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 $^{3}_{4}$ March.
7. RNZPBA Standard $^{6}_{8}$ 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.

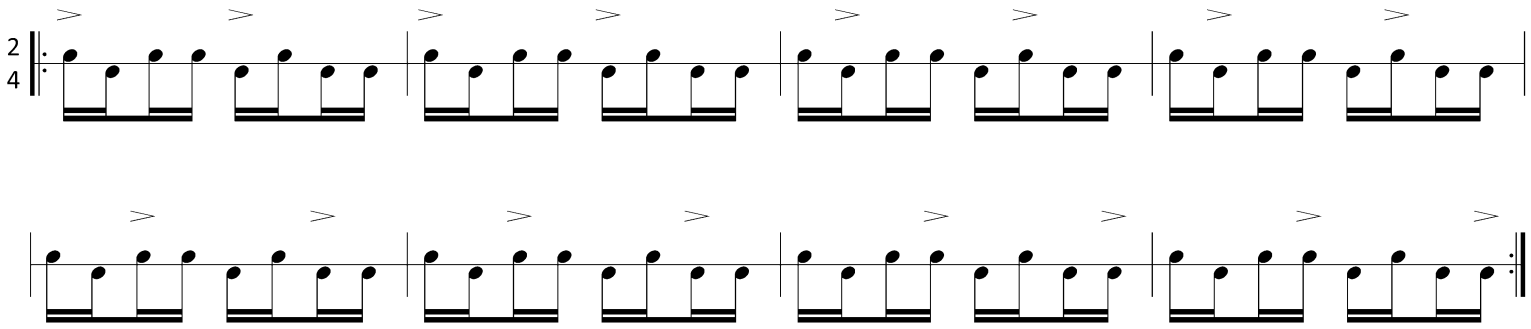
Candidates will be asked to demonstrate the following flourishes:

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).

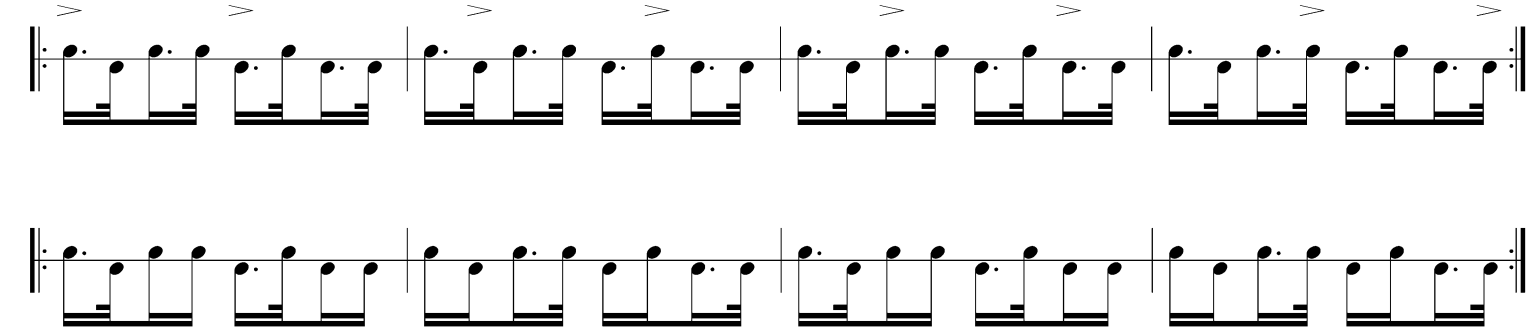
There is no prescribed music for this section however it is expected the candidate is able to apply the above flourishes to music. The examiner will ask the candidate to demonstrate a flourish in either a two or four bar phrase, or a piece of music the candidate is familiar with.

