



RNZPBA
SCHOOL OF PIPING
AND DRUMMING

DRUMMING SYLLABUS AND RESOURCES

PRELIMINARY
SNARE DRUMMING

LEVEL ONE CERTIFICATE

SNARE 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
 - flams
 - singles and doubles
 - closed 5, 7, 9 and 13 stroke rolls
 - 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 and cut time, and triplets.
- E. Accurately write out 4 bars of a drum score by copying a supplied excerpt.

Section Two – Practical (drum pad only)

- 1. Single Stroke Exercises
- 2. Doubles
- 3. Paradiddles
- 4. Triplets
- 5. 5 Stroke Rolls
- 6. 7 Stroke Rolls
- 7. 9 Stroke Rolls
- 8. 13 Stroke Rolls
- 9. Flams
- 10. Duple, Triple and Quadruple Time Exercises
- 11. RNZPBA Standard 4_4 March (including two three pace opening rolls)

SYLLABUS

LEVEL ONE CERTIFICATE - SNARE 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
- flams
- single groupings and double movements
- closed 5, 7, 9 and 13 stroke rolls
- 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 the mechanics of a flam, what repeat markings mean, the monolinear system of notation and the construction of rolls.

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 drum score by copying a supplied excerpt. The music 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.

Single Strokes

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

The page contains 10 staves of musical notation, each with a 2/4 time signature. Below each staff are foot icons (L for left, R for right) indicating the tapping pattern for each note. The exercises are as follows:

- Staff 1: Four measures of single notes. Pattern: L, R, L, R, L, R, L, R.
- Staff 2: Four measures of eighth notes. Pattern: L, R, L, R, L, R, L, R.
- Staff 3: Four measures of eighth notes. Pattern: L, R, L, R, L, R, L, R.
- Staff 4: Four measures of eighth notes. Pattern: L, R, L, R, L, R, L, R.
- Staff 5: Four measures of eighth notes. Pattern: L, R, L, R, L, R, L, R.
- Staff 6: Four measures of eighth notes. Pattern: L, R, L, R, L, R, L, R.
- Staff 7: Four measures of eighth notes. Pattern: L, R, L, R, L, R, L, R.
- Staff 8: Four measures of eighth notes. Pattern: L, R, L, R, L, R, L, R.
- Staff 9: Four measures of eighth notes. Pattern: L, R, L, R, L, R, L, R.
- Staff 10: Four measures of eighth notes. Pattern: L, R, L, R, L, R, L, R.

Open Roll (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.

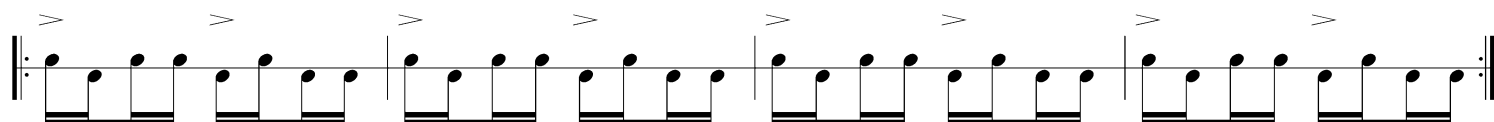
The musical notation is arranged in seven staves, each containing four measures. The first staff is marked with a 4/4 time signature. The notation consists of eighth notes and beamed eighth notes, creating a continuous, rhythmic pattern. The exercise is designed to be played non-stop, with the expectation that the candidate taps their foot throughout.

