



RNZPBA
SCHOOL OF PIPING
AND DRUMMING

DRUMMING CURRICULUM AND GUIDELINES BOOKLET 1

INTERMEDIATE AND ADVANCED
BASS AND TENOR

INTERMEDIATE CERTIFICATE

BASS AND TENOR DRUMMING

SYLLABUS

SECTION ONE -THEORYAND KNOWLEDGE

- (a) Requirements for Preliminary and Elementary Theory.
- (b) Understand the use of (i) accent and (ii) rhythm.
- (c) Understand (i) tempo and (ii) time.
- (d) Recognise time signatures of tunes played by the examiner which may include; 2 4
- (e) march, 2 4 hornpipe, 4 4 march, 4 4 strathspey, 3 4 march, 2 2 reel, 6 8 march, 6 8 jig. (e) Identify written up beats and down beats.
- (f) Present three tunes (of four parts each) written correctly by the candidate, in 2/4 march 4/4 strathspey 2/2 reel time signatures respectively, which incorporate the embellishments and groups of the Preliminary, Elementary and Intermediate Certificates.

In addition present a 6 8, 9 8, or 12 8 march (also of four parts, and also written out by the candidate).

SECTION TWO -PRACTICAL

- (a) Correctly play exercises on a hard surface. The candidate will be asked to perform one of the two intermediate exercise sheets chosen by the examiner from Bass & Tenor Drumming Booklet 3 (Intermediate Certificate).
- (b) Demonstrate how to tune a bass drum.
- (c) Play by memory the 6 8, 9 8, or 12 8 march, and the march strathspey and reel presented above (on the drum).

OPTIONAL SECTION THREE -FLOURISHING

- (a) Swing notation to be understood and performed:
 - alternate figure 3
 - forward cartwheel
 - forward cartwheel with flicks
 - figure of 8 - double forte variation
- (b) Correctly play exercises on a hard surface. The candidate will be asked to play the intermediate exercise sheet (flourishing) from Bass & Tenor Drumming Booklet 3 (Intermediate Certificate).

Syllabus for the
Intermediate Certificate
Bass and Tenor Drumming
BOOKLET

SECTION ONE -THEORY

Where not otherwise stated the candidate will be asked to answer multiple choice and/or true-false questions. To be successful here, all questions must be answered correctly.

- a. Requirements for Introductory and Elementary Theory .
- b. **Understand the use of (i) accent and (ii) rhythm. Where:**
 - (i) stress is achieved through variation in loudness -dynamics -and where accent can be achieved through the use of embellishments. Note also that in piping agogic stress (slight lengthening of a note's actual value) and tempo rubato (slight altering of note values to avoid mechanical playing) is used - both of which impinge upon drum execution;
 - (ii) rhythm is the way one or more unaccented beats are grouped in relation to an accented one, and recognise that:
 - 1. rhythmic accents generally coincide with metric ones (for example, two beats in a bar = strong weak, three beats in a bar = strong weak weak, four beats in a bar = strong weak medium weak), however
 - 2. rhythm can operate independently of meter (time signature) and therefore rhythmic groups will not always respect bar lines which serve to mark off metric units.
- c. Understand (i) tempo and (ii) time. Where:
 - (i) tempo is the speed at which music is played. Recognise that there are general speeds at which varying time signatures ought to be played (whether a march or a hornpipe for example);
 - (ii) time is the means of measuring beats into bars, determining the occurrence of strong and weak beats (time signatures).
- d. Recognise time signatures of tunes. These will be played by the examiner which may include; 2/4 march, 2/4 hornpipe, 4/4 march, 4/4 strathspey, 3/4 march, 2/2 reel, 6/8 march, 6/8 jig. A measure of three different time signatures will be played.
- e. Recognise the use of up beats and down beats, where on a tenor drum a different wrist action is required, and where on a bass drum indicates the stroke direction.