Paradiddle Development

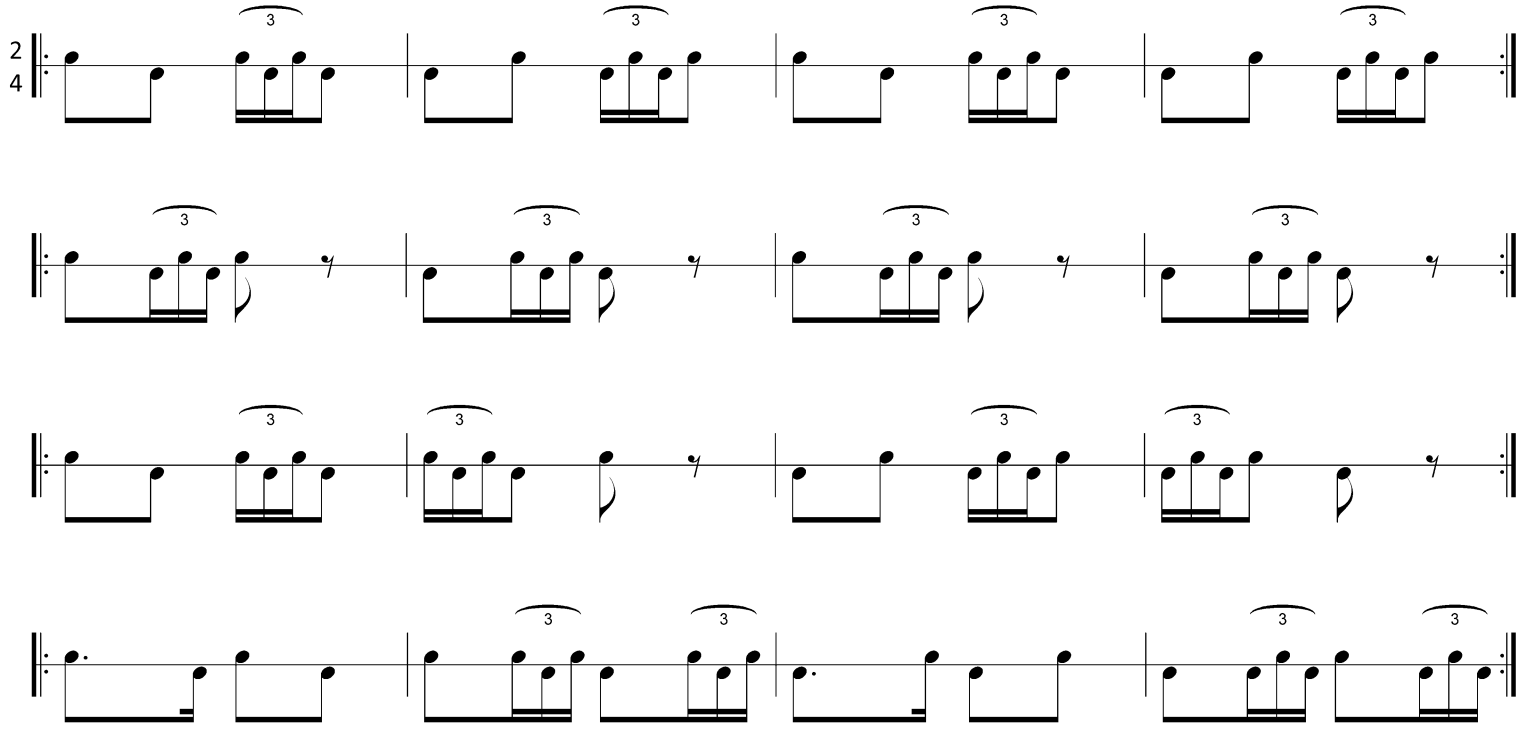
Accented Paradiddles (moving)



Dot & Cut Accented Paradiddles (moving)

