

ST CECILIA EXAMINATIONS



Drumkit Syllabus

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1st Imprint March 2018

© 2017 St. Cecilia School of Music ABN 13 074 307 172

Published by Jayday Music Education Pty Ltd ABN 74 065 432 260

Official Publisher to St. Cecilia School of Music

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St Cecilia Music Examinations

St. Cecilia Music Examinations was established in 1974 by music teachers and performers who recognised the need for a new approach to the examining of music students.

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 programme 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, programme 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.

Programme 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 (ie, 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.

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

Exercise i) is a 4/4 time signature piece. The right hand plays a continuous eighth-note pattern: R L R L R L R L R L R L R L. The left hand plays a steady quarter-note bass line: 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

Exercise ii) is a 4/4 time signature piece. The right hand plays a continuous eighth-note pattern: R R L L R R L L R R L L R R L L. The left hand plays a steady quarter-note bass line: R L R L R L R L, with 'X' marks indicating rests on the second, fourth, and sixth measures.

iii)

♩ = 92

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

Exercise iii) is a 4/4 time signature piece. The right hand plays a continuous eighth-note pattern: R L R R L R L L R L R R L R L L. The left hand plays a steady quarter-note bass line: R L R L R L R L, with 'X' marks indicating rests on the second and fourth measures.

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)

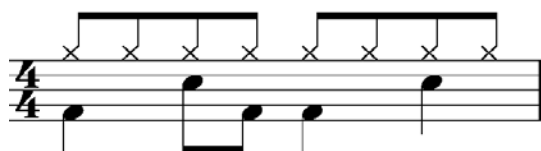
Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

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

Compulsory beats:

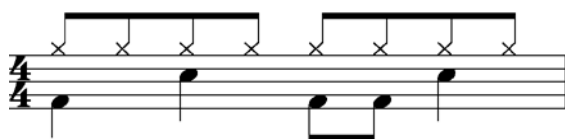
i)

♩ = 80



ii)

♩ = 80



2. 12/8 beats (quavers only) – *two compulsory pattern plus two variations of the student's choice.*

Compulsory beats:

i)



ii)



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 – Programme notes/research (10 marks)

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



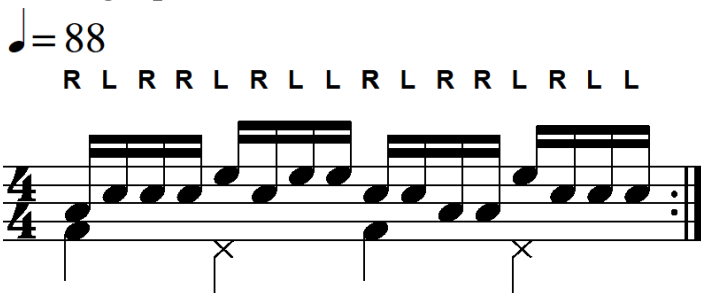
ii) Single stroke roll with orchestrations



iii) Single stroke roll with accents



iv) Single paradiddle orchestration, with feet



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)

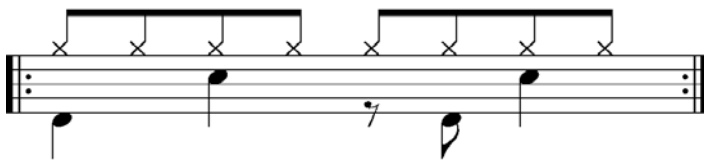
Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

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

Compulsory beats:

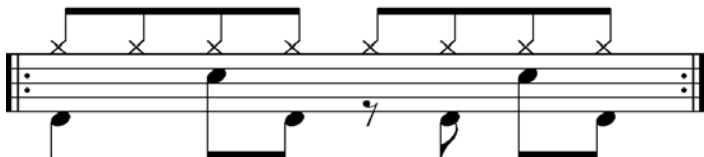
i)

♩ = 96



ii)

