

# ST CECILIA EXAMINATIONS



## Drumkit Syllabus

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# St Cecilia Music Examinations

St. Cecilia Music Examinations International was established in 1974 by music teachers and performers who recognised the need for a different approach to assessing and qualifying music students. In so doing, St. Cecilia has revolutionized the examination system and has established itself as a market leader throughout the world.

Our examinations have been carefully designed to provide developing musicians of all ages and stages with an assessment which examines performance and technical skills whilst ensuring an enjoyable and valuable learning experience.

Each examination follows naturally to the next stage of development and for this reason we advise that grades not be missed or skipped. We are endeavouring to provide students with a positive examination experience as well as an accurate and fair assessment of their skills.

Students who demonstrate that they know the requirements and who perform accurately and confidently will always be successful. It is essential that teachers ensure that all students who enter for our examinations are therefore thoroughly prepared. Students who go beyond a technically accurate performance and who demonstrate sincere artistry and musicianship will naturally achieve higher results.

All our syllabuses draw from the latest repertoire and are designed to suit varying styles and tastes without compromising the need to master the fundamental requirements.

The technical requirements are developmental and are designed to give students a sound and secure technique. A strong technique allows for more opportunity to approach a broader repertoire.

We are confident that you will enjoy working with this syllabus and consequently experience the many benefits and rewards associated with it.

*Welcome to St. Cecilia!*

*Matthews Tyson*  
*Director*

## **Notes on the Drumkit Syllabus**

The drum kit syllabus offered by the St Cecilia School of Music (SCSM) has been written to suit the needs of the modern drummer – both student and teacher. Examinations are available from Preliminary level through to Diploma.

Completion of previous levels is not a prerequisite for the sitting of any level of exam. Students and their teachers should make sure they are entering at an appropriate level.

One of the goals of these exams is to provide a framework for students to gauge their progress through assessment of compulsory requirements and also to develop individuality by providing choice of performance works. This is all aimed at ensuring the student enjoys their musical experience and is challenged in attaining achievable goals through SCSM examinations.

The compulsory material required at each level has been selected because it is either: considered essential knowledge for any drummer; considered to be a valuable tool for drummers looking for imaginative ways of approaching the instrument; information that has applications across a broad range of styles; or, material that will open up new avenues of musicianship to the student. It is also intended as a guide for teachers and students, laying out a clear yet flexible path to better musicianship, giving students freedom in the direction their musical career takes them.

Students are encouraged to extend their learning beyond the drum kit by understanding relevant aspects of music history, song form/structure and by having a basic grasp of theory, though the latter will not be assessed (SCSM provides a separate course for theory which students are encouraged to undertake). In exams students may be asked to either prepare written program notes, or speak briefly about the pieces they are performing. Please refer to the requirements laid out for each certificate.

### **Notes on Examination Areas**

The exam requirements have been laid out in five areas: technical, time-keeping, performance, program notes/research and ear testing.

#### **Technical**

The technical area has been set out to cover the basic concepts of stick control, coordination and reading. The materials used are generally considered to be the building blocks of good drumming, and students should explore their possibilities beyond the exam requirements. The aim is to apply these ideas to real musical or practice situations - not just exercises for the sake of exercises. The technical section includes exercises, such as the American and Swiss Rudiments, and rhythmic understanding. This work should

lead to increased stick control and speed, improvised application of rhythms, and highly competent coordination between all four limbs. Where orchestrations are asked for, students are to maintain the sticking pattern of the rudiment while moving around the toms and/or cymbals.

### **Time-Keeping**

This section is concerned with the development of the drummer's role as a groove player, and developing their awareness of the role of the drums in the rhythm section. Students will be required to play rhythms from a wide range of styles/genres and time signatures. The aim is to develop the drummer's knowledge of a range of styles, to introduce new time-keeping devices to them, to provide new technical and coordination challenges, and to reinforce their understanding of the central role of the drummer in an ensemble. Students will be asked to perform a selection of rhythms, with the emphasis being on the playing of good time and groove.

### **Performance**

The performance section is broken into two separate parts. The first is based on solo material such as snare drum solos, etudes, full kit solos, solos transcribed from recordings, and (for the Associate Diploma and Diploma) improvised solos. The second part is based on ensemble playing (though it may include solos and fills). This section has strong ties to the time-keeping section and again the emphasis will be on good time and groove. Students may choose from a variety of ways to present their work in this part such as an accompanied work, use of a play-along track, or a full ensemble.

### **Program Notes/Research**

This section is aimed at developing a deeper understanding of musical aspects beyond the instrument, but with applicability being a key. Students should research works presented in the performance section and are encouraged to know outlines of the development of important styles (i.e. jazz, rock, bossa nova) as applicable.

### **Ear Testing**

Ear testing is the smallest component of the exam, but all students should be encouraged to develop their aural skills to a professional level. Testing will involve repeating a rhythmic phrase played by the examiner. Melodic and harmonic recognition will not be included, but again, students are encouraged to develop these skills either independently or by taking the St. Cecilia Musicianship examinations.

# Preliminary

The preliminary exam is designed to give beginner and young students the opportunity to experience an exam situation without the pressure associated with most exams.

## Section 1 – Technical and Reading

Students will be required to demonstrate the following rudiments and technical exercises using a range of dynamics (as directed by the examiner). These are to be played from memory. Students may be asked to lead with either hand. Tempos, where listed, are minimum requirements (students may refer to a metronome in the exam, and perform with a click if desired).

