



RNZPBA
SCHOOL OF PIPING
AND DRUMMING

DRUMMING SYLLABUS AND RESOURCES

ELEMENTARY
SNARE DRUMMING

LEVEL TWO CERTIFICATE

SNARE DRUMMING

Overview

Section One – Theory and Knowledge

- A. Hold or be able to obtain level one/preliminary snare drumming certificate.
- B. Demonstrate a knowledge of, and identify in music, written left and right handed (if applicable):
 - drags,
 - closed 4, 6, 8 and 12 stroke rolls,
 - crescendo, decrescendo and dynamic markings,
 - irregular groups/bars.
- C. Demonstrate an understanding of beats, beat notes and pulse patterns used in compound time.
- D. Correctly identify parts of a snare drum and demonstrate knowledge of basic care and maintenance.
- E. Accurately write out 4 bars of a drum score by memory.

Section Two – Practical

- 1. Open to Closed Roll.
- 2. Paradiddle Development.
- 3. Triplet Development.
- 4. Fives (including irregular groups).
- 5. Drags.
- 6. 4 Stroke Rolls.
- 7. 6 Stroke Rolls.
- 8. 8 Stroke Rolls.
- 9. 12 Stroke Rolls.
- 10. Duple, Triple and Quadruple Time Exercises.
- 11. RNZPBA Standard $\frac{3}{4}$ March (including two three pace opening rolls).
- 12. RNZPBA Standard $\frac{6}{8}$ March (including two three pace opening rolls).
- 13. 4 Bars of music presented for Section One, Part E.

SYLLABUS

LEVEL TWO CERTIFICATE - SNARE DRUMMING

Section One – Theory and Knowledge

Part A

The candidate must already hold, or have the ability to obtain the RNZPBA College of Piping and Drumming level one (preliminary) snare drumming certificate. If this certificate is not held, the candidate may sit the level one certificate immediately prior to sitting this certificate or the examiner can assess the two simultaneously.

Part B

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

- drags,
- closed 4, 6, 8 and 12 stroke rolls,
- crescendo, decrescendo and dynamic markings,
- irregular groups and anacrusis.

Further to this, the candidate will be asked to orally demonstrate their knowledge of the above. This will include but not be limited to the mechanics of a drag, correct musical terminology of dynamical markings and what an anacrusis is. The candidate should be able to identify from pianissimo to fortissimo.

Part C

The candidate will be asked to orally demonstrate their knowledge of beat notes and pulse patterns for compound time music. Any time signature that has a dotted crotchet or dotted 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 compound quadruple ($\frac{12}{8}$) time music.

Part D

The candidate will be asked to name and identify all parts on a snare drum. The parts include: tension bolt, carry hook/harness bracket, top stress ring (top hoop), top (batter) head, suspension ring, top snare and assembly, shell (or resonator), tube assembly (rods), suspension ring nut, intermediate ring, bottom snare and assembly, bottom (resonator) head, bottom stress ring (counter hoop), roll bar/carry handle. Examiners will use their discretion if

candidates refer to parts of the drum using different names from those above.

The candidate will also be asked to orally demonstrate an understanding of the day to day care of a snare drum including: keeping the drum clean, keeping the drum dry, storing in a cool place, keeping tension bolts lubricated, inspecting for broken or loose snares, inspecting heads for holes or tears, inspecting hardware for splits and cracks, ensuring stress rings are level and inspecting for rust/corrosion.

Part E

The candidate will be required to accurately write out 4 bars of a drum score from memory. The music must be presented to the examiner immediately prior to the examination commencing.

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.

Play all lines as written. If a page or line of music is required to be played a specific way, it will be indicated on that page. Tapping your foot is required throughout.

The candidate will also be asked to play the 4 bars (from memory) that was presented for Section One, Part E.

