



RNZPBA  
SCHOOL OF PIPING  
AND DRUMMING

# DRUMMING CURRICULUM AND GUIDELINES BOOKLET 2

INTERMEDIATE AND ADVANCED  
SNARE DRUMMING

# INTERMEDIATE CERTIFICATE

## SNARE DRUMMING

### *SYLLABUS*

#### ***SECTION ONE -THEORY AND KNOWLEDGE***

(a) Requirements for Preliminary and Elementary Theory and Knowledge

(b) **Understand the use of (i) accent and (ii) rhythm.**

(c) Understand (i) tempo and (ii) time.

(d) Recognise the signatures of tunes played by the examiner which may include; 24 march, 24 hornpipe, 44 march, 44 strathspey, 34 march, 22 reel, 68 march, 68

Jig.

**(e) Identify written accented rolls  
crescendo / diminuendo four stroke roll**

(f) Present three tunes (of four parts each) written correctly by the candidate, in 24 march 44 strathspey 22 reel time signatures respectively.

(g) In addition present a 68, 98, or 128 march (also of four parts, and also written out by the candidate).

#### ***SECTION TWO -PRACTICAL***

(a) Correctly play exercises on the drum pad. The candidate will be asked to perform one of the three intermediate exercise sheets chosen by the examiner from Snare Drumming Booklet 3 (Intermediate Certificate).

(b) Play on the drum by memory the 68, 98, or 128 march, and the march, strathspey and reel presented in Section One (f) above.

Syllabus for the  
Intermediate Certificate  
Snare Drumming

***Booklet***

**SECTION ONE-THEORY**

Where not otherwise stated the candidate will be asked to answer multiple choice and/or true-false questions. To be successful here, all questions must be answered correctly.

a. Requirements for Introductory and Elementary Theory .

b. **Understand the use of (i) accent and (ii) rhythm.** Where:

(i) stress is achieved through variation in loudness -dynamics -and where accent can be achieved through the use of embellishments. Note also that in piping agogic stress (slight lengthening of a note's actual value) and tempo rubato (slight altering of note values to avoid mechanical playing) is used -both of which impinge upon drum execution;

(ii)rhythm is the way one or more unaccented beats are grouped in relation to an accented one, and recognise that:

1. rhythmic accents generally coincide with metric ones (for example, two beats in a bar = strong weak, three beats in a bar = strong weak weak, four beats in a bar = strong weak medium weak), however

2. rhythm can operate independently of meter (time signature) and therefore rhythmic groups will not always respect bar lines which serve to mark off metric units.

c. **Understand (i) tempo and (ii) time.** Where:

(i) tempo is the speed at which music is played. Recognise that there are general speeds at which varying time signatures ought to be played (whether a march or a hornpipe for example);

(ii)time is the means of measuring beats into bars, determining the occurrence of strong and weak beats (time signatures).

d. **Recognise time signatures of tunes.** These will be played by the examiner which may include; 2 4 march, 2 4 hornpipe, 4 4 march, 4 4 strathspey, 3 4 march, 2 2 reel, 6 8 march, 6 8 jig. A measure of three different time signatures will be played.

e. **The candidate will be asked to circle the following in supplied music excerpts.**

**Identify written -**

- **accented rolls**
- **crecendo/ diminuendo**
- **four stroke roll "**

f. **Present three tunes** (of four parts each) written correctly by the candidate, in 24 march 44 strathspey and 22 reel time signatures respectively. These tunes should be of a similar standard to those of the provided exercise sheets. The candidate will be asked to rewrite a few bars of this music to show that the music presented was indeed written out by the candidate.

In addition present a 6/8, 9/8, or 12/8 march (also of four parts, and also written out by the candidate).