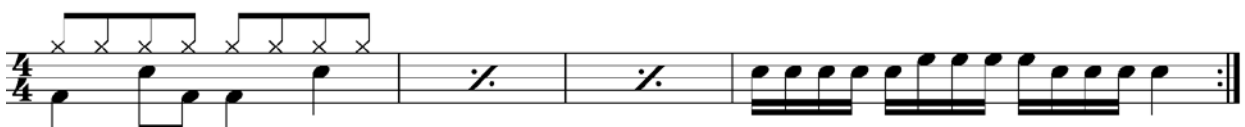
♩ = 96



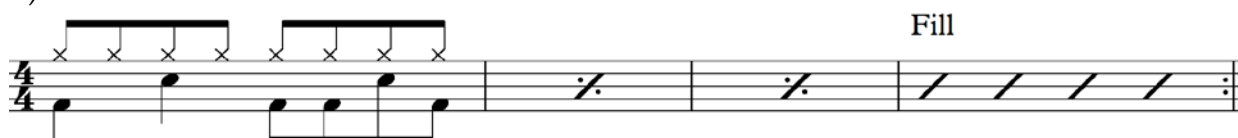
- ## 2. Rock beats with fills

i) Compulsory fill:

♩ = 96



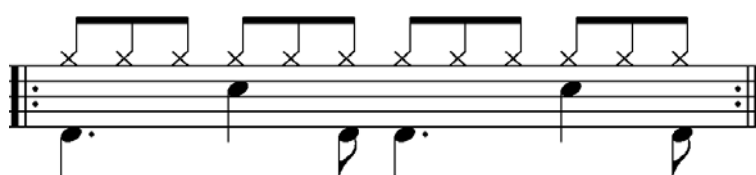
ii) Own choice fill:



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

i)

$\text{♩} = 72$



ii)

$\text{♩} = 72$



Section 3 – Performance (35 marks)

For the Grade 1 exam a minimum of two pieces are 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 (eg jazz solo), or similar.

and

b) One 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 – Programme notes/research (10 marks)

For Grade 1 students are asked to answer simple questions relating to the performance pieces, ie. 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.



Grade 2

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) Alternating Drags



ii) Flam Taps

♩ = 96



iii) Paradiddles with accents

♩ = 96



iv) Double strokes with accents

♩ = 96



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 pattern plus two variations of the student's choice.*

Compulsory beats:

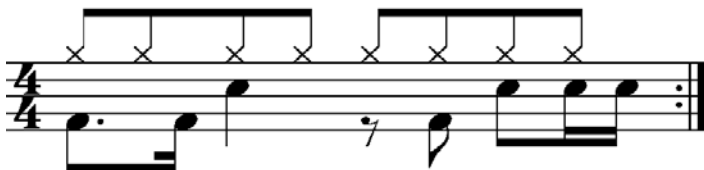
i)

♩ = 96



ii)

♩ = 96



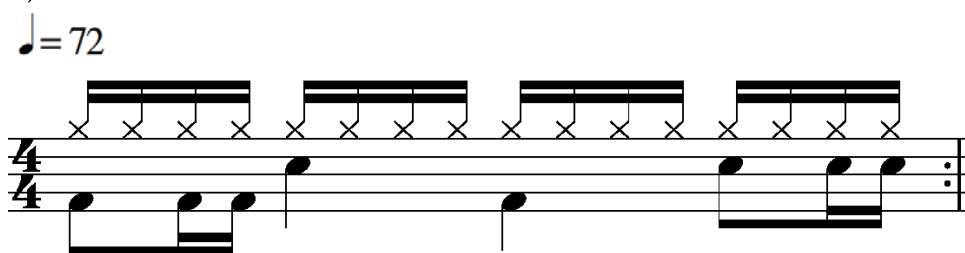
2. Funk beats – *two compulsory pattern plus two variations of the student's choice.*

i)

♩ = 72



ii)



Section 3 – Performance (35 marks)

For the Grade 2 exam a minimum of two pieces are 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 (eg jazz solo), or similar.

and

b) One 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 – Programme notes/research (10 marks)

For Grade 2, students are asked to answer simple questions relating to the performance pieces, ie. 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.