Paradiddles

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



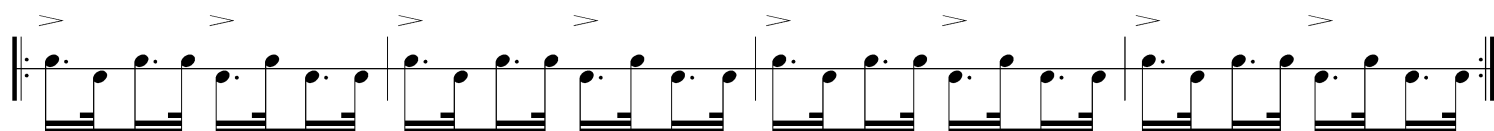
Accented Paradiddles



Dot & Cut Paradiddles

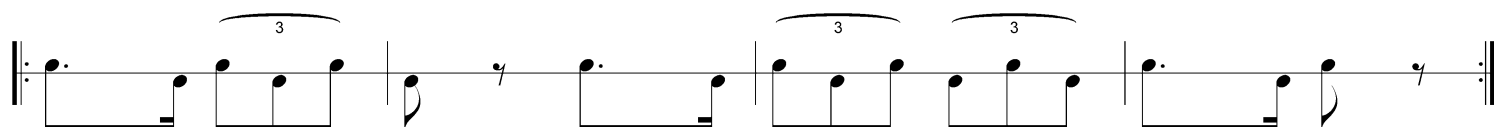
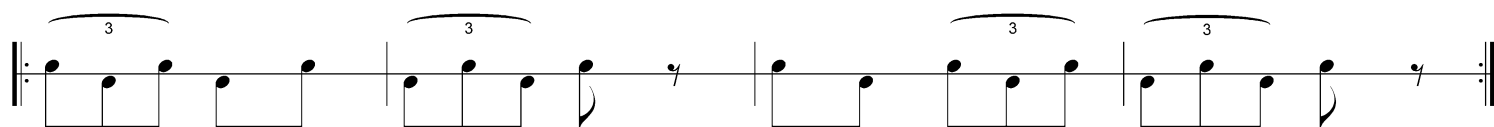
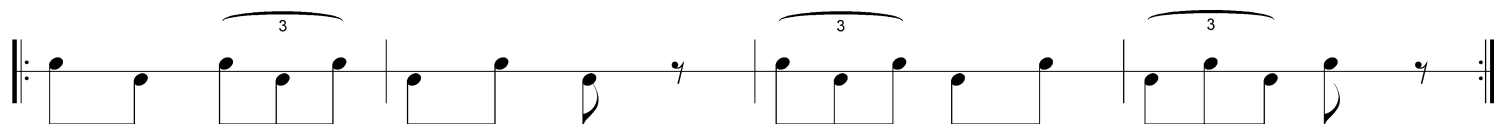


