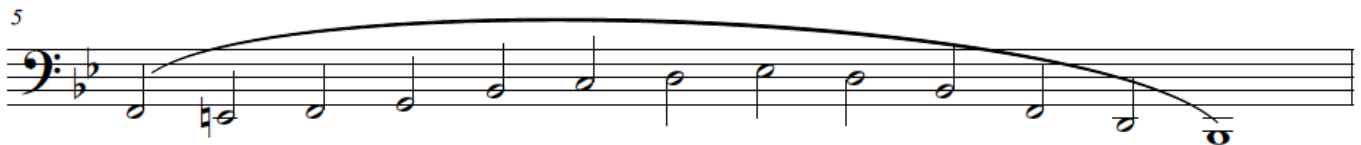
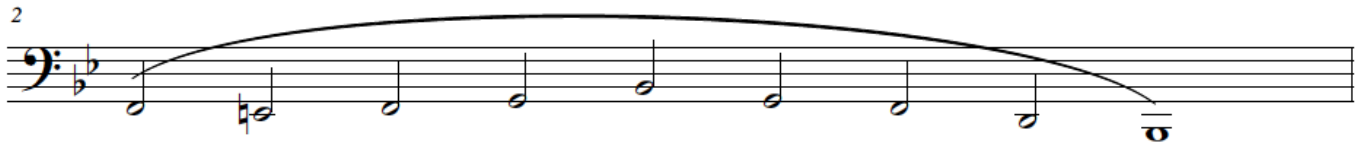
Solo or exercise of your choice

We are listening to see how you play the rhythms, tempos, dynamics, and articulations. We will also be listening for control of tone and intonation in your higher dynamic range.

TUBA

VCs

We will have you play VC 1, 5 and the highest one you can play (within your comfortable range) We are listening for a pure and relaxed tone, connection between notes and phrasing that matches the shape of the VC exercise (crescendo from the start of the phrase to the note after the highest note, and then decrescendo from that note until the end).



Scales (memorized)

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Articulations

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 = 160



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Concone 7

We will be listening for your ability to play with a full, rich tone throughout the etude. Musical expression, control, intonation, and style will be evaluated.

Andante sostenuto

11

21

29

37

p

p

p

pp *cresc.*

p

rall.

Solo or exercise of your choice

We are listening to see how you play the rhythms, tempos, dynamics, and articulations. We will also be listening for control of tone and intonation in your higher dynamic range.