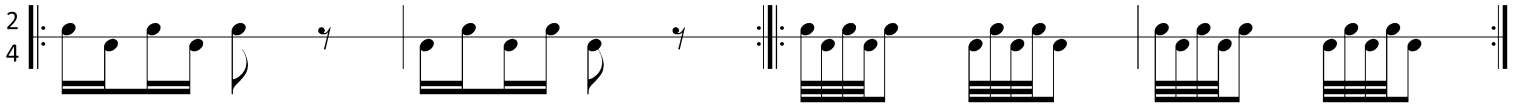


Triplet Development

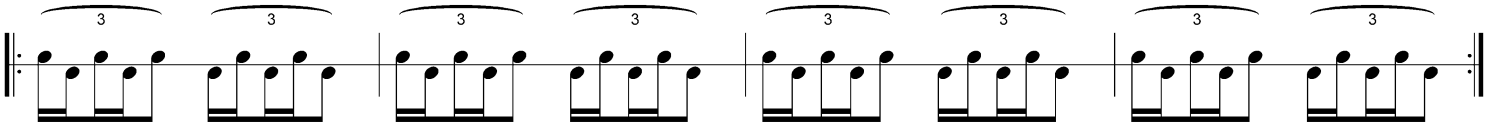


Fives

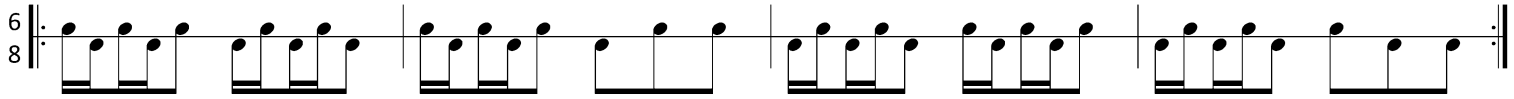