Accented Dot & Cut Paradiddles



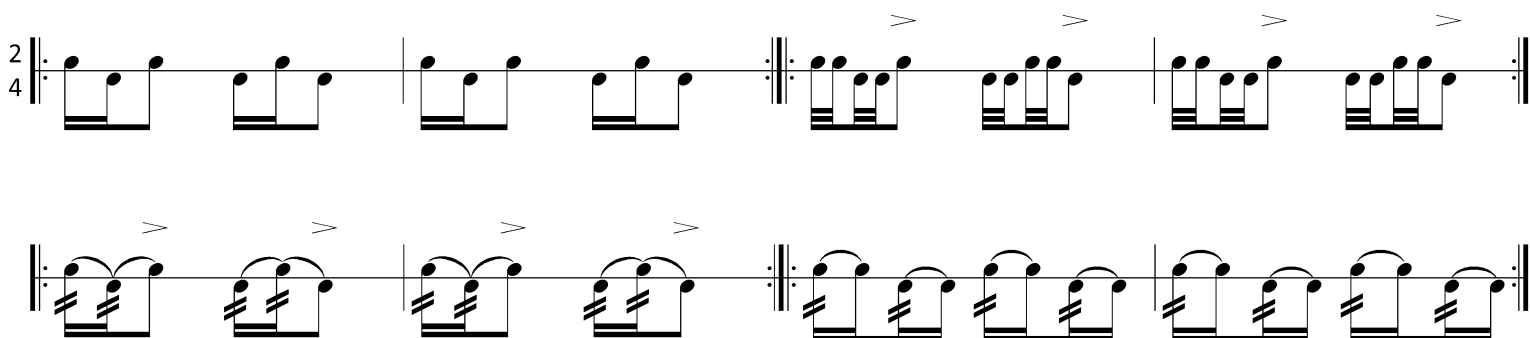
Triplets

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

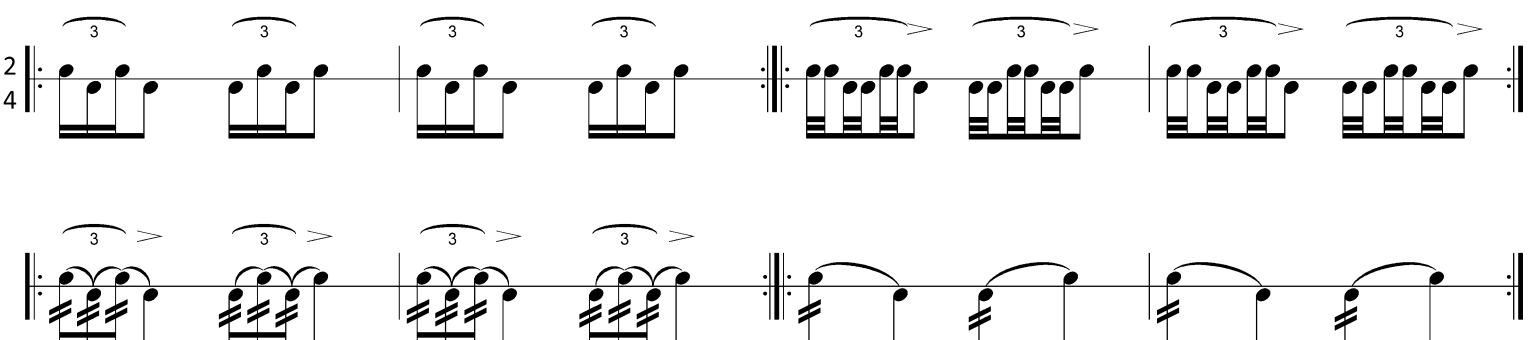


5 Stroke Rolls

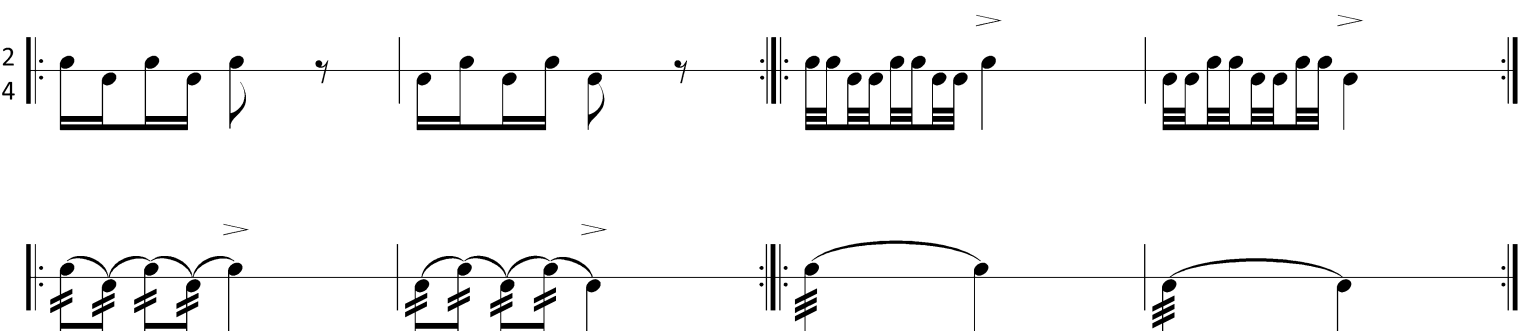
For each of the roll exercises, every two bars (as indicated with the repeat markings) are intended to be played separately. The candidate is encouraged to pause in between each stage.



