



RNZPBA
SCHOOL OF PIPING
AND DRUMMING

DRUMMING SYLLABUS AND RESOURCES BOOKLET 1

LEVEL 1
BASS AND TENOR

LEVEL ONE CERTIFICATE BASS AND TENOR DRUMMING

Overview

Section One – Theory and Knowledge:

- A. Demonstrate an understanding of all notes used in pipe band drumming, including their associated values and rests.
- B. Demonstrate a knowledge of, and identify in music, written left and right handed (if applicable):
 - accents
 - singles and doubles
 - paradiddles
 - triplets
 - repeat markings
- C. Demonstrate an understanding of beats, beat notes and pulse patterns used in simple time.
- D. Demonstrate an understanding of both dot & cut and triplets.
- E. Accurately write out 4 bars of a drum score by copying a supplied excerpt.

Section Two – Practical (hard surface only)

- 1. Single Stroke Exercises
- 2. Doubles
- 3. Paradiddles
- 4. Triplets
- 5. Duple, Triple and Quadruple Time Exercises
- 6. RNZPBA Standard 4_4 March (including two three pace opening rolls)

SYLLABUS

LEVEL ONE CERTIFICATE - BASS AND TENOR DRUMMING

Section One – Theory and Knowledge

Part A

The candidate must correctly identify a semibreve (whole), minim (half), crotchet (quarter), quaver (eighth), semi-quaver (sixteenth) and demi-semi-quaver (thirty-second). The candidate will also be asked to demonstrate knowledge of the associated rests and values of the notes. This will include drawing a note tree and may include filling in missing notes/names/rests/values on a table, missing bar lines and short answer questions asked orally by the examiner.

Part B

The candidate will be asked to circle the following on both the left and right hand (if applicable) in supplied music excerpts:

- accents
- singles groupings and double movements
- paradiddles
- triplets
- repeat markings

Furthermore, the candidate will be asked to demonstrate their knowledge of the above through answering short questions orally. This will include what repeat markings mean and the monolinear system of notation.

Part C

The candidate will be asked to orally demonstrate their knowledge of beat notes and pulse patterns for simple time music. Any time signature that has a crotchet or minim beat note may be included. The candidate will need to identify beats and beat notes within groups of notes. The candidate will also need to identify duple time, triple time and quadruple time and the associated pulse patterns (also known as metric accent patterns). For example: strong, weak, medium, weak for simple quadruple (4_4) time music.

Part D

The candidate must orally demonstrate an understanding of what dots and cuts do to a note's value/duration – that a dot increases the value (duration/length) of the note by half of the notes original value and that a cut decreases the value of the note by half of the notes original value.

The candidate will also be asked to orally demonstrate an understanding of what triplet markings indicate – that three notes are played in the time of two notes.

Part E

The candidate will be required to accurately write out 4 bars of a rhythm by copying a supplied excerpt. The rhythm will only include rudiments covered in this examination.

Section Two – Practical

Candidates will be asked to correctly play all of the exercises attached in this syllabus. The exercises incorporate the rudiments and groupings in part B of the theory section. Candidates must demonstrate proficiency in all exercises and technique will be assessed throughout. Here, control and technique is more important than tempo.

If a page or line of music is required to be played a specific way, it will be indicated on that page.

Flourishing is not a requirement of level one.

Single Strokes

Play the following page non-stop. You must tap your feet using the correct foot indicated.

2
4

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 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 R L R L R L R

L R L R L R L R

Doubles

Play the following page non-stop. Although a foot isn't indicated for this page, it is expected that the candidate taps their foot throughout. Remember, accuracy is more important than tempo.

The musical score consists of seven staves of rhythmic notation. The first staff is marked with a '4' on the left. The notation includes quarter notes, eighth notes, and sixteenth notes, with some measures containing triplets. The exercise is divided into measures by vertical bar lines.

Paradiddles

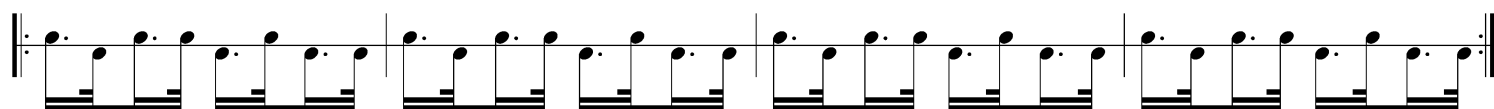
The candidate is expected to play each line as written. The candidate can pause in between each line. Foot tapping is expected throughout.