Fives in Simple Time



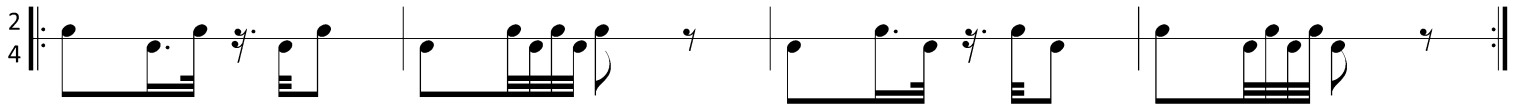
Fives in Strathspey Time



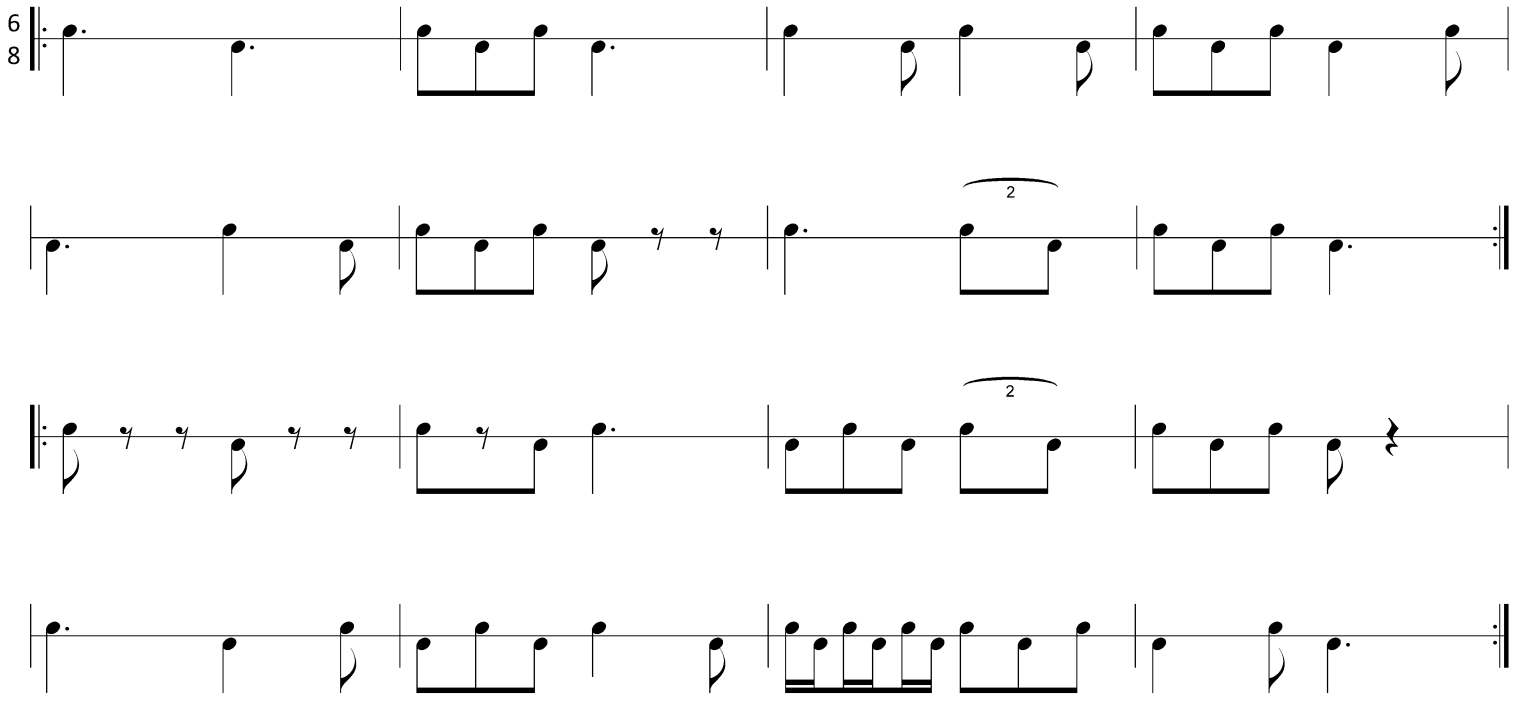
Fives in Compound Time