Open to Closed Roll

2
4

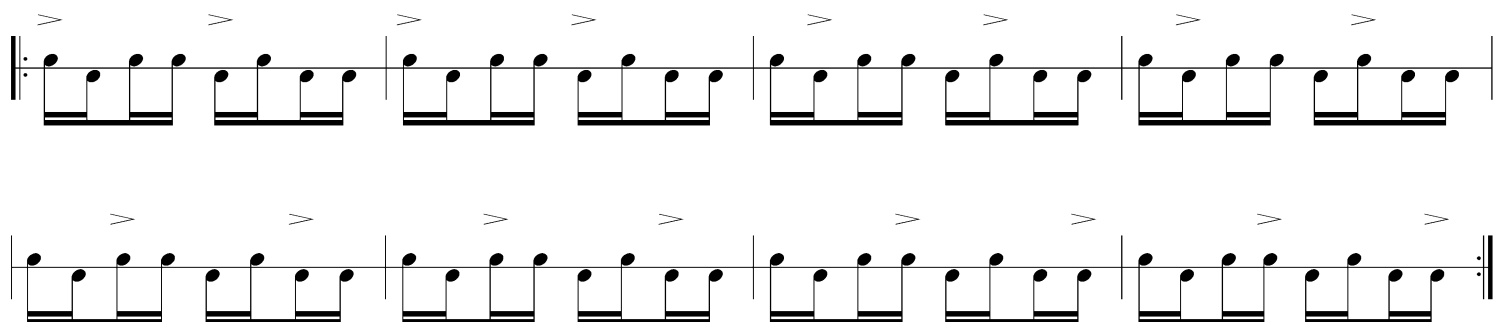
The musical score is written on ten staves. The first staff has a 2/4 time signature. The notation includes various rhythmic patterns: eighth notes, sixteenth notes, and triplets. The first five staves show a progression from simple eighth notes to complex sixteenth-note triplets. The sixth and seventh staves feature long horizontal lines with vertical tick marks, likely representing a specific drumming technique. The final three staves return to simpler eighth-note patterns, mirroring the beginning of the piece.