- f. Present three tunes (of four parts each) written correctly by the candidate, in 2/4 march 4/4 strathspey and 2/2 reel time signatures respectively. These tunes should be of a similar standard to those of the provided exercise sheets. The candidate will be asked to rewrite a few bars of this music to show that the music presented was indeed written out by the candidate.

In addition present a 6/8, 9/8, or 12/8 march (also of four parts, and also written out by the candidate).

SECTION TWO - PRACTICAL

- a. **Play exercises correctly** on a hard surface. Two exercise sheets are included in the resource booklet, from which the candidate will be asked to perform one. The candidate must demonstrate a high level of competency in all the exercises.
- b. **Demonstrate how to tune a bass drum.** The candidate will be given 15 minutes.

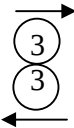
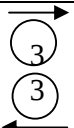
Generally (again using dampening - 4x2 gun cloth)

- the cloth should be placed on the vertical part of the drum, closest to the body of the drummer, with exactly the same sized dampening on each head
- 14 inch wide drums may need extra cloth directly opposite from the above to help shorten the note
- the heads should be of equal tension, and then one can pitch the drum as required (again the drum should be lifted when tuning)

- c. Play by memory the 6 8, 9 8, or 12 8 march, and the march strathspey and reel presented above (on the drum). These should be competently executed.

OPTIONAL SECTION THREE ~ FLOURISHING

- a. Swing notation to be understood and performed:

	(Alternate Outside figure of 3: RH starts on the shoulder and the LH starts at the armpit, with both simultaneously performing an -E- Outside Figure of 3 in opposite directions. This is performed continuously in alternating directions
	Alternate Inside Figure of 3: RH starts on the shoulder and the LH at the armpit, with both simultaneously performing an Inside Figure of 3 in opposite directions. This is performed continuously in alternating directions.
	Forward Cartwheel: both sticks rotate forward in a continuous vertical circle inside the arms. The sticks rotate 180° apart, with the hands almost touching.

	Forward Cartwheel with Flicks: sticks perform the Forward Cartwheel but one stick rotates outside the arm for 3600 then continues the Cartwheel with the other stick flicking.out for 3600 and so on.
	Backward Figure of 8: stick starts at 12 0' clock and rotates anticlockwise (to the left) horizontally under the arm for 3600 then continues anticlockwise above the arm for 3600 and so on. Can be performed as Double Backward Figure of 8.
	Forward Figure of 8: stick starts at 12 0' clock and rotates clockwise (to the right) horizontally under the arm for 3600 then continues under the arm and so on. Can be performed as Double Forward Figure of 8.

Basic Double Forte with Single Swing

- b. Correctly play on a hard surface exercises incorporating the above swings.
The candidate will be asked to perform the intermediate exercise sheet contained in the resource booklet.

SYLLABUS
INTERMEDIATE CERTIFICATE
BASS AND TENOR DRUMMING

Sheet One. Practical

a. $\frac{2}{4}$ march

b. $\frac{6}{8}$ march

c. $\frac{4}{4}$ march

d. $\frac{6}{8}$ jig

e. $\frac{4}{4}$ strathspey

SYLLABUS INTERMEDIATE CERTIFICATE BASS AND TENOR DRUMMING

Sheet Two -Practical

a. ²/₄ march

b. ⁶/₈ march

c. ⁴/₄ march

rig

d. ⁶/₈

e. ⁴/₄ strathspey

SYLLABUS INTERMEDIATE CERTIFICATE BASS AND TENOR DRUMMING

Optional Flourishing

Diagram illustrating drumming flourishes and exercises:

Legend:

- ALTERNATE OUTSIDE FIGURE OF 3s.
- ALTERNATE INSIDE FIGURE OF 3s.
- CARTWHEEL FORWARD
- CARTWHEEL WITH FLICKS FORWARD
- FIGURE OF 8.

