ANZCA
MUSIC EXAMINATIONS
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EXAMINATION SYLLABUS

2025-27

Drum Kit
Drum Kit Theory

Preface

Australian and New Zealand Cultural Arts is a non-profit examining body of the performing arts. Since its foundation in 1983, it has provided teachers and students with diverse and creative syllabuses for modern, classical and integrated streams.

ANZCA is committed to supporting students and teachers in their journey, providing syllabuses that are fresh, exciting and challenging. Essential musical skills such as technique, theory, sight reading, improvisation, general knowledge and aural awareness are an integral part of the comprehensive exam model.

Set lists have been compiled to provide a range of engaging and challenging works to choose from. A *Free Choice* list is offered in every level from Preparatory, giving students and teachers even more choice.

ANZCA has also led the field in innovative Performance exams requiring only the performance of four pieces, with the choice of face-to-face or video presentation. ANZCA Go! (available from Preparatory to Grade Eight levels) gives students a further choice of uploading their pieces one at a time in video format. Using these options, students may present a mix of works from the classical and modern syllabuses (where applicable). Performance exams are now available to an Advanced Performance Diploma, based on Licentiate repertoire.

ANZCA continues to innovate with a new Pianoforte Duet syllabus from Preliminary to Advanced Performance Diploma, and a Band syllabus geared towards contemporary school ensembles.

We are proud to release a modern and interactive Teaching Qualification syllabus in three levels, from Teaching Certificate to Licentiate Teaching Diploma, carefully guiding and supporting both emerging and experienced teachers in their professional lives.

Whatever your musical goals, ANZCA is here to support, inspire and challenge.

Contents

Board Directors, Representatives 3
Examiners 5
Notes regarding Examination Areas / Series, Regulations, etc. 6

Drum Kit Theory Syllabus 7

Drum Kit: Ancillary Material 15
General Information 16
Sight Reading 18
Aural Tests 20
General Knowledge 23

Drum Kit Performance and Video Exam Options 27
Drum Kit Performance 28
Drum Kit Performance (Video) 29
ANZCA Go! Drum Kit (Video) 30
Introductory Drum Kit (Video) 30

Drum Kit Syllabus 31

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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.

Drum Kit Theory

(Available from 2026)

DRUM KIT – TERMINOLOGY

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

Level One

Accelerando (***accel.***): gradually becoming faster.
Adagio: slow.
Allegro: fast and lively.
Crescendo (***cresc.***): gradually becoming louder.
Diminuendo (***dim.***): gradually becoming softer.
Forte (***f***): loud.
Mezzo forte (***mf***): moderately loud.
Mezzo piano (***mp***): moderately soft.
Moderato: at a moderate speed.
Piano (***p***): soft
Ritardando (***ritard.*** or ***rit.***): gradually becoming slower.
Tempo: speed.

Level Two

A tempo: return to former speed.
Ad libitum (***ad lib.***): at pleasure.
Andante: at an easy walking pace.
Decrescendo (***decresc.***): gradually becoming softer.
Fine: finish.
Fortissimo (***ff***): very loud.
Pianissimo (***pp***): very soft.
Presto: very fast.
Rallentando (***rall.***): gradually becoming slower.
Ritenuto (***riten.*** or ***rit.***): immediately slower; held back.
Sempre: always.

Level Three

Allegretto: moderately fast.
Con moto: with movement.
Fortississimo (***fff***): very, very loud.
Molto: very.
Pianississimo (***ppp***): very, very soft.
Poco: little.
Poco a poco: little by little.
Prestissimo: as fast as possible.
Rubato: with some freedom in the time.
Sforzando (***sfz***): a strong accent.
Tempo giusto: strict time; at a consistent speed.
Vivace: lively; brisk.

LEVEL ONE

Duration: 1 hour

ANZCA publication relevant to this level: • **ANZCA Drum Kit Theory – Level One**

Notes and Rests

Recognition and writing of the following values:

Notes and rests – semibreve, minim, crotchet, quaver.
Notes only – dotted minim, quaver triplet.

