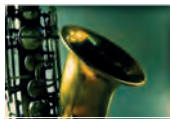




Examination Syllabus

Drum Kit
Theory of Music



2022-24

Foreword

Australian and New Zealand Cultural Arts Limited is a non-profit examining body of the performing arts. It was formed in 1983, in response to a growing need among private music teachers for an examination system catering for a greater diversity of musical styles. In recognizing the vital role modern music plays, especially among the young, ANZCA set out to design its syllabuses to cater for both classical *and* modern streams.

ANZCA hopes to stimulate and excite musicians by providing syllabuses that are at once refreshing and educational. All aspects of the syllabuses, including scales, aural tests, sight reading and improvisation, have been arranged in a logical sequential order, with due regard to the educational merit underlying each requirement.

Modern and classical syllabuses are currently available for pianoforte, organ, guitar, singing, trumpet and flute, as well as contemporary syllabuses for mandolin, bass, ukulele, drum kit, trombone, clarinet, saxophone, accordion, recorder, strings and theory of music. Group examinations are offered for practical examinations from Grades One to Four, in addition to the String Quartet (four levels) and Piano Duet (seven levels) syllabuses.

Other syllabus options include the Performance syllabus option for most instruments, and the Jazz Syllabus (five levels) for brass, woodwind and piano. Both Jazz and Performance examinations are assessed on four pieces only, with no other requirements or requisites. In Performance examinations, modern and classical works from standard ANZCA lists may be freely mixed.

The syllabus lists have been carefully compiled, with great attention being paid to setting interesting and musical pieces, especially at the junior levels. In most instruments, a *Free Choice* option allows students to perform a modern or classical work not listed in the syllabus, including original compositions. In modern syllabuses, students are encouraged to embellish and improvise on pieces.

ANZCA has been at the forefront in developing modern stream examinations in all instruments, and will continue to work on improving and extending both the classical and modern syllabuses.

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EXAMINATION AREAS, SERIES AND REGULATIONS:

Details of examination areas, series, fees and regulations are listed in the current *Examination Information and Handbook* manual. This is sent, in January, to all teachers who have entered candidates in the preceding year, and also to teachers contacting ANZCA for the first time.

Teachers are reminded that in signing the examination entry form, they are agreeing to abide by ANZCA regulations.

The *Examination Information and Handbook* is available free of charge either as a PDF download from www.anzca.com.au, or in print from the ANZCA office by phoning 03 9434 7640 or emailing admin@anzca.com.au.



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THEORY OF MUSIC – TERMINOLOGY

- *The following is a list of the terms required for each grade. The Board considers the given meanings to be satisfactory English equivalents, but other accurate translations are acceptable.*

Preliminary

Crescendo (**cresc.**): gradually becoming louder.
 Diminuendo (**dim.**): gradually becoming softer.
 Forte (**f**): loud.
 Legato: smooth and connected.
 Mezzo forte (**mf**): moderately loud.
 Mezzo piano (**mp**): moderately soft.
 Moderato: at a moderate speed.
 Piano (**p**): soft
 Ritenuto (**riten.** or **rit.**): immediately slower or held back.
 Staccato: short and detached.

Grade One

Adagio: slow.
 Allegro: fast and lively.
 Andante: at an easy walking pace.
 A tempo: return to former speed.
 Fine: finish.
 Fortissimo (**ff**): very loud.
 Mezzo staccato: moderately short and detached.
 Pianissimo (**pp**): very soft.
 Rallentando (**rall.**): gradually becoming slower.
 Ritardando (**ritard.** or **rit.**): gradually becoming slower.

Grade Two

Accelerando (**accel.**): gradually becoming faster.
 Allegretto: moderately fast.
 Cantabile: in a singing style.
 Da capo: from the beginning.
 Dolce: sweetly.
 Marcato: marked.
 Molto: very.
 Poco: little.
 Staccatissimo: very short and detached.
 Tenuto: held.

Grade Three

Allargando: becoming broader.
 Animato: animated.
 Con moto: with movement.
 Dal segno: from the sign.
 Forte-piano (**fp**): loud then immediately soft.
 Leggiero: lightly.
 Lento: slow.
 Loco: at normal pitch (after an 8va sign).
 Main droite (M.D.): right hand.
 Main gauche (M.G.): left hand.

Grade Three

(Continued)

Meno mosso: less movement.
Piu mosso: more movement.
Presto: very fast.
Sempre: always.
Sforzando (*sf*): a strong accent.

Grade Four

Arco: with the bow.
Assai: very.
Calando: getting softer and slower.
Grave: slow and solemn.
Grazioso: gracefully.
Largo: broadly.
Morendo: dying away.
Pesante: heavily.
Pizzicato: pluck the string with the finger.
Prestissimo: as fast as possible.
Quasi: almost.
Risoluto: resolute.
Scherzando: in a light playful manner.
Senza: without.
Smorzando: dying away.
Sostenuto: sustained.
Subito: suddenly.
Tranquillo: calmly.
Tre corde: release the soft pedal.
Una corda: with the soft pedal.

Grade Five

Attacca: go on at once.
Ad libitum: at pleasure.
Cantando: in a singing style.
Con anima: with animation.
Con brio: with brilliance.
Con forza: with force.
Dolente: sadly.
Giocosamente: merrily.
Largamente: broadly.
L'istesso tempo: at the same speed.
Maestoso: majestically.
Non troppo: not too much.
Perdendosi: fading away.
Piacevole: pleasantly.
Rubato: with some freedom in the time.
Sotto voce: softly, in an undertone.
Stringendo: pressing on faster.
Tempo commodo: at a convenient speed.
Tempo giusto: at a consistent speed.

PRELIMINARY*Duration: 45 minutes**ANZCA publication relevant to this level:* • **ANZCA Music Theory – Pathway to Preliminary**

Pitch Treble or G clef, bass or F clef.

Names of the lines and spaces, middle C and the notes B and D either side of Middle C.
The sharp, flat and natural.

Scales Recognition and writing of C major and A natural minor, ascending or descending, one octave only.

Positioning of tones and semitones (C major only); the writing of scale degree numbers under the notes.

Triads Writing of the tonic triad in root position of C major and A minor.

Time and Duration Recognition and writing of the following values: semibreve, minim and crotchet (notes and rests), and dotted minim (note only). Division of notes into those of lesser value. Recognition and writing of the time signatures 2/4, 3/4 and 4/4, and the number of beats per bar.

Terminology As listed on page 8.

Signs Recognition, writing and explanation of the following signs: brace; bar line; double bar line; crescendo; diminuendo; legato slur; tie; staccato; staff or stave.

GRADE ONE*Duration: 1 hour**ANZCA publication relevant to this level:* • **ANZCA Music Theory – Pathway to Grade One**

Pitch Names of the lines and spaces, to one leger line above and below each stave, including accidentals.

Keys and Scales Recognition and writing of the scales of C, G and F major and A harmonic minor, one octave only. Their key signatures, positioning of the tones and semitones and the writing of degree numbers under notes.

Time and Duration Recognition and writing of values as set for the previous grade, with the inclusion of the dotted crotchet (note only), quaver (note and rest) and whole bar of silence. Time signatures as for previous grade with the inclusion of the common time sign (C). Understanding of the terms simple duple, simple triple and simple quadruple.

Intervals Recognition and writing (by number only) of the diatonic intervals, above the tonic note, in the keys set for this grade. Recognition and writing of tones and semitones.

Triads Recognition and writing of the root position tonic triad in the keys set for this grade.

Transposition Transposition of a simple melody to one of the major keys set for this grade.

Terminology As listed on page 8, in addition to those set for Preliminary.

Signs As for Preliminary, with the addition of mezzo staccato and accent.

GRADE TWO*Duration: 1½ hours**ANZCA publication relevant to this level:* • **ANZCA Music Theory – Pathway to Grade Two**

Pitch As for the previous grades, but including two leger lines above or below the staff.

Keys and Scales As for the previous grades, with the addition of D and B flat major and E and D harmonic minor.

Time and Duration As for the previous grades, with the addition of the dotted crotchet rest, semiquaver note and rest, and triplets using quaver or crotchet notes. Time signatures will include 2/2 (cut common time, C) and 6/8. Understanding of the terms compound duple and triplet.

Intervals Recognition and writing (by quality and number) of the diatonic intervals, above the tonic note, in the keys set for this grade.

Triads The root position tonic triad in the keys specified for this grade.

Melody Writing To divide a couplet of words into measured beats using upright lines.

Transposition Transposition of a melody to one of the major keys specified for this grade.

Terminology As listed on page 8, in addition to those set for the previous grades.

Signs As for the previous grades, with the addition of pause, repeat, staccatissimo and tenuto.

GRADE THREE*Duration: 2 hours**ANZCA publication relevant to this level:* • **ANZCA Music Theory – Pathway to Grade Three**

Pitch As for the previous grades, but including all leger lines, and simple enharmonic change.

Keys and Scales As for the previous grades, with the addition of E, A and E flat major; G and B harmonic minor; A, E and D melodic minor. Technical degree names.

Time and Duration As for the previous grades, with the addition of the dotted semibreve, dotted quaver, dotted semiquaver, demisemiquaver, and duplets and triplets using any note or rest value. Time signatures will include 3/2, 3/8 and 9/8. Understanding of the terms compound triple and duplet.

Intervals As for the previous grades, with the addition of the keys set for this grade, and intervals above **any** note within the key (including diminished and augmented intervals). Recognition and writing of diatonic and chromatic semitones.

Triads Tonic, subdominant and dominant triads, in root position and first inversion, of the major and harmonic minor scales set for this grade.

Melody Writing (*One of the following will be set*)

(a) To write a suitable rhythmic pattern to a given couplet of words.

(b) To write a melody to a given four-bar rhythm and harmonic progression (in Roman numerals), in a major key up to two sharps or flats. Harmony will consist of tonic, subdominant and dominant triads. The melody should be within a voice range of the candidate's choice, and include unessential notes.

GRADE THREE (Continued)

Harmony Writing and recognition of the perfect and plagal cadences in four-part vocal style, in the keys set for this grade.

Transposition Transposition of a melody to one of the keys set for this grade. Accidentals may be included.

Terminology As listed on pages 8 and 9, in addition to those set for all previous grades.

Signs As for the previous grades, with the addition of M.M., 8va, appoggiatura, acciaccatura, double sharp and double flat.

General Knowledge To show an understanding of anacrusis, sequence, and binary and ternary form. The voice compasses of soprano, alto, tenor and bass.

GRADE FOUR*Duration: 3 hours*

ANZCA publications relevant to this level: • **ANZCA Music Theory – Pathway to Grade Four**
• **From Blues to Bop and Beyond... – A. Cytrynowski**

• *This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.*

Pitch As for Grade Three.

Keys and Scales As for the previous grades, with the addition of B and A flat major; F sharp, C sharp, C and F harmonic and melodic minor; G and B melodic minor.

Time and Duration As for the previous grades, with the addition of the breve and all dotted and double-dotted values. Time signatures will include 4/2, 4/8 and 12/8. Understanding of the term compound quadruple. Recognition and writing of syncopation.

Intervals As for the previous grades, with the addition of the keys set for this grade, and inversion of all intervals.

Chords Writing and recognition of all triads in root position and inversions in the keys set for this grade. Root position of the dominant seventh chord, and the usual resolution of the third and seventh of this chord (vocal style to be used).

Melody Writing To write a melody to a given eight-bar rhythm and harmonic progression (in Roman numerals), in a major or minor key up to two sharps or flats. The melody should be within a voice range of the candidate's choice, and must include unessential notes. Modulation is not required.

Harmony Recognition and writing of the four principal cadences in four-part vocal style, in the keys set for this grade. Knowledge of suitable chords to precede these cadences.

The harmonization of a figured bass in four-part vocal style, using the following vocabulary:

Major keys: I, ii, IV, V, vi; Ib, iib, IVb, Vb, vib, viib*.

Minor keys: i, iv, V, VI; ib, ivb, Vb, VIb, viib*.

*viib should be used in the context of I-viib-Ib and Ib-viib-I progressions (major and minor).

Terms used in harmony, together with a knowledge of common faults to be avoided.

GRADE FOUR (Continued)

Modulation Recognition in melodies of modulation to the dominant, relative major or relative minor keys.

Analysis To analyse the chord structure of a given passage, using the harmonic vocabulary set for this grade. Vocal or instrumental style may be given.

Transposition Transposition of a melody, which includes accidentals, to one of the keys set for this grade.

Terminology As listed on page 9, in addition to those set for all previous grades.

Signs and Ornaments As for the previous grades, with the addition of trill, turn, mordent and arpeggio chord. Writing in full the appoggiatura and acciaccatura (minim and crotchet value only).

Classical StreamTwo-part

To add a part, note against note in vocal style, above or below a given passage. Up to eight bars in a major or minor key will be set.

General Knowledge

To demonstrate an understanding of the style and features of the Baroque and Classical periods, including reference to the following for each:

- time frame;
- characteristics;
- common forms and types of composition, including main sections (but not modulations);
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of these periods. References to works must be limited to the following composers: Baroque – J. S. Bach, Handel, Purcell;
Classical – Mozart, Beethoven (early), Haydn.

An understanding of rondo form.

A knowledge of the following instruments: violin, viola, cello and double bass.

Modern StreamMelodic Decoration

A simple eight-bar melody in a major or minor key with chord symbols will be given. The candidate must rewrite this melody, adding notes to create an interesting melodic line consistent with the chord progression. A single-note melody line only will be required.

General Knowledge

The history and elements (eg. rhythm, form, style, instrumentation, etc.) of Ragtime and New Orleans styles up to 1920. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

- Ragtime – Scott Joplin, James Scott, Joseph Lamb;
- New Orleans – Louis Armstrong, Joe “King” Oliver, Johnny Dodds, Edward “Kid” Ory,
Jelly Roll Morton.

An understanding of rondo form and the common Twelve Bar Blues form.

A knowledge of the following instruments: pianoforte, cornet, trombone and clarinet.