### Technical (15 marks)

*Examples are written leading right-hand, but should be also be prepared leading left-hand.*

i)

♩ = 92

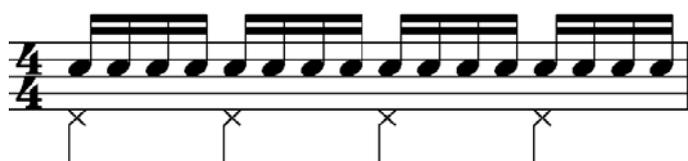
R L R L R L R L R L R L R L



ii)

♩ = 80

R R L L R R L L R R L L R R L L



iii)

♩ = 92

R L R R L R L L R L R R L R L L



## Reading (10 marks)

Students will be asked to play 8 bars of sight-reading on the snare drum. An example of the standard is given below



## Section 2 – Time-keeping (25 marks)

Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

1. Basic rock beats – *two compulsory patterns plus two variations of the student's choice.*

### Compulsory beats:

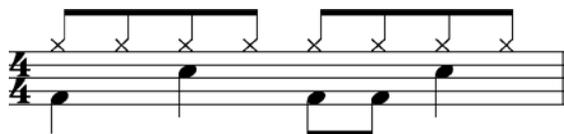
i)

♩ = 80



ii)

♩ = 80



2. 12/8 beats (quavers only)

– two compulsory patterns plus two variations of the student's choice.

**Compulsory beats:**

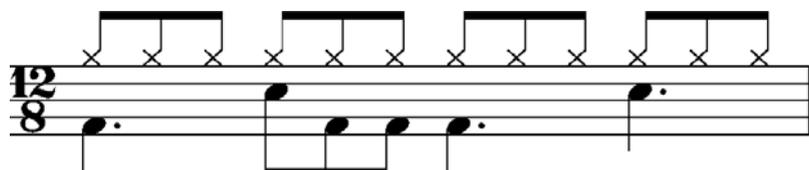
i)

♩ = 72



ii)

♩ = 72



**Section 3 – Performance (35 marks)**

For the Preliminary exam, only one piece is required, duration 1- 4 minutes. It may be in the form of a solo or accompanied piece. At this level students may play a piece for full kit, a snare solo, etude, or similar. Students may choose to play two short, contrasting pieces. A copy of the music must be provided for the examiner.

**Section 4 – Program notes/research (10 marks)**

At the Preliminary level students are asked to answer simple questions relating to the performance pieces, i.e. time signatures, repeats/codas, type of beat, technical devices etc. Students will also be asked to identify the individual components of the drum kit (e.g. snared drum, bass drum etc.).

**Section 5 – Aural testing (5 marks)**

Students are asked to clap two rhythms of one or two bars (4/4), played to them by the examiner. The examiner will play each example twice before asking the student to repeat. Rhythms will involve subdivisions up to and including quavers. An example is given below.



# Grade 1

## Section 1 – Technical and Reading

Students will be required to demonstrate the following rudiments and technical exercises using a range of dynamics (as directed by the examiner). Students may be asked to lead with either hand. Tempos, where listed, are minimum requirements (students may refer to a metronome in the exam, and perform with a click if desired).

### Technical (15 marks)

*Examples are written leading right-hand, but should be also be prepared leading left-hand.*

#### i) Alternating Flams

Musical notation for Alternating Flams in 4/4 time. The notation shows a sequence of eighth notes on a single staff, with the first note of each pair being accented. The rhythm is L R R L L R R L. The notes are on the second line of the staff.

#### ii) Single stroke roll with orchestrations

Musical notation for Single stroke roll with orchestrations in 4/4 time. The tempo is marked as ♩ = 96. The notation shows a sequence of eighth notes on a single staff, with the first note of each pair being accented. The rhythm is R L R L R L R L R L R L R L R L. The notes are on the second line of the staff.

#### iii) Single stroke roll with accents

Musical notation for Single stroke roll with accents in 4/4 time. The tempo is marked as ♩ = 96. The notation shows a sequence of eighth notes on a single staff, with the first note of each pair being accented. The rhythm is R L R L R L R L R L R L R L R L. The notes are on the second line of the staff.

#### iv) Single paradiddle orchestration, with feet

Musical notation for Single paradiddle orchestration, with feet in 4/4 time. The tempo is marked as ♩ = 88. The notation shows a sequence of eighth notes on a single staff, with the first note of each pair being accented. The rhythm is R L R R L R L L R L R R L R L L. The notes are on the second line of the staff. There are 'X' marks below the staff indicating foot placement for the first and third pairs of notes.

## Reading (10 marks)

Students will be asked to play 8 bars of sight-reading on the snare drum. An example of the standard is given below



## Section 2 – Time-keeping (25 marks)

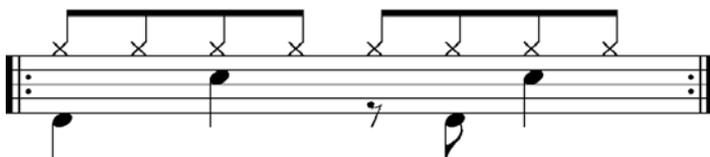
Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

1. Rock beats – *two compulsory patterns plus two variations of the student's choice.*

### Compulsory beats:

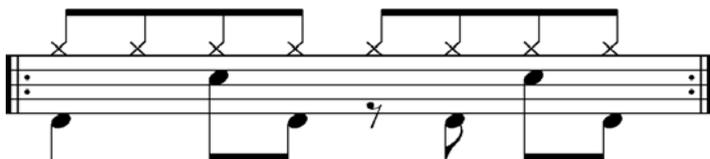
i)