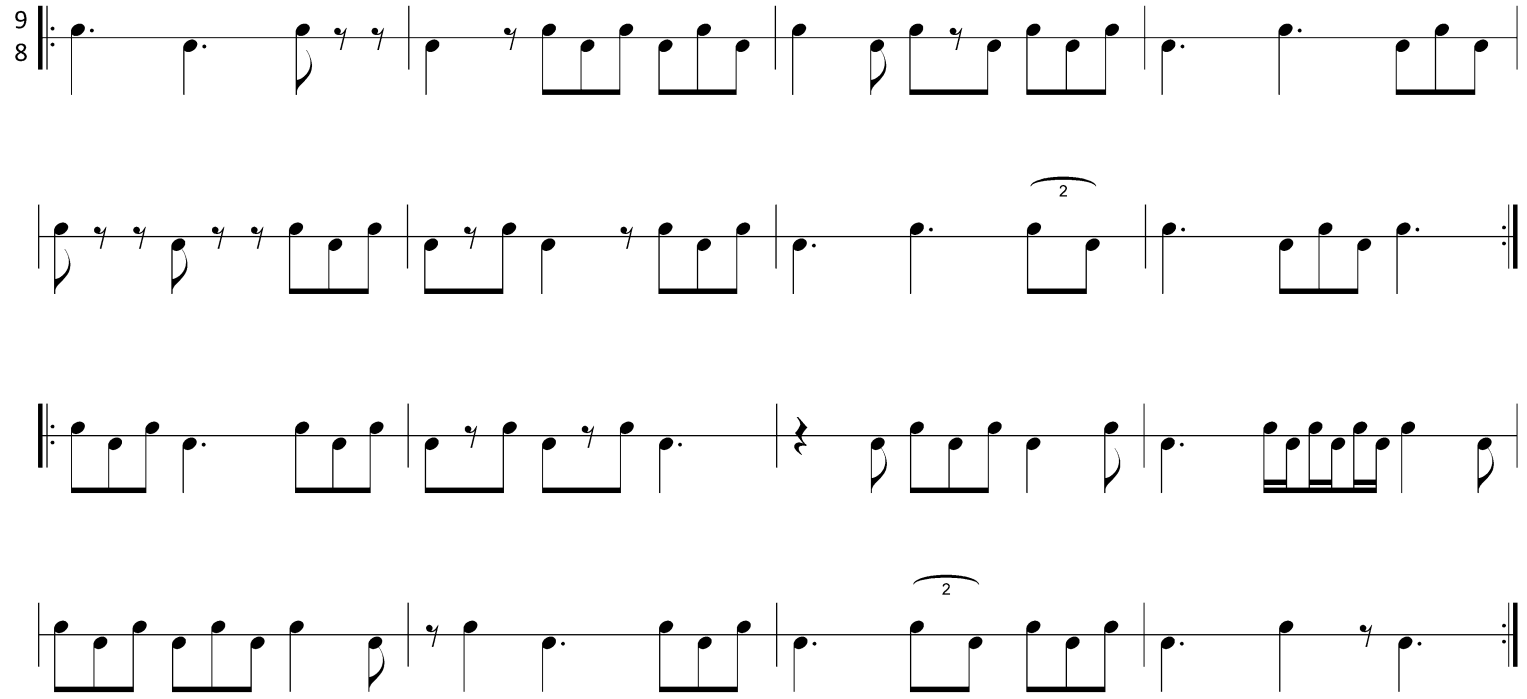
Simple Time March Rhythm



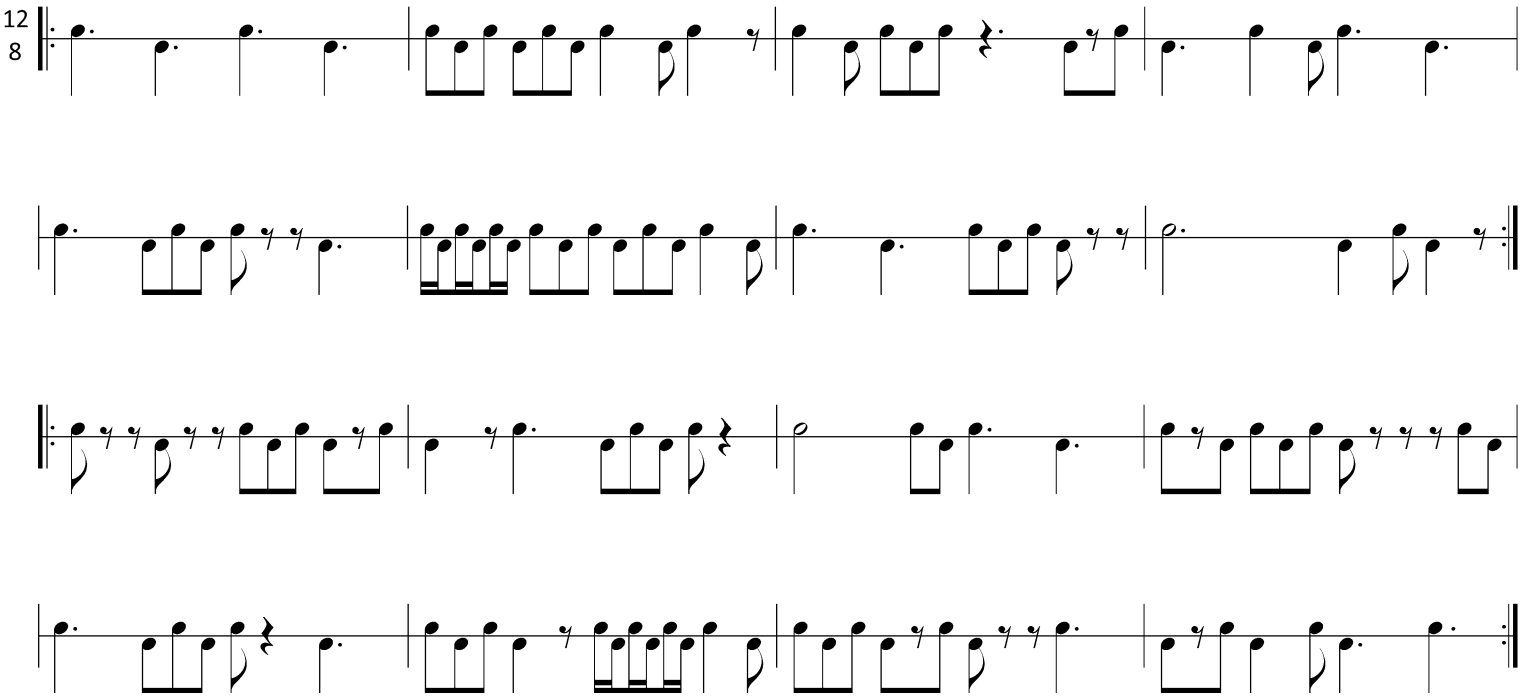
Duple Time Exercises



Triple Time Exercises