GRADE FIVE*Duration: 3 hours*

ANZCA publications relevant to this level: • **ANZCA Music Theory – Pathway to Grade Five**
• **From Blues to Bop and Beyond... – A. Cytrynowski**

- *This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.*

Pitch As for the previous grades, with the inclusion of the C clef (tenor and alto).

Keys and Scales Recognition and writing of all major and minor (harmonic and melodic) scales and their key signatures. The harmonic chromatic scale.

Time and Duration As for the previous grades, with the addition of 5/4, 5/8, 7/4 and 7/8.

Intervals Writing and recognition of all diatonic and chromatic intervals, including inverted and compound.

Transposition Transposition of a melody to the C clef (tenor and alto).

Chords As for the previous grades, but including second inversion tonic (Ic), subdominant (IVc) and dominant (Vc) chords, plus suitable preceding and following chords. Major or minor keys. Dominant seventh in root position and inversions, resolving to the tonic chord (in root position or inversion). Major or minor keys.

Melody Writing To write a melody to a given verse, in a major or minor key up to three sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate's choice, and must include unessential notes.

Harmony Harmonization of a melody or bass in four-part vocal style, using the vocabulary:

Major keys: I, ii, IV, V, vi; Ib, iib, IVb, Vb, vib, viib; Ic.

Minor keys: i, iv, V, VI; ib, iib, ivb, Vb, VIb, viib; ic.

Unaccented passing and auxiliary notes, and the Tierce de Picardie.

Terms used in harmony, together with a knowledge of common faults to be avoided.

Modulation Recognition in melodies and cadences of modulation to the dominant, subdominant, and relative major or minor.

Analysis To analyse the chord structure of a given passage, using the vocabulary given for this grade. Vocal or instrumental style may be given.

Terminology As listed on page 9, in addition to those set for all previous grades.

Signs and Ornaments As for the previous grades, with the addition of repetition of a whole bar or a group of notes, tremolo, and appoggiatura on a dotted minim.

Classical Stream**Two-part**

To add a part in vocal style above or below a given eight-bar passage, using two notes to one in simple time, or three notes to one in compound time. Key may be major or minor.

GRADE FIVE (Continued)**Classical Stream** (Continued)General Knowledge

To demonstrate an understanding of the style and features of the Romantic period, including reference to the following:

- time frame;
- external influences;
- characteristics;
- common forms and types of composition, including some detail in relation to the main sections and modulations, and compositional devices (where applicable);
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of this period. References to works must be limited to the following composers: Chopin, Grieg, Schumann, Mendelssohn.

Instruments: general knowledge of the woodwind instruments of the orchestra.

Modern StreamMelodic Decoration

As for Grade Four, but the candidate must also add notes below the embellished melodic line to create a second part.

General Knowledge

The history and elements of Blues, Boogie, Spiritual and Gospel Song, and Jazz up to 1930. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

- Blues – Gertrude “Ma” Rainey, Bessie Smith, Charley Patton, Robert Johnson;
- Boogie – Jimmy Yancey, Clarence “Pinetop” Smith;
- Spiritual/Gospel Song – Mahalia Jackson;
- Jazz – as for Grade Four New Orleans, plus: Bix Beiderbecke, Gene Krupa, Duke Ellington, Benny Goodman.

Instruments: general knowledge of the trumpet, guitar, saxophone and string bass.

GRADE SIX

Duration: 3 hours

ANZCA publications relevant to this level: • From Blues to Bop and Beyond... – A. Cytrynowski

- *This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.*

Harmony Harmonization of a simple melody or unfigured bass in four-part vocal style, using the vocabulary (major and minor keys):

I, II, III, IV, V, VI; Ib, IIb, IIIb, IVb, Vb, VIb, VIIb; Ic, IVc, Vc; V⁷, V⁷b, V⁷c, V⁷d.

Accented and unaccented passing notes and auxiliary notes; single suspensions.

Modulations to the dominant, subdominant and relative major or minor.

GRADE SIX (Continued)Melody Writing (*One of the following*)

(a) To write a melody to a four-line stanza, in a major or minor key up to four sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate's choice, and include modulation (minimum of eight bars).

(b) To complete a four-phrase melody of which the first two bars are given (minimum of sixteen bars), in a major or minor key up to four sharps or flats. The melody should be within a voice range suitable to the given opening, and modulations are expected.

Classical StreamTwo-part

To write a part above or below a given part in simple contrapuntal keyboard style. Passing, auxiliary, changing and subsidiary notes should be used wherever suitable.

Set Work

General knowledge (background, form, main themes, orchestration, etc.) of this work:
2022–24 – HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1st and 2nd movements.

General Knowledge

To demonstrate an understanding of the styles and features of the post-Romantic/20th Century period, including reference to the following:

- time frame;
- external influences;
- characteristics;
- common forms and types of composition, including considerable detail of structure and compositional devices;
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the diverse range of composers of this period. References to works must be limited to the following composers: Early – Debussy, Strauss, Rachmaninov;
Later – Stravinsky, Schönberg, Bartók, Britten.

A knowledge of the following brass and percussion instruments of the symphony orchestra: horn, trumpet, trombone, tuba, kettle drums, xylophone, glockenspiel and cymbals.

Modern StreamAccompaniment

To add a modern pianoforte accompaniment to a melody of up to twelve bars.

Jazz Analysis

To analyse the harmony, using roman numerals, of a jazz composition of up to sixteen bars. Questions on the form, rhythm and style of the composition may be set.

General Knowledge

The history and elements of the principal Jazz and Latin styles up to 1960. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

Jazz – Glenn Miller, Miles Davis, Charlie Parker, Dave Brubeck, Lennie Tristano.

Latin – Tito Puente, Frank Grillo (“Machito”), A. C. Jobim, Stan Kenton.

General knowledge of the main percussion instruments of these styles.

GRADE SEVEN*Duration: 3 hours per paper*

Part One: October sitting only. Part Two: May sitting only.

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

PART I: Harmony and Counterpoint

Vocabulary as given for the previous grade, with the following inclusions:

Diminished triads and 7^{ths} on the leading note. Secondary 7^{ths} V/IV, V/V, V/VI.

Notes of anticipation, appoggiaturas, changing notes, double suspensions, retardations and modulations to all related keys.

Harmonization of a melody or unfigured bass in three or four vocal parts.

Analysis of a section of a Bach chorale.

To complete a passage by means of modulation. The opening will be given.

To write a part above or below a given part in the style of Bach counterpoint.

PART II

General knowledge of secular vocal music of the nineteenth century, and its composers.

Knowledge of the structure of fugue and ground bass (including passacaglia and chaconne), with reference to the works of leading composers and examples in this form.

General knowledge of the development of the concerto.

Knowledge of the instruments of the symphony orchestra from the nineteenth century.

Set Work A concerto or part thereof will be set for study, on which general questions will be asked. Knowledge of main themes and orchestration will be required.

2022–24 – BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1st mvt.

ASSOCIATE DIPLOMA (A.Dip.A.)*Duration: 3 hours per paper*

Part One: October sitting only. Part Two: May sitting only.

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

Note: Before entering for this examination, the candidate must have a Credit (or higher) in Grade Five practical and Grade Seven theory.

PART I: Harmony and Counterpoint

Vocabulary: All diatonic and chromatic harmony, augmented and Neapolitan sixths. Triple suspensions, real and tonal sequences. Modulations to related and near related keys.

The harmonization of a chorale melody. A diatonic common chord modulation and Neapolitan 6th chord will be expected.

A simple piano accompaniment to a melody for an orchestral instrument. (Candidates must

ASSOCIATE DIPLOMA (Continued)

use the harmonic vocabulary of all but the late Romantic composers.) Opportunity will be given to show an example of a chromatic or an enharmonic modulation, and candidates will try to use a “borrowed” chord from the tonic minor, and an augmented 6th chord.

A three-part counterpoint in imitative style, for voices or instruments, one of the extreme parts being given and an opening indicated (up to twelve bars).

PART II: History

Detailed knowledge of the music of the Viennese Classical period, with particular attention to the development of the orchestra from the Mannheim school to Mozart. Knowledge of composers, works, harmonic materials and stylistic traits of the period.

General knowledge of the development of oratorio, mass, opera and cantata.

Discussion of a set work.

- 2022–24 – HANDEL, G. F. Excerpts from *Messiah**: 1. Overture
 2. Comfort Ye
 3. Ev'ry Valley
 4. For Unto Us a Child is Born.

*References: The Norton Scores, Vol. 1 and Analyses of Musical Classics Vol. 1 by Annie Warburton.

LICENTIATE COMPOSITION DIPLOMA (L.Dip.A.)

Duration: 3 hours per paper

Part One: October sitting only. *Part Two: May* sitting only.

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

Note: Before entering for this examination, the candidate must have a Credit (or higher) in Grade Six practical and Grade Seven theory.

PART I

Setting a verse for a soprano voice in one of the Authentic modes (Dorian, Phrygian, Lydian, Mixolydian) in a style similar to the twentieth century composers Vaughan Williams, Virgil Thompson and Poulenc.

Writing a short string quartet in the style of Haydn. The violin or cello part will be given.

Writing a piano accompaniment to an art song of the nineteenth century. The opening four to six bars will be given.

Original Composition

Candidates may submit their own compositions as an alternative to Paper One. A folio, incorporating works to the same degree of difficulty as that set for an examination, must be submitted with the examination entry. This folio must include an audio recording of all works, and a written statement signed by both candidate and teacher, stating that the compositions submitted are original and composed within twelve months of the date of entry.

LICENTIATE COMPOSITION DIPLOMA (Continued)**Original Composition** (Continued)

The folio must include three works:

1. A movement written in either sonata or rondo-sonata form for pianoforte, or a movement for string, woodwind or brass with pianoforte.
2. A vocal chorus with pianoforte or string accompaniment.
3. A short movement scored for full orchestra or symphonic band.

PART II (Three hours)

Discussion of 20th-century compositional techniques used up to the 1950s, including modes (orchestral works of Vaughan Williams, Bartók, Copland), pantriadic technique (Vaughan Williams, Hindemith, Britten), quartal harmony (Bartók, Berg, Copland), pandiatonicism (Copland, Stravinsky), polychords (Stravinsky, Bartók), and serialism (Schoenberg, Berg).

Two works are to be chosen from the following list for detailed study.

Names of the selected works must be submitted with the initial entry form.

- i) *Fantasia on a Theme by Thomas Tallis* – Vaughan Williams
- ii) *Sinfonia Antarctica* – Vaughan Williams
- iii) *Piano Sonata no. 3* – Hindemith
- iv) *Mathis der Maler* – Hindemith
- v) *War Requiem* – Britten
- vi) *Concerto for Orchestra* – Bartók
- vii) *Petrouchka* – Stravinsky
- viii) *The Rite of Spring* – Stravinsky
- ix) *Violin Concerto* – Berg
- x) *String Quartet no. 4* – Schoenberg

Set works each year on application to the office.

LICENTIATE HISTORY AND LITERATURE DIPLOMA (L.Dip.A.) *Duration: 3 hours*

Note: Before entering for this examination, the candidate must have a Credit (or higher) in Grade Six practical and Grade Seven theory.

One essay of approximately 1000 words for each of the following four sections.

Section A – Gregorian chant and secular song. Church music, the role of the church, and the Notre Dame School.

Section B – Renaissance sacred and secular music (vocal).

Section C – Renaissance instruments and instrumental music. Development of the suite.

Section D – Development of opera, circa late-16th to mid-18th century.

GENERAL INFORMATION: DRUM KIT

Examination Room Requirements

1. It is the responsibility of the teacher or examination studio to provide an appropriate environment for examination candidates.
2. The examination room must comfortably accommodate the drum kit and a table and chair for the examiner. The room should have adequate lighting and ventilation.
3. The drum kit should be a “standard” five-piece acoustic or electronic instrument (snare drum, two mounted toms, floor tom and bass drum), with one ride cymbal, one set of hi-hats, and **two** crash cymbals (right and left).
Note: ANZCA Drum Kit publications are written for this kit setup.
4. The instrument must be tuned, in professional working order, and of a suitable standard for the examination level. “Practice pad” drum kits are **not** satisfactory for examination purposes.
5. The studio should also include an audio system for playing backing tracks (CD or digital file), and a sturdy, moderately-sized table or desk and chair for the examiner.
6. Special requirements (e.g. double pedals, extra cymbals, etc.) must be provided by the candidate or teacher.

Lists and Editions

7. Except for the *Free Choice* selection, all pieces must be chosen from the lists or categories set for the respective grade, using the editions specified in the syllabus.

Free Choice Lists

8. ANZCA does not arbitrate on *Free Choice* selections. It is the responsibility of the teacher to ensure that the chosen solo, including a student’s own composition, is of the correct standard for the grade.

Original Compositions

9. Original compositions **must** be fully notated and presented as detailed charts.

Backing Tracks

10. Backing tracks may be used as follows:
 - From Preliminary to Grade Three, for a maximum of **two** List pieces.
 - For Grades Four to Eight, for a maximum of **three** List pieces.
(i.e. From Preliminary to Grade Eight, at least one piece must be unaccompanied.)
 - At Diploma levels, **all** Lists may include a backing track.
11. Backing tracks for selected solos from the *Drumkit Performance* grade books are available from ANZCA’s website, YouTube channel and SoundCloud page.
 - These are optional; all pieces can be performed without the backing tracks.
 - Only the “No Drums” backing tracks can be used in exams.
 - These backing tracks fit within the exam time limits; no editing is required.
12. Backing tracks for non-ANZCA pieces may require editing to fit within the time limit of the respective grade. (See *Examination Times* on the following page.)
13. ANZCA will not provide playback equipment for backing tracks.

Diploma Examinations

14. Any completed requisites/prerequisites must be included on the entry form.
15. Assessment: Honours, Pass or Not Satisfactory.
16. Further information on all diploma examinations is given in the *Diploma Examinations – Supplementary Information*, available from the ANZCA office.

Examination Times

17. Each examination time is printed in the syllabus beside the grade title.
18. At all levels except Diploma, the total time for **all** List pieces must be no more than **half** the examination time; e.g. for a Grade Two examination (20 minutes), the List pieces must take no more than 10 minutes in total. All works (especially those with backing tracks) should be “timed” during lessons to ensure the program of pieces fits within this limit.
19. The examiner may, at his/her discretion, stop the performance of any piece. This should not be interpreted negatively by the student or teacher.
20. The teacher/studio must include with the entry form any requests for extra set-up time, e.g. for additional cymbals, changing the kit for left-handed drummers, etc.

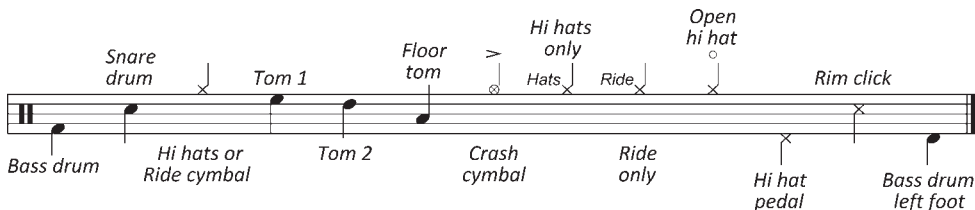
Photocopies

21. Photocopies are allowed only as a supplement to the original book in order to eliminate page turns. Examiners will not hear or assess any ANZCA work presented from copies.

SIGHT READING

10 marks

- Examples are available in the **ANZCA Drum Kit Sight Reading and Aural Tests book**.
- The standard of sight reading is approximately two grades lower than list pieces.
- Candidates will be allowed to look over the music for a short period before commencing, and may “ghost” (but not play) the exercise around the kit.
- The following legend illustrates the notation used in Sight Reading tests.



Preliminary A four-bar passage played on the snare drum. Time signature: 4/4.
Note and rest values: whole note, half note and quarter note.

Grade One An eight-bar passage played on the snare drum. Time signatures: 2/4, 3/4 and 4/4.
Note and rest values: as for Preliminary, but including the dotted half note and rest.

Grade Two *One of the following Options will be presented by the examiner.*

1. An eight-bar passage played on the snare drum. Time signatures: 2/4, 3/4 and 4/4.
Note and rest values: as for Grade One, but including the eighth note and rest.

OR

2. An eight-bar passage of either eighth-note or quarter-note basic (4/4) Rock beats, using bass drum, snare drum, and hi-hats or ride cymbal only. Note and rest values as for Option 1.

SIGHT READING (Continued)

Grade Three *One of the following Options will be presented by the examiner.*

1. An eight-bar passage played on the snare drum. Time signatures: 4/4 and 6/8.
Note and rest values: as for Grade Two, but including the dotted quarter note and rest.

OR

2. An eight-bar passage of either eighth-note Rock (4/4) or 12/8 beats, using bass drum, snare drum, and hi-hats or ride cymbal only. Note and rest values as for Option 1.

Grade Four *One of the following Options will be presented by the examiner.*

1. An eight-bar passage played on the snare drum. Time signature: 4/4. Eighth-note triplets, dotted eighth notes and sixteenth notes (and equivalent rests) may be included.

OR

2. An eight-bar passage of either Shuffle or eighth-note Rock beats, using bass drum, snare drum, and hi-hats or ride cymbal; rock beats will also introduce basic fills moving around the kit. Note and rest values as for Option 1.

Grade Five *One of the following Options will be presented by the examiner.*

1. An eight-bar passage played on the snare drum. Time signature: 6/8. Sixteenth notes and rests may be included.

OR

2. An eight-bar passage of either Jazz, Waltz or Rock beats. The rock beats will be similar to those in Grade Four, but with more advanced rhythmic combinations.

Grade Six *One of the following Options will be presented by the examiner.*

1. An eight-bar passage played on the snare drum. Time signatures: 2/4 and 4/4.
Flams, accents and dynamic marks may be included.

OR

2. An eight-bar passage of either Latin, 12/8 (including 16th notes) or Rock beats. The rock beats will introduce ties, 16th-note triplets and syncopation.

Grade Seven *One of the following Options will be presented by the examiner.*

1. A 12-bar passage played on the snare drum. Time signature: 2/4. Drags and 32nd notes may be included.

OR

2. A 12-bar passage of beats and fills moving around the kit. Time signatures: 3/4, 5/4 or 7/8.

Grade Eight

A 16-bar passage of beats and fills moving around the kit. Rudimental notation, quintuplets, quarter-note triplets and changes of time signature may be included.

AURAL TESTS

8 marks

- *Example tests for Introductory are in the ANZCA Drum Kit Performance – Introductory book.*
- *For all other levels, see the ANZCA Drum Kit Sight Reading and Aural Tests book.*

Introductory

1. The candidate will, from sight, clap a two-bar rhythm in 4/4 time. Quarter notes and rests only.
2. The candidate will state whether a passage played by the examiner becomes slower or faster.
3. The candidate will state whether a passage played by the examiner becomes softer or louder.

Preliminary

1. The candidate will state whether a roll, played around the toms by the examiner, ascends or descends in pitch.
2. The examiner will clap twice a two-bar rhythmic pattern in 4/4 time. The candidate will then clap an imitation of the pattern. Note values will be half note and quarter note.
3. The candidate will state which is the higher- or lower-pitched of two drums played by the examiner. Each drum will be played separately.
4. The candidate will recognize the sound of the bass drum, snare drum or small tom, as played by the examiner.

Grade One

1. The candidate will state whether a passage played twice by the examiner is in 3/4 or 4/4 time. The examiner will either clap the rhythm or play it on the snare drum.
2. The examiner will clap twice a four-bar rhythmic pattern in 3/4 or 4/4 time. The candidate will then clap an imitation of the pattern. Note values will be whole notes, half notes, dotted half notes, quarter notes and eighth notes, and equivalent rests.
3. The candidate will identify a Basic Rock, Syncopated Rock or Shuffle beat played by the examiner.
4. The examiner will play twice a Basic Rock beat phrase between 4 and 8 bars in length. The candidate will then state how many bars were played.

Grade Two

1. The candidate will, from sight, tap a two-part rhythmic passage of four bars in 4/4 time, using both hands on their thighs or a flat surface. Note values will be whole notes, half notes, quarter notes and eighth notes, and equivalent rests.
2. The examiner will clap twice a four-bar rhythmic pattern in 4/4 or 6/8 time. The candidate will then clap an imitation of the pattern. Note and rest values as for the previous grade, but including the dotted quarter note and rest.
3. The candidate will identify a Four-on-the-Floor, Soul, Twist or Jazz beat played by the examiner.
4. The examiner will play twice a Shuffle beat phrase between 4 and 8 bars in length. The candidate will then state how many bars were played.

AURAL TESTS (Continued)**Grade Three**

1. The candidate will, from sight, tap a two-part rhythmic passage of four bars in 4/4 or 6/8 time, using both hands on their thighs or a flat surface. Note and rest values as for the previous grade, but including the dotted half note and dotted quarter note and rests.
2. The examiner will clap twice a simple phrase in 4/4 time. Maintaining the same beat, the candidate will “answer” by clapping an improvised rhythm of approximately the length of the original phrase.
3. The candidate will identify a Waltz, Half Time, Double Time or 12/8 beat played by the examiner.
4. The examiner will play twice a Jazz beat phrase between 4 and 8 bars in length. The candidate will then state how many bars were played.

Grade Four

1. The examiner will play twice a two-bar Rock phrase using bass drum, snare drum and hi-hats only, which the candidate will imitate exactly.
2. The examiner will clap twice a simple phrase in 3/4 or 4/4 time. Maintaining the same beat, the candidate will “answer” by clapping an improvised rhythm of approximately the length of the original phrase.
3. The candidate will identify Half-Time Shuffle, Bossa Nova, 3-2 clave or 2-3 clave played by the examiner.
4. The examiner will play twice a 12/8 beat phrase between 4 and 8 bars in length. The candidate will then state how many bars were played.

Grade Five

1. The examiner will play twice a four-bar Rock phrase using bass drum, snare drum and either hi-hats or ride cymbal, which the candidate will imitate exactly.
2. The candidate will state whether a passage played by the examiner is in 3/4, 4/4 or 12/8.
3. The examiner will play twice a four-bar Rock phrase in 4/4 time. The candidate will then play an improvisation based on this theme for the length of eight bars.
4. The candidate will identify a Disco, Samba, Tango or Cha-Cha beat played by the examiner.

Grade Six

1. The examiner will play twice a four-bar Shuffle (4/4) or 12/8 beat phrase using bass drum, snare drum and either hi-hats or ride cymbal, which the candidate will imitate exactly.
2. The candidate will state whether a passage played by the examiner is in 6/8, 7/8 or 5/4.
3. The examiner will play twice a four-bar phrase of Shuffle or 12/8 beats. The candidate will then play an improvisation based on this theme for the length of 16 bars.
4. The candidate will identify a Linear beat, Blast beat, Reggae or Mambo beat played by the examiner.

Grade Seven

1. The examiner will play twice a four-bar Jazz or Waltz phrase using bass drum, snare drum and either hi-hats or ride cymbal, which the candidate will imitate exactly.

AURAL TESTS (Continued)**Grade Seven** (Continued)

2. The candidate will state whether a passage played by the examiner is in 2/4, 5/8, 9/8 or 7/4.
3. The examiner will play twice a four-bar phrase of Jazz or Waltz beats. The candidate will then play an improvisation based on this theme for the length of 16 bars.
4. The candidate will identify a Bolero, Songo, Odd-Time 7/8 or Odd-Time 5/4 beat played by the examiner.

Grade Eight

1. The examiner will play twice a four-bar Latin or 7/8 phrase using the full kit, which the candidate will imitate exactly.
2. The candidate will state whether a passage played by the examiner is in 2/4, 3/4, 4/4, 5/4, 7/4, 6/8, 9/8, 12/8, 5/8 or 7/8.
3. The examiner will play twice a four-bar phrase of Latin, Reggae or 7/8 beats. The candidate will then play an improvisation based on this theme. The improvisation should be in ABA form: the first A (8 bars) should be the given rhythm with slight embellishment; B (16 bars) should be a solo consistent with the given style; the second A (8 bars) should be a more embellished version of the given rhythm with a suitable ending.
4. The candidate will identify any four of the following rhythms played by the examiner: basic rock, syncopated rock, shuffle, four-on-the-floor, soul, twist, jazz, waltz, half time, double time, 12/8, half-time shuffle, bossa nova, 3-2 clave, 2-3 clave, disco, samba, tango, cha-cha, linear beats, blast beats, reggae, mambo, bolero, songo, odd-time 7/8 or odd-time 5/4.

GENERAL KNOWLEDGE

8 marks

- Detailed guidelines are given in the **ANZCA Drum Kit General Knowledge book**.
- At all levels, candidates should give relevant, concise answers. Where background information (such as knowledge of composers and styles) is required, candidates should limit their answers to details which are relevant to music and the composer's musical career.
- Candidates at all levels must be able to name any signs, terms, time signatures etc. which occur in the music performed. This knowledge is not limited to that required at the corresponding theory level. Item-specific questions (e.g. re triplet, tie, accent etc.) may be asked whether or not the item appears in any of the candidate's pieces.
- General Knowledge questions may be asked on any List piece, including Free Choice pieces, and on Technical Work studies.

Notes on the Format

The General Knowledge section of the examination will be presented in the format outlined in the following pages. This format is based on a set number of principal questions per level, and set wording for each question type.

GENERAL KNOWLEDGE (Continued)

1. **Number of Questions.** At all levels, the examiner will ask **four** (4) main questions. Prompting or “follow-up” questions may be used if an answer is not adequate, with a possible deduction in marks. (Requests for a question to be repeated or clarified will **not** incur a penalty.)
2. **Wording of Questions.** Questions will be asked using the wording given in the following level/grade list. This wording has been devised to cover all requirements for the respective level. Questions are cumulative from one level to the next, so that in each grade the “bank” of possible questions increases.

Example: For the first question listed in Introductory (see following page), the examiner will point to any sign, word or other item (appropriate to the level) on the music. The examiner will ask for the name of the item; then, where applicable, ask for the meaning. In this case the name **and** explanation will count as one “answer”, and both must be given to receive full marks for the question.

Introductory

Knowledge required: The notes, rests, values, signs and terms from the music presented for examination, as specified in ANZCA’s *Drumkit Performance – Introductory* book.

Questions:

- The examiner will point to a sign or term and ask, ‘**What is this?**’ and (if applicable) ‘**What does it mean?**’ (Note: This counts as one question.)
- The examiner will ask of a List piece, ‘**How many beats are in each bar?**’
- The examiner will point to a note or rest and ask, ‘**What kind of note/rest is this?**’ and ‘**How many beats is it worth?**’ (Note: This counts as one question.)
- The examiner will point to a note and ask, ‘**What part of the drum kit do we play for this note?**’

Preliminary

Knowledge required: The notes, rests, signs and terms from the music presented for examination. The function of a dot after a note.

Questions: As for the previous grade, with the addition of –

- ‘**What is the function of a dot after a note?**’

Grade One

Knowledge required: As for the previous grades, with the inclusion of knowledge of time signatures and the definition of a triplet.

Questions: As for the previous grades, with the addition of –

- ‘**Explain the time signature of this piece.**’ (The candidate’s answer should include the number of beats **and** the type of beats.)
- ‘**What is a triplet?**’

GENERAL KNOWLEDGE (Continued)**Grade Two**

Knowledge required: As for the previous grades, with inclusion of tied notes, accents, and rudimental notation (roll notation).

Questions: As for the previous grades, with the addition of –

- ***‘What is a tie?’***
- ***‘What is an accent?’***
- ***‘What is rudimental notation?’***

Grade Three

Knowledge required: As for the previous grades, with the inclusion of metronome speed, simple and compound time signatures, description of drum kit components, and a more detailed knowledge of drum kit notation.

Questions: As for the previous grades, with the addition of –

- ***‘Explain simple and compound time.’***
- ***‘Explain the use of the metronome.’*** (The candidate’s answer should demonstrate an understanding of beats per minute, and include the meaning of “M.M.”)
- ***‘Name the parts of the drum kit.’*** (The candidate should point to each component as it is named.)