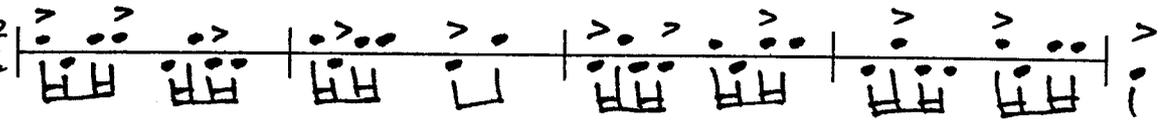
## **SECTION TWO -PRACTICAL**

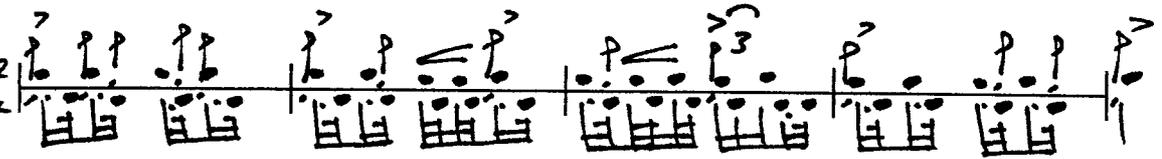
a. **Play correctly exercises (on the drum pad).** Three exercise sheets are included in the resource booklet, from which the candidate shall be asked to perform one sheet. **The candidate must demonstrate a high level of competency in at least seven of the eight exercises. Here, both control and respective march tempos should be demonstrated.**

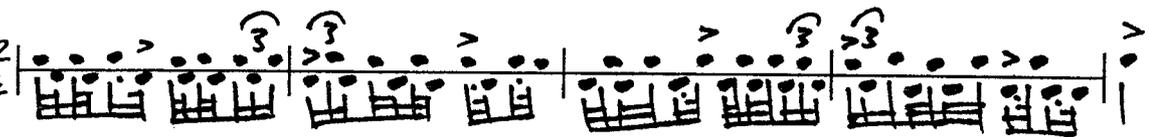
b. **Play by memory** the 6/8, 9/8, or 12/8 march, and the march strathspey and reel presented above **(on the drum). These should be competently executed.**