Exercises:

a. 2/4: Exercise with various flourish patterns (circles with arrows) and rests.

b. 2/4: Exercise with various flourish patterns (circles with arrows) and rests.

c. 2/4: Exercise with various flourish patterns (circles with arrows) and rests.

d. 2/4: Exercise with various flourish patterns (circles with arrows) and rests.

e. 12/8: Exercise with various flourish patterns (circles with arrows) and rests.

f. 2/4: Exercise with various flourish patterns (circles with arrows) and rests.

ff (fortissimo) dynamic marking is indicated for exercise f.

ADVANCED CERTIFICATE

BASS AND TENOR DRUMMING

SYLLABUS

SECTION ONE -THEORY AND KNOWLEDGE

- (a) Requirements for Preliminary, Elementary and Intermediate Theory.
- (b) Understand phrases.
- (c) Understand ensemble.
- (d) Understand counterpoint.
- (e) Understand musical sound, pitch and tone.
- (f) Understand the use of differently pitched tenors.

SECTION TWO -PRACTICAL

- (a) Correctly play exercises on a hard surface. The candidate will be asked to perform one of the two intermediate exercise sheets chosen by the examiner from Bass & Tenor Drumming Booklet 3 (Intermediate Certificate).
- (b) Demonstrate how to tune a Bass and two tenors (of different pitches) with evenly spaced pitches between the three.
- (c) Play a march, strathspey and reel (each of two parts), and a hornpipe and jig for bass and (ii) tenor.

OPTIONAL SECTION THREE -FLOURISHING

- (a) Swing notation to be understood and performed:
 - backward cartwheel
 - backward cartwheel with flicks
 - opposite cartwheel
 - alternate figure of 8
 - horizontal figure of 8
- (b) Correctly play exercises on a hard surface. The candidate will be asked to play the advanced exercise sheet (flourishing) from Bass & Tenor Drumming Booklet 4 (Advanced Certificate).

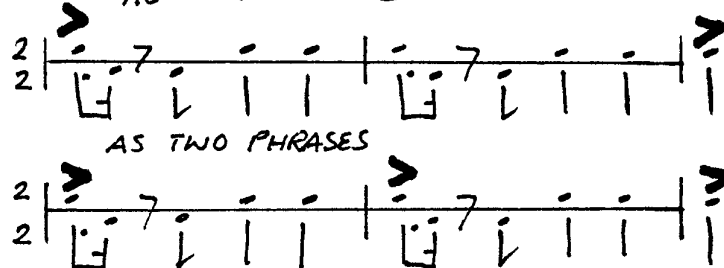
Syllabus for the Advanced Certificate Bass and Tenor Drumming **BOOKLET**

SECTION ONE- THEORY AND KNOWLEDGE

Where not otherwise stated the candidate will be asked to answer multiple choice and/or true-false questions. To be successful here, all questions must be answered correctly.

- a.. Requirements for Preliminary , Elementary and Intermediate Theory and Knowledge.
- b. Understand phrases.
- A phrase consists of one or more motives.
 - A motive consists of two or more notes with a recognisable rhythmic pattern.
 - In piping two bar phrasing is common.
 - However strathpeys and reels often have one bar phrasing.
 - Phrasing is then achieved through the use of rhythmic accents and stress.

For example: 22 reel
 AS ONE PHRASE



You may be asked to indicate the number of phrases in 2 to 4 bars of music of common time signature(s)

- c. **Understand ensemble.**
- Ensemble is the coming together of pipes and drums to establish one entity.
 - Ensemble is achieved through pipes and drums (1) being in tune with each other and (2), playing together as one -having good integration.
- d. **Use of counterpoint.**
- Counterpoint is where a melody is added as an accompaniment to an already given melody creating a musical weave. For example phrasing a drum score for a 3 4 tune into 6 4.
 - This musical weave should still maintain a single entity -maintain ensemble

So rhythm, stress, phrasing, counterpoint and also unisons, are interdependent notions helping to produce an ensemble sound.

Furthermore the use of differently pitched tenors can be used to emphasise a rhythm, phrase(s), and as a type of counterpoint.