Division of notes and rests into those of lesser values. Beaming of notes.

Signs

Recognition, writing and explanation of the following signs:

Staff/stave, percussion clef, bar line, bar, double bar line, repeat sign, accent, metronome marking/BPM.

Time Signatures

Recognition and writing of the following times signatures:

4/4, 2/4, 3/4, and the common time sign (𝄴).

Understanding of the number and type of beats per bar.

Understanding of the terms simple duple, simple triple and simple quadruple.

Pitch/Drum Kit Notation

Recognition and writing of the following notes on the percussion-clef staff:

Bass drum, snare drum, tom 1, tom 2, floor tom, hi hats, ride cymbal, crash cymbal, open hi hats, hi hat pedal, left-foot bass drum.

Rudiments

Recognition only of the following rudiments:

Single stroke roll, double stroke roll, single paradiddle, double paradiddle, triple paradiddle, single paradiddle-diddle.

Terminology

Recognition, writing and explanation of the following terms and their abbreviations:

Forte (f), mezzo forte (mf), piano (p), mezzo piano (mp), tempo, adagio, moderato, allegro, crescendo (cresc.), diminuendo (dim.), accelerando (accel.), ritardando (ritard. or rit.).

• For an alphabetical listing and an explanation of each term, see page 8.

LEVEL TWO

Duration: 1½ hours

ANZCA publication relevant to this level: • **ANZCA Drum Kit Theory – Level Two**

• **This level includes all requirements from the previous level (except the Rudiments section), with the addition of the following.**

Notes and Rests

Recognition and writing of the following values:

LEVEL TWO (Continued)

Notes and rests – semiquaver, demisemiquaver, dotted crotchet, dotted quaver.
Note only – dotted semibreve.
Rest only – quaver triplet.
Others – grace notes, buzz roll notation.

Division of notes and rests into those of lesser values. Beaming of notes.

Signs

Recognition, writing and explanation of the following signs:

Treble clef, bass clef, bar numbers, 1st and 2nd endings, double bar lines, leger lines, staccato, slur, tie.

Time Signatures

Recognition and writing of the following time signatures:

2/2, 3/2, 3/8, 6/8, 9/8, 12/8, and the cut common time sign (𝄵).

Understanding of the number and type of beats per bar.

Understanding of the terms alla breve, and simple and compound time.

Pitch/Drum Kit Notation

Recognition and writing of the following notes:

Percussion clef – cross stick (rim click), ghost notes.

Treble (G) and bass (F) clefs – names of the lines and spaces, middle C and the notes B (in the bass) and D (in the treble) either side of middle C.

Rudiments

Recognition of the following rudiments:

Single stroke roll, single stroke four, single stroke seven, multiple bounce roll, triple stroke roll, single paradiddle, double paradiddle, triple paradiddle, single paradiddle-diddle, flam, flam accent, flam tap, flamacue, flam paradiddle, single flammed mill, flam paradiddle-diddle, pataflafla, Swiss army triplet, inverted flam tap, flam drag.

Writing/notating of the following rudiments:

Single stroke roll, single stroke four, single stroke seven, triple stroke roll, single paradiddle, double paradiddle, triple paradiddle, single paradiddle-diddle.

- Rudiments will be presented and must be written by the candidate exactly as set out in the book *ANZCA Drum Kit Theory Level Two*.
- The Level One Rudiment section will **not** be included in Level Two Theory exams.

Terminology

Recognition, writing and explanation of the following terms and their abbreviations:

Fortissimo (ff), pianissimo (pp), andante, presto, decrescendo (decresc.), a tempo, rallentando (rall.), ritenuto (riten. or rit.), fine, sempre, ad libitum (ad lib.).

- For an alphabetical listing and an explanation of each term, see page 8.

LEVEL TWO (Continued)

Tuplets

Recognition, writing and explanation of the following tuplets:

Triplets, quintuplets, sextuplets, septuplets, nonuplets, duplets, quadruplets, octuplets.

General Knowledge

Analysis of a piece of music which may contain any of the items set for this level.