SYLLABUS  
INTERMEDIATE CERTIFICATE  
SNARE DRUMMING

Sheet One - Practical

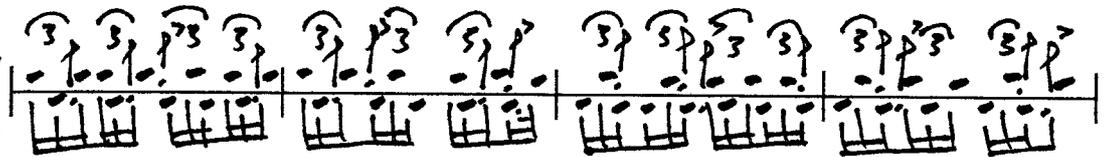
a.  $\frac{2}{4}$  |  |

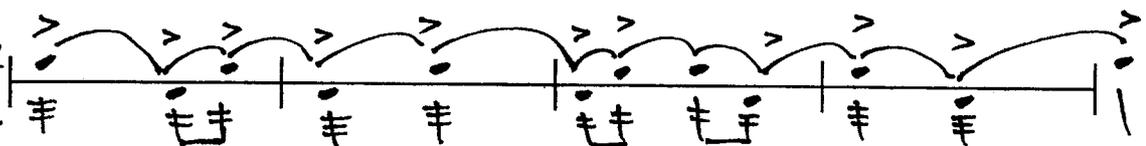
b.  $\frac{2}{4}$  |  |

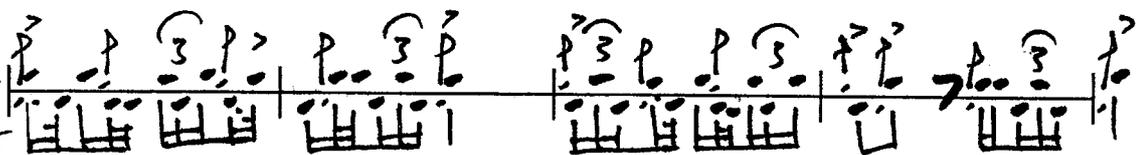
c.  $\frac{2}{4}$  |  |

d.  $\frac{2}{4}$  |  |

e.  $\frac{6}{8}$  |  |

f.  $\frac{2}{4}$  |  |

g.  $\frac{2}{4}$  |  |

h.  $\frac{2}{4}$  |  |

SYLLABUS  
INTERMEDIATE CERTIFICATE  
SNARE DRUMMING

Sheet Two - Practical

a.  $\frac{2}{4}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |

b.  $\frac{2}{4}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |

c.  $\frac{2}{4}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |

d.  $\frac{2}{4}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |

e.  $\frac{6}{8}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |

f.  $\frac{2}{4}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |

g.  $\frac{6}{8}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |

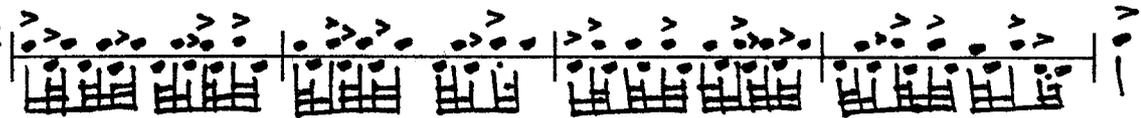
h.  $\frac{2}{4}$  |  $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$   $\dot{\cdot}$  |

SYLLABUS  
INTERMEDIATE CERTIFICATE  
SNARE DRUMMING

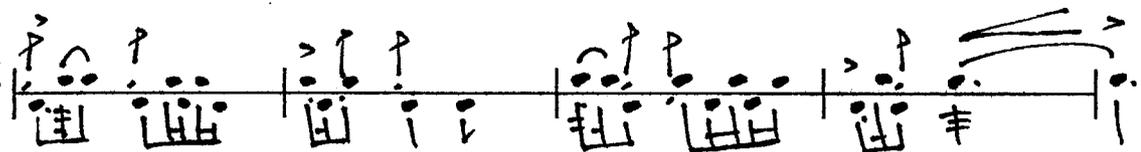
Sheet Three - Practical

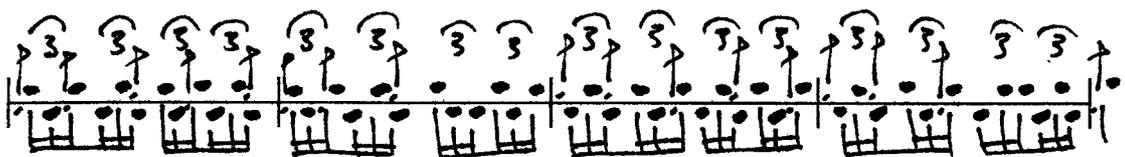
a.  $\frac{12}{8}$  | 

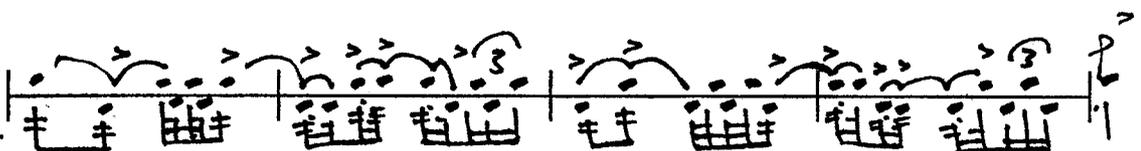
b.  $\frac{2}{4}$  | 

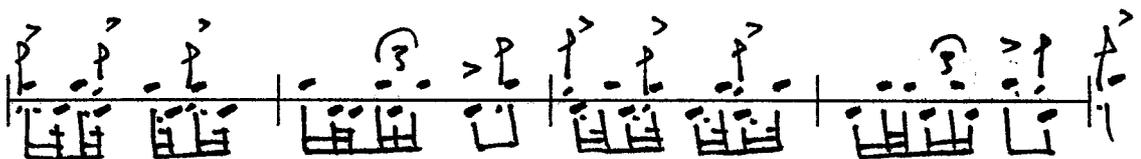
c.  $\frac{2}{4}$  | 

d.  $\frac{2}{4}$  | 

e.  $\frac{6}{8}$  | 

f.  $\frac{2}{4}$  | 

g.  $\frac{2}{4}$  | 

h.  $\frac{2}{4}$  | 

# **ADVANCED CERTIFICATE SNARE DRUMMING**

## *SYLLABUS*

### ***SECTION ONE -THEORY AND KNOWLEDGE***

- (a) Requirements for Preliminary, Elementary and Intermediate Theory.
- (b) Understand phrases.
- (c) Understand ensemble.
- (d) Understand the use of counterpoint.
- (e) Understand the use of unisons.
- (f) Understand musical sound, pitch and tone.
- (g) Identify:
  - single and swiss stroke ruff
  - flam rolls
  - triplet rolls
  - single stroke rolls
  - irregular groups of simple and compound time ratamaque