- e. Understand musical sound, pitch and tone.
- Musical sound produces a regular wave pattern -one of distinctive pitch.
 - Pitch is the height or depth of a sound.
 - Tone distinguishes sounds of the same pitch, which depends on the amount of overtones (other sounds produced over and above the fundamental note).

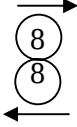
SECTION TWO - PRACTICAL

- a. Play correctly exercises on a hard surface. Two exercise sheets are included in the resource booklet, from which the candidate shall be asked to perform one. Here the candidate must demonstrate a high level of competency for each exercise.
- b. Demonstrate how to tune a Bass, and two Tenor drums of different pitches, with evenly spaced pitches between the three. The candidate will be given 20 minutes.
- c. Play a march strathspey and reel (each of two parts), and a hornpipe and jig for (i) bass and (ii) tenor (on respective instruments).

OPTIONAL SECTION THREE -FLOURISHING

- a. Swing notation to be understood and performed:

	Backward Cartwheel: sticks perform the backward in a continuous verticle inside the arms as for the Forward Cartwheel
	Backward Cartwheel with Flicks: sticks perform the Forward Cartwheel but one stick rotates outside the arm for 3600 then continues the Cartwheel with the other stick flicking.out for 3600 and so on.
	Forward Figure of 8: stick starts at 12 O' clock and rotates clockwise (to the right) horizontally under the arm for 3600 then continues under the arm and so on. Can be performed as Double Forward Figure of 8.

	Alternate Figure of 8: the right stick moves in an anticlockwise Fig.8 @ while the left stick moves in a clockwise fig. of 8. BQth sticks ~ start at 12 O' clock. Keep the hands a stick length apart.
	Horizontal Figure of 8: the rotations here are forward (1) hold left stick straight out in front with right stick crossed on top. Do one rotation with the right stick then move the right stick under the left and rotate, then uncross and rotate the right stick outside the arm (2) do the opposite with the left stick i.e. under then over, and again rotate outside the arm when sticks are uncrossed (3) do both of the above simultaneously.

- b. Correctly play on a hard surface exercises incorporating the above swings. The candidate will be asked to perform the advanced exercise sheet contained in the resource booklet.