Grade Four

Knowledge required: As for the previous grades, with the inclusion of syncopation and modern song construction (verses, choruses etc.). Description of the style of any piece performed (e.g. rock, jazz etc.).

Questions: As for the previous grades, with the addition of –

- ***‘What is syncopation?’***
- ***‘Explain modern song construction.’***
- ***‘Name the style of this piece.’***

Grade Five

Knowledge required: As for the previous grades, with the inclusion of knowledge of the development of Latin rhythms and rudimental drumming.

Questions: As for the previous grades, with the addition of –

- ***‘Briefly describe the development of Latin rhythms.’*** (Candidates should make reference to cultural influences, rhythmic characteristics, time frame and some well-known Latin styles.)
- ***‘Briefly describe the development of rudimental drumming.’*** (Candidates should make reference to what rudiments are, their purpose and history.)

Grade Six

Knowledge required: As for the previous grades, with the inclusion of knowledge of the development of the drum kit as we know it and major exponents of the instrument.

Continued

GENERAL KNOWLEDGE (Continued)**Grade Six** (Continued)

Questions: As for the previous grades, with the addition of –

- ***‘Describe the development of the drum kit.’***
 - ***‘Name some major exponents of the drum kit.’*** (The candidate should name approximately eight important drummers and their styles, covering a range of genres from the early Jazz era to the present day.)
-

Expectations in Grade Seven, Grade Eight and Associate Performer Diploma

A considerably higher level of detail is expected from Grade Seven. Candidates must demonstrate thorough research and understanding of works, composers, styles and other relevant information. Answers at these levels must be extended (in “viva voce” style), and it is expected that the candidate will not require prompting by the examiner.

Grade Seven

Knowledge required: As for the previous grades, with the inclusion of an understanding of the origins and development of each style performed.

Questions: As for the previous grades, with the addition of –

- ***‘Talk about the origins and development of the style of this piece.’***

Grade Eight

Knowledge required: As for the previous grades, with the inclusion of knowledge of the greatest exponents of the styles performed, right up to the present day.

Questions: As for the previous grades, with the addition of –

- ***‘Talk about the greatest exponents of the style of this piece.’***

Associate Performer

Knowledge required: A detailed knowledge of the drum kit and its history. Structure, analysis and stylistic characteristics of the pieces performed. Knowledge of the composer of any work performed, including other works by this composer. Modern music styles and their origins.

Questions: As for the previous grades, with the addition of –

- ***‘Talk about the history and development of the drum kit.’***
- ***‘Talk about the structure and stylistic characteristics of this piece.’***
- ***‘Talk about the composer of this piece.’***
- ***‘Talk about the history and developments of the style of this piece.’***

INTRODUCTORY

Duration: 10 minutes

ANZCA publications relevant to this level: • **ANZCA Introductory Drumkit Performance**

- No marks are given for this examination. The assessment will be one of the following: *Honours, Pass with Merit, Pass or Not Satisfactory.*

Technical Work

Single stroke roll; double stroke roll; single paradiddle.

- Right or left hand start, as requested by the examiner.
- All rudiments to be played in quarter notes.
- No counting aloud required at this level.
- Rudiments **do not** need to be played from memory at this level. Students may read the technical work from the *ANZCA Drumkit Performance – Introductory* book in the exam.

List Pieces

A total of **two** (2) solos to be selected and presented for examination.

One solo from List A and one solo from List B, as set out in the following book:

MURPHY, M. ANZCA Introductory Drumkit Performance (ANZCA)

General Knowledge See page 25.

Aural Tests See page 23.

PRELIMINARY

Duration: 15 minutes

ANZCA publications relevant to this level: • **ANZCA Drum Kit Technical Work**
 • **ANZCA Drumkit Performance Volume 1**
 • **ANZCA Drum Kit Sight Reading and Aural Tests**
 • **ANZCA Drum Kit General Knowledge**

Technical Work (20 marks) *From memory*

Single stroke roll; double stroke roll; single paradiddle.

- Right or left hand start, as requested by the examiner.
- All technical work must be counted aloud in eighth notes.
- There is no set tempo at this level. Aim for a fluent and controlled speed.

Notes on Lists

- Up to two List pieces can be accompanied by backing tracks.
- Optional backing tracks are available for *Drumkit Performance* solos marked with an asterisk (*) in Lists B and C. (See *General Information* on page 20 for more details.)

List A (18 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 1 Solo 1 or 2 (ANZCA)

MURPHY, M. Drumkit Compositions Sneaky Snare Piece (Mark Murphy)

PRELIMINARY (Continued)**List A** (Continued)

CARNOVALE, S. The ABC of Drumming

Exercise 1, p.11; Exercise 2, p.12; Exercise 3, p.13 (Musos Publications)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

16 bar exercise, p.5 (Alfred 00-17308)

ROTHMAN, J. Basic Drumming Summary in 4/4 Time, p.4; Summary in 3/4 Time, p.4

Either solo with added quarter-note bass drum (J.R. Publications)

List B (18 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 1 Solo 3* or 4 (ANZCA)

MURPHY, M. Drum Kit Fills Volume 1 Solo 1 (Refer ANZCA)

CARNOVALE, S. The ABC of Drumming

2-Bar Rock Beats, p.20 – *lines 1 to 6 played continuously, no repeats;*

2-Bar Rock Beats, p.21 – *lines 7 to 12 played continuously, no repeats* (Musos Publications)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

16 bar exercise, p.7 (Alfred 00-17308)

List C (18 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 1 Solo 5 or 6* (ANZCA)

REED, T. Progressive Steps to Bass Drum Technique for the Modern Drummer

20 bar exercise, p.5 (Alfred 00-17315)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

16 bar exercise, p.9 (Alfred 00-17308)

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23–28***GRADE ONE**

Duration: 15 minutes

ANZCA publications relevant to this level:

- ANZCA Drum Kit Technical Work
- ANZCA Drumkit Performance Volume 1
- ANZCA Drum Kit Sight Reading and Aural Tests
- ANZCA Drum Kit General Knowledge

Technical Work (20 marks) *From memory*

Single stroke roll; double stroke roll; single, double and triple paradiddles.

- Right or left hand start, as requested by the examiner.
- All technical work must be counted aloud in eighth notes.
- Tempo: MM ♩ = 100.

GRADE ONE (Continued)**Notes on Lists**

- Up to two List pieces can be accompanied by backing tracks.
- Optional backing tracks are available for *Drumkit Performance* solos marked with an asterisk (*) in Lists B and C.
- Other backing tracks may require editing to fit within the time limit of the grade. (See *General Information* on pp.20–21 for more details.)

List A (18 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 1 Solo 7, 8, 9 or 10 (ANZCA)

CORNIOLA, F. Rhythm Section Drumming

Rhythmic Summary #1, p.9 or #2, p.13 (Musos Publications)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

20 bar exercise, p.11, with added hi-hat on 2 & 4 (Alfred 00-17308)

SLATER, D. Creative Drumming Made Simple

p.14 Solo 2, with added quarter-note bass drum (AMPD)

WATSON, P. Zero to Hero Sixteen Bar Snare Exercise, p.24;

Sixteen Bar Snare and Bass Drum Exercise, p.34 (Sasha/AMPD)

List B (18 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 1 Solo 11*, 12, 13 or 14 (ANZCA)

MURPHY, M. Drumkit Compositions Easy Eighths (Mark Murphy)

MURPHY, M. Drum Kit Fills Volume 1 Solo 2 (Refer ANZCA)

Hal Leonard Drum Play-Along Vol. 3 – Hard Rock

(Main sections, no section repeats; backing track optional)

Rock You Like a Hurricane – Scorpions (Hal Leonard HL00699743)

HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 1 (Cherry Lane/Hal Leonard HL02501624)

REED, T. Progressive Steps to Bass Drum Technique for the Modern Drummer

p.7, 9 or 11 (Alfred 00-17315)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

20 bar exercise, p.13, with added hi-hat on 2 & 4 (Alfred 00-17308)

SLATER, D. Creative Drumming Made Simple

p.6 Solos 1 and 2, played continuously as one 16-bar solo; p.14 Solo 1 (AMPD)

or

Free choice – One Rock-style piece of at least Grade One standard from any source.

List C (18 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 1 Solo 15, 16, 17, 18* or 19 (ANZCA)

CARNOVALE, S. The ABC of Drumming

2-Bar Triplet Patterns, p.44 – lines 1 to 5 played continuously, no repeats (Musos Publications)

HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 47 (Cherry Lane/Hal Leonard HL02501624)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

16 bar exercise, p.15, with added hi-hat on 2 & 4 (Alfred 00-17308)

GRADE ONE (Continued)**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23–28***GRADE TWO***Duration: 20 minutes*

ANZCA publications relevant to this level:

- ANZCA Drum Kit Technical Work
- ANZCA Drumkit Performance Volume 2
- ANZCA Drum Kit Sight Reading and Aural Tests
- ANZCA Drum Kit General Knowledge

Technical Work (20 marks) *From memory*Rolls and Paradiddles Single stroke roll; double stroke roll; single paradiddle.

- The above rudiments must be counted aloud in sixteenth notes.
- Tempo: MM ♩ = 80.

Flams Alternating flam; flam tap; flam paradiddle.

- Flams do **not** need to be counted aloud.
- Tempo: MM ♩ = 100.

Ruffs and Rolls

3-, 4-, 5-, 7- and 9-stroke ruffs.

3-, 5-, 7- and 9-stroke rolls.

- Ruffs and rolls do **not** need to be counted aloud.
- There is no set tempo for ruffs and rolls. Aim for a fluent and controlled speed.

All technical work: Right or left hand start, as requested by the examiner.**Notes on Lists**

- Up to two List pieces can be accompanied by backing tracks.
- Optional backing tracks are available for *Drumkit Performance* solos marked with an asterisk (*) in Lists B and C.
- Other backing tracks may require editing to fit within the time limit of the grade. (See *General Information* on pp.20–21 for more details.)

List A (18 marks) *One to be chosen*MURPHY, M. ANZCA Drumkit Performance Volume 2 Solo 1, 2, 3 or 4 (ANZCA)CORNIOLA, F. Rhythm Section Drumming Going Home, p.99 (Musos Publications)CORRIN, B. Drum Kit Solo Pieces Solo 1 or 4 (Download only: www.bcdrums.com)Hal Leonard Drum Play-Along Vol. 3 – Hard Rock*(Main sections, no section repeats; backing track optional)*

Bark at the Moon – Ozzy Osbourne; Panama – Van Halen (Hal Leonard HL00699743)

HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 9 or 12

(Cherry Lane/Hal Leonard HL02501624)

GRADE TWO (Continued)**List A** (Continued)

- REED, T. Progressive Steps to Syncopation for the Modern Drummer
16 bar exercise, p.17 or p.19, with added hi-hat on 2 & 4 (Alfred 00-17308)
- WATSON, P. Zero to Hero Sixteen Bar Snare Exercise, p.39 or p.41;
Ten Bar Snare and Bass Drum Exercise, p.40;
Sixteen Bar Snare and Bass Drum Exercise, p.53 or p.63 (Sasha/AMPD)

List B (18 marks) *One to be chosen*

- MURPHY, M. ANZCA Drumkit Performance Volume 2 Solo 5*, 6, 7, 8 or 9 (ANZCA)
- MURPHY, M. Drum Kit Fills Volume 1 Solo 3 (Refer ANZCA)
- BEATLES, THE. The Beatles Drum Collection (*Main sections, no repeats*)
Back in the USSR; Birthday (Hal Leonard HL00690402)
- CAMPBELL & PALMER. Discovering Rock Drums pp.37–38 Return to Russia (*demo chart*)
(Schott ED 13354)
- CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #3 (Musos Publications)
- Hal Leonard Drum Play-Along Vol. 2 – Classic Rock
(*Main sections, no section repeats; backing track optional*)
Mississippi Queen – Mountain (Hal Leonard HL00699741)
Vol. 3 – Hard Rock (*Main sections, no section repeats; backing track optional*)
Living After Midnight – Judas Priest (HL00699743)
- HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 3 or 15
(Cherry Lane/Hal Leonard HL02501624)
- Joy to the World – Worship Band Play-Along Vol. 5 Drumset (*Backing track optional*)
Angels We Have Heard on High (Hal Leonard HL08749923)
- RILEY & VIDACOVICH. New Orleans Jazz and Second Line Drumming High Society
(Alfred/Manhattan Music MMBK0043CD)
- SLATER, D. Creative Drumming Made Simple Black Pearl (AMPD)

or**Free choice** – One Rock-style piece of at least Grade Two standard from any source.**List C** (18 marks) *One to be chosen*

- MURPHY, M. ANZCA Drumkit Performance Volume 2 Solo 10, 11, 12*, 13 or 14 (ANZCA)
- MURPHY, M. Drumkit Compositions Grooving Grasshopper (Mark Murphy)
- BEATLES, THE. The Beatles Drum Collection (*Main sections, no repeats*)
Can't Buy Me Love; Day Tripper; Revolution (Hal Leonard HL00690402)
- DEEP PURPLE. Greatest Hits – Transcribed Score (*No repeats*) Smoke on the Water
(Hal Leonard HL00672502)
- Hal Leonard Drum Play-Along Vol. 3 – Hard Rock
(*Main sections, no section repeats; backing track optional*)
Detroit Rock City – Kiss; Smoke on the Water – Deep Purple (Hal Leonard HL00699743)
- HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 37 or 50
(Cherry Lane/Hal Leonard HL02501624)
- METALLICA. (Black) for Drums (*Main sections, no repeats*)
Sad But True; The Unforgiven; Wherever I May Roam (Cherry Lane/Hal Leonard HL02503509)

GRADE TWO (Continued)**List C** (Continued)

- REED, T. Progressive Steps to Bass Drum Technique for the Modern Drummer p.13
(Alfred 00-17315)
- REED, T. Progressive Steps to Syncopation for the Modern Drummer
20 bar exercise, p.21 or p.23, with added hi-hat on 2 & 4 (Alfred 00-17308)
- RILEY & VIDACOVICH. New Orleans Jazz and Second Line Drumming
Gospel – Deacon Lastie, p.31 (Alfred/Manhattan Music MMBK0043CD)

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23–28*

GRADE THREE*Duration: 20 minutes*

ANZCA publications relevant to this level:

- ANZCA Drum Kit Technical Work
- ANZCA Drumkit Performance Volume 3
- ANZCA Drum Kit Sight Reading and Aural Tests
- ANZCA Drum Kit General Knowledge

Technical Work (20 marks) *From memory*

Single strokes in triplet form.