A knowledge of the following instruments: guitar (acoustic and electric), electric bass, pianoforte.

LEVEL THREE

Duration: 2 hours

ANZCA publication relevant to this level: • **ANZCA Drum Kit Theory – Level Three**

- **This level includes all requirements from the previous levels (except the Rudiments section and instrument General Knowledge), with the addition of the following.**

Notes and Rests

Recognition and writing of the following values:

Notes and rests – hemidemisemiquaver, dotted semiquaver.
Rest only – dotted minim.
Others – double-dotted notes, rudimental/roll notation.

Division of notes and rests into those of lesser values. Beaming of notes.

Signs and Repeats

Recognition, writing and explanation of the following signs:

One-bar repeat, two-bar repeat, D.C. al fine, D.S. al fine, D.C. al coda, D.S. al coda, multiple-bar rest, time 'slashes', mezzo staccato, staccatissimo, tenuto, pause.

Time Signatures

Recognition and writing of the following time signatures:

6/4, 5/8, 5/4, 5/16, 7/8, 7/4, 7/16, 11/8.

Understanding of the number and type of beats per bar.

Explanation of the terms odd time (including alternatives complex time, irregular time, asymmetric time).

Pitch/Drum Kit Notation

An understanding of one-part and two-part writing of beats and fills.

An understanding of semitones, tones, and the following accidentals: sharp, flat and natural.

LEVEL THREE (Continued)

Rudiments

Recognition of the following rudiments:

Double stroke open roll, five stroke roll, six stroke roll, seven stroke roll, nine stroke roll, ten stroke roll, eleven stroke roll, thirteen stroke roll, fifteen stroke roll, seventeen stroke roll, drag, single drag tap, double drag tap, Lesson 25, single dragadiddle, drag paradiddle #1, drag paradiddle #2, single ratamacue, double ratamacue, triple ratamacue.

Writing/notating of the following rudiments:

Flam, flam accent, flam tap, flamacue, drag, single drag tap, double drag tap, Lesson 25.

- Rudiments will be presented and must be written by the candidate exactly as set out in the book *ANZCA Drum Kit Theory Level Three*.
- The Level One and Two Rudiment sections will **not** be included in Level Three Theory exams.

Terminology

Recognition, writing and explanation of the following terms and their abbreviations:

Fortississimo (fff), pianississimo (ppp), sforzando (sfz), allegretto, vivace, prestissimo, rubato, tempo giusto, molto, poco, poco a poco, con moto.

- For an alphabetical listing and an explanation of each term, see page 8.

Tuplets/Polyrhythms

Recognition, writing and explanation of the following tuplets (which may include rests, subdivisions of notes, and nested tuplets):

Triplets, quintuplets, sextuplets, septuplets, nonuplets, duplets, quadruplets, octuplets.

Recognition, writing and explanation of the following polyrhythms:

3:2, 5:2, 7:2, 9:2, 2:3, 4:3, 3:4

Recognition only of the following polyrhythms:

5:3, 7:3, 8:3, 5:4, 6:4, 7:4, 9:4

Scales, Key Signatures, Intervals, Chords

Recognition only of the following:

Scales – C major, G major, F major, A natural minor, A harmonic minor, A melodic minor.
Key signatures – C major, G major, F major, A minor.
Intervals (by number only) – All intervals above the tonic note of each scale set for the grade.
Chords – C major, G major, F major, C minor, G minor, F minor.

General Knowledge

An understanding of syncopation, anacrusis, binary and ternary form.

Analysis of a piece of music which may contain any of the items set for this level.

A timeline of popular musical styles from the 1800s to the present day.

- Level Two instrument knowledge will **not** be included in Level Three Theory exams.