### ***SECTION TWO -PRACTICAL***

- (a) Demonstrate how to tune a snare drum.
- (b) Correctly play exercises on the drum pad. The candidate will be asked to perform one of the three advanced exercise sheets chosen by the examiner from Snare Drumming Booklet 4 (Advanced Certificate).
- (c) Present and play on the snare drum a march, strathspey and reel (each of at least four parts) and a medley selection of at least four different time signatures (each of at least four measures). medley selection of at least four different time signatures (each of at least four measures).

Syllabus for the  
Advanced Certificate  
Snare Drumming

***Booklet***

**SECTION ONE -THEORY AND KNOWLEDGE**

**Where not otherwise stated the candidate will be asked to answer multiple choice and/or true-false questions. To be successful here, all questions must be answered correctly.**

a. Requirements for Preliminary, Elementary and Intermediate Theory and Knowledge.

b. **Understand phrases.**

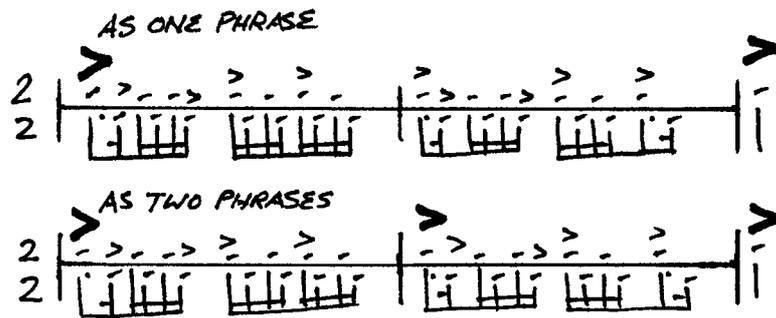
-A phrase consists of one or more motives.

-A motive consists of two or more notes with a recognisable rhythmic pattern. -In piping two bar phrasing is common.

-However strathpeys and reels often have one bar phrasing.

-Phrasing is then achieved through the use of rhythmic accents and stress.

For example: 22 reel



**You may be asked to indicate the number of phrases in 2 to 4 bars of music of common time signature(s)**

c. **Understand ensemble.**

-Ensemble is the coming together of pipes and drums to establish one entity .

-Ensemble is achieved through pipes and drums (1) being in tune with each other and (2), playing together as one -having good integration.

d. **Use of counterpoint.**

-Counterpoint is where a melody is added as an accompaniment to an already given melody creating a musical weave. For example phrasing a drum score for a 3 4 tune into 64. -

-This musical weave ShoUld still maintain a single entity -maintain ensemble

e. **Use of unisons.**

-Unisons are used to emphasise (1) rhythm, (2) phrase(s), or (3) can be used as a type of counterpoint. .

**So rhythm, stress, phrasing, counterpoint and unisons are interdependent notions helping to produce an ensemble sound.**

**f. Understand musical sound, pitch and tone.**

- Musical sound produces a regular wave pattern -one of distinctive pitch. -Pitch is the height or depth of a sound.
- Tone distinguishes sounds of the same pitch, which depends on the amo.unt of overtones (other sounds produced over and above the fundamental note).

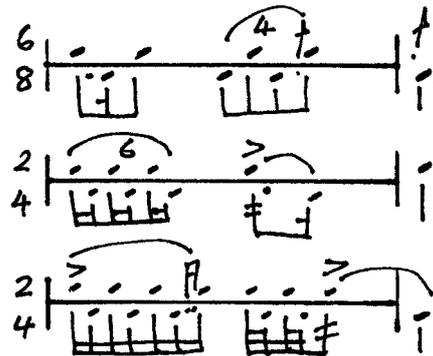
**g. The candidate will be asked to circle the following in supplied music excerpts. Identify -single and swiss stroke ruff**

-flam rolls

-triplet rolls

-single stroke rolls -ratamaque

-irregular groups (when a group of simple time is written into a compound time signature and vice versa). For example:



**SECTION TWO -PRACTICAL**

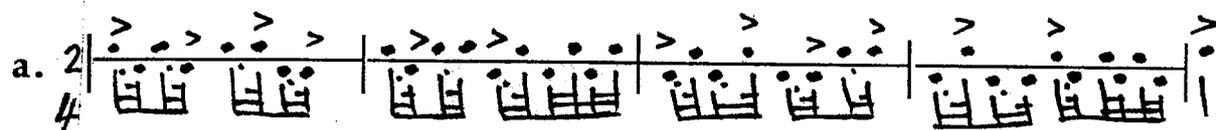
**a. Demonstrate how to tune a snare drum.** Two snare drums will be presented and you will be asked to tune one to the other. In tuning, generally tune and tighten the bottom head first then move to the top. (Note that pitch and tension depend in part on individual preference and the pitch of the pipe corp). You will be given 10 minutes.

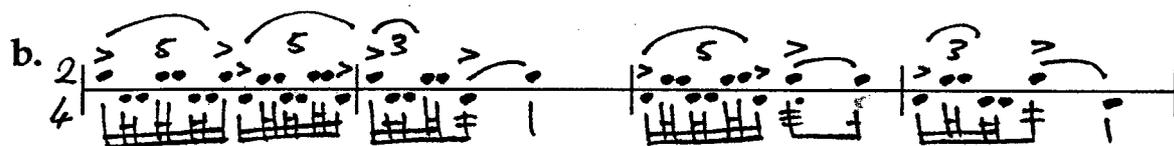
**b. Play correctly exercises (on the drum pad).** Three exercise sheets are included in the resource booklet), from which the candidate shall be asked to perform one sheet. The candidate must demonstrate a high level of competency for each exercise. Here both control and respective march tempos should be demonstrated.

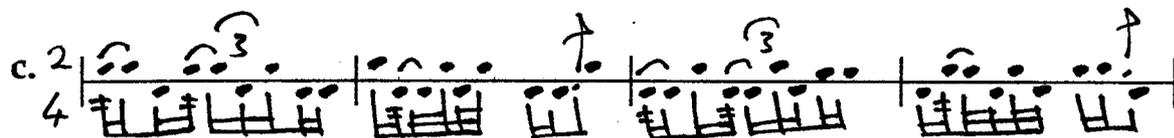
**b. Present and play march strathspey and reel** (each of at least four parts), and a medley-selection of at least four different time signatures (again each of at least four measures (on the drum). **The tunes presented should be of a very high standard, both in temts of technicality and performance.** (Here the candidate is not required to have written these scores out).

SYLLABUS  
ADVANCED CERTIFICATE  
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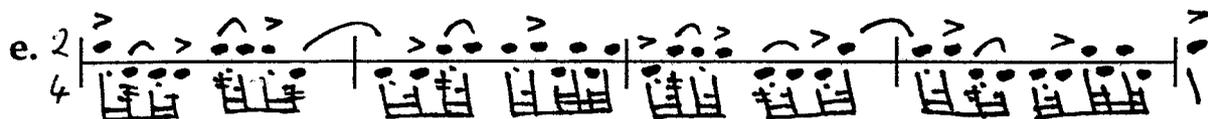
Sheet One - Practical

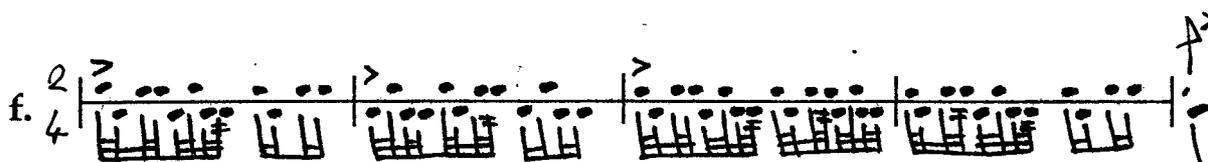
a. 

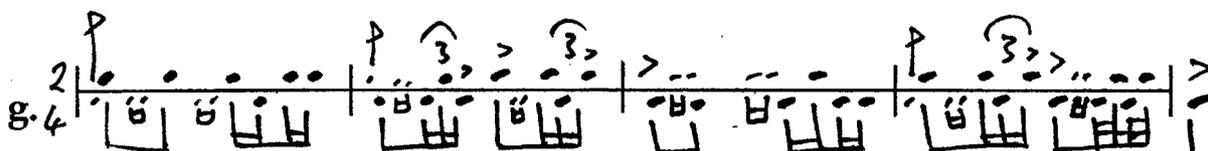
b. 

c. 

d. 

e. 

f. 