- To be counted aloud in eighth note triplets.
- Tempo: MM ♩ = 100.

Flams Flam accent; double flamadiddle; triple flamadiddle; flamacue.

- Flams do **not** need to be counted aloud.
- There is no set tempo for flams. Aim for a fluent and controlled speed.

Ruffs and Rolls

11-, 13- and 15-stroke ruffs.

11-, 13- and 15-stroke rolls.

- Ruffs and rolls do **not** need to be counted aloud.
- There is no set tempo for ruffs and rolls. Aim for a fluent and controlled speed.

Drags

Half drag; single drag; double drag; single drag paradiddle; single ratamacue; compound strokes.

- Drags do **not** need to be counted aloud.
- There is no set tempo for drags. Aim for a fluent and controlled speed.

All technical work: Right or left hand start, as requested by the examiner.

GRADE THREE (Continued)**Notes on Lists**

- Up to two List pieces can be accompanied by backing tracks.
- Optional backing tracks are available for *Drumkit Performance* solos marked with an asterisk (*) in Lists B and C.
- Other backing tracks may require editing to fit within the time limit of the grade. (See *General Information* on pp.20–21 for more details.)

List A (18 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 3 Solo 1, 2, 3 or 4 (ANZCA)

America's N.A.R.D. Drum Solos (*No repeats/1st endings*)

p.10 Pride of Oklahoma; p.12 De Molay; p.50 Pace Maker; p.56 Cleveland Courier
(Ludwig Masters 10300111)

CAMPBELL & PALMER. Discovering Rock Drums pp.85–86 Yankee Doodle (*demo chart*)
(Schott ED 13354)

CHAPIN, J. Advanced Techniques for the Modern Drummer Solo Ia, p.8 (Chapin)

COBHAM, B. By Design Slidin' By (*rhythm chart*) (CPP Media)

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #4 or #5 (Musos Publications)

CORRIN, B. Drum Kit Solo Pieces Solo 2 (Download only: www.bcdrums.com)

Hal Leonard Drum Play-Along Vol. 2 – Classic Rock

(*Main sections, no section repeats; backing track optional*)

Walk This Way – Aerosmith (Hal Leonard HL00699741)

HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 13 (Cherry Lane/Hal Leonard HL02501624)

LED ZEPPELIN. Drum Techniques of Led Zeppelin trans. J. Bergamini.

(*Main sections, no repeats*) Black Dog (Alfred DF0013A or any authorised transcription)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

40 bar exercise, p.28 (p.27 in 1st edition) or 48 bar exercise, p.29 (p.28 in 1st edition), with
added hi-hat on 2 & 4 (Alfred 00-17308)

List B (18 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 3 Solo 5, 6, 7, 8* or 9 (ANZCA)

MURPHY, M. Drum Kit Fills Volume 1 Solo 4 (Refer ANZCA)

BEATLES, THE. The Beatles Drum Collection (*Main sections, no repeats*)

Get Back; Paperback Writer (Hal Leonard HL00690402)

CAMPBELL & PALMER. Discovering Rock Drums

pp.61–62 Eagle Eyes (*demo chart*) (Schott ED 13354)

CHAPIN, J. Advanced Techniques for the Modern Drummer Solo Ib, p.15 (Chapin)

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #6 (Musos Publications)

Hal Leonard Drum Play-Along Vol. 2 – Classic Rock

(*Main sections, no section repeats; backing track optional*)

White Room – Cream (Hal Leonard HL00699741)

Vol. 6 – '90s Rock (*Main sections, no section repeats; backing track optional*)

Give It Away – Red Hot Chili Peppers; I Alone – Live (HL00699746)

Vol. 17 – Nirvana (*Main sections, no section repeats; backing track optional*)

Come As You Are; Heart Shaped Box; Lithium (HL00700273)

GRADE THREE (Continued)**List B** (Continued)

Hal Leonard Drum Play-Along Vol. 31 – Red Hot Chili Peppers

(Main sections, no section repeats; backing track optional) Under the Bridge (HL00702992)

HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 7, 20 or 41

(Cherry Lane/Hal Leonard HL02501624)

HENDRIX, J. Experience Hendrix – Transcribed Score *(Main sections, no repeats)*

Foxy Lady; Purple Haze (Hal Leonard HL00672397 or any authorised transcription)

Joy to the World – Worship Band Play-Along Vol. 5 Drumset *(Backing track optional)*

O Come, All Ye Faithful (Hal Leonard HL08749923)

LED ZEPPELIN. Drum Techniques of Led Zeppelin trans. J. Bergamini.

(Main sections, no repeats) Immigrant Song (Alfred DF0013A or any authorised transcription)

SLATER, D. Creative Drumming Made Simple Old School (AMPD)

or

Free choice – One Rock-style piece of at least Grade Three standard from any source.

List C (18 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 3 Solo 10, 11*, 12, 13 or 14 (ANZCA)

MURPHY, M. Drumkit Compositions Lineal Larry (Mark Murphy)

BEATLES, THE. The Beatles Drum Collection *(Main sections, no repeats)* Come Together

(Hal Leonard HL00690402)

CAMPBELL & PALMER. Discovering Rock Drums pp.40–41 Euro Avenue *(demo chart)*

(Schott ED 13354)

CHAPIN, J. Advanced Techniques for the Modern Drummer Solo Ic, p.22 (Chapin)

DEEP PURPLE. Greatest Hits – Transcribed Score *(Main sections, no repeats)*

Strange Kind of Woman (Hal Leonard HL00672502)

Hal Leonard Drum Play-Along Vol. 2 – Classic Rock

(Main sections, no section repeats; backing track optional)

Come Together – The Beatles (Hal Leonard HL00699741)

HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 39 (Cherry Lane/Hal Leonard HL02501624)

HENDRIX, J. Experience Hendrix – Transcribed Score *(Main sections, no repeats)*

Freedom; Hey Joe (Hal Leonard HL00672397 or any authorised transcription)

LED ZEPPELIN. Drum Techniques of Led Zeppelin trans. J. Bergamini.

(Main sections, no repeats) Dazed and Confused; Living Loving Maid

(Alfred DF0013A or any authorised transcription)

METALLICA. (Black) for Drums *(Main sections, no repeats)* Enter Sandman; Of Wolf and Man

(Cherry Lane/Hal Leonard HL02503509)

POLICE, THE. The Police Greatest Hits – Transcribed Score *(Main sections, no repeats)*

Can't Stand Losing You; Spirits in the Material World (Hal Leonard HL00672501)

REED, T. Progressive Steps to Bass Drum Technique for the Modern Drummer p.15

(Alfred 00-17315)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

28 bar exercise p.49 or p.52 (p.48 or p.51 in 1st edition), *with added hi-hat on 2 & 4*

(Alfred 00-17308)

SANTANA. Santana's Greatest Hits – Transcribed Score *(Main sections, no repeats)*

Samba Pa Ti (Hal Leonard HL00672360)

GRADE THREE (Continued)**Sight Reading** (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23–28***GRADE FOUR***Duration: 25 minutes*

ANZCA publications relevant to this level:

- ANZCA Drum Kit Technical Work
- ANZCA Drumkit Performance Volume 4
- ANZCA Drum Kit Sight Reading and Aural Tests
- ANZCA Drum Kit General Knowledge

Technical Work (18 marks)

- At this level, Technical Work consists of rudiments and one study.

Rudiments (*From memory*)

The 26 Standard (NARD) Rudiments.

- The examiner will choose a selection of these rudiments.
- Right or left hand start, as requested by the examiner.
- No set tempo. Aim for a confident, fluent and controlled speed for each rudiment.

Study (**Not from memory**) *One to be chosen*ANZCA Drum Kit Technical Work Snare Study 1 or 2 (ANZCA)MURPHY, M. ANZCA Drumkit Performance Volume 4 Solo 1, 2, 3 or 4 (ANZCA)America's N.A.R.D. Drum Solos (*No repeats/1st endings*)

p.7 The "Strut" Street March; p.9 R. I. Drummer; p.12 Smitty's Delight; p.14 Japanese 2/4;
p.23 The Flammatap; p.50 Fancy Six-Eight (Ludwig Masters 10300111)

WILCOXON, C. All-American Drummer One solo from 1–20 (Ludwig)**Notes on Lists**

- Up to three List pieces can be accompanied by backing tracks.
- Optional backing tracks are available for *Drumkit Performance* solos marked with an asterisk (*).
- Other backing tracks may require editing to fit within the time limit of the grade.
(See *General Information* on pp.20–21 for more details.)
- Where an original composition is used for List D, this work must be **fully notated** and presented as a detailed chart.

List A (14 marks) *One to be chosen*MURPHY, M. ANZCA Drumkit Performance Volume 4 Solo 5, 6*, 7, 8 or 9 (ANZCA)MURPHY, M. Drum Kit Fills Volume 1 Solo 5 (Refer ANZCA)

GRADE FOUR (Continued)**List A** (Continued)

Best of Blink-182 (*Main sections, no repeats*) All the Small Things (EMI/Hal Leonard HL00690621)
 CAMPBELL & PALMER. Discovering Rock Drums pp.74–75 Hooked on Rock (*demo chart*)
 (Schott ED 13354)

CHAPIN, J. Advanced Techniques for the Modern Drummer Solo IVa, p.36 (Chapin)

CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #8; Oakland Drive, p.111
 (Musos Publications)

Hal Leonard Drum Play-Along Vol. 3 – Hard Rock

(*Main sections, no section repeats; backing track optional*) Run to the Hills – Iron Maiden
 (Hal Leonard HL00699743)

Vol. 17 – Nirvana (*Main sections, no section repeats; backing track optional*)

Smells Like Teen Spirit (HL00700273)

HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 34, 43 or 58

(Cherry Lane/Hal Leonard HL02501624)

LED ZEPPELIN. Drum Techniques of Led Zeppelin trans. J. Bergamini.

(*Main sections, no repeats*) Good Times, Bad Times (Alfred DF0013A or any authorised transcription)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

One solo from ex. 1–8, pp.38–45 (pp.37–44 in 1st edition), *with added hi-hat on 2 & 4*
 (Alfred 00-17308)

Rock Band (*Main sections*) Learn to Fly – Foo Fighters; Wanted Dead or Alive – Bon Jovi

(Hal Leonard HL00690947)

SLATER, D. Songs on the Side Glow Stick (AMPD)

List B (14 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 4 Solo 10*, 11, 12 or 13 (ANZCA)

MURPHY, M. Drumkit Compositions The Carlton Concerto (Mark Murphy)

MURPHY, M. Drum Kit Fills Volume 2 Solo 1 (Refer ANZCA)

CAMPBELL & PALMER. Discovering Rock Drums pp.115–116 Commanche Puffin (*demo chart*)
 (Schott ED 13354)

CHAPIN, J. Advanced Techniques for the Modern Drummer Solo IVb, p.39 (Chapin)

CORNIOLA, F. Rhythm Section Drumming Bon Voyage, p.103 (Musos Publications)

CORRIN, B. Drum Kit Solo Pieces Solo 5/A (Download only: www.bcdrums.com)

DEEP PURPLE. Greatest Hits – Transcribed Score (*Main sections, no repeats*)

Black Night (Hal Leonard HL00672502)

Hal Leonard Drum Play-Along Vol. 31 – Red Hot Chili Peppers

(*Main sections, no section repeats; backing track optional*) Californication; Can't Stop
 (Hal Leonard HL00702992)

HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 23 or 63

(Cherry Lane/Hal Leonard HL02501624)

LED ZEPPELIN. Drum Techniques of Led Zeppelin trans. J. Bergamini.

(*Main sections, no repeats*) Stairway to Heaven (Alfred DF0013A or any authorised transcription)

POLICE, THE. The Police Greatest Hits – Transcribed Score (*Main sections, no repeats*)

Message in a Bottle (Hal Leonard HL00672501)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

36 bar exercise, p.58 (p.56 in 1st edition), *with hi-hat 2 & 4* (Alfred 00-17308)

GRADE FOUR (Continued)**List B** (Continued)

RILEY, J. Beyond Bop Drumming All or Nothing at All, p.20 (*complete*)

(Alfred/Manhattan Music MMBK0070CD)

RILEY & VIDACOVICH. New Orleans Jazz and Second Line Drumming

Oh, Didn't He Ramble; Will the Circle Be Unbroken (Alfred/Manhattan Music MMBK0043CD)

Rock Band (*Main sections*) Detroit Rock City – Kiss (Hal Leonard HL00690947)

List C (14 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 4 Solo 14*, 15, 16 or 17 (ANZCA)

CAMPBELL & PALMER. Discovering Rock Drums (*Demo charts*)

pp.26–27 Just the Hook; pp.136–137 Twilight Rhythms (Schott ED 13354)

CHAPIN, J. Advanced Techniques for the Modern Drummer Melodic exercise IVb - 1, p.40 (Chapin)

CHESTER, G. The New Breed Any of systems 1 to 11, with melody Ia *or* Ib

(Modern Drummer/Hal Leonard HL06620100)

DEEP PURPLE. Greatest Hits – Transcribed Score (*Main sections, no repeats*) Space Truckin'

(Hal Leonard HL00672502)

Hal Leonard Drum Play-Along Vol. 2 – Classic Rock

(*Main sections, no section repeats; backing track optional*) Space Truckin' – Deep Purple

(Hal Leonard HL00699741)

Vol. 31 – Red Hot Chili Peppers (*Main sections, no section repeats; backing track optional*)

Scar Tissue (HL00702992)

HENDRIX, J. Experience Hendrix – Transcribed Score (*Main sections, no repeats*)

Fire (Hal Leonard HL00672397 or any authorised transcription)

KENNEDY, L. Drum Set Duet & Trio Set Up for Two (*1st player part; backing track optional*)

METALLICA. ...And Justice for All – Drum Edition (*Main sections, no repeats*)

Eye of the Beholder (Cherry Lane/Hal Leonard HL02503504)

METALLICA. (Black) for Drums (*Main sections, no repeats*)

My Friend of Misery; The God that Failed (Cherry Lane/Hal Leonard HL02503509)

REED, T. Progressive Steps to Bass Drum Technique for the Modern Drummer

p.17, 19, 21 or 23 (Alfred 00-17315)

SANTANA. Santana's Greatest Hits – Transcribed Score (*Main sections, no repeats*)

Black Magic Woman; Oye Como Va (Hal Leonard HL00672360)

SLATER, D. Songs on the Side Jazz Comping Solo (AMPD)

List D (14 marks) *One to be chosen*

Free choice – One piece of at least Grade Four standard. This may be an additional solo from the above lists, a fully-notated original composition of at least 32 bars, or a solo from any other source.