ANZCA

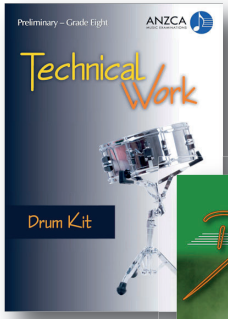
Drum Kit

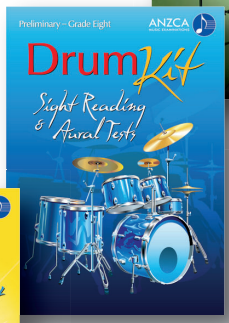
Publications

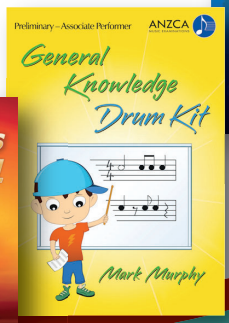
ANZCA has a wide range of quality publications to support your teaching and exam preparation, including:

- Technical Work
- Grade Books
- General Knowledge
- Sight Reading
- Aural Tests

...and more







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Drum Kit: Ancillary Material

General Information
Sight Reading
Aural Tests
General Knowledge

GENERAL INFORMATION

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.

   *Note: snare studies are **not** acceptable as free choice selections at any level.*

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* below.)
13. ANZCA will not provide playback equipment for backing tracks.

Theory Requisites / Prerequisites

14. For practical exams Grade Six and above, theory requisites/prerequisites apply. (Details are given at the beginning of each grade.) Two theory options are offered:
    - Drum Kit Theory: Levels One to Three, as described from page 7 of this booklet. (This option will be available from 2026.)
    - Theory of Music: Grades One to Three, as set in the Theory of Music syllabus available free of charge from the Syllabuses page of the ANZCA website (anzca.com.au/syllabuses).

Diploma Examinations

15. Any completed prerequisites must be included on the entry form.
16. Assessment: Honours, Pass or Not Satisfactory.
17. Candidates will be assessed on their ability to demonstrate through their performance:
    - A sound and proficient technique which facilitates the execution of the repertoire.
    - An understanding of the structure and content of each work.
    - Fluency and cohesion throughout each work, including the continuity and linking of sections, movements or variations where required.
    - Awareness of the correct style or character appropriate to the period or genre.
    - A confident, professional presentation with adherence to acceptable performance procedures and appearance.

Examination Times

18. Each examination time is printed in the syllabus beside the grade title.
19. For all levels/grades (except for Performance exams and Diplomas), 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.
20. The examiner may, at his/her discretion, stop the performance of any piece. This should not be interpreted negatively by the student or teacher.
21. 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.

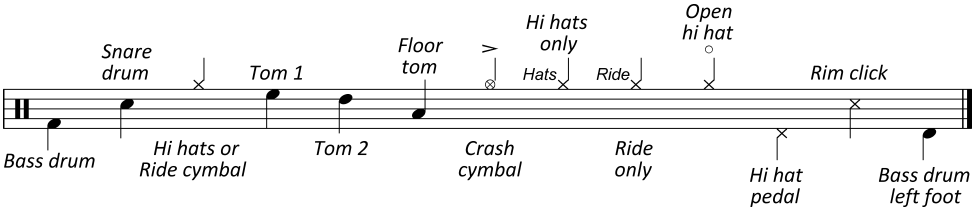
Photocopies

22. 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.

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.

SIGHT READING (Continued)

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 16^{th} notes) or Rock beats. The rock beats will introduce ties, 16^{th}-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 32^{nd} 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.

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?'***

GENERAL KNOWLEDGE (Continued)

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?'***

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.'***

GENERAL KNOWLEDGE (Continued)

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.

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.'***

GENERAL KNOWLEDGE (Continued)

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.'***

Drum Kit Performance
and
Video Exam Options

Drum Kit Performance (Video)
ANZCA Go! Drum Kit (Video)
Introductory (Video)

DRUM KIT PERFORMANCE

Performance Syllabus exams require the performance of four pieces only at all levels, using repertoire chosen from the Drum Kit syllabus.

Overall

1. The Performance examination format covers **Preliminary to Grade Eight, Performance Diploma** (Perf.Dip.) and **Advanced Performance Diploma** (Adv.Perf.Dip.).
2. For **Preliminary to Grade Eight,** each examination consists of **four (4)** pieces only. There are **no** Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.
3. The **Performance Diploma** (Perf.Dip.) and **Advanced Performance Diploma** (Adv.Perf.Dip.) consist of **four (4)** pieces and **programme notes** only.
4. There are **no** theory requisites or prerequisites at any level.
5. Performance exam times: Preliminary and Grade One – 10 minutes;
   Grades Two and Three – 15 minutes;
   Grades Four, Five and Six – 20 minutes;
   Grades Seven and Eight – 30 minutes;
   Performance Diplomas – 60 minutes.
   - These are times allocated for each exam level, **not** required playing times.
   - Advanced Performance Diploma (Adv.Perf.Dip.) required playing time: 40–45 minutes.
6. To enter for a Performance exam, go to the **Exam Entry** page of the ANZCA website, or use a written entry form.
   - For written forms, write 'Drum Kit Performance' in the Instrument box.
   - For Performance Diplomas, write 'Perf.Dip.' or 'Adv.Perf.Dip.' in the Grade box.

Programme Requirements

7. List pieces must be chosen as follows:

   Preliminary to Grade Three: One piece each must be chosen from Lists A, B and C of the standard Drum Kit grades, and one *Free Choice* piece. **Four** pieces in total must be presented.

   Grade Four to Grade Eight: One piece each must be chosen from Lists A, B, C and D of the standard Drum Kit grades. The given *Free Choice* options also apply.

   Performance Diplomas: As for previous grades, but pieces must be chosen as follows:
   - **Performance Diploma** as per Associate Performer.
   - **Advanced Performance Diploma** as per Licentiate Performer.

   For **Grade Eight and Diplomas,** the programme of pieces must be included with the entry.

8. **Performance Diplomas**
   Candidates will be assessed on their ability to demonstrate through their performance:
   - A sound and proficient technique which facilitates the execution of the repertoire.
   - An understanding of the structure and content of each work.
   - Fluency and cohesion throughout each work, including the continuity and linking of sections, movements or variations where required.
   - Awareness of the correct style or character appropriate to the period or genre.
   - A confident, professional presentation with adherence to acceptable performance procedures and appearance.

Continued

Candidates must prepare concise but detailed **programme notes,** as would be expected at a public concert/recital, including the following information for each piece (where applicable):

- Biographical information (e.g. name, nationality, birth/death dates, etc.) of the composer.
- Other works by the same composer.
- The period or style.
- Specific information on the work (e.g. keys, form, meter, meaning of title, etc.).
- Other composers in the same period or style.

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. For grade exams, 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.

DRUM KIT PERFORMANCE (VIDEO)

Video Drum Kit Performance examinations are also available, using the Performance format described previously.

Format

- The examination is assessed from a video recording of the candidate's performance.
- **The recording must include all four pieces in <u>one continuous take</u>, with no breaks or edits.**

See **Important Information** *on the following page for details of recording and entry processes.*

ANZCA GO! DRUM KIT (VIDEO)

ANZCA Go! is a video-only format providing an incremental approach to **Performance** exams. Drum Kit Go! uses the Performance format described previously, with the following variations:

Format

- Each of the four pieces is recorded and uploaded separately.
- Videos can be uploaded at any time, but all four pieces **must** be submitted within a 12-month period from the date of entry.
- Teachers and candidates receive feedback after each video has been uploaded, including a mark out of 25 for each piece. The overall exam report and a digital certificate are issued after the fourth piece is assessed.
- ANZCA Go! is available for Preliminary through to Grade Eight.

Note: Pieces are assessed using the same high standards as the other Performance formats.

See **Important Information** *below for details of recording and entry processes.*

INTRODUCTORY DRUM KIT (VIDEO)

Introductory (Video) exams require the following:

- A video recording of **all** Technical Work set in the *Introductory Drum Kit* grade book, and two List pieces (i.e. one each from Lists A and B).
- **The recording must include all material in one continuous take, with no breaks or edits.**

Note: There are **no** General Knowledge or Aural Tests requirements for this exam.