♩ = 96



ii)

♩ = 96



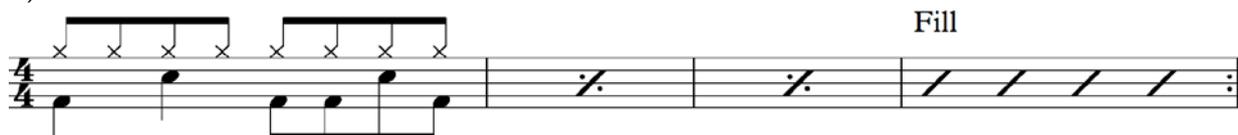
2. Rock beats with fills

i) Compulsory fill:

♩ = 96



ii) Own choice fill:



3. 12/8 beats – *two compulsory patterns plus two variations of the student's choice.*

i)

♩ = 72



ii)

♩ = 72



### **Section 3 – Performance (35 marks)**

For the Grade 1 exam a minimum of two pieces is required, total duration 5-7 minutes. A copy of the music must be provided for the examiner.

a) One: etude, snare drum solo, transcribed solo (e.g. jazz solo), or similar.

**and**

b) One or more pieces focusing on time-keeping devices (fills and solos optional). Students may present these as solo pieces (where appropriate), perform with a backing track, or be accompanied. If more than one piece is presented in this section it is preferable to choose pieces of contrasting style or tempo.

### **Section 4 – Program notes/research (10 marks)**

For Grade 1, students are asked to answer simple questions relating to the performance pieces i.e. time signatures, repeats/codas, type of beat, technical devices (relevant rudiments) etc. Students will also be asked to identify the different parts of the drum stick.

**Section 5 – Aural testing (5 marks)**

Students are asked to clap two rhythms of one or two bars (4/4), played to them by the examiner. The examiner will play each example twice before asking the student to repeat. Rhythms will involve subdivisions up to and including quavers, and may include syncopated rhythms. An example is given below.





## Reading (10 marks)

Students will be asked to play 8 bars of sight-reading on the snare drum. An example of the standard is given below.

## Section 2 – Time-keeping (25 marks)

Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

1. Rock beats – *two compulsory patterns plus two variations of the student's choice.*

### Compulsory beats:

i)

♩ = 96

ii)

♩ = 96

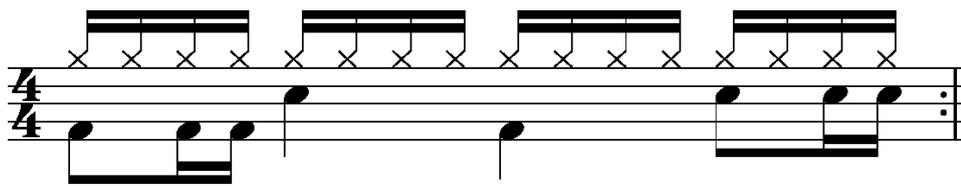
2. Funk beats – *two compulsory patterns plus two variations of the student's choice.*

i)

♩ = 72

ii)

♩ = 72



**Section 3 – Performance (35 marks)**

For the Grade 2 exam a minimum of two pieces is required, total duration 6-8 minutes. A copy of the music must be provided for the examiner.

- a) One: etude, snare drum solo, transcribed solo (e.g. jazz solo), or similar.

**and**

- b) One or more pieces focusing on time-keeping devices (fills and solos optional). Students may present these as solo pieces (where appropriate), perform with a backing track, or be accompanied. If more than one piece is presented in this section it is preferable to choose pieces of contrasting style or tempo.

**Section 4 – Program notes/research (10 marks)**

For Grade 2, students are asked to answer simple questions relating to the performance pieces, i.e. time signatures, repeats/codas, type of beat, technical devices etc. Students will also be asked to demonstrate French and German grip/position (without playing).

**Section 5 – Aural testing (5 marks)**

Students are asked to clap two rhythms of one or two bars (4/4), played to them by the examiner. The examiner will play each example twice before asking the student to repeat. Rhythms will involve subdivisions up to and including semiquavers, and may include syncopated rhythms. An example is given below.



# Grade 3

## Section 1 – Technical and Reading

Students will be required to demonstrate the following rudiments and technical exercises using a range of dynamics (as directed by the examiner). These are to be played from memory. Students may be asked to lead with either hand. Tempos, where listed, are minimum requirements (students may refer to a metronome in the exam, and perform with a click if desired).

### Technical (15 marks)

*Examples are written leading right-hand, but should be also be prepared leading left-hand.*

#### i) Flam Accents

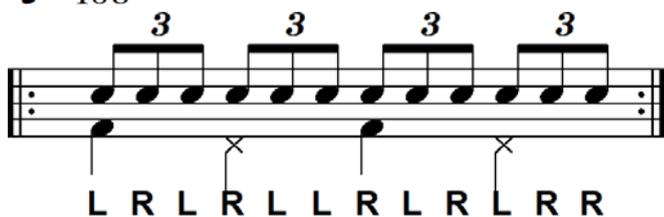
♩ = 96



Musical notation for Flam Accents exercise. The notation is on a single staff with a treble clef. It consists of four groups of eighth notes, each group containing three notes. Above each group is a '3' indicating a triplet. The notes are accented. Below the staff, the fingerings are indicated as R L R, L R L, R L R, and L R L.