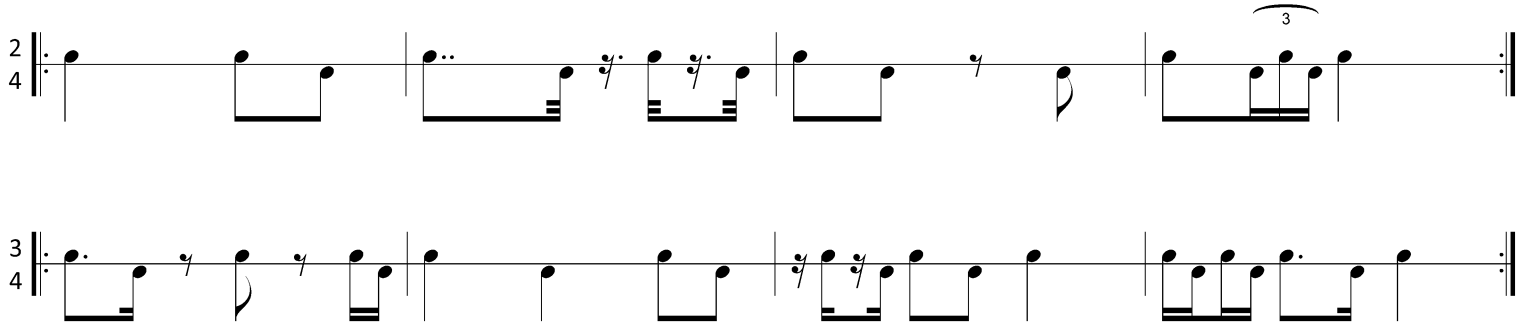


Quadruple Time Exercises

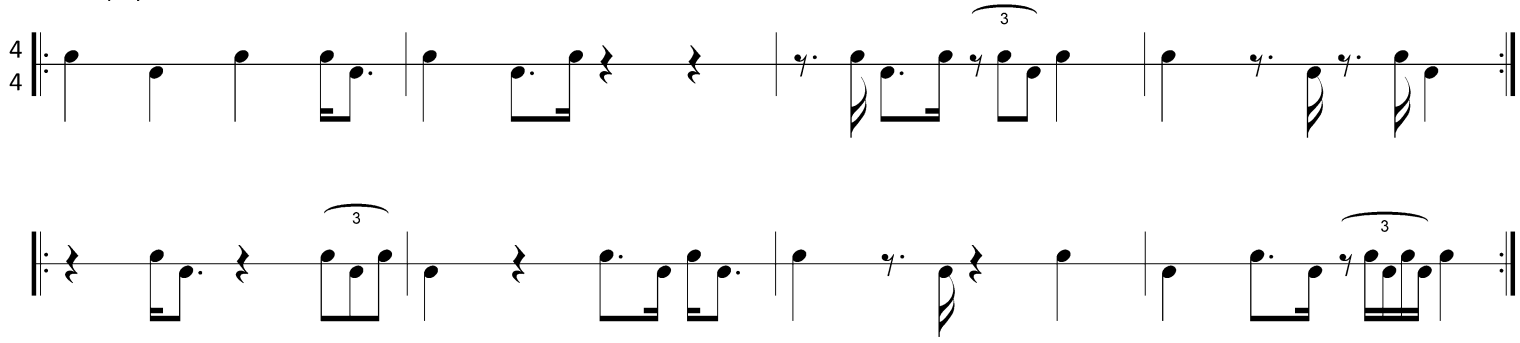


Intermediate Note Exercises