Paradiddle Development

Flam Paradiddles



Moving Accent Paradiddles

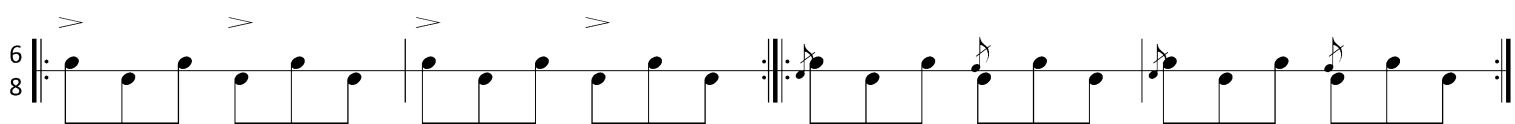


Dot & cut Paradiddles with moving accents

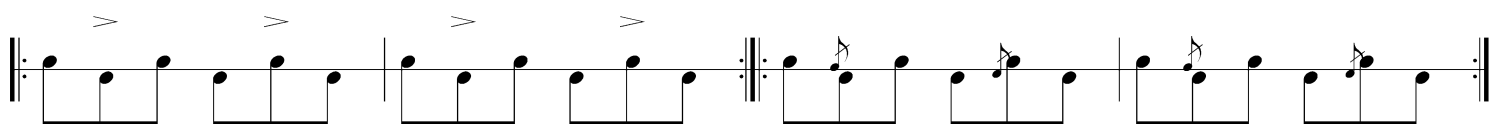


Triplet Development

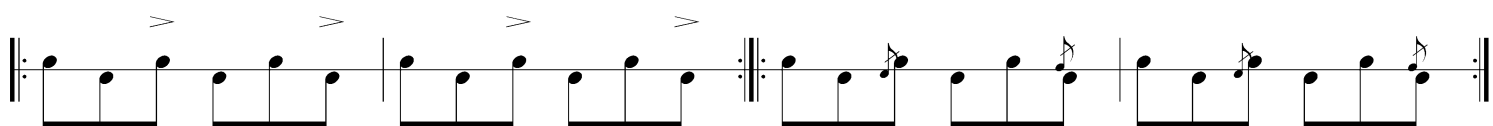
On the 1st



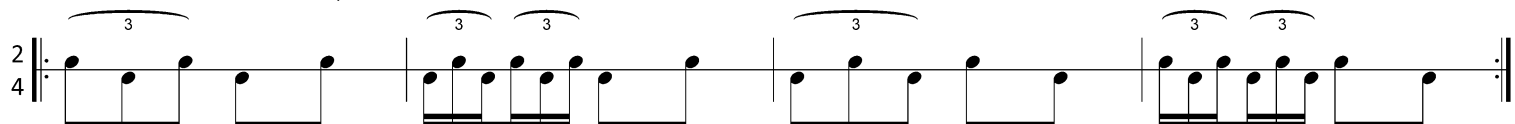
On the 2nd



On the 3rd

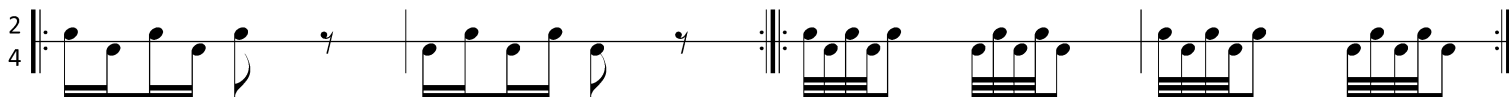


Quaver and Semi-Quaver Triplets

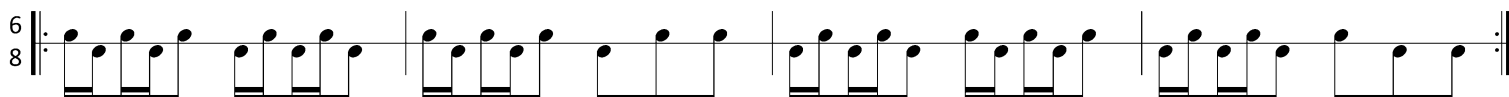


Fives

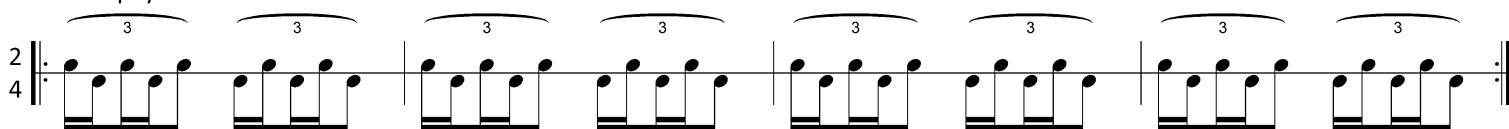
Simple time Fives



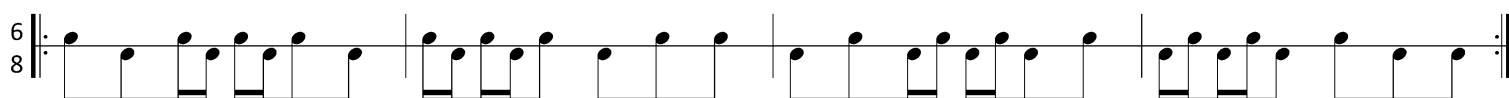
Compound time Fives



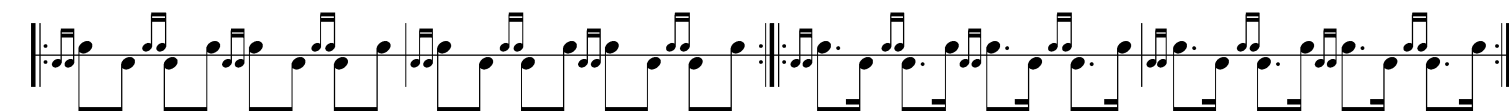
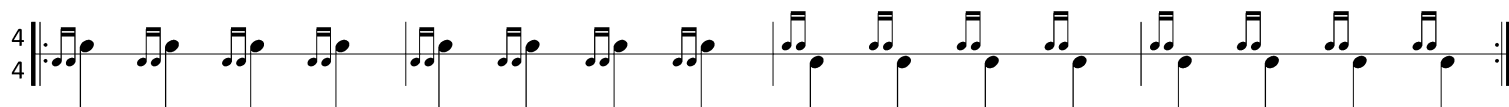
"Strathspey" time Fives