#### ii) Double paradiddles

♩ = 108



Musical notation for Double paradiddles exercise. The notation is on a single staff with a treble clef. It consists of four groups of eighth notes, each group containing three notes. Above each group is a '3' indicating a triplet. The notes are accented. Below the staff, the fingerings are indicated as L R L, R L L, L R L, and R L R. There are 'x' marks above the second and fourth groups, indicating that the notes are not played.

#### iii) 5, 6 & 7 stroke rolls - open

♩ = 108



Musical notation for 5, 6 & 7 stroke rolls - open exercise. The notation is on a single staff with a treble clef. It consists of two groups of eighth notes. The first group contains five notes, and the second group contains six notes. Below the staff, the fingerings are indicated as R R L L R and L L R R L.



Musical notation for 5, 6 & 7 stroke rolls - open exercise. The notation is on a single staff with a treble clef. It consists of two groups of eighth notes. The first group contains five notes, and the second group contains six notes. Below the staff, the fingerings are indicated as R R L L R L.

L L R R L R

R R L L R R L

L L R R L L R

iv) Multiple rudiment exercise - singles, doubles, paradiddles

♩ = 96

R L R L R L R L R R L L R R L L R L R R L L R L L R L L R

Reading (10 marks)

Students will be asked to play 8 bars of sight-reading on the snare drum. An example of the standard is given below.

## Section 2 – Time-keeping (25 marks)

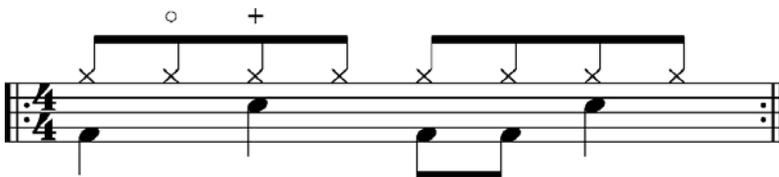
Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

1. Rock beats with open hi-hat – *two compulsory patterns plus two variations of the student's choice.*

### **Compulsory beats:**

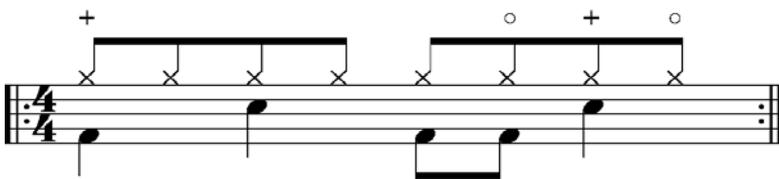
i)

♩ = 80



ii)

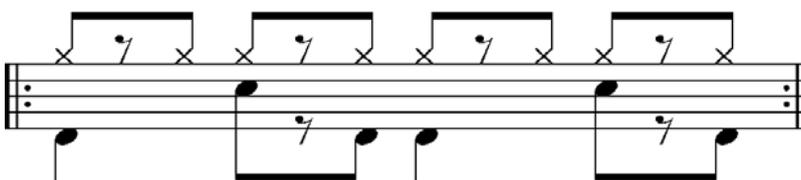
♩ = 80



2. Shuffle beats – *two compulsory patterns plus two variations of the student's choice.*

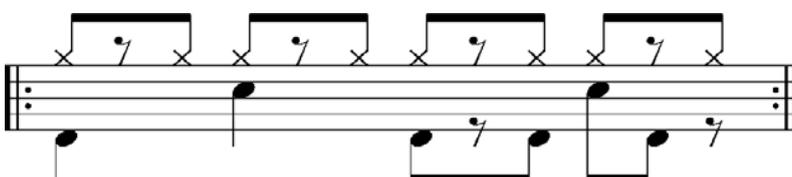
i)

♩ = 80



ii)

♩ = 80



### 3. 12/8 fills - *one compulsory, one student choice*

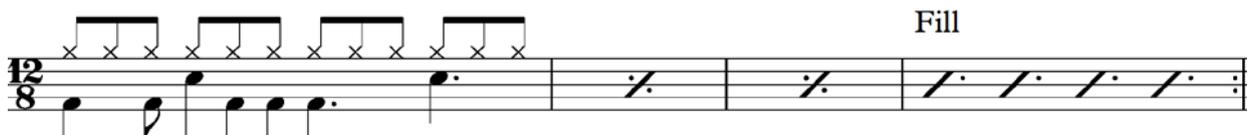
i)

♩ = 74



ii)

♩ = 74



### Section 3 – Performance (35 marks)

For the Grade 3 exam a minimum of two pieces is required, total duration 8-11 minutes. A copy of the music must be provided for the examiner.

a) One: etude, snare drum solo, transcribed solo (e.g. jazz solo), or similar.

and

b) One or more pieces focussing on time-keeping devices (including fills and/or solos). Students may present these as solo pieces (where appropriate), perform with a backing track, or be accompanied. If more than one piece is presented in this section it is preferable to choose pieces of contrasting style or tempo.

### Section 4 – Program notes/research (10 marks)

For Grade 3, students are asked to answer simple questions relating to the performance pieces, i.e. time signatures, repeats/codas, type of beat, technical devices etc. Students will also be asked to demonstrate "sweeping" crashing technique (shoulder of stick, glancing motion).

### Section 5 – Aural testing (5 marks)

Students are asked to clap two rhythms of one or two bars (4/4), played to them by the examiner. The examiner will play each example twice before asking the student to repeat. Rhythms will involve subdivisions up to and including semiquavers, and may include syncopated rhythms. An example is given below.



