

UNISA

Jazz Drumset syllabus

2013 until further notice

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Unisa

Jazz Drumset Syllabus

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General Information

Grade Examinations and Performance Level Assessments (PLAs) in

- Jazz Drumset

1 Prescribed Repertoire

- 1.1 The prescribed repertoire lists for each grade appear from page 10 in this publication. All Jazz Drumset pieces for all grades/levels must be chosen from these lists.
- 1.2 Candidates must perform a balanced programme which should be diverse in character and tempo.
- 1.3 Prescribed music should be purchased from the publishers, sheet music dealers or the internet. Only original printed music may be used in the examination room. Under no circumstances will candidates be allowed to use photocopies in the examination room, with the exception of one or two pages to facilitate page-turning.
- 1.4 The use of music that is in public domain and downloadable from the internet is permitted provided that no copyright restrictions are being violated. The source of this piece must be indicated on the sheet music.
- 1.5 Candidates must take cognisance of the fact that photocopying of music, without written permission from the publishers, is strictly prohibited by the Copyright Act (Act 98 of 1978, as amended). Examiners may refuse to conduct the examination if the original works are not present in the examination room. In such cases the examination will be downgraded to an Evaluation.
- 1.6 Copies of all the performance works must be submitted to the examiner at the examination, and will be destroyed after the examination.
- 1.7 Examiners may listen to either an entire work or only part of it. Repeats [II: :II] need not be played unless requested by the examiner, indicated as compulsory in the sheet music or if the section is repeated differently.
- 1.8 Candidates may use any edition of the prescribed works.
- 1.9 All works must be played in a swing style as a default, unless specified otherwise (straight, funk, etc).
- 1.10 Improvisation is an integral aspect of jazz performance. Candidates must play an improvised solo on the chord changes of standard repertoire, even when solo changes are not specified, unless the work is through-composed.
- 1.11 Works by South African composers are marked with an asterisk (*) in the repertoire lists.

2 Alternative and Own Choice Works

- 2.1 Candidates may request permission from the Directorate Music to present ONE alternative work. The official application form, published in the annual circular, must be used for this purpose.
- 2.2 Own choice works are applicable to the Performance Level Assessments only.
- 2.3 Applications to present an alternative or own choice work must:
- be made on the official application form obtainable from the internet or Directorate Music;
 - include a copy of the alternative work concerned which copy will not be returned;
 - reach the Deputy Director (Professional), Directorate Music not later than the closing date for entries (preferably with the entry form).
- 2.4 Alternative and own choice works should match the length, level of virtuosity, musical standard and style period of the work to be replaced.
- 2.5 The University of South Africa reserves the right to refuse permission for works which do not meet any or all of the criteria.
- 2.6 Requests to present an alternative or own choice work received after the closing date for entries, will only be considered in highly exceptional cases.

3 Specific requirements

- 3.2 **Page turners:** No page turners are allowed in the examination venue for up to and including Grade 7 examinations. Grade 8 candidates and their accompanists may make use of a page turner, but this person may not be the candidate's teacher. Examiners may not be asked to turn the pages.
- 3.3 **Equipment**
- 3.3.1 Candidates must provide their own instruments (Except piano. A piano will be available in the examination room.) Candidates must provide backline equipment where necessary (amplifiers, drum sets and CD players, multi-plugs and cables). Singers are not permitted to use a PA system/microphone for the exam.
- 3.4 **Setting up of equipment**
- 3.4.1 Examiners will not assist with the setting up of the instrument.
- 3.4.2 Efficient setting up is a major part of the performance skill and is expected to be carried out quickly and fluently at all levels.
- 3.5 **Backing tracks**
- 3.5.1 Candidates may use backing tracks such as the available CD accompaniment for the prescribed works. Candidates must provide their own CD players with good sound quality. This must be set up timeously. While backing tracks are permitted, candidates are encouraged to use a 'live' accompanist.

- 3.6 **Tuning of instrument:** Up to and including Grade 4 examinations, a teacher or accompanist may assist a candidate in turning his/her instrument. From Grade 5 onwards, the candidate must tune the instrument unassisted.
- 3.7 **Music stands:** Candidates must supply their own music stands in the examination room.

4 Technical work

- 4.1 All technical work must be played from memory
- 4.2 The recommended tempi for each grade should be observed, but accuracy, fluency and evenness of tone are most important.
- 4.3 All technical work to be performed *mf*.

5 Sight-reading

Candidates must play one sight-reading test. Sufficient time will be allowed to study the piece without playing it. In preparation to play the sight-reading test, candidates will be permitted to silently finger the notes without making a sound.

6 Practical Musicianship

- 6.1 The requirements for each grade appear in a separate publication, available from the Directorate Music, free of charge.
- 6.2 The practical musicianship requirements per grade are the same for all instruments.
- 6.3 The examiner will play all practical musicianship tests on the piano.
- 6.4 The candidate must play the visualisation test on the examination instrument.

7 Theory of Music requirements and prerequisites

- 7.1 There are no theoretical requirements for Performance Level Assessments (PLAs).

- 7.2 The Theory of Music examinations required for the various practical grade examinations are as follows:

Grade Examinations	
Practical examination	Theory of Music requirement
Pregrade 1 to Grade 3	None
Grade 4	Grade 3
Grade 5	Grade 4
Grades 6, 7 & 8	Grade 5

- 7.3 If a Theory of Music examination is a requirement for a practical examination, and the candidate has not passed the required Theory of Music examination before the practical examination is played, the candidate must enter and pass the required Theory of Music examination by the third (October) session of 2019.
- 7.3.1 A candidate who passes a practical examination before the required Theory of Music examination will only receive the certificate once the relevant Theory of Music examination has been passed.
- 7.3.2 If a candidate passed the required Theory of Music examination at the same or an earlier examination session, the practical certificate will be issued without delay.
- 7.3.3 If a candidate only meets the Theory of Music requirement by the end of 2019, the Directorate Music must be contacted and requested to issue the practical certificate.
- 7.3.4 If a candidate does not meet the Theory of Music requirement by the end of 2019, the candidate must re-enter for the practical examination and play again.
- 7.4 Grade 8 practical candidