

The Royal New Zealand Pipe Bands' Association

# **COLLEGE OF PIPING AND DRUMMING**



## **BASS AND TENOR DRUMMING LEVEL TWO / ELEMENTARY**

### **Syllabus and Resources**

# LEVEL TWO CERTIFICATE BASS AND TENOR DRUMMING

## *Overview*

### **Section One – Theory and Knowledge**

- A. Hold or be able to obtain level one/preliminary bass and tenor drumming certificate.
- B. Demonstrate a knowledge of, and identify in music:
  - 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 tenor or bass 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. Paradiddle Development.
2. Triplet Development.
3. Fives (including irregular groups).
4. Duple, Triple and Quadruple Time Exercises.
5. Intermediate Note Exercises.
6. RNZPBA Standard  $\frac{3}{4}$  March.
7. RNZPBA Standard  $\frac{6}{8}$  March.

### **Section Three – Flourishing (optional)**

1. Singles
2. Doubles
3. Cartwheel
4. Stall
5. Single In and Out
6. Rose/Fan
7. "Fife Time"

# SYLLABUS

## LEVEL TWO CERTIFICATE – BASS AND TENOR 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) bass and tenor 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 in supplied music excerpts:

- 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 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 ( $^{12}_8$ ) time music.

#### *Part D*

The candidate will be asked to name and identify all parts on a tenor or bass drum. The parts include: tension bolt, carry hook/harness bracket, stress ring (or hoop), batter head, shell (or resonator), tube assembly (rods), dampening/dampening ring, bottom (resonator) head. 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 bass or tenor drum including: keeping the drum clean, keeping the drum dry, storing in a cool place, keeping tension bolts

lubricated, inspecting heads for holes or tears, inspecting hardware for splits and cracks, ensuring stress rings are level or all tension bolts are the same tension 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. 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.

If you are a bass drummer, it is still expected that you can play everything in this syllabus. Although it's highly unlikely you would play anything smaller than a semi-quaver in pipe band music, this examines your abilities as a musician, not a bass drummer.

## **Section Three – Flourishing (optional)**

There is an optional flourishing endorsement with the level two bass and tenor certificate. Below is standard terminology that will be used when describing the flourishes so they are universal:

### Inside/Outside

Describing whether the flourish is on the inside of the hand or the outside.

### Forward/Reverse

Describing whether the sticks rotate forwards or backwards.

### Horizontal/Vertical/Angle

Describing whether the sticks are horizontal, vertical or on an angle.

### Up/Down

Describing whether the motion of your arm is up or down.

Candidates will be asked to demonstrate the following flourishes:

1. Singles – outside/reverse/vertical.
2. Doubles – outside/reverse/vertical.
3. Cartwheel – inside/forwards alternating/vertical.
4. Stall – outside > inside spin/reverse/vertical.
5. In and Out – inside > outside (continuous)/forward/vertical.
6. Rose/Fan – outside/reverse/45 degrees.
7. "Fife Time" – Down (right), Up (left), Up (right), Down (left).

There is no prescribed music for this section however it is expected the candidate is able to apply the above flourishes to music. The examiner will ask the candidate to demonstrate a flourish in either a two or four bar phrase, or a piece of music the candidate is familiar with.

# Paradiddle Development

## Accented Paradiddles (moving)

Two staves of musical notation in 2/4 time. The first staff contains four measures of paradiddle patterns (right-left-right-left) with accents (>) on the first and third notes of each pair. The second staff contains four measures of paradiddle patterns (left-right-left-right) with accents (>) on the first and third notes of each pair. The piece concludes with a double bar line.

## Dot & Cut Accented Paradiddles (moving)

Two staves of musical notation in 2/4 time. The first staff contains four measures of paradiddle patterns (right-left-right-left) with accents (>) on the first and third notes, and dots on the second and fourth notes. The second staff contains four measures of paradiddle patterns (left-right-left-right) with accents (>) on the first and third notes, and dots on the second and fourth notes. The piece concludes with a double bar line.