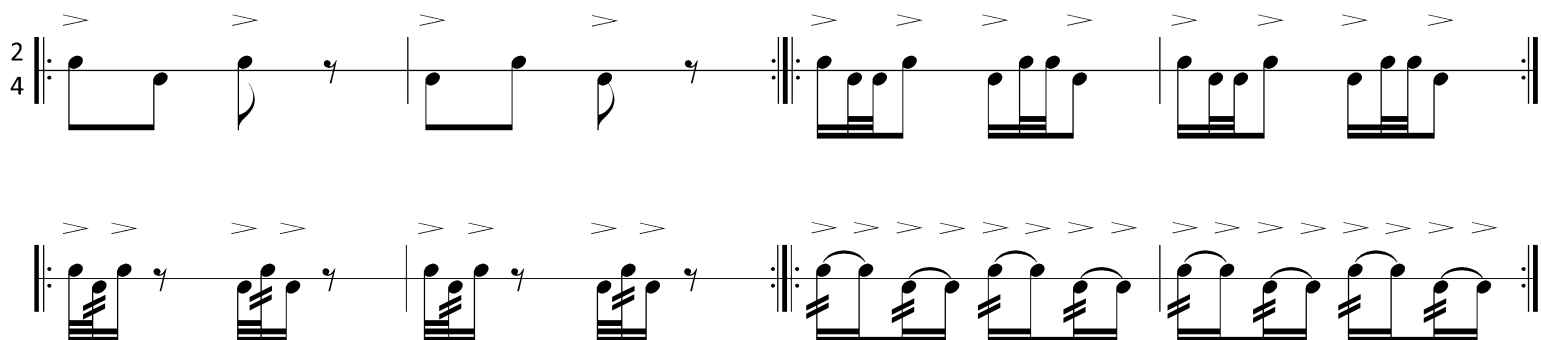
Fives within a Triplet



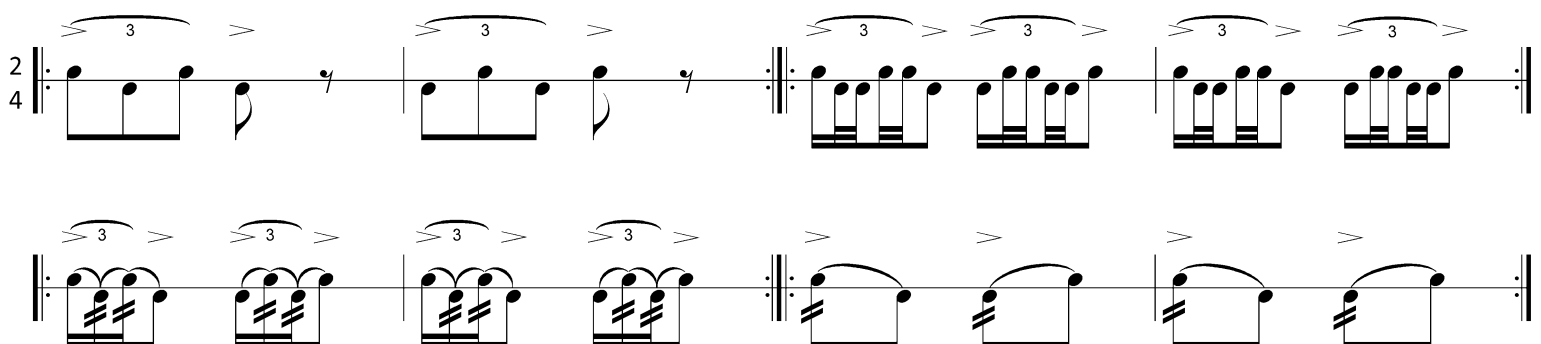
Drags



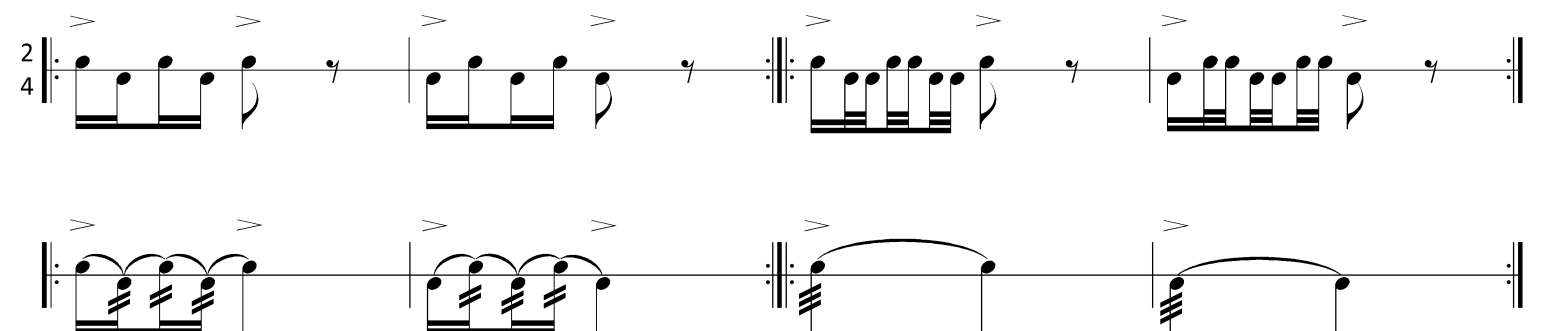
4 Stroke Rolls



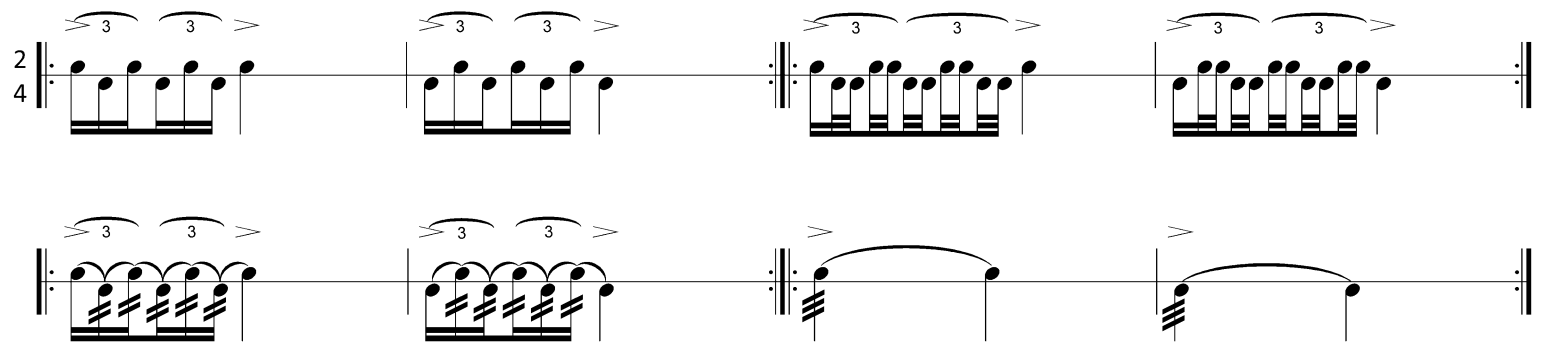
6 Stroke Rolls



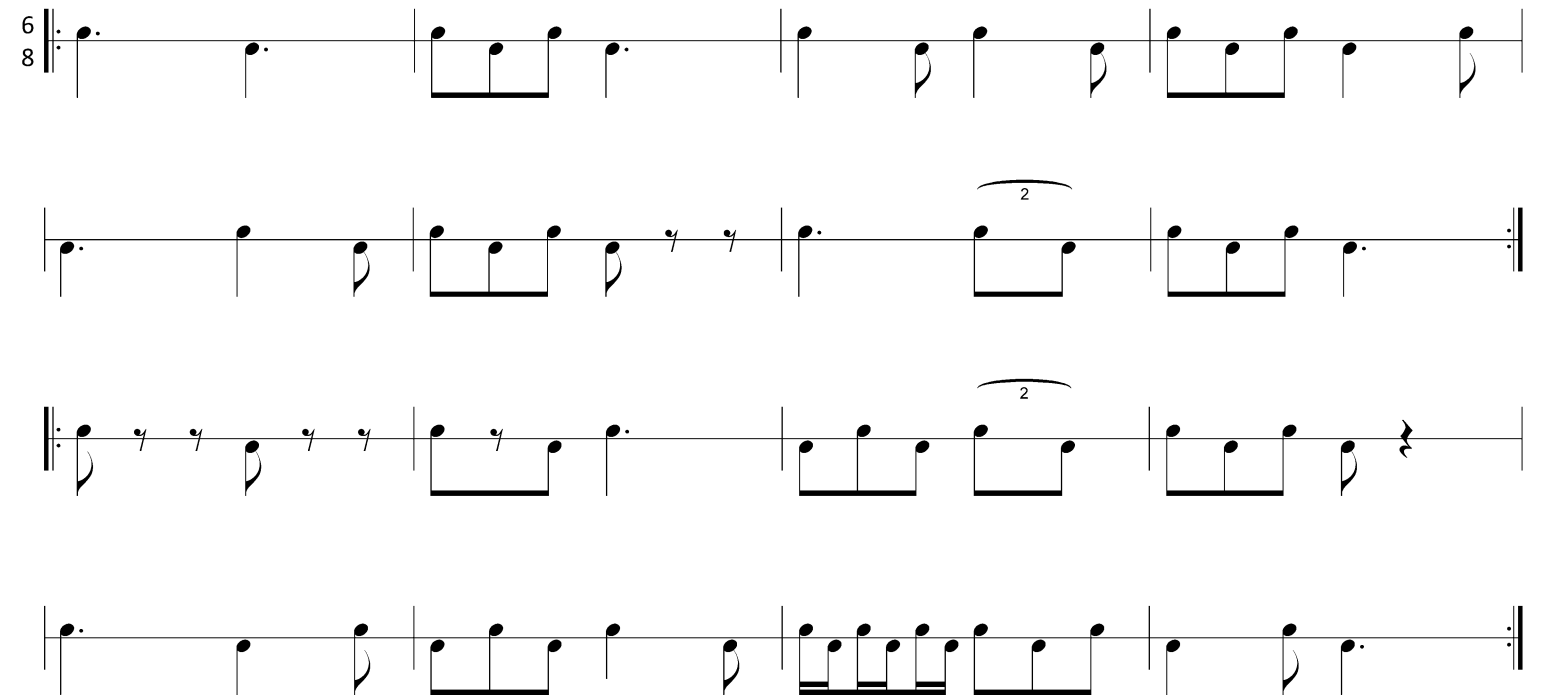
8 Stroke Rolls