See **Important Information** *on below for details of recording and entry processes.*

IMPORTANT INFORMATION FOR VIDEO EXAM FORMATS

Content and Recordings

- Make sure you fully understand the **Performance Syllabus** requirements (pp.28–29) before proceeding with Drum Kit Performance (Video) or ANZCA Go!
- For all Video exam formats, recordings should be made at a resolution of 720p or 1080p. Higher resolutions create larger files which can be difficult to upload.
- At the start of the video, the candidate must look directly at the camera and identify themselves. Each piece must also be introduced by title.
- Ensure the sound quality is as clear as possible, without background noise, and the camera angle adheres to the guidelines given in the document *ANZCA Video Examinations Recording Information,* available from Support>Video Exams Info on the ANZCA website.

Entry

- All Video formats must be enrolled for through the **Exam Entry** portal on the ANZCA website.
- All Video formats can be entered for at any time throughout the year.
- **For all Video formats, do not enrol until you have a video ready to upload.**

Drum Kit

INTRODUCTORY

Duration: 10 minutes

ANZCA publication 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)

Aural Tests *See page 20.*

General Knowledge *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 pages 16–17 for more details.)

PRELIMINARY (Continued)

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)

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)

or

Free choice – One Rock-style piece of at least Preliminary standard from any source may be chosen for List B. (Snare studies are **not** acceptable.)

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 18*

Aural Tests **General Knowledge** (8 marks each) *See pages 20–26*

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.

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 pages 16–17 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)

GRADE ONE (Continued)

List B (Continued)

or

Free choice – One Rock-style piece of at least Grade One standard from any source may be chosen for List B. (Snare studies are **not** acceptable.)

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)

Sight Reading (10 marks) *See page 18*

Aural Tests **General Knowledge** (8 marks each) *See pages 20–26*

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.

GRADE TWO (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 pages 16–17 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)
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

GRADE TWO (Continued)

List B (Continued)

Free choice – One Rock-style piece of at least Grade Two standard from any source may be chosen for List B. (Snare studies are **not** acceptable.)

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)
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 18*

Aural Tests **General Knowledge** (8 marks each) *See pages 20–26*

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.

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 pages 16–17 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)

GRADE THREE (Continued)

List A (Continued)

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)

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 may be chosen for List B. (Snare studies are **not** acceptable.)

GRADE THREE (Continued)

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)

Sight Reading (10 marks) *See page 18*

Aural Tests **General Knowledge** (8 marks each) *See pages 20–26*

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 pages 16–17 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)

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)

GRADE FOUR (Continued)

List A (Continued)

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)

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)

GRADE FOUR (Continued)

List C (Continued)

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. (Snare studies are **not** acceptable.) This may be an additional solo from Lists A, B or C above, a fully-notated original composition of at least 32 bars, or a solo from any other source.

Sight Reading (10 marks) *See page 18*

Aural Tests **General Knowledge** (8 marks each) *See pages 20–26*

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 pages 16–17 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 (i.e. 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. (Snare studies are **not** acceptable.) This may be an additional solo from Lists A, B or C above, a fully-notated original composition of at least 32 bars, or a solo from any other source.

Sight Reading (10 marks) *See page 18*

Aural Tests **General Knowledge** (8 marks each) *See pages 20–26*

GRADE SIX

Duration: 30 minutes

*Certificate will not be issued until a pass **one** of the following theory exams is obtained:*

- *Level One ANZCA Drum Kit Theory (available from 2026), **or***
- *Grade One ANZCA Theory of Music.*

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 pages 16–17 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 (i.e. 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. (Snare studies are **not** acceptable.) This may be an additional solo from Lists A, B or C above, a fully-notated original composition of at least 48 bars, or a solo from any other source.