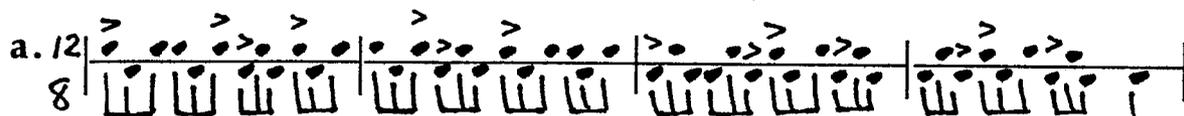
g. 

h. 

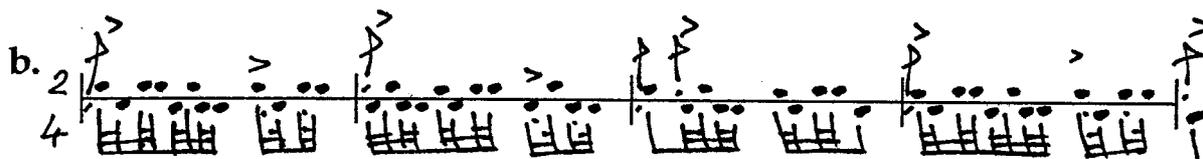
SYLLABUS  
ADVANCED CERTIFICATE  
SNARE DRUMMING

Sheet Two - Practical

a. 12/8



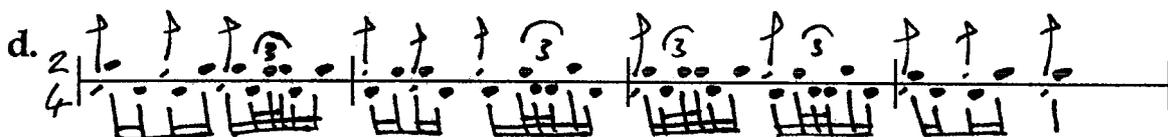
b. 2/4



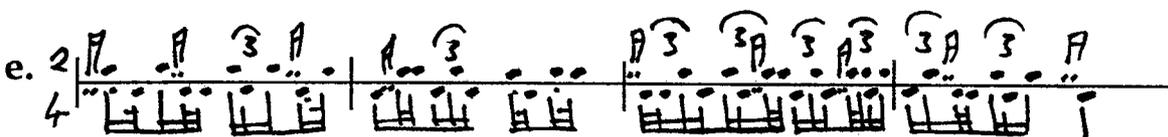
c. 2/4



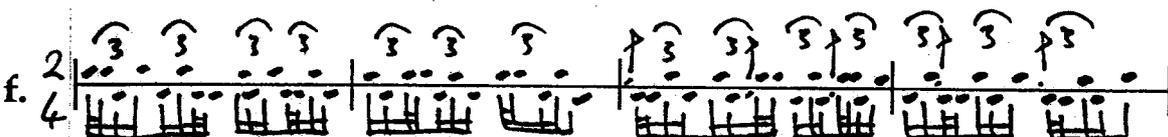
d. 2/4



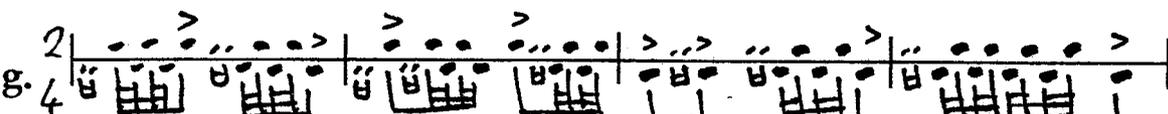
e. 2/4



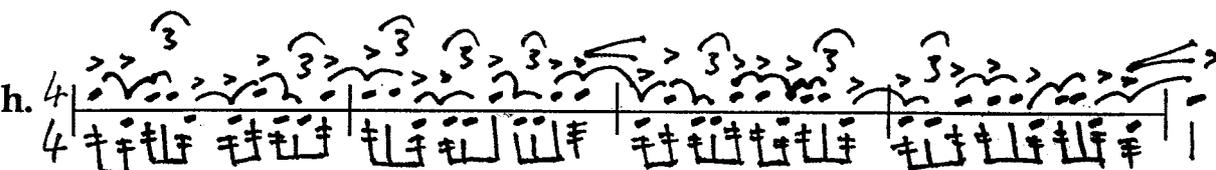
f. 2/4



g. 2/4

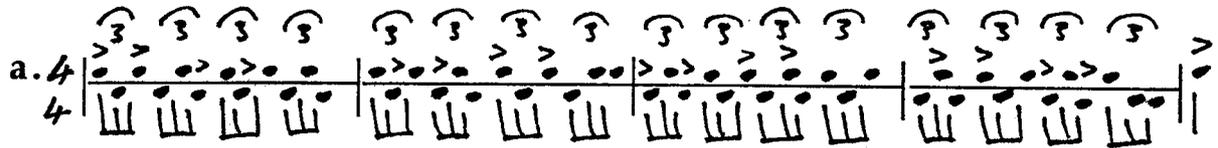