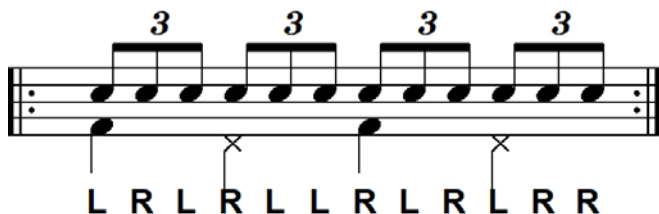
i) Flam Accents

♩ = 96



ii) Double paradiddles

♩ = 108



iii) 5, 6 & 7 stroke rolls - open

♩ = 108





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 R L L R L L R 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)

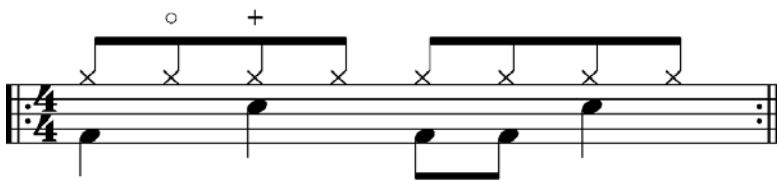
Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

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

Compulsory beats:

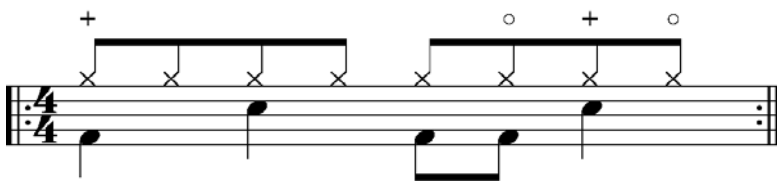
i)

♩ = 80



ii)

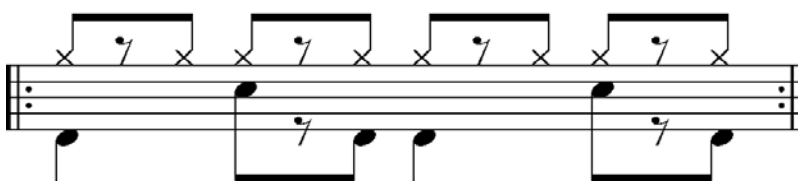
♩ = 80



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

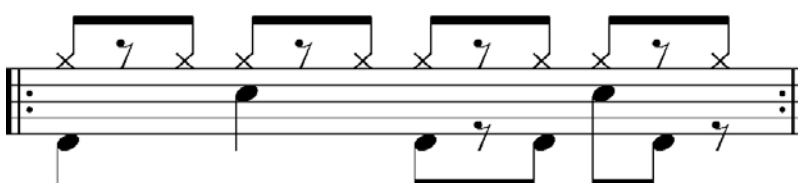
i)

♩ = 80



ii)

♩ = 80



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

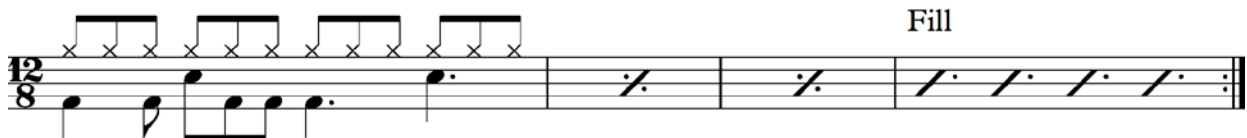
i)

♩ = 74



ii)

♩ = 74



Section 3 – Performance (35 marks)

For the Grade 3 exam a minimum of two pieces are 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 (eg 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 – Programme notes/research (10 marks)

For Grade 3, students are asked to answer simple questions relating to the performance pieces, ie. 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).

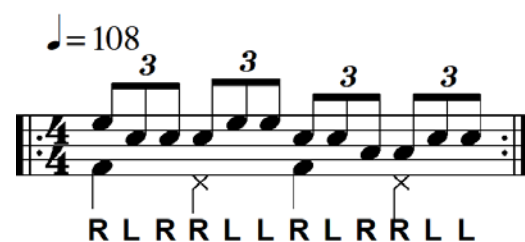
Technical (15 marks)