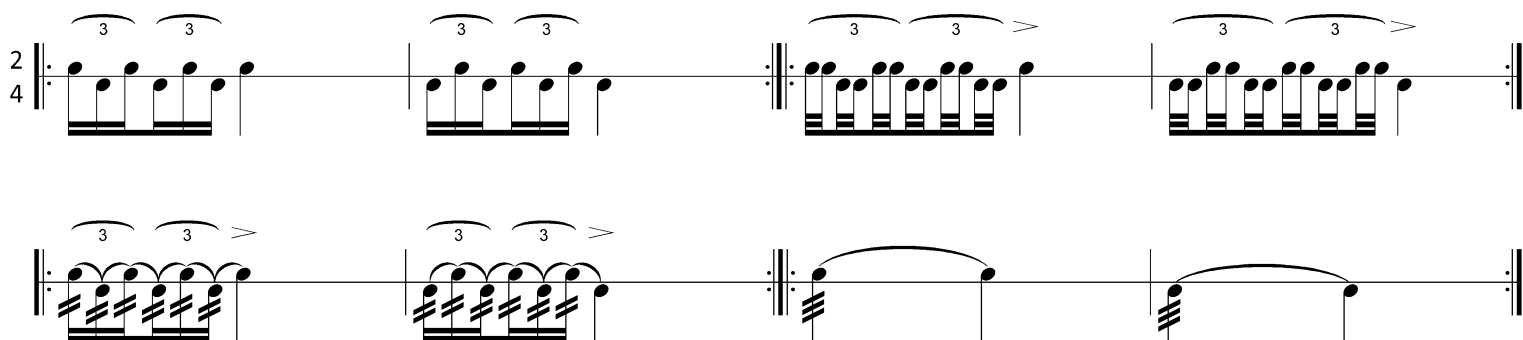
7 Stroke Rolls



9 Stroke Rolls

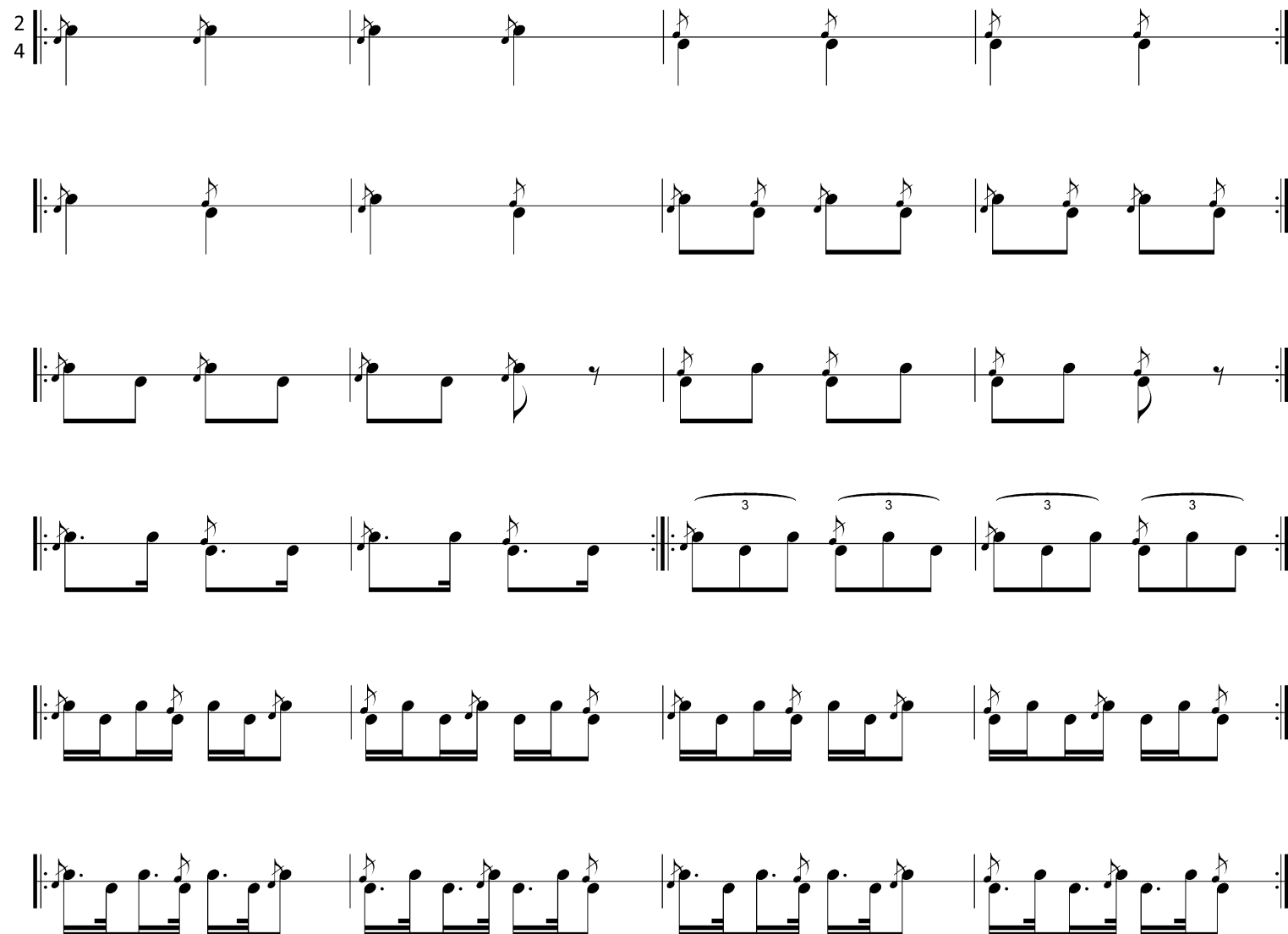


13 Stroke Rolls



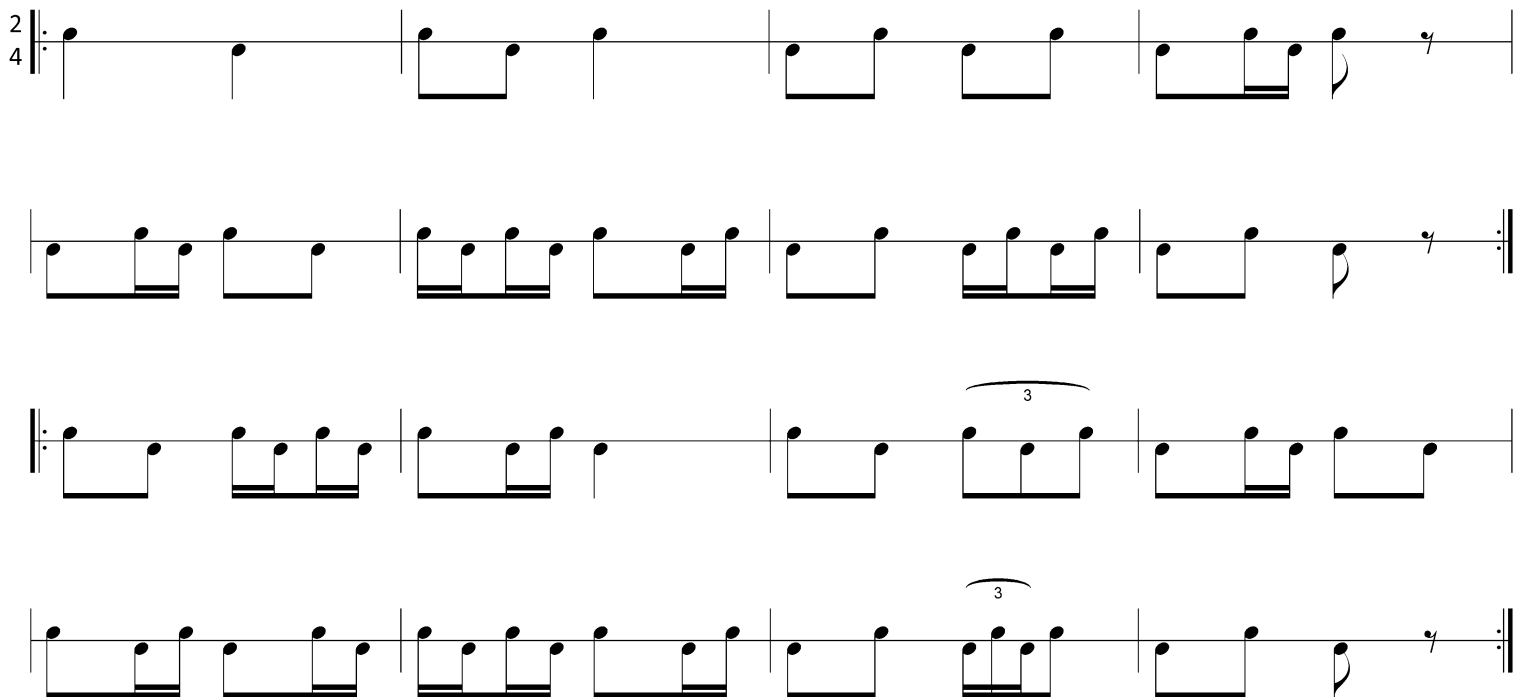
Flams

For playing the flam exercises, use the repeat markings as a guide. Each phrase within the repeats is played as written with pauses in between each phrase.