# Grade 4

## Section 1 – Technical and Reading

Students will be required to demonstrate the following rudiments and technical exercises using a range of dynamics (as directed by the examiner). These are to be played from memory. Tempos, where listed, are minimum requirements (students may refer to a metronome in the exam, and perform with a click if desired).

### Technical (15 marks)

#### i) Alternating drags

♩ = 72

Musical notation for Alternating drags in 2/4 time. The notation shows a sequence of eighth notes: two eighth notes beamed together, followed by a quarter note, then another pair of beamed eighth notes, and a final quarter note. The rhythm is indicated by the letters RR L LLR below the staff.

#### ii) Paradiddlediddle with orchestration

Musical notation for Paradiddlediddle with orchestration in 4/4 time. The tempo is marked as ♩ = 108. The notation features a sequence of eighth notes with triplets indicated by a '3' above the groups. The rhythm is indicated by the letters R L R R L L R L R R L L below the staff.

#### iii) Mixed sticking exercise

♩ = 96

Musical notation for Mixed sticking exercise in 4/4 time. The tempo is marked as ♩ = 96. The notation shows a sequence of eighth notes with a complex sticking pattern. The rhythm is indicated by the letters R L R L R L R L R R L L R R L R L L R L R L R L R L R L R L below the staff.

#### iv) Paradiddles in triplets

Musical notation for Paradiddles in triplets in 4/4 time. The tempo is marked as ♩ = 108. The notation features a sequence of eighth notes with triplets indicated by a '3' above the groups. The rhythm is indicated by the letters R L R R L R L L R L R R L R L L R L R L L below the staff.

## Reading (10 marks)

Students will be asked to play 8 bars of sight-reading on the snare drum. An example of the standard is given below.



## Section 2 – Time-keeping (25 marks)

Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

1. Half-time shuffle – *two compulsory patterns plus two variations of the student's choice.*

### Compulsory beats:

i)



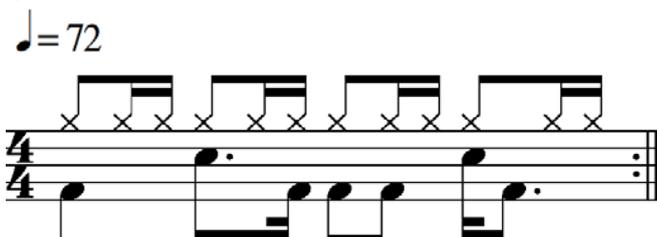
ii)



2. Funk beats – *two compulsory patterns plus two variations of the student's choice.*

### Compulsory beats:

i)



ii)

♩ = 96

R L R L R L R L R L R L R L

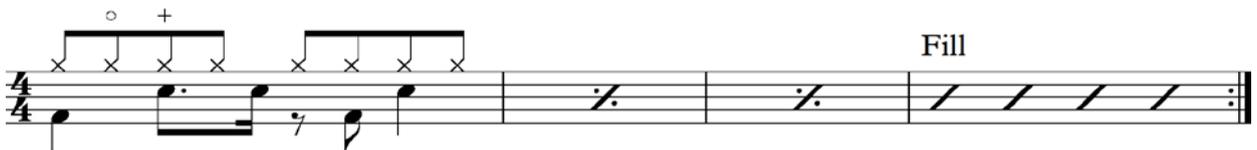


3. Funk beats with fills - *one compulsory, one student choice*

i)



ii)



### **Section 3 – Performance (35 marks)**

For the Grade 4 exam a minimum of three pieces is required, total duration 9-12minutes. A copy of the music must be provided for the examiner.

a) One or more: etude, snare drum solo, transcribed solo (e.g. jazz solo), or similar.

**and**

b) Two or more pieces focussing on time-keeping devices (including fills and/or solos). Students may present these as solo pieces (where appropriate), perform with a backing track, or be accompanied. If more than one piece is presented in this section it is preferable to choose pieces of contrasting style or tempo.

### **Section 4 – Program notes/research (10 marks)**

For Grade 4, students are asked to answer questions relating to the performance pieces, e.g. time signatures, repeats/codas, type of beat, technical devices etc. Students will also be asked to describe the similarities and differences between the regular shuffle and the half-time shuffle.

**Section 5 – Aural testing (5 marks)**

Students are asked to clap two rhythms of one or two bars (4/4), played to them by the examiner. The examiner will play each example twice before asking the student to repeat. Rhythms will involve subdivisions up to and including semiquavers, and may include syncopated rhythms. An example is given below.



# Grade 5

## Section 1 – Technical and Reading

### Technical (15 marks)

For Grades 5-8, students are required to perform one snare drum solo from the prescribed list at each grade.

### Grade 5 prescribed snare drum solos (perform one):

*Solo #7 - Charles Wilcoxon, The All-American Drummer*

*6/8 Rolls - Frank Corniola, Rudiments & Motions*

*Rudimental Ramble - Herman Giese, NARD Drum Solos*

*Lorain Post Dug Out - Charles Wilcoxon, Modern Rudimental Swing Solos*

### Reading (10 marks)

Students will be asked to play 8 bars of rock beat sight-reading. An example of the standard is given below.

The image shows a musical score for a rock beat sight-reading exercise in 4/4 time, consisting of 8 bars. The notation is written on two staves. The top staff features a series of 'x' marks above the staff, indicating cymbal or hi-hat patterns. The bottom staff shows the drum kit notation with a snare drum (S) and a bass drum (B). The first four bars are: 1. S B S B S B S B; 2. S B S B S B S B; 3. S B S B S B S B; 4. S B S B S B S B. The last four bars are: 5. S B S B S B S B; 6. S B S B S B S B; 7. S B S B S B S B; 8. S B S B S B S B.