SYLLABUS ADVANCED CERTIFICATE BASS AND TENOR DRUMMING

Sheet One -Practical

a. ¹²/₈ jig

b. ²/₄ hornpipe

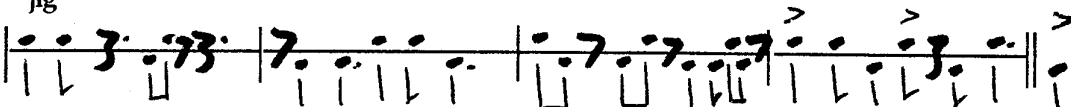
c. ⁶/₈ jig

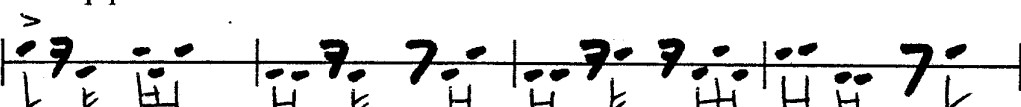
d. ⁹/₈ jig

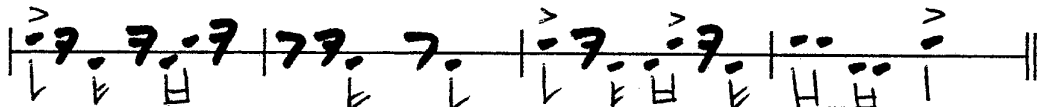
e. ⁴/₄ strathspey

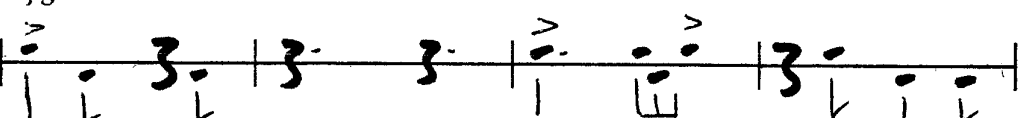
SYLLABUS
ADVANCED CERTIFICATE
BASS AND TENOR DRUMMING

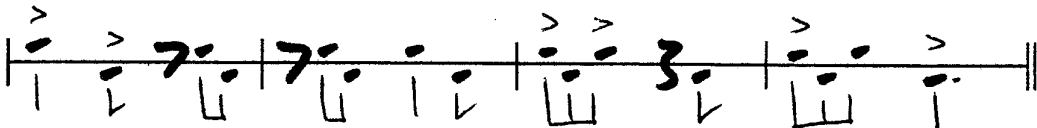
Sheet Two – Practical

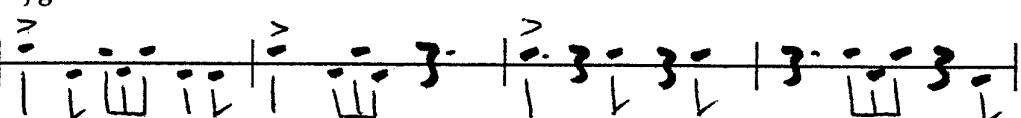
a. ^{jig}
12/8 ||  ||

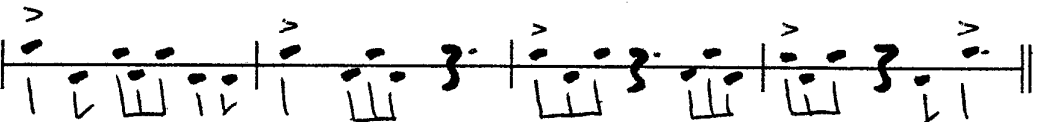
b. ^{hornpipe}
2/4 ||  ||

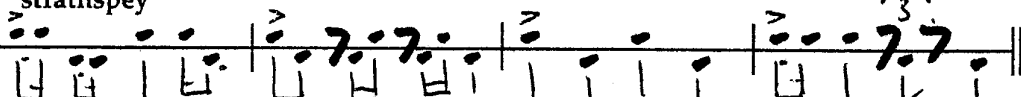
 ||

c. ^{jig}
6/8 ||  ||

 ||

d. ^{jig}
9/8 ||  ||

 ||

e. ^{strathspey}
4/4 ||  ||

SYLLABUS ADVANCED CERTIFICATE BASS AND TENOR DRUMMING

Optional Flourishing

The diagram illustrates five examples of drum flourishes, labeled a through e, each shown on a musical staff with a 2/4 time signature. Above the staves are various symbols representing different drumming techniques, with arrows indicating the direction of the stroke.

Legend:

- BACKWARD CARTWHEEL:** Represented by a circle with a 'C' and an arrow pointing left.
- BACKWARD CARTWHEEL WITH FLICKS:** Represented by a circle with a 'C' and an arrow pointing left, with three small circles below it.
- OPPOSITE CARTWHEELS:** Represented by two circles, each with a 'C' and an arrow pointing in opposite directions (one left, one right).
- ALTERNATE FIGURE OF 8:** Represented by two circles, each with an '8' and an arrow pointing in opposite directions.
- HORIZONTAL FIGURE OF 8:** Represented by a circle with an '8' and an arrow pointing right.

Examples:

- a. 2/4:** Backward cartwheel, backward cartwheel with flicks, opposite cartwheels, alternate figure of 8, horizontal figure of 8.
- b. 2/4:** Backward cartwheel, backward cartwheel with flicks, opposite cartwheels, horizontal figure of 8.
- c. 4/4:** Backward cartwheel, backward cartwheel with flicks, opposite cartwheels, alternate figure of 8, horizontal figure of 8.
- d. 6/8:** Backward cartwheel, backward cartwheel with flicks, opposite cartwheels, horizontal figure of 8.
- e. 2/4:** Backward cartwheel, backward cartwheel with flicks, opposite cartwheels, horizontal figure of 8.