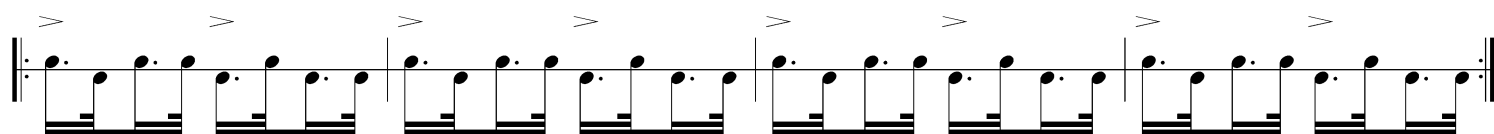
Accented Paradiddles



Dot & Cut Paradiddles

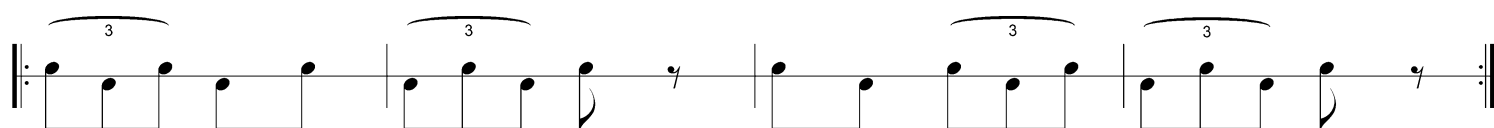
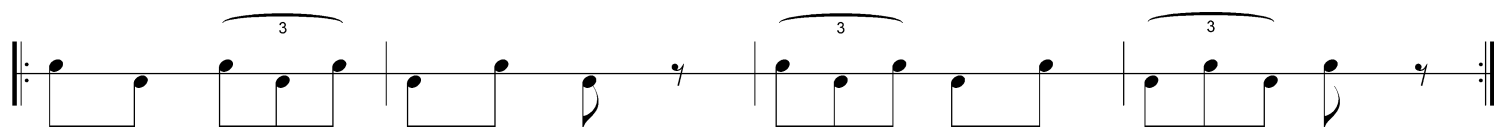


Accented Dot & Cut Paradiddles



Triplets

The candidate is expected to play each line as written. The candidate can pause in between each line. Foot tapping is expected throughout.



Duple Time Exercises

Play the two line phrases as written with a pause between each one. It is expected that the candidate will tap their foot throughout.

Two line phrases of musical notation in 2/4 time. The first phrase consists of two lines of four measures each. The second phrase also consists of two lines of four measures each. The notation includes quarter notes, eighth notes, and rests, with some measures containing triplets of eighth notes.

Triple Time Exercises

Play the two line phrases as written with a pause between each one. It is expected that the candidate will tap their foot throughout.

Two line phrases of musical notation in 3/4 time. The first phrase consists of two lines of four measures each. The second phrase also consists of two lines of four measures each. The notation includes quarter notes, eighth notes, and rests, with some measures containing triplets of eighth notes.

Quadruple Time Exercises

Play the two line phrases as written with a pause between each one. It is expected that the candidate will tap their foot throughout.

The first line phrase consists of four measures: a half note, a quarter note, a quarter note, and a quarter note; a dotted quarter note, an eighth note, a quarter note, and a quarter note; a dotted quarter note, an eighth note, a quarter note, and a quarter note; and a quarter note, an eighth note, a quarter note, and a quarter note. The second line phrase consists of four measures: a dotted quarter note, an eighth note, a quarter note, and a quarter note; a dotted quarter note, an eighth note, a quarter note, and a quarter note; a dotted quarter note, an eighth note, a quarter note, and a quarter note; and a quarter note, an eighth note, a quarter note, and a quarter note. Both phrases are marked with a 4/4 time signature and include triplets.

RNZPBA 4_4 March

Play as written. There must be two opening rolls at the start and it is expected that the candidate will tap their foot throughout.

The first line phrase consists of four measures: a half note, a quarter note, a quarter note, and a quarter note; a dotted quarter note, an eighth note, a quarter note, and a quarter note; a dotted quarter note, an eighth note, a quarter note, and a quarter note; and a quarter note, an eighth note, a quarter note, and a quarter note. The second line phrase consists of four measures: a half note, a quarter note, a quarter note, and a quarter note; a dotted quarter note, an eighth note, a quarter note, and a quarter note; a dotted quarter note, an eighth note, a quarter note, and a quarter note; and a quarter note, an eighth note, a quarter note, and a quarter note. Both phrases are marked with a 4/4 time signature and include triplets.

Note Tree

Semibreve – whole note



Minim – 1/2 note



Crotchet – 1/4 note



Quaver – 1/8th note



or



Semi-quaver – 1/16th note



or



Demi-semi-quaver – 1/32nd note



or



Kinds of Time

Below is a table that illustrates the different kinds of time. Bear in mind that level one only focusses on simple time.