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23–28*

GRADE FIVE

Duration: 25 minutes

ANZCA publications relevant to this level:

- ANZCA Drum Kit Technical Work
- ANZCA Drum Kit Performance Volume 5
- ANZCA Drum Kit Sight Reading and Aural Tests
- ANZCA Drum Kit General Knowledge

Technical Work (18 marks)

- At this level, Technical Work consists of rudiments and studies.

Rudiments (From memory)

Single-stroke four; single-stroke seven; multiple-bounce roll; triplet-stroke roll; six-stroke roll; seventeen-stroke roll; triple paradiddle; single paradiddle-diddle; single flammed mill; pataflafla; swiss-army triplet; inverted flam tap; flam drag; single dragadiddle.

- The examiner will choose a selection of these rudiments.
- Right or left hand start, as requested by the examiner.
- No set tempo. Aim for a confident, fluent and controlled speed for each rudiment.

Studies (**Not** from memory) *One book to be chosen*

ANZCA Drum Kit Technical Work Snare Study 3 and 4 – **both** (ANZCA)

MURPHY, M. ANZCA Drumkit Performance Volume 5 Solos 1, 2, 3 and 4 – **any two** (ANZCA)

America's N.A.R.D. Drum Solos (*No repeats/1st endings*)

p.6 The Maine Champion, p.16 Dan Graham's Destiny, p.27 Ray's Stick Beat, p.28 Zane-Irwin Squadron, p.30 Willie Weaver, p.47 Old Drum – **any two**
(Ludwig Masters 10300111)

REED, T. Progressive Steps to Syncopation for the Modern Drummer

Solo #9, p.46 (p.45 in 1st edition) (Alfred 00-17308)

SIRANIDIS, J. Mastering Odd Time Signatures p.13 Tyson's Tail **and** p.28 Keep It Up
(JS Music, available from <http://johnsiranidisdrumbooks.com.au>)

WILCOXON, C. All-American Drummer

One 2/4 solo **and** one 6/8 solo chosen from exercises 21 to 120 (Ludwig)

Notes on Lists

- Up to three List pieces can be accompanied by backing tracks.
- Optional backing tracks are available for *Drumkit Performance* solos marked with an asterisk (*).
- Other backing tracks may require editing to fit within the time limit of the grade.
(See *General Information* on pp.20–21 for more details.)
- Where an original composition is used for List D, this work must be **fully notated** and presented as a detailed chart.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A (14 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 5 Solo 5, 6, 7* or 8 (ANZCA)

MURPHY, M. Drumkit Compositions Cold Pies (Mark Murphy)

GRADE FIVE (Continued)**List A** (Continued)

- Best of Blink-182 (*Main sections, no repeats*) Adam's Song (EMI/Hal Leonard HL00690621)
- CHAPIN, J. Advanced Techniques for the Modern Drummer Solo IVc, p.42 (Chapin)
- CHESTER, G. The New Breed Any of systems 4–11, with melody IIa/IIIa **or** IVa
(ModernDrummer/Hal Leonard HL06620100)
- CORNIOLA, F. Rhythm Section Drumming
Rhythmic Summary #7; Early Morning Mist, p.107 (Musos Publications)
- Hal Leonard Drum Play-Along Vol. 2 – Classic Rock
(*Main sections, no section repeats; backing track optional*)
Won't Get Fooled Again – The Who (Hal Leonard HL00699741)
- Vol. 31 – Red Hot Chili Peppers (*Main sections, no section repeats; backing track optional*)
By the Way (HL00702992)
- HAPKE, T. 66 Drum Solos for the Modern Drummer Solo 61 (Cherry Lane/Hal Leonard HL02501624)
- LATHAM, R. Advanced Funk Studies Solo #1; Solo #10 (Belwin)
- Rock Band (*Main sections*) Black Hole Sun – Soundgarden (Hal Leonard HL00690947)
- SIRANIDIS, J. Advanced Drum Kit Solos Patience is a Game We Can Learn
- SIRANIDIS, J. Duets for One p.6 Postage Paid
(JS Music, available from <http://johnsiranidisdrumbooks.com.au>)
- SLATER, D. Songs on the Side Groove-Metal Workout (AMPD)

List B (14 marks) *One to be chosen*

- MURPHY, M. ANZCA Drumkit Performance Volume 5 Solo 9*, 10, 11, 12 or 13 (ANZCA)
- MURPHY, M. Drum Kit Fills Volume 2 Solo 2 (Refer ANZCA)
- CAMPBELL & PALMER. Discovering Rock Drums (*Demo charts*)
pp.88-90 Highway to Destruction; p.95 Kings Town (Schott ED 13354)
- CHAPIN, J. Advanced Techniques for the Modern Drummer Solo IVd, p.45 (Chapin)
- CHESTER, G. The New Breed Any of systems 12-21, with melody Ia **or** Ib
(Modern Drummer/Hal Leonard HL06620100)
- CORNIOLA, F. Rhythm Section Drumming Rhythmic Summary #9 (Musos Publications)
- CORRIN, B. Drum Kit Solo Pieces Solo 7 (Download only: www.bcdrums.com)
- DEEP PURPLE. Greatest Hits – Transcribed Score (*Main sections, no repeats*)
Highway Star (Hal Leonard HL00672502)
- Hal Leonard Drum Play-Along Vol. 2 – Classic Rock
(*Main sections, no section repeats; backing track optional*)
Barracuda – Heart (Hal Leonard HL00699741)
- Vol. 3 – Hard Rock (*Main sections, no section repeats; backing track optional*)
War Pigs – Black Sabbath (HL00699743)
- HAPKE, T. 66 Drum Solos for the Modern Drummer
Solo 30, 54 or 65 (Cherry Lane/Hal Leonard HL02501624)
- HENDRIX, J. Experience Hendrix – Transcribed Score (*Main sections, no repeats*)
All Along the Watchtower; Crosstown Traffic (Hal Leonard HL00672397 or any authorised transcription)
- LATHAM, R. Advanced Funk Studies Solo #2 (Belwin)
- LED ZEPPELIN. Drum Techniques of Led Zeppelin trans. J. Bergamini.
(*Main sections, no repeats*) The Ocean (Alfred DF0013A or any authorised transcription)

GRADE FIVE (Continued)**List B** (Continued)

- SIRANIDIS, J. Mastering Odd Time Signatures
 p.9 Balance the Fine Line; p.33 Waiting for Peter
 (JS Music, available from <http://johnsiranidisdrumbooks.com.au>)
 SLATER, D. Songs on the Side Three Word Title (AMPD)

List C (14 marks) *One to be chosen*

- MURPHY, M. ANZCA Drumkit Performance Volume 5 Solo 14*, 15 or 16 (ANZCA)
 MURPHY, M. Drum Kit Fills Volume 1 Solo 6 (Refer ANZCA)
- CHESTER, G. The New Breed Any of systems 22–27, with melody IIb/IIIb *or* IVb
 (Modern Drummer/Hal Leonard HL06620100)
- COBHAM, B. By Design Serengetti Plains (rhythm chart) (CPP Media)
- CORNIOLA, F. Rhythm Section Drumming
 16 Bar Ride Cymbal Solo, p.71, with one variation from p.70 (Musos Publications)
- Hal Leonard Drum Play-Along Vol. 2 – Classic Rock
(Main sections, no section repeats; backing track optional)
 Radar Love – Golden Earring (Hal Leonard HL00699741)
- HERRICK, J. Contemporary Drum Solos Buddy Rich; John Guerin (Hal Leonard HL20000000)
- LATHAM, R. Advanced Funk Studies Solo #3 (Belwin)
- METALLICA. ...And Justice for All – Drum Edition *(Main sections, no repeats)*
 Blackened; The Frayed Ends of Sanity (Cherry Lane/Hal Leonard HL02503504)
- RUSH. Drum Techniques of Rush *(Main sections, no repeats)*
 Limelight; Red Barchetta; The Trees (Alfred DF0010)
- SANTANA. Santana’s Greatest Hits – Transcribed Score *(Main sections, no repeats)*
 Se A Cabo (Hal Leonard HL00672360)
- SIRANIDIS, J. Mastering Odd Time Signatures
 p.25 Understanding the Long Road; p.55 Something to Start With
 (JS Music, available from <http://johnsiranidisdrumbooks.com.au>)
 SLATER, D. Songs on the Side You Gotta Get Hot to Play Real Cool (AMPD)

List D (14 marks) *One to be chosen*

Free choice – One piece of at least Grade Five standard. This may be an additional solo from the above lists, a fully-notated original composition of at least 32 bars, or a solo from any other source.

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23–28*

GRADE SIX

Duration: 30 minutes

Certificate will not be issued until a pass in Grade One ANZCA Theory is obtained.

ANZCA publications relevant to this level:

- ANZCA Drum Kit Technical Work
- ANZCA Drumkit Performance Volume 6
- ANZCA Drum Kit Sight Reading and Aural Tests
- ANZCA Drum Kit General Knowledge

Technical Work (18 marks)

- From this level, Technical Work consists of studies only.

Studies (**Not** from memory) *One book to be chosen*

ANZCA Drum Kit Technical Work Snare Study 5 and 6 – **both** (ANZCA)

MURPHY, M. ANZCA Drumkit Performance Volume 6 Solos 1, 2, 3 and 4 – **any two** (ANZCA)

America's N.A.R.D. Drum Solos (*No repeats/1st endings*)

p.14 Doubling the Downfall, p.20 The Stick Tick 6/8, p.22 Just for Fun Triplets,

p.31 Louisville Thunder, p.53 Post 102, p.66 Monti on Parade – **any two**

(Ludwig Masters 10300111)

CIRONE, A. J. Portraits in Rhythm Ex. 18, 19, 20, 21, 27, 28, 37, 41 or 50 – **any two** (Belwin)

HANS, B. 40 Intermediate Snare Drum Solos for Concert Performance

p.6 Adventure in Dynamics **and** p.7 A Time Perspective – **both** (Hal Leonard HL06620067)

SIRANIDIS, J. Mastering Odd Time Signatures p.34 Keep Runnin' **and** p.41 Yet Again – **both**

(JS Music, available from <http://johnsiranidisdrumbooks.com.au>)

WILCOXON, C. All-American Drummer Exercises 121 to 131 – **any two** (Ludwig)

Notes on Lists

- Up to three List pieces can be accompanied by backing tracks.
- Optional backing tracks are available for *Drumkit Performance* solos marked with an asterisk (*).
- Other backing tracks may require editing to fit within the time limit of the grade.
(See *General Information* on pp.20–21 for more details.)
- Where an original composition is used for List D, this work must be **fully notated** and presented as a detailed chart.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A (14 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 6 Solo 5, 6, 7* or 8 (ANZCA)

MURPHY, M. Drum Kit Fills Volume 2 Solo 4 (Refer ANZCA)

BRUFORD, B. When in Doubt, Roll! Alaska (Modern Drummer/Hal Leonard HL06630298)

CAMPBELL & PALMER. Discovering Rock Drums (*Demo charts*)

pp.77–79 Escalator to the Underworld; pp.128–130 I Got You (Schott ED 13354)

CHAPIN, J. Advanced Techniques for the Modern Drummer Solo I, p.50 (Chapin)

CHESTER, G. The New Breed Any of systems 12–21, with melodies from V

(Modern Drummer/Hal Leonard HL06620100)

COBHAM, B. By Design Street Urchin (rhythm chart) (CPP Media)

GRADE SIX (Continued)**List A** (Continued)

- CORNIOLA, F. Rhythm Section Drumming Fusion Boulevard; Highway to Funk
(Musos Publications)
- Hal Leonard Drum Play-Along Vol. 6 – '90s Rock (Main sections; backing track optional)
Alive – Pearl Jam (HL00699746)
- LATHAM, R. Advanced Funk Studies Solo #4 (Belwin)
- RILEY & VIDACOVICH. New Orleans Jazz and Second Line Drumming
New Day Drum Solo, pp.110–111 (Alfred/Manhattan Music MMBK0043BCD)
- SIRANIDIS, J. Duets for One p.2 When Two Become One
- SIRANIDIS, J. Mastering Odd Time Signatures p.11 Waltz on Through
(JS Music, available from <http://johnsiranidisdrumbooks.com.au>)
- SLATER, D. Songs on the Side Brothers in Metal (AMPD)