## Section 2 – Time-keeping and Styles (25 marks)

Students will be asked to perform time-keeping patterns for the following styles. All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

### 1. Bossa nova

#### Compulsory beats:

#### i) Hi-hat or ride cymbal

The image shows a musical score for a Bossa nova Hi-hat or ride cymbal pattern in 2/4 time, consisting of 4 bars. The notation is written on a single staff. The first two bars are: 1. x x x x; 2. x x x x. The last two bars are: 3. x x x x; 4. x x x x.

ii) Ride cymbal



2. Off-beat cymbal grooves

**Compulsory beats:**

i) Hi-hat or ride cymbal

♩ = 96



ii) Hi-hat or ride cymbal

♩ = 96



3. Funk beats with mixed cymbal patterns

**Compulsory beats:**

i) Hi-hat or ride cymbal

♩ = 96



ii) Hi-hat or ride cymbal

♩ = 96



#### 4. Jazz comping exercise

$\text{♩} = 132$   
 $\text{♪} = \text{♪} \text{♪}$

The image shows three staves of music for a jazz comping exercise in 4/4 time. The tempo is marked as quarter note = 132. The first staff contains four measures of music, each starting with a chord symbol (X) and followed by eighth notes and rests. The second staff contains four measures of music, each starting with a chord symbol (X) and followed by eighth notes and rests. The third staff contains four measures of music, each starting with a chord symbol (X) and followed by eighth notes and rests.

#### Section 3 – Performance (35 marks)

For the Grade 5 exam a minimum of four pieces is required, total duration 12-15 minutes. A copy of the music must be provided for the examiner.

a) One or more: etude, snare drum solo, transcribed solo (e.g. jazz solo), or similar.

**and**

b) Two or more pieces focussing on time-keeping devices (fills and solos optional). Students may present these as solo pieces (where appropriate), perform with a backing track, or be accompanied. If more than one piece is presented in this section it is preferable to choose pieces of contrasting style or tempo.

#### Section 4 – Program notes/research (10 marks)

For Grade 5, students are asked to present a one-page written description covering two of their performance pieces, examining elements such as genre, historical context, rudiments, technical composition, and the like. Approximately 250-300 words.

#### Section 5 – Aural testing (5 marks)

Students are asked to clap two rhythms of four bars ( $\frac{3}{4}$ ), played to them by the examiner. The examiner will play each example twice before asking the student to repeat. An example is given below.

The image shows a musical staff with a 3/4 time signature. It contains four measures of music, each with a quarter note, a quarter note, and a quarter note.

# Grade 6

## Section 1 – Technical and Reading

### Technical (15 marks)

For Grades 5-8, students are required to perform one snare drum solo from the prescribed list at each grade.

### Grade 6 prescribed snare drum solos (perform one):

*Solo #126 - Charles Wilcoxon, The All-American Drummer*

*The Flam Trip - Frank Corniola, Rudiments & Motions*

*Trip It - Herman Wiegman, Jr, NARD Drum Solos*

*Flam Accent Fantasy - Charles Wilcoxon, Modern Rudimental Swing Solos*

### Reading (10 marks)

Students will be asked to play 8 bars of sight-reading on the snare drum, in 6/8 time. An example of the standard is given below.

The image shows two staves of musical notation for a snare drum solo in 6/8 time. The first staff contains the first four bars, and the second staff contains the last four bars. The notation uses various rhythmic values including eighth and sixteenth notes, rests, and a grace note.

## Section 2 – Time-keeping (20 marks)

Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

### 1. Reggae

#### Compulsory beats:

i)

♩ = 96

The image shows two staves of musical notation for a reggae time-keeping pattern in 4/4 time. The first staff contains the first four bars, and the second staff contains the last four bars. The notation uses 'x' marks to represent snare drum hits, with accents (>) over some of them. The bass line consists of quarter notes and rests.

ii) *The One Drop*

♩ = 120

Musical notation for 'The One Drop' in 4/4 time. The piece is marked with a tempo of 120 beats per minute (♩ = 120). The notation consists of two staves. The upper staff contains a sequence of eighth notes grouped into seven triplets, each indicated by a bracket with the number '3' above it. The lower staff contains a bass line with a few notes, including a half note and a quarter note, and a double bar line with repeat dots at the end.

2. Baião

Compulsory beats:

i)

♩ = 96

Musical notation for Baião (i) in 2/4 time. The tempo is marked as 96 beats per minute (♩ = 96). The notation consists of two staves. The upper staff shows eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The lower staff shows a bass line with eighth notes and rests, including a triplet of eighth notes. There are accents (>) under some notes in the bass line.

ii)

♩ = 96

Musical notation for Baião (ii) in 2/4 time. The tempo is marked as 96 beats per minute (♩ = 96). The notation consists of two staves. The upper staff shows eighth notes with 'x' marks above them. The lower staff shows a bass line with eighth notes and rests, including a triplet of eighth notes. There are accents (>) under some notes in the bass line.