Sight Reading (10 marks) *See page 18*

Aural Tests **General Knowledge** (8 marks each) *See pages 20–26*

GRADE SEVEN

Duration: 40 minutes

*Certificate will not be issued until a pass **one** of the following theory exams is obtained:*

- *Level Two ANZCA Drum Kit Theory (available from 2026), **or***
- *Grade Two ANZCA Theory of Music.*

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://johnsiranidisdrumbooks.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 pages 16–17 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 (i.e. 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://johnsiranidisdrumbooks.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* (ModernDrummer/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://johnsiranidisdrumbooks.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://johnsiranidisdrumbooks.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. (Snare studies are **not** acceptable.) This may be an additional solo from Lists A, B or C above, a fully-notated original composition of at least 64 bars, or a solo from any other source.

Sight Reading (10 marks) *See page 18*

Aural Tests **General Knowledge** (8 marks each) *See pages 20–26*

GRADE EIGHT

Duration: 50 minutes

*Certificate will not be issued until a pass **one** of the following theory exams is obtained:*

- *Level Three ANZCA Drum Kit Theory (available from 2026), **or***
- *Grade Three ANZCA Theory of Music.*

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)

GRADE EIGHT (Continued)

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.
- 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 pages 16–17 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 (i.e. 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)

Continued

GRADE EIGHT (Continued)

List B (Continued)

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.

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. (Snare studies are **not** acceptable.) This may be an additional solo from Lists A, B or C above, or from any other source.

Sight Reading (10 marks) *See page 18*

Aural Tests **General Knowledge** (8 marks each) *See pages 20–26*

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 successfully complete **either** Level Three ANZCA Drum Kit Theory (available from 2026) **or** Grade Three ANZCA Theory of Music. 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.
- A confident, professional presentation is expected, with adherence to acceptable performance procedures and appearance.
- **Note:** an alternative to this examination is the Drum Kit Performance Diploma (Perf.Dip.), details of which can be found on pages 28–29.
- 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 pages 16–17 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)

ASSOCIATE PERFORMER DIPLOMA (Continued)

List B (Continued)

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

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 26*

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 successfully complete **either** Level Three ANZCA Drum Kit Theory (available from 2026) **or** Grade Three ANZCA Theory of Music. 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.

• **Note:** an alternative to this examination is the Drum Kit Advanced Performance Diploma (Adv.Perf.Dip.), details of which can be found on pages 28–29.

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.

TEACHING CERTIFICATE AND DIPLOMAS

ANZCA is thrilled to announce the launch of its innovative, digitally submitted Teaching qualifications – now available to aspiring music educators worldwide.

Whether you're looking to deepen your expertise or elevate your career, the Teaching Certificate, Associate Teaching Diploma and Licentiate Teaching Diploma are the perfect way to take your teaching to the next level.

Replacing the previous diplomas (ATDA and LTDA), these exciting new programmes offer greater flexibility, modern approaches, and a chance to shine in the world of music education.

Three levels are offered:

Teaching Certificate (T.Cert.A.)

- Recommended minimum age: 16

Prerequisites:

- ANZCA Drum Kit **or** Drum Kit Performance **or** Drum Kit Go! Grade Six (Credit or higher)
- ANZCA Drum Kit Theory Level One **or** Theory of Music Grade One (Pass or higher)

Associate Teaching Diploma (A.T.Dip.A.)

- Recommended minimum age: 18

Prerequisites:

- ANZCA Drum Kit **or** Drum Kit Performance **or** Drum Kit Go! Grade Eight (Credit or higher)
- ANZCA Drum Kit Theory Level Three **or** Theory of Music Grade Three (Pass or higher)

Licentiate Teaching Diploma (L.T.Dip.A.)

- Recommended minimum age: 18

Prerequisites:

- ANZCA Drum Kit **or** Drum Kit Performance **or** Drum Kit Go! Grade Eight (Credit or higher)
- ANZCA Drum Kit Theory Level Three **or** Theory of Music Grade Three (Pass or higher)

Full details and requirements of all levels are available in the ANZCA Teaching Certificate and Diplomas syllabus, and from the ANZCA website (anzca.com.au).

Also available:

Pianoforte/Pianoforte Duet
Guitar/Bass/Mandolin
Singing
Brass
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