i) Alternating drags

♩ = 72



ii) Paradiddlediddle with orchestration

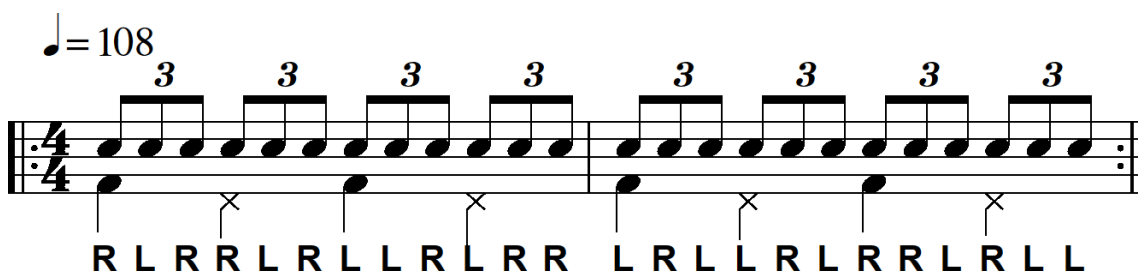


iii) Mixed sticking exercise

♩ = 96



iv) Paradiddles in triplets



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 are required, total duration 9-12 minutes. A copy of the music must be provided for the examiner.

a) One or more: etude, snare drum solo, transcribed solo (eg 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 – Programme notes/research (10 marks)

For Grade 4, students are asked to answer questions relating to the performance pieces, eg. 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.



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



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

♩ = 132

♩ = ³♩



Section 3 – Performance (35 marks)

For the Grade 5 exam a minimum of four pieces are 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 (eg 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 – Programme 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. Approx 250-300 words.

Section 5 – Aural testing (5 marks)

Students are asked to clap two rhythms of four bars (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.



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.



Section 2 – Time-keeping (20 marks)

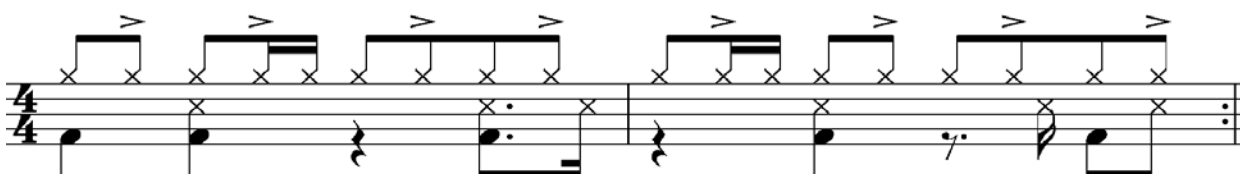
Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

1. Reggae

Compulsory beats:

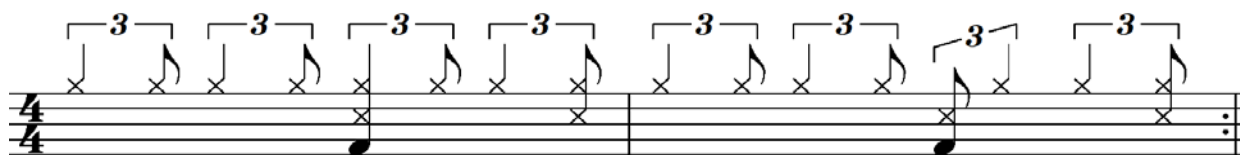
i)

♩ = 96



ii) *The One Drop*

♩ = 120



2. Baião

Compulsory beats:

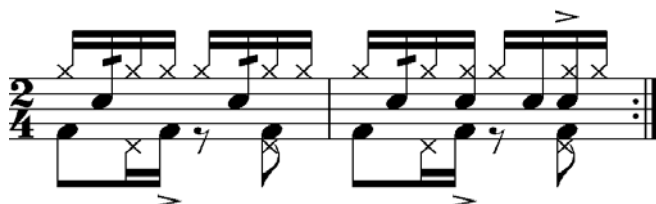
i)

♩ = 96



ii)

♩ = 96

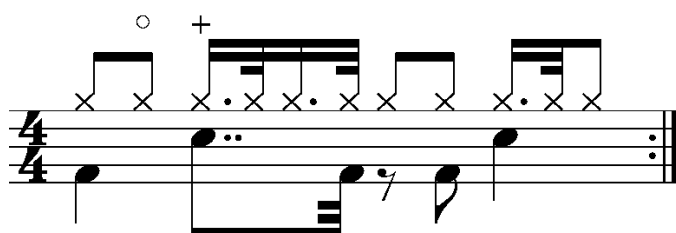


3. Hip-hop (swung 16ths)

Compulsory beats:

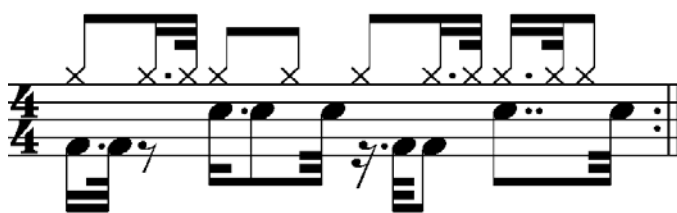
i) Hi-hat

♩ = 96



ii) Hi-hat or ride cymbal

♩ = 96



4. Jazz waltz

i)

♩ = 132

♩ = $\overset{3}{\text{♩}}$



ii)

♩ = 132

♩ = $\overset{3}{\text{♩}}$



Section 3 – Performance (40 marks)

For the Grade 6 exam a minimum of four pieces are 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 (eg 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 – Programme 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. Approx 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.



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)

$\text{♩} = 160$



ii)

$\text{♩} = 160$



2. Mozambique

Compulsory beats:

i) Ride cymbal or cowbell

$\text{♩} = 92$



ii) Ride cymbal or cowbell

$\text{♩} = 92$



3. Afro-Cuban 6/8

Compulsory beats:

i) Ride cymbal or cowbell

$\text{♩} = 92$



ii) Ride cymbal or cowbell

♩ = 92



4. Second-line grooves

Compulsory beats:

i)

♩ = 144



ii) Lightly swung

♩ = 144



Section 3 – Performance (40 marks)

For the Grade 7 exam a minimum of three pieces are required, total duration 18-21 minutes. A copy of the music must be provided for the examiner.

a) One or more: etude, snare drum solo, transcribed solo (eg 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 – Programme notes/research (10 marks)

For Grade 7, 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. Approx 350-400 words.

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 as notated.

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.



Section 2 – Time-keeping (20 marks)

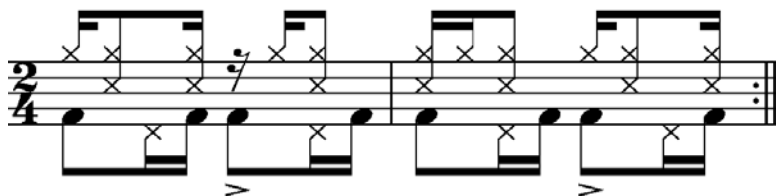
Students will be asked to perform the following time-keeping patterns (beats). All examples should be played at a stylistically appropriate tempo. Students should play each pattern for a minimum of 4 bars, as directed by the examiner.

1. Samba

Compulsory beats:

i) Samba de Prato

♩ = 96



ii)

♩ = 96



2. Songo

Compulsory beats:

i) Ride cymbal, hi-hat, or cowbell

♩ = 100



ii)

♩ = 100



3. Break beats

Compulsory example:

i)



4. Jazz comping (snare and bass drum)

Medium swing



Section 3 – Performance (45 marks)

For the Grade 8 exam a minimum of three pieces are 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 (eg 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 – Programme 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. Approx 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 performance relating to the topic.

Candidates are to submit their research proposals for approval at least 6 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 mins, performance 25-30 mins).

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 performance relating to the topic.

Candidates are to submit their research proposals for approval at least 6 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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- STRINGS: Violin, Viola, Violoncello, Double Bass
- GUITAR: Classical Guitar, Contemporary Guitar, Modern Bass Guitar
- CONTEMPORARY GUITAR
- BRASS: Trumpet, Flugel Horn, Euphonium, Trombone
- WOODWIND: Flute, Clarinet, Saxophone
- SINGING
- GUITAR: Classical Guitar, Contemporary Guitar
- DRUM KIT
- DIPLOMAS: Performance, Teaching
- CERTIFICATE OF PERFORMING ARTS
- MUSICIANSHIP & PRECISION-READING
- THEORY OF MUSIC

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