3. Hip-hop (swung 16ths)

Compulsory beats:

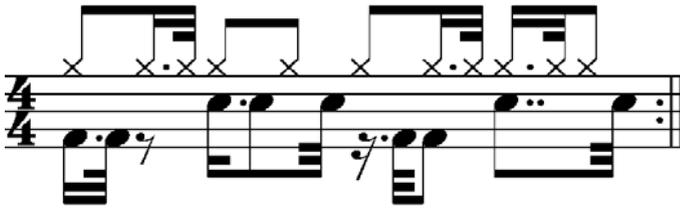
i) Hi-hat

♩ = 96

Musical notation for Hip-hop (swung 16ths) in 4/4 time. The tempo is marked as 96 beats per minute (♩ = 96). The notation consists of two staves. The upper staff shows eighth notes with 'x' marks above them, including a triplet of eighth notes. There are symbols 'o' and '+' above the first two notes. The lower staff shows a bass line with eighth notes and rests, including a triplet of eighth notes.

ii) Hi-hat or ride cymbal

♩ = 96



4. Jazz waltz

i)

♩ = 132

♩ = <sup>3</sup>♩



ii)

♩ = 132

♩ = <sup>3</sup>♩



### Section 3 – Performance (40 marks)

For the Grade 6 exam a minimum of four pieces is required, total duration 14-17 minutes. A copy of the music must be provided for the examiner.

a) One or more: etude, snare drum solo, transcribed solo (e.g. jazz solo), or similar.

and

b) Two or more pieces focussing on time-keeping devices (fills and solos optional). Students may present these as solo pieces (where appropriate), perform with a backing track, or be accompanied. If more than one piece is presented in this section it is preferable to choose pieces of contrasting style or tempo.

**Section 4 – Program notes/research (10 marks)**

For Grade 6, students are asked to present a one-page written description covering two of their performance pieces, examining elements such as genre, historical context, rudiments, technical composition, and the like. Approximately 300-350 words.

**Section 5 – Aural testing (5 marks)**

Students are asked to clap two rhythms of two bars (6/8) played to them by the examiner. The examiner will play each example twice before asking the student to repeat. An example is given below.



# Grade 7

## Section 1 – Technical and Reading

### Technical (15 marks)

For Grades 5-8, students are required to perform one snare drum solo from the prescribed list at each grade.

### Grade 7 prescribed snare drum solos (perform one):

*Solo #128 - Charles Wilcoxon, The All-American Drummer*

*FC Rataflamdragdiddle - Frank Corniola, Rudiments & Motions*

*The Zuber Scotch - JJ Zuber, NARD Drum Solos*

*The Downfall - Charles Wilcoxon, Modern Rudimental Swing Solos*

### Reading (10 marks)

Students will be asked to play 8 bars of funk-groove sight-reading. An example of the standard is given below.

The image shows a musical score for snare drum sight-reading. It consists of four staves, each with a top line of 'x' marks representing snare hits and a bottom line of rhythmic notation. The first staff begins with a 4/4 time signature and a treble clef. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. The piece concludes with a double bar line on the fourth staff.

## Section 2 – Time-keeping (20 marks)

Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

1. Odd-time funk

Compulsory beats:

i)

$\text{♩} = 160$

Musical notation for compulsory beats i) in 7/8 time. The top staff shows a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a corresponding bass line with eighth notes and rests. The tempo is marked as  $\text{♩} = 160$ .

ii)

$\text{♩} = 160$

Musical notation for compulsory beats ii) in 11/8 time. The top staff shows a sequence of eighth notes with 'x' marks above them. The bottom staff shows a corresponding bass line with eighth notes and rests. The tempo is marked as  $\text{♩} = 160$ .

2. Mozambique

Compulsory beats:

i) Ride cymbal or cowbell

$\text{♩} = 92$

Musical notation for compulsory beats i) in Mozambique style, using a ride cymbal or cowbell. The notation is on a single staff with a common time signature. It features a sequence of eighth notes with 'x' marks above them, indicating the specific rhythmic pattern. The tempo is marked as  $\text{♩} = 92$ .

ii) Ride cymbal or cowbell

$\text{♩} = 92$

Musical notation for compulsory beats ii) in Mozambique style, using a ride cymbal or cowbell. The notation is on a single staff with a common time signature. It features a sequence of eighth notes with 'x' marks above them, indicating the specific rhythmic pattern. The tempo is marked as  $\text{♩} = 92$ .

3. Afro-Cuban 6/8

Compulsory beats:

i) Ride cymbal or cowbell

$\text{♩} = 92$

Musical notation for compulsory beats i) in Afro-Cuban 6/8 style, using a ride cymbal or cowbell. The notation is on a single staff with a 6/8 time signature. It features a sequence of eighth notes with 'x' marks above them, indicating the specific rhythmic pattern. The tempo is marked as  $\text{♩} = 92$ .



**Section 5 – Aural testing (5 marks)**

Students are asked to clap two rhythms of four bars in 4/4, played to them by the examiner. The examiner will play each example twice before asking the student to repeat. An example is given below.



# Grade 8

## Section 1 – Technical and Reading

### Technical (15 marks)

For Grades 5-8, students are required to perform one snare drum solo from the prescribed list at each grade.

#### **Grade 8 prescribed snare drum solos (perform one):**

*Solo #135 - Charles Wilcoxon, The All-American Drummer Faruge - Frank Corniola, Rudiments & Motions*

*The Perry Pair - C. Lee Perry, NARD Drum Solos. To be performed with bass drum & cymbal asnotated.*

*Rudimental Jam - Charles Wilcoxon, Modern Rudimental Swing Solos*

### Reading (5 marks)

Students will be asked to play 8 bars of groove sight-reading in 12/8. An example of the standard is given below.