# Triplet Development

Four staves of musical notation in 2/4 time. The first staff contains four measures of paradiddle patterns (right-left-right-left) with triplets (3) over the second and third notes. The second staff contains four measures of paradiddle patterns (left-right-left-right) with triplets (3) over the second and third notes, followed by a quarter rest. The third staff contains four measures of paradiddle patterns (right-left-right-left) with triplets (3) over the second and third notes, followed by a quarter rest. The fourth staff contains four measures of paradiddle patterns (left-right-left-right) with triplets (3) over the second and third notes. The piece concludes with a double bar line.

# Fives

## Fives in Simple Time

Musical notation for Fives in Simple Time, 2/4 time signature. The exercise consists of two measures of a quarter note followed by a quarter rest, and two measures of eighth notes. The first measure of the second pair has a repeat sign.

## Fives in Strathspey Time

Musical notation for Fives in Strathspey Time, 2/4 time signature. The exercise consists of eight measures of eighth notes, with each measure containing a triplet of eighth notes indicated by a bracket and the number 3.

## Fives in Compound Time

Musical notation for Fives in Compound Time, 6/8 time signature. The exercise consists of four measures of eighth notes, with the second and fourth measures containing a quarter rest.

## Simple Time March Rhythm

Musical notation for Simple Time March Rhythm, 2/4 time signature. The exercise consists of four measures of eighth notes, with the second and fourth measures containing a quarter rest.

# Duple Time Exercises

Musical notation for Duple Time Exercises, 6/8 time signature. The exercise consists of four lines of music. The first line has four measures of eighth notes. The second line has four measures, with a pair of eighth notes beamed together in the third measure. The third line has four measures, with a pair of eighth notes beamed together in the third measure. The fourth line has four measures of eighth notes.

# Triple Time Exercises

9  
8

Musical notation for Triple Time Exercises, measures 9-12. The notation is on a single staff with a treble clef and a 3/8 time signature. Measure 9 starts with a repeat sign and contains a dotted quarter note, a quarter note, and a quarter note. Measure 10 contains a quarter note, a quarter note, and a quarter note. Measure 11 contains a quarter note, a quarter note, and a quarter note. Measure 12 contains a quarter note, a quarter note, and a quarter note. The exercises include various rhythmic patterns, including dotted notes, eighth notes, and sixteenth notes, with some measures featuring a fermata and a double bar line.

# Quadruple Time Exercises

12  
8

Musical notation for Quadruple Time Exercises, measures 12-15. The notation is on a single staff with a treble clef and a 4/8 time signature. Measure 12 starts with a repeat sign and contains a dotted quarter note, a quarter note, a quarter note, and a quarter note. Measure 13 contains a quarter note, a quarter note, a quarter note, and a quarter note. Measure 14 contains a quarter note, a quarter note, a quarter note, and a quarter note. Measure 15 contains a quarter note, a quarter note, a quarter note, and a quarter note. The exercises include various rhythmic patterns, including dotted notes, eighth notes, and sixteenth notes, with some measures featuring a fermata and a double bar line.

# Intermediate Note Exercises

## March Time Exercises

Two staves of music for March Time Exercises. The first staff is in 2/4 time and the second is in 3/4 time. Both feature eighth and sixteenth notes with triplets.

## Strathspey Time Exercises

Two staves of music for Strathspey Time Exercises. The first staff is in 4/4 time and the second is in 3/4 time. Both feature eighth and sixteenth notes with triplets.

## Reel Time Exercises

Two staves of music for Reel Time Exercises. The first staff is in 2/2 time and the second is in 3/4 time. Both feature eighth and sixteenth notes with triplets.

## Jig Time Exercises

Two staves of music for Jig Time Exercises. The first staff is in 6/8 time and the second is in 3/4 time. Both feature eighth and sixteenth notes with triplets.

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

Musical score for RNZPBA  $\frac{3}{4}$  March, consisting of four staves. The first staff is marked with a 3/4 time signature. The music features a repeating rhythmic pattern of quarter notes and eighth notes, with two measures in the first two staves containing triplets of eighth notes. The score concludes with a double bar line and repeat dots.

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

Musical score for RNZPBA  $\frac{6}{8}$  March, consisting of four staves. The first staff is marked with a 6/8 time signature. The music features a repeating rhythmic pattern of dotted quarter notes and eighth notes. The score concludes with a double bar line and repeat dots.