List B (14 marks) *One to be chosen*

- MURPHY, M. ANZCA Drumkit Performance Volume 6 Solo 9*, 10, 11 or 12 (ANZCA)
- MURPHY, M. Drumkit Compositions Moving Meters (Mark Murphy)
- BENNETT, J. The Tribe (Download only: www.jackbennett.com.au)
- BRUFORD, B. When in Doubt, Roll! Flags (Modern Drummer/Hal Leonard HL06630298)
- CAMPBELL & PALMER. Discovering Rock Drums
pp.97–98 Do the Dub (*demo chart*) (Schott ED 13354)
- CHAPIN, J. Advanced Techniques for the Modern Drummer Solo II, p.51 (Chapin)
- CHESTER, G. The New Breed Any of systems 22-27, with melodies from V
(Modern Drummer/Hal Leonard HL06620100)
- COBHAM, B. By Design Permanent Jet Lag (rhythm chart) (CPP Media)
- CORNIOLA, F. Rhythm Section Drumming Quiet Town; Streets of Cuba (Musos Publications)
- CORRIN, B. Drum Kit Solo Pieces Solo 9 or 10 (Download only: www.bcdrums.com)
- Hal Leonard Drum Play-Along Vol. 31 – Red Hot Chili Peppers
(Main sections, no section repeats; backing track optional)
Suck My Kiss (Hal Leonard HL00702992)
- HERRICK, J. Contemporary Drum Solos Billy Cobham (Hal Leonard HL20000000)
- KENNEDY, L. Drum Set Duet & Trio In Three Fall (*1st player part; backing track optional*)
- LATHAM, R. Advanced Funk Studies Solo #5 (Belwin)
- RILEY, J. Beyond Bop Drumming Monk's Dream, p.52 (Alfred/Manhattan Music MMBK0070CD)
- RILEY & VIDACOVICH. New Orleans Jazz and Second Line Drumming
Second Line, pp.78–79 (Alfred/Manhattan Music MMBK0043CD)
- SIRANIDIS, J. Mastering Odd Time Signatures
p.48 Jenny, I Want My Cheese Cake (JS Music, available from <http://johnsiranidisdrumbooks.com.au>)
- SLATER, D. Songs on the Side Box Hill; Formerly Known As (AMPD)

List C (14 marks) *One to be chosen*

- MURPHY, M. ANZCA Drumkit Performance Volume 6 Solo 13, 14* or 15 (ANZCA)
- BENNETT, J. Capsized (Download only: www.jackbennett.com.au)
- BRUFORD, B. When in Doubt, Roll! Infradig; The Drum Also Waltzes
(Modern Drummer/Hal Leonard HL06630298)

GRADE SIX (Continued)**List C** (Continued)

- CHESTER, G. The New Breed Any of systems 28–39, with melodies from II, III *or* IV
(Modern Drummer/Hal Leonard HL06620100)
- COBHAM, B. By Design Kinky Dee (rhythm chart) (CPP Media)
- CORRIN, B. Drum Kit Solo Pieces Solo 8 (Download only: www.bcdrums.com)
- DEEP PURPLE. Greatest Hits – Transcribed Score (*Main sections, no repeats*)
Lazy (Hal Leonard HL00672502)
- HENDRIX, J. Experience Hendrix – Transcribed Score (*Main sections, no repeats*)
Manic Depression (Hal Leonard HL00672397 or any authorised transcription)
- HERRICK, J. Contemporary Drum Solos Louis Bellson (Hal Leonard HL20000000)
- LATHAM, R. Advanced Funk Studies Solo #9 (Belwin)
- METALLICA. ...And Justice for All – Drum Edition (*Main sections, no repeats*)
...And Justice for All; The Shortest Straw (Cherry Lane/Hal Leonard HL02503504)
- RILEY, J. Beyond Bop Drumming In the Fall, p.54 (*complete*)
(Alfred/Manhattan Music MMBK0070CD)
- SANTANA. Santana’s Greatest Hits – Transcribed Score (*Main sections, no repeats*)
Everybody’s Everything (Hal Leonard HL00672360)
- SIRANIDIS, J. Mastering Odd Time Signatures p.62 The Search Continues
(JS Music, available from <http://johnsiranidisdrumbooks.com.au>)

List D (14 marks) *One to be chosen*

Free choice – One piece of at least Grade Six standard. This may be an additional solo from the above lists, a fully-notated original composition of at least 48 bars, or a solo from any other source.

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 23–28*

GRADE SEVEN

Duration: 40 minutes

Certificate will not be issued until a pass in Grade Two ANZCA Theory is obtained.

ANZCA publications relevant to this level:

- ANZCA Drum Kit Technical Work
- ANZCA Drumkit Performance Volume 7
- ANZCA Drum Kit Sight Reading and Aural Tests
- ANZCA Drum Kit General Knowledge

Technical Work (18 marks)

Studies (**Not** from memory) *One book to be chosen*

ANZCA Drum Kit Technical Work Snare Study 7 and 8 – **both** (ANZCA)

MURPHY, M. ANZCA Drumkit Performance Volume 7 Solos 1 and 2 – **both** (ANZCA)

America's N.A.R.D. Drum Solos (*No repeats/1st endings*)

p.25 Dashing White Sergeant, p.36 Trip-It, p.55 1935 Solo – **any two** (Ludwig Masters 10300111)

CIRONE, A. J. Portraits in Rhythm

Ex. 1–9, 12–16, 22, 25, 29-31, 34, 38-40, 42, 46, 47 or 49 – **any two** (Belwin)

HANS, B. 40 Intermediate Snare Drum Solos for Concert Performance

p.12 Nine to Five **and** p.22 Sam Lord's Castle – **both** (Hal Leonard HL06620067)

SIRANIDIS, J. Mastering Odd Time Signatures

p.49 It's Story Time **and** p.56 Unspoken Language – **both**

(JS Music, available from <http://johnsiranisidrumbooks.com.au>)

WILCOXON, C. All-American Drummer

Ex. 132 to 150 – **any two**; each **must** be in a different time signature (Ludwig)

Notes on Lists

- Up to three List pieces can be accompanied by backing tracks.
- Optional backing tracks are available for *Drumkit Performance* solos marked with an asterisk (*).
- Other backing tracks may require editing to fit within the time limit of the grade.
(See *General Information* on pp.20–21 for more details.)
- Where an original composition is used for List D, this work must be **fully notated** and presented as a detailed chart.
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A (14 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 7 Solo 3* or 4 (ANZCA)

Best of Blink-182 (*Main sections, no repeats*) Anthem Part II (EMI/Hal Leonard HL00690621)

BRUFORD, B. When in Doubt, Roll! Presto Vivace (Modern Drummer/Hal Leonard HL06630298)

CHESTER, G. The New Breed Any of systems 28–39, with melody choice from V

(Modern Drummer/Hal Leonard HL06620100)

CORNIOLA, F. Rhythm Section Drumming Odd Time Journey (Musos Publications)

HOULLIF, M. Contemporary Drumset Solos Just for the Funk of It; El Vino (Kendor)

PALMER, C. Applied Rhythms Jerusalem (Modern Drummer)

SIRANIDIS, J. Building Speed and Independence on Your Feet p.15 90 Seconds

(JS Music, available from <http://johnsiranisidrumbooks.com.au>)

GRADE SEVEN (Continued)**List B** (14 marks) *One to be chosen*

- MURPHY, M. ANZCA Drumkit Performance Volume 7 Solo 5* or 6 (ANZCA)
- BRUFORD, B. When in Doubt, Roll! Beelzebub (Modern Drummer/Hal Leonard HL06630298)
- CHESTER, G. The New Breed *Any advanced system with any advanced reading*
(Modern Drummer/Hal Leonard HL06620100)
- CIRONE, A. J. Portraits for Drumset Etude no. 18 (Alfred 00-0753B)
- HERRICK, J. Contemporary Drum Solos Alphonse Mouzon (Hal Leonard HL20000000)
- HOULLIF, M. Contemporary Drumset Solos Ain't it Rich; Afro-Cuban (Kendor)
- LATHAM, R. Advanced Funk Studies Solo #7 (Belwin)
- PALMER, C. Applied Rhythms Brain Salad Surgery (Modern Drummer)
- RILEY, J. Beyond Bop Drumming Picture 3, p.14 (*complete*) (Alfred/Manhattan Music MMBK0070CD)
- SIRANIDIS, J. Mastering Odd Time Signatures p.61 A Zac Song
(JS Music, available from <http://johnsiranisdrumbooks.com.au>)

List C (14 marks) *One to be chosen*

- MURPHY, M. ANZCA Drumkit Performance Volume 7 Solo 7* or 8 (ANZCA)
- MURPHY, M. Drumkit Compositions A Hint of Jazz (Mark Murphy)
- MURPHY, M. Drum Kit Fills Volume 2 Solo 3 (Refer ANZCA)
- BENNETT, J. Stickey Pocket (Download only: www.jackbennett.com.au)
- BRUFORD, B. When in Doubt, Roll! Frame by Frame (Modern Drummer/Hal Leonard HL06630298)
- CAMPBELL & PALMER. Discovering Rock Drums pp.118–120 Casual Stroll (*demo chart*)
(Schott ED 13354)
- CHESTER, G. The New Breed II *Any triplet pattern with melody*
(Modern Drummer/Hal Leonard HL00660125)
- CIRONE, A. J. Portraits for Drumset Etude no. 28 (Alfred 00-0753B)
- CORRIN, B. Drum Kit Solo Pieces Solo 12 (Download only: www.bcdrums.com)
- HOULLIF, M. Contemporary Drumset Solos Con-fusion; Philly (Kendor)
- LATHAM, R. Advanced Funk Studies Solo #8 (Belwin)
- METALLICA. ...And Justice for All – Drum Edition (*Main sections, no repeats*)
One; Harvester of Sorrow (Cherry Lane/Hal Leonard HL02503504)
- RILEY, J. Beyond Bop Drumming Agitation, pp.58–59 (Alfred/Manhattan Music MMBK0070CD)
- RILEY & VIDACOVICH. New Orleans Jazz and Second Line Drumming
Magnolia Triangle Drum Solo, pp.55–59 (Alfred/Manhattan Music MMBK0043CD)
- RUSH. Drum Techniques of Rush (*Main sections, no repeats*) Tom Sawyer (Alfred DF0010)
- SIRANIDIS, J. Advanced Drum Kit Solos Which Do I Follow?
(JS Music, available from <http://johnsiranisdrumbooks.com.au>)

List D (14 marks) *One to be chosen*

- MURPHY, M. ANZCA Drumkit Performance Volume 7 Solo 9 or 10* (ANZCA)
- BENNETT, J. Afro Mallets (Download only: www.jackbennett.com.au)
- BRUFORD, B. When in Doubt, Roll! Impromptu, Too (Modern Drummer/Hal Leonard HL06630298)
- CAMPBELL & PALMER. Discovering Rock Drums pp.139–141 Have a Cigar (*demo chart*)
(Schott ED 13354)

GRADE SEVEN (Continued)**List D** (Continued)

CHESTER, G. The New Breed II *Any sixteenth-triplet pattern with melody*
(Modern Drummer/Hal Leonard HL00660125)

CORRIN, B. Drum Kit Solo Pieces Solo 13 (Download only: www.bcdrums.com)

HERRICK, J. Contemporary Drum Solos Lenny White (Hal Leonard HL20000000)

HOULLIF, M. Contemporary Drumset Solos Samba-ly; Rudimentary, My Dear Watson (Kendor)

LEYTHAM, Rob. Musical Drumset Solos for Recitals, Contests and Fun

It's Bright in these Chambers (Mel Bay MB21077BCD)

SIRANIDIS, J. Advanced Drum Kit Solos *Isle Seat; The Night Never Ends*

SIRANIDIS, J. Mastering Odd Time Signatures p.39 1998

(Both books are available from <http://johnsiranidisdrumbooks.com.au>)

SLATER, D. Songs on the Side *Spiral Out* (AMPD)

or

Free choice – One piece of at least Grade Seven standard. This may be an additional solo from the above lists, a fully-notated original composition of at least 64 bars, or a solo from any other source.

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23–28*

GRADE EIGHT

Duration: 50 minutes

Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.

ANZCA publications relevant to this level:

- **ANZCA Drum Kit Technical Work**
- **ANZCA Drumkit Performance Volume 8**
- **ANZCA Drum Kit Sight Reading and Aural Tests**
- **ANZCA Drum Kit General Knowledge**

Technical Work (18 marks)

Studies (**Not from memory**) *One book to be chosen*

ANZCA Drum Kit Technical Work Snare Study 9 and 10 – **both** (ANZCA)

MURPHY, M. ANZCA Drumkit Performance Volume 8 Solos 1 and 2 – **both** (ANZCA)

CIRONE, A. J. Portraits in Rhythm

Ex. 10, 11, 17, 23, 24, 26, 32, 33, 35, 36, 43, 44, 45 or 48 – **any two** (Belwin)

HANS, B. 40 Intermediate Snare Drum Solos for Concert Performance

p.16 Friction, p.35 Labyrinth or p.44 Stormcloud – **any two** (Hal Leonard HL06620067)

Notes on Lists

- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.

Continued

GRADE EIGHT (Continued)

- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- Up to three List pieces can be accompanied by backing tracks.
- Optional backing tracks are available for *Drumkit Performance* solos marked with an asterisk (*).
- Other backing tracks may require editing to fit within the time limit of the grade.
(See *General Information* on pp.20–21 for more details.)
- Students studying senior secondary or tertiary music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).
- List B, C **or** D may be an **original composition** by the candidate, in the style specified in each List. This solo must be of Grade Eight standard, and conform to the following structure.
Note: **One** original composition only may be presented for this examination. This work must be **fully notated** and presented as a detailed chart.
Structure:
 1. Introduction (up to 8 bars);
 2. Theme (16–32 bars);
 3. Solo (at least 32 bars);
 4. Repeat of theme, with embellishments;
 5. Coda. (*Total time: at least 2 minutes.*)

List A (14 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 8 Solo 3* or 4 (ANZCA)

MURPHY, M. Drum Kit Fills Volume 2 Solo 5 (Refer ANZCA)

CHESTER, G. The New Breed II Any “broken” pattern with any melody
(Modern Drummer/Hal Leonard HL00660125)

CIRONE, A. J. Portraits for Drumset Etude no. 7 or 27 (Alfred 00-0753B)

CORNIOLA, F. Rhythm Section Drumming Complex City (Musos Publications)

LEYTHAM, Rob. Musical Drumset Solos for Recitals, Contests and Fun

Goong Goong Gah; Man in Black (Mel Bay MB21077BCD)

SIRANIDIS, J. Advanced Drum Kit Solos Building the Tension; The Haunting Past
(JS Music, available from <http://johnsiranidisdrumbooks.com.au>)

SLATER, D. Songs on the Side The Slightly Black Page (AMPD)

List B (14 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 8 Solo 5* or 6 (ANZCA)

MURPHY, M. Drumkit Compositions Silveira Samba (Mark Murphy)

CHESTER, G. The New Breed II Any “cross” pattern with any melody not used in List A
(Modern Drummer/Hal Leonard HL00660125)

CIRONE, A. J. Portraits for Drumset Etude no. 2, 8 or 16 (Alfred 00-0753B)

CORRIN, B. Drum Kit Solo Pieces Solo 14 (Download only: www.bcdrums.com)

SLATER, D. Songs on the Side Hey Man, Slow Down (AMPD)

or

Original Composition: **Latin**. (See structure under “Notes on Lists”, above.) A copy of the score, signed by the composer, must be submitted to the office prior to the examination, and a second copy handed to the examiner.