The image shows four staves of musical notation for snare drum in 12/8 time. Each staff contains a rhythmic pattern of eighth notes with cymbal accents (marked with 'x') above the notes. The patterns are as follows:

- Staff 1: Four groups of eighth notes. Each group has a cymbal accent on the first and third notes.
- Staff 2: Four groups of eighth notes. Each group has a cymbal accent on the first and third notes.
- Staff 3: Four groups of eighth notes. Each group has a cymbal accent on the first and third notes.
- Staff 4: Four groups of eighth notes. Each group has a cymbal accent on the first and third notes.

## Section 2 – Time-keeping (20 marks)

Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

### 1. Samba

#### Compulsory beats:

##### i) Samba de Prato

♩ = 96

Musical notation for Samba de Prato, showing two staves. The top staff is in 2/4 time and contains a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff is in 4/4 time and contains a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The notation includes a repeat sign at the end of each staff.

##### ii)

♩ = 96

Musical notation for Samba de Prato variant, showing two staves. The top staff is in 2/4 time and contains a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff is in 4/4 time and contains a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The notation includes a repeat sign at the end of each staff.

### 2. Songo

#### Compulsory beats:

##### i) Ride cymbal, hi-hat, or cowbell

♩ = 100

Musical notation for Songo variant i, showing a single staff in common time (C). The notation includes a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The notation includes a repeat sign at the end of the staff.

##### ii)

♩ = 100

Musical notation for Songo variant ii, showing a single staff in common time (C). The notation includes a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The notation includes a repeat sign at the end of the staff.

### 3. Break beats

#### Compulsory example:

##### i)

Musical notation for Break beats example, showing two staves in 4/4 time. The notation includes a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The notation includes a repeat sign at the end of each staff.

4. Jazz comping (snare and bass drum) Medium swing

**Section 3 – Performance (45 marks)**

For the Grade 8 exam a minimum of three pieces is required, total duration 22-25 minutes. A copy of the music must be provided for the examiner.

a) One or more: etude, snare drum solo, transcribed solo (e.g. jazz solo), or similar.

**and**

b) Two or more pieces focussing on time-keeping devices (fills and solos optional). Students may present these as solo pieces (where appropriate), perform with a backing track, or be accompanied. It is preferable to choose pieces of contrasting style or tempo.

**Section 4 – Program notes/research (10 marks)**

For Grade 8, students are asked to present a one-page written description covering two of their performance pieces, examining elements such as genre, historical context, rudiments, technical composition, and the like. Approximately 400-450 words.

**Section 5 – Aural testing (5 marks)**

Students are asked to clap two rhythms of four bars in 6/8 played to them by the examiner. The examiner will play each example twice before asking the student to repeat. An example is given below.

# Associate Diploma

Exam Duration 30-40 minutes (lecture/presentation 10-15 mins, performance 20-25 mins).

Associate Diploma candidates are to undertake research and performance components that complement each other. Candidates are expected to present a 10-15-minute presentation, of high standard, on their chosen topic. This is to be followed by a 20-25-minute performance relating to the topic.

*Candidates are to submit their research proposals for approval at least 2 months in advance, and any changes are to be approved by SCSM in advance.*

## **Part 1 – Research**

Candidates are to select their own research topic and present a lecture of high standard to the examiners. Where time constraints prevent the candidate from presenting all of their research it is important that the information used for the lecture is presented in a coherent and logical manner. Candidates may use recordings, demonstrations, handouts, video and other such devices to aid their presentation. Candidates are responsible for the set-up of any equipment required.

Possible topic areas include:

- a) Transcription and analysis of a particular musician's selected works.
- b) Study of the development of a genre or sub-genre.
- c) Study of a particular development in drumming and/or percussion.

## **Part 2 - Performance**

For the performance part of the exam, candidates are to select works that support and further demonstrate material presented in the lecture. Candidates may perform their own compositions. Where applicable, copies of music are to be provided for the examiners.

During the performance section students will be assessed on the following areas:

- 1) Technical ability, including stick control, tone production, dynamic control.
- 2) Ensemble playing and interaction.
- 3) Time-keeping.
- 4) Solos and fills.
- 5) Programming.

# Licentiate Diploma

Exam Duration 40-50 minutes (lecture/presentation 15-20 minutes, performance 25-30 minutes).

Diploma candidates are to undertake research and performance components that complement each other. Candidates are expected to present a 15–20-minute presentation, of high standard, on their chosen topic. This is to be followed by a 25-30-minute performance relating to the topic.

*Candidates are to submit their research proposals for approval at least 2 months in advance, and any changes are to be approved by SCSM in advance.*

## **Part 1 – Research**

Candidates are to select their own research topic and present a lecture of high standard to the examiners. Where time constraints prevent the candidate from presenting all of their research it is important that the information used for the lecture is presented in a coherent and logical manner. Candidates may use recordings, demonstrations, handouts, video and other such devices to aid their presentation. Candidates are responsible for the set-up of any equipment required.

Possible topic areas include:

- a) Transcription and analysis of a particular musician's selected works.
- b) Study of the development of a genre or sub-genre.
- c) Study of a particular development in drumming and/or percussion.

## **Part 2 - Performance**

For the performance part of the exam, candidates are to select works that support and further demonstrate material presented in the lecture. Candidates may perform their own compositions. Where applicable, copies of music are to be provided for the examiners.

During the performance section students will be assessed on the following areas:

- 1) Technical ability, including stick control, tone production, dynamic control.
- 2) Ensemble playing and interaction.
- 3) Time-keeping.
- 4) Solos and fills.
- 5) Programming.





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