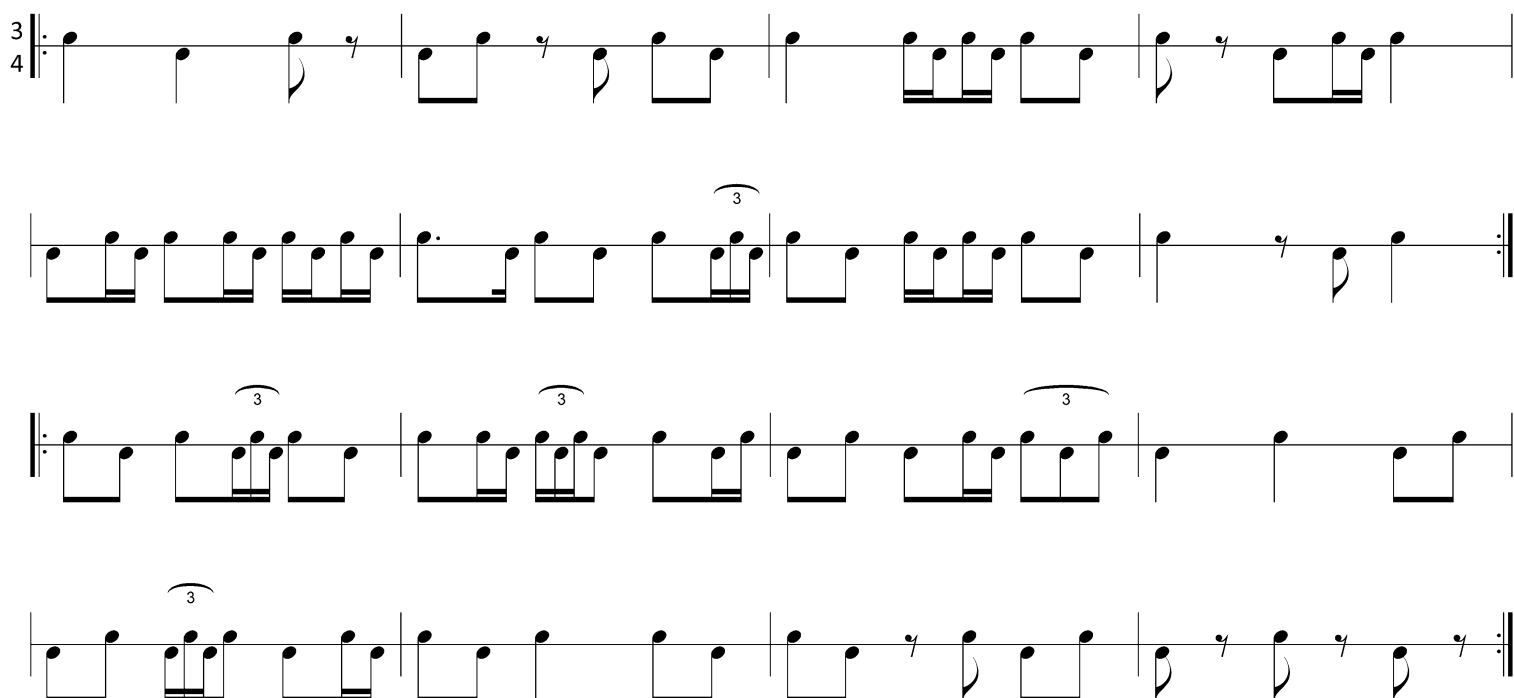
Duple Time Exercises

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



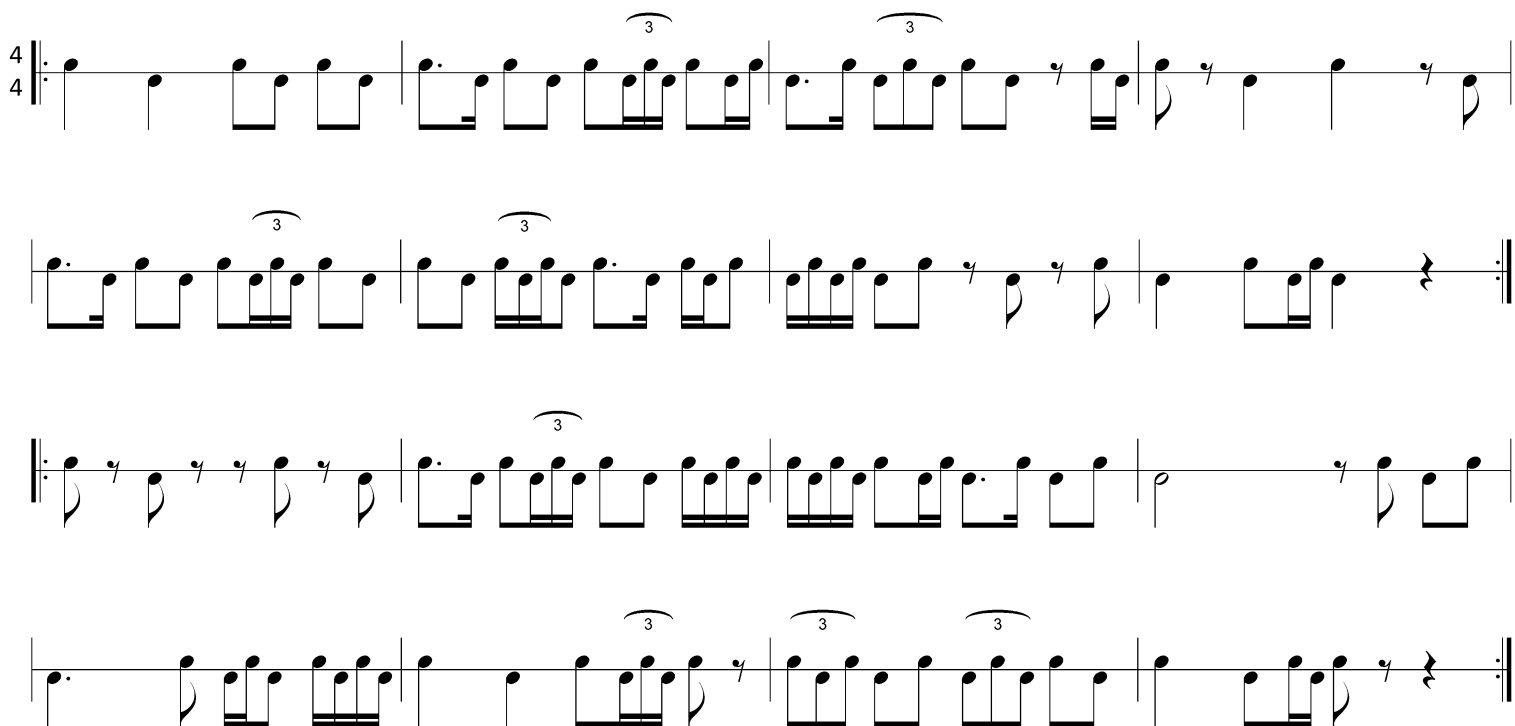