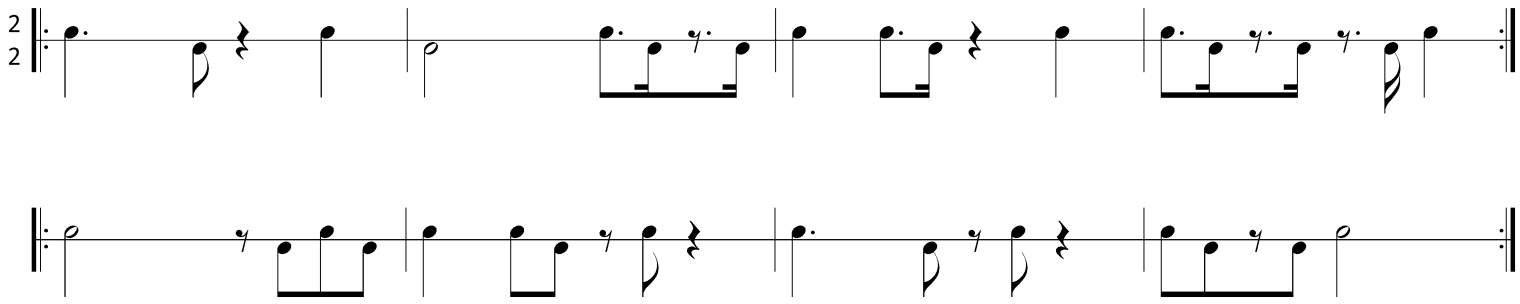
March Time Exercises



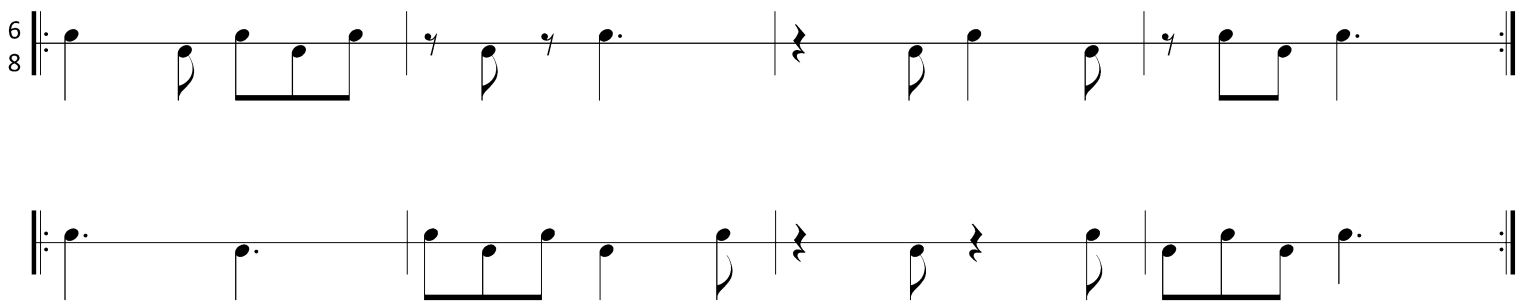
Strathspey Time Exercises



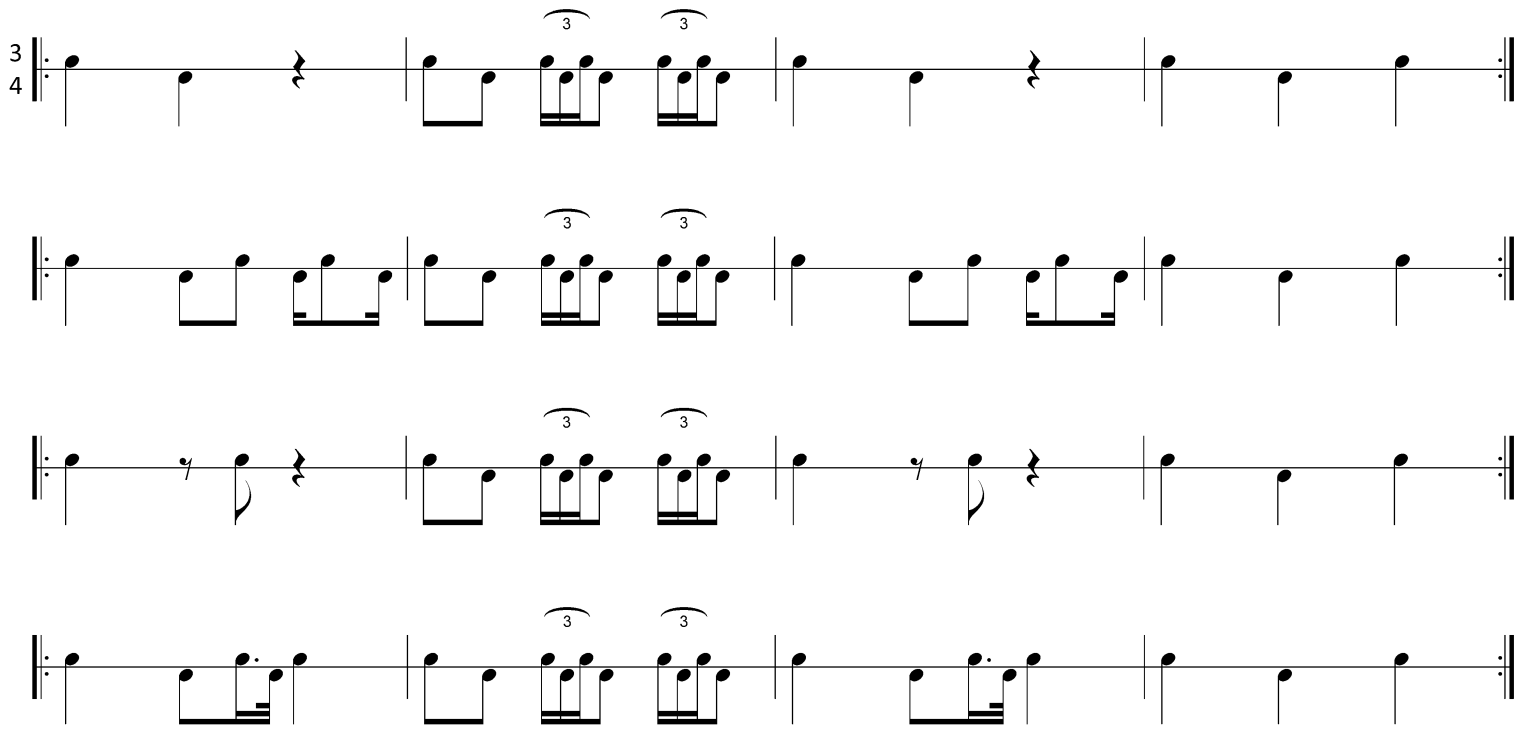