12 Stroke Rolls



Duple Time Exercises



Triple Time Exercises

9
8

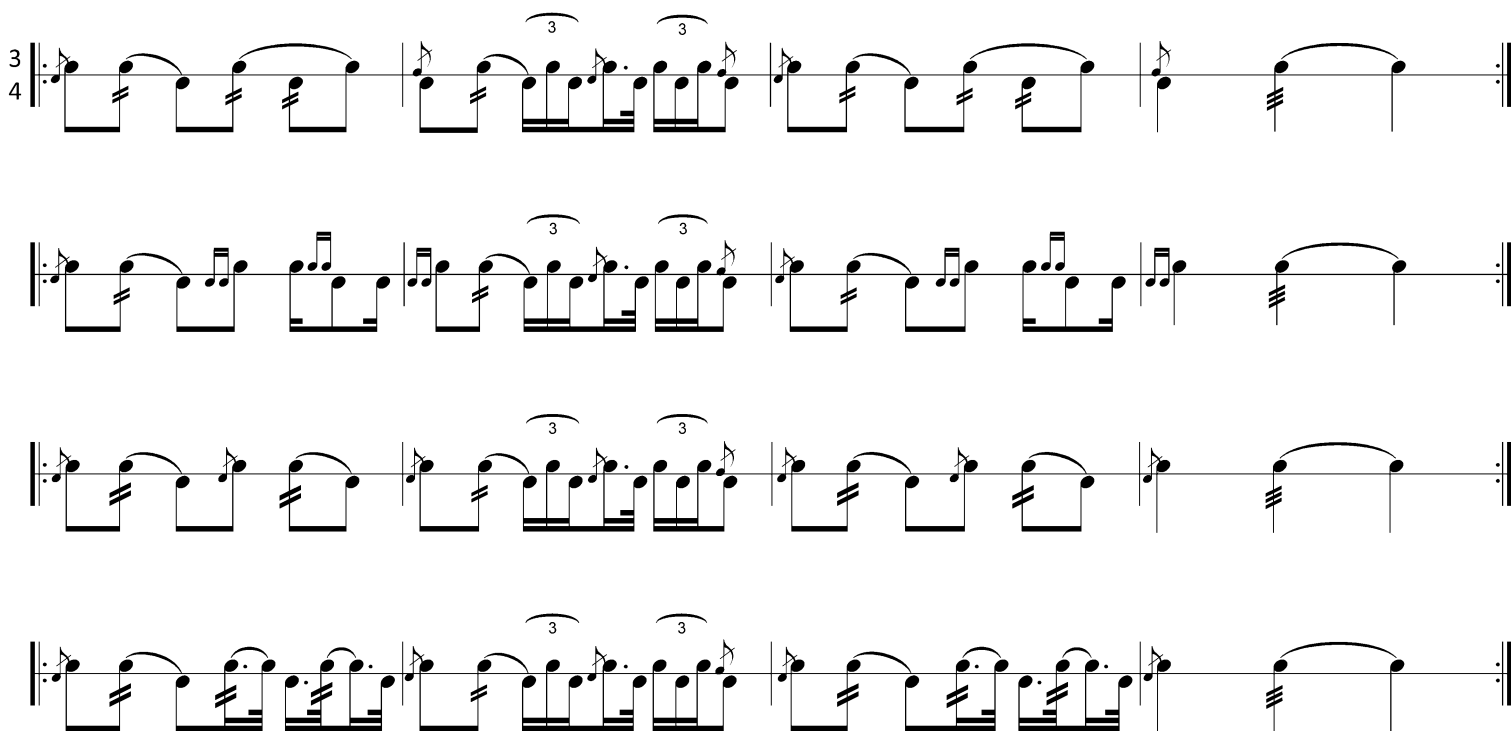
Two systems of musical notation for triple time exercises. The first system contains measures 9 and 10, and the second system contains measures 11 and 12. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and articulation marks. A double bar line with repeat dots is at the end of measure 12. A '2' with a slur is above the final measure of the second system.

Quadruple Time Exercises

12
8

Two systems of musical notation for quadruple time exercises. The first system contains measures 13 and 14, and the second system contains measures 15 and 16. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and articulation marks. A double bar line with repeat dots is at the end of measure 16.

RNZPBA $\frac{3}{4}$ March



RNZPBA $\frac{6}{8}$ March