Triple Time Exercises

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



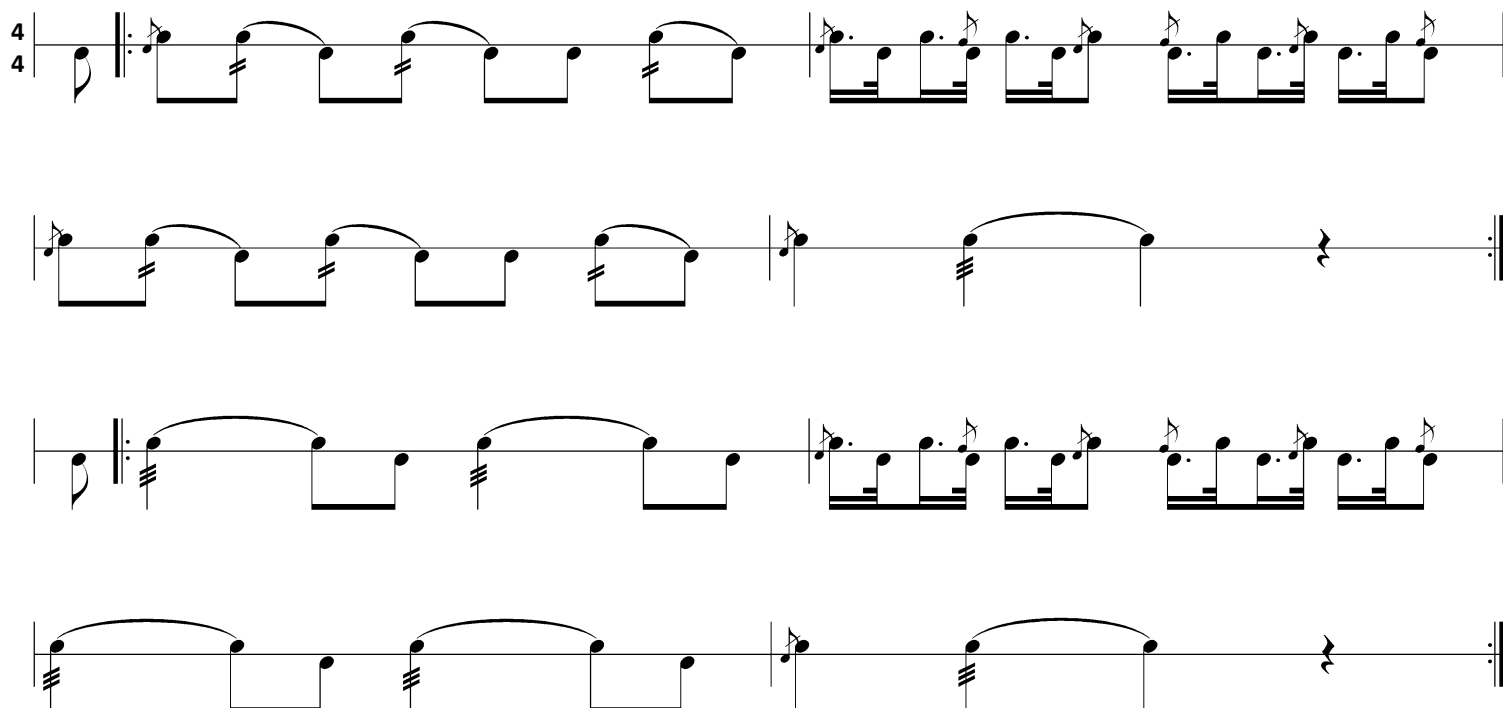
Quadruple Time Exercises

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



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.



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.