h. 4/4



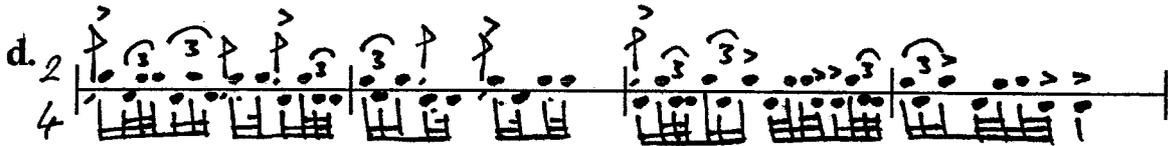
SYLLABUS  
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SNARE DRUMMING

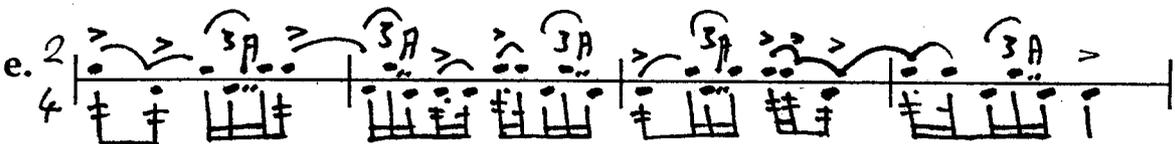
Sheet Three - Practical

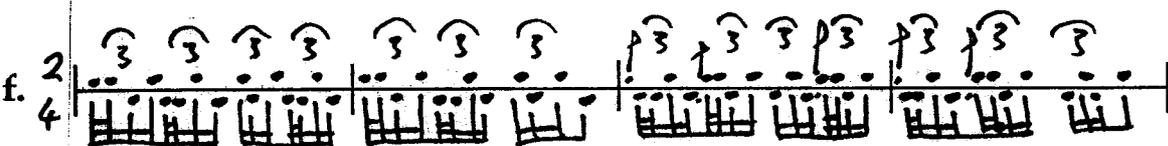
a.  $\frac{4}{4}$  | 

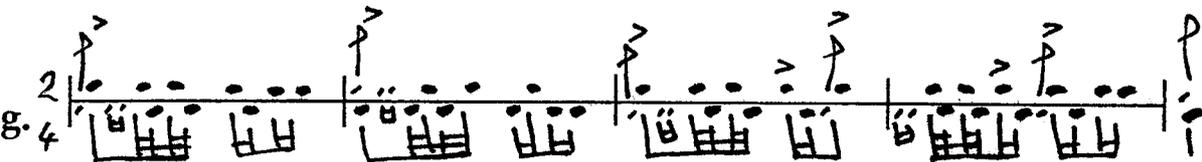
b.  $\frac{2}{4}$  | 

c.  $\frac{2}{4}$  | 

d.  $\frac{2}{4}$  | 

e.  $\frac{2}{4}$  | 

f.  $\frac{2}{4}$  | 

g.  $\frac{2}{4}$  | 

h.  $\frac{2}{4}$  | 