GRADE EIGHT (Continued)**List C** (14 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 8 Solo 7* or 8 (ANZCA)

BENNETT, J. Gadd's Creatures (Download only: www.jackbennett.com.au)

CHESTER, G. The New Breed II *Any "Wac-a-chuk" pattern with any melody not used in List A or B* (Modern Drummer/Hal Leonard HL00660125)

CIRONE, A. J. Portraits for Drumset Etude no. 1 or 4 (Alfred 00-0753B)

RUSH. Drum Techniques of Rush (*Main sections, no repeats*) YYZ (Alfred DF0010)

SIRANIDIS, J. Mastering Odd Time Signatures p.27 Just Add Sugar
(JS Music, available from <http://johnsiranidisdrumbooks.com.au>)

or

Original Composition: **Jazz**. (See structure under "Notes on Lists", previous page.) A copy of the score, signed by the composer, must be submitted to the office prior to the examination, and a second copy handed to the examiner.

List D (14 marks) *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 8 Solo 9* or 10 (ANZCA)

BENNETT, J. Firecracker (Download only: www.jackbennett.com.au)

CHESTER, G. The New Breed II *Any remaining pattern not used in previous lists combined with any remaining melody* (Modern Drummer/Hal Leonard HL00660125)

CIRONE, A. J. Portraits for Drumset Etude no. 46 (Alfred 00-0753B)

LEYTHAM, Rob. Musical Drumset Solos for Recitals, Contests and Fun
Banco; Dancing on Rooftops (Mel Bay MB21077BCD)

SIRANIDIS, J. Advanced Drum Kit Solos

BLT with Taren's Smile; Working on Shaun's Computer
(JS Music, available from <http://johnsiranidisdrumbooks.com.au>)

or

Original Composition: **Contemporary**. (See structure under "Notes on Lists", previous page.) A copy of the score, signed by the composer, must be submitted to the office prior to the examination, and a second copy handed to the examiner.

or

Free choice – One piece of at least Grade Eight standard. This may be an additional solo from the above lists, or from any other source.

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 23–28*

ASSOCIATE PERFORMER DIPLOMA (A.Dip.A.)

Duration: 60 minutes

ANZCA publication relevant to this level: • ANZCA Drum Kit Performance Volume 9
• ANZCA Drum Kit General Knowledge

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Three ANZCA Theory with a Credit or higher. Prerequisite details must be included with the entry. The practical examination must be passed within five years of the theory prerequisite.
- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- This examination consists of four solos and General Knowledge only.
- Up to four List pieces can be accompanied by backing tracks.
- Optional backing tracks are available for *Drumkit Performance* solos marked with an asterisk (*). (See *General Information* on p.20 for more details.)
- Up to **two** of the four solos may be **original compositions** by the candidate, in the style specified in each List. These solos must be of Associate standard, and conform to the following structure:
 1. Introduction (8–16 bars);
 2. Theme (16–32 bars);
 3. Solo (at least 32 bars);
 4. Repeat of theme, with embellishments;
 5. Coda. (*Total time: at least 3 minutes.*)

Note: These works must be **fully notated** and presented as detailed charts.

List A *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 9 Solo 1 or 2* (ANZCA)

CIRONE, A. J. Portraits for Drumset Etude no. 47 (Alfred 00-0753B)

or

Original Composition: **Double Bass Drum.** (See description of structure above.) A copy of the score, signed by the composer, must be submitted to the office prior to the examination, and a second copy handed to the examiner.

Note: This solo may be in any style, but must include the use of the double bass drum.

List B *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 9 Solo 3 or 4* (ANZCA)

MURPHY, M. Drumkit Compositions Mediterranean Minuet (Mark Murphy)

CHESTER, G. The New Breed II

Any 5/8 or 7/8 pattern with melody (Modern Drummer/Hal Leonard HL00660125)

LEYTHAM, Rob. Musical Drumset Solos for Recitals, Contests and Fun

A Pint at the George (Mel Bay MB21077BCD)

or

Continued

ASSOCIATE PERFORMER DIPLOMA (Continued)**List B** (Continued)

Original Composition: **Odd-Time/Polyrhythmic**. (See description of structure, previous page.)
A copy of the score, signed by the composer, must be submitted to the office prior to the examination, and a second copy handed to the examiner.

Note: This solo may be in any style, but must include the use of odd time signatures, and may include polyrhythms.

List C *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 9 Solo 5* or 6 (ANZCA)

CHESTER, G. The New Breed II

Any 6/8 pattern with any melody (Modern Drummer/Hal Leonard HL00660125)

CIRONE, A. J. Portraits for Drumset Etude no. 32 (Alfred 00-0753B)

or

Original Composition: **Ostinato with feet**. (See description of structure, previous page.) A copy of the score, signed by the composer, must be submitted to the office prior to the examination, and a second copy handed to the examiner.

Note: This solo must be based on an ostinato pattern played with the feet.

List D *One to be chosen*

MURPHY, M. ANZCA Drumkit Performance Volume 9 Solo 7* or 8 (ANZCA)

MURPHY, M. Drum Kit Fills Volume 3 Solo 1 (Refer ANZCA)

CHESTER, G. The New Breed II

Any 12/8 pattern with melody (Modern Drummer/Hal Leonard HL00660125)

LEYTHAM, Rob. Musical Drumset Solos for Recitals, Contests and Fun

Hart's Magical Box (Mel Bay MB21077BCD)

or

Original Composition: **Linear**. (See description of structure, previous page.) A copy of the score, signed by the composer, must be submitted to the office prior to the examination, and a second copy handed to the examiner.

Note: This solo must include linear phrasing, and may include metric modulation.

General Knowledge *See page 28*

ASSOCIATE TEACHER DIPLOMA (ATDA)

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Eight ANZCA Drum Kit **and** Grade Three ANZCA Theory with a Credit or higher in each. Prerequisite details must be included with the entry.
- The examination consists of two sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 18 years.
- Maximum marks for each part: 100.
Honours: 85% average over both parts.
Pass: 75% average over both parts, with neither part having a mark lower than 70%.
The candidate must re-enter for either part where 70% is not attained.

This Diploma level covers teaching of students from beginner to Grade Six.

PART I: Teaching Principles (October sitting only)

One three-hour paper.

1. Candidates will be expected to have an understanding of the role of the family, child growth and development, learning and personality, and the principles of elementary educational psychology. This will include motivation, reinforcement, memory training, self image, teacher expectation and lesson planning.
2. The technique of teaching phrasing, rubato, aural ability and sight reading. The teaching of theoretical rudiments, melody writing, elementary four-part harmony and melodic embellishment. Relevant up to and including Grade Five.
3. An outline of the concepts of the following: Tonic Sol-fa; Dalcroze, Kodály, Orff and Suzuki; a basic understanding of the Alexander Technique.
4. The mechanism, structure and history of the instrument pertaining to the candidate's practical study.

PART II: Practical

1. **Folio of works**

For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.

The folio must be submitted and passed by the office before entering for the practical examination. Candidates will be able to resubmit if necessary. The folio must be typed, and can be submitted as a PDF file, or as a printed and bound hard copy. In the latter case, a second copy of the final submission must be provided; one copy will be handed back to the candidate at the practical examination, with the other copy being retained by ANZCA.

The folio must show a thorough research of composers, styles and editing. Material and concepts used from text books etc. must be formally referenced and a bibliography included. Difficult passages under discussion must be included as extracts and referenced. Extracts of music must adhere to copyright regulations.

ASSOCIATE TEACHER DIPLOMA (Continued)

2.
 - Technical work – As set for Preliminary to Grade Six inclusive.
 - Aural Tests – As set for Preliminary to Grade Six inclusive.
 - Examiners may request at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.
3. Viva Voce – Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aural and sight reading.

LICENTIATE PERFORMER DIPLOMA (L.Dip.A.)

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. **Prerequisite:** Before entering for this examination, the candidate must complete Grade Four ANZCA Theory with a Credit or higher. Prerequisite details must be included with the entry. The practical examination must be passed within five years of the theory prerequisite.
3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
5. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
6. Examination time: 60 minutes; actual performance time must be at least 45 minutes.
7. A minimum of one Licentiate-standard piece must be performed from memory.
8. A concert standard of performance will be expected.
9. Knowledge of public performance procedure and professional concert dress will be expected.

LICENTIATE TEACHER DIPLOMA (LTDA)

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Eight ANZCA Drum Kit **and** Grade Four ANZCA Theory with a Credit or higher in each. Prerequisite details must be included on the entry form.
- The examination consists of two sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 19 years.
- Maximum marks for each part: 100.
Honours: 85% average over both parts.
Pass: 75% average over both parts, with no one part having a mark lower than 70%.
The candidate must re-enter for either part where 70% is not attained.

This Diploma level covers teaching of students from Grade Seven to A.Dip.A.

PART I: Teaching Principles (October sitting only)

One three-hour paper.

1. The principles of educational psychology.
Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.
2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.
3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.
4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of computers and other technology.

PART II: Practical

1. **Folio of works**

As for Associate Teacher, but only covering Grade Seven to A.Dip.A. inclusive.

The folio is to consist of four contrasting pieces from each grade.

For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.

2. • Technical work – As set for all grades of the practical syllabus.
 - Aural Tests – As set for Grades Seven and Eight of the practical syllabus.
 - Examiners may request at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.
3. Viva Voce – As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each style and their works.

FELLOWSHIP PERFORMER DIPLOMA (F.Dip.A.)

1. The candidate must apply to the Board of Directors for approval before entering for this examination.
2. This public performance examination must take place in a Capital city, in a hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by ANZCA.
3. Minimum age: 18 years.
4. A proposed recital programme, including a sample recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
6. At least one Licentiate-standard piece must be performed completely solo.
7. The candidate must be seen to be the principal performer at all times.
8. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
9. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.
10. Programme time: at least 90 minutes, including an interval and/or associate artist performance; the candidate must perform for at least 60 minutes in total.
11. All pieces must be performed from memory.
12. Knowledge of public performance procedure and professional concert dress will be expected.
13. Candidates who do not pass this examination may not re-enter within a 12-month period.

GENERAL INFORMATION: DRUM KIT PERFORMANCE

Overall

1. Examination entries for this syllabus must be submitted as “Drum Kit Performance”.
2. The Performance syllabus covers Grades One to Eight, and the Performance Diploma.
3. For **Grades One to Eight**, each examination consists of **four (4)** pieces only. There are **no** Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.
4. The **Performance Diploma** (Perf.Dip.) consists of **four (4)** pieces and **programme notes** only. Entries for this exam must be submitted on the Grade Eight/Diploma entry form as “Perf.Dip.”.
5. There are **no** theory requisites or prerequisites at any level.
6. Exam times: Grade One – 10 minutes;
Grades Two and Three – 15 minutes;
Grades Four, Five and Six – 20 minutes;
Grades Seven and Eight – 30 minutes;
Performance Diploma – 60 minutes.

*Note: these are times allowed for each exam level, **not** required playing times.*

Programme Requirements

7. List pieces must be chosen as follows:

Grades One to Three **One** piece each from Lists A, B and C of the standard Drum Kit grades, and one contrasting *Free Choice* piece from any source (including List A, B or C). **Four** pieces in total must be presented.

Grades Four to Six As above, but the *Free Choice* may include an original composition as described under List D.

Grades Seven and Eight, and Performance Diploma **One** piece each from Lists A, B, C and D of the standard Drum Kit syllabus. (Performance Diploma pieces must be chosen from the Associate Performer lists.) The given *Free Choice* (including original composition) options apply. For Grade Eight and Diploma, the programme of pieces must be included with the entry.

8. **Performance Diploma** candidates must prepare concise but detailed programme notes, including the following information for each piece (where applicable):
 - Biographical information (e.g. name, nationality, birth/death dates, associated bands or artists, etc.) of the composer.
 - Other works by the same composer.
 - The style or genre.
 - Specific information on the work (e.g. form/construction, meter, compositional devices, meaning of title, etc.).
 - Other drummers in the same period, style, genre etc.

The programme notes must also include a biography of the performer, and be submitted to the office **no later than four weeks** prior to the examination date.

Assessment

9. Grade exams are **marked out of 100**, and use the standard result divisions, i.e. 60–74 Pass, 75–84 Credit, 85–94 Honours, 95–100 First Class Honours.
 10. Successful Diploma candidates are assessed as either Pass or Honours.
 11. Each piece is assessed on **five criteria**. Each of the criteria is given an individual mark out of 5, to give a total mark out of 25 for each piece.
 12. The criteria are:
 - **Notes**, including accuracy of note reading and performance.
 - **Timing and Rhythm**, including accuracy of note values and rhythm reading, observance of the time signature and tempo, evenness and fluency, and sense of pulse.
 - **Tone and Dynamics**, including control and quality of tone, observance of written dynamics, and evidence of planned dynamic variation.
 - **Phrasing and Expression**, including observance of phrasing and articulation, shaping of phrases, and use of expression suitable to the style of the work.
 - **Style and Character**, including understanding of the characteristics of the style, level of musical involvement, and confidence in performance.
 13. In addition, each piece is given an individual comment. A substantial comment on the overall performance is also included.
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Also available:

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