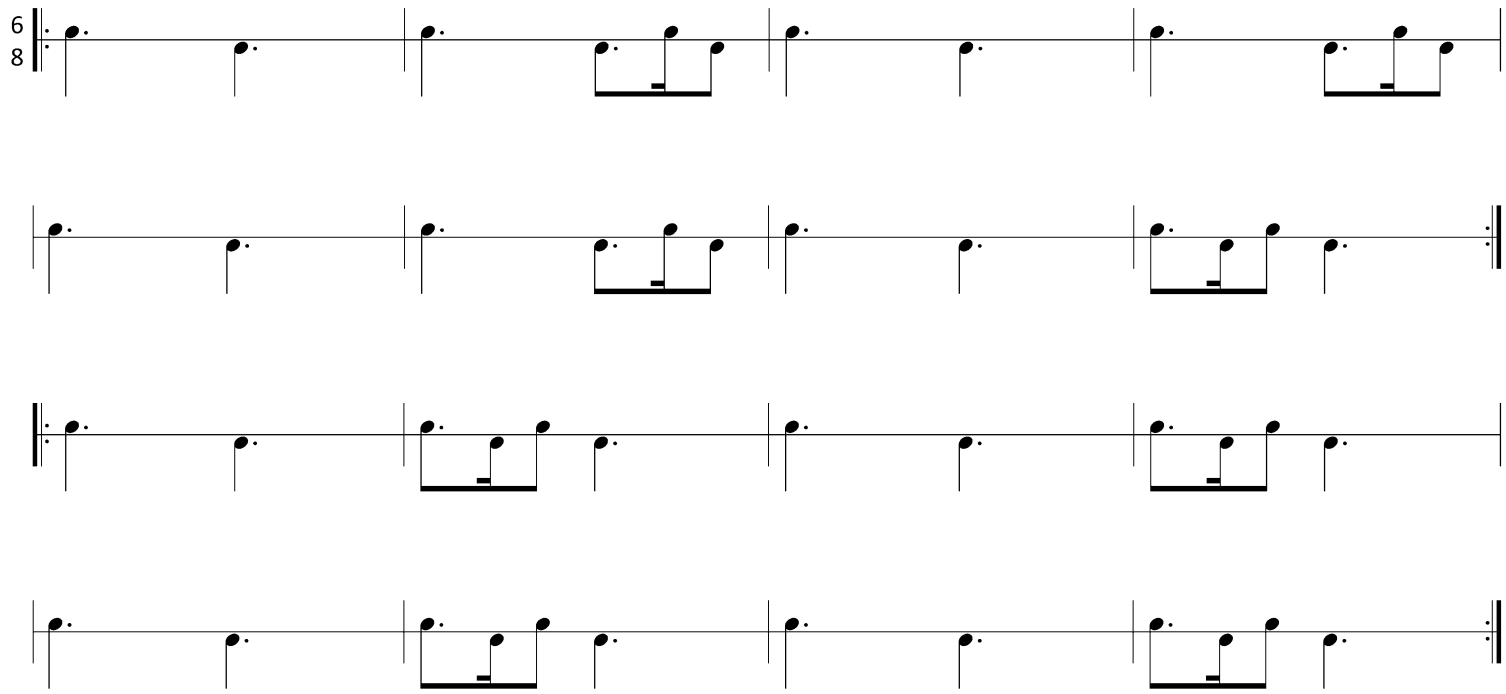
Reel Time Exercises



Jig Time Exercises



RNZPBA $^{3}_{4}$ March



RNZPBA $^{6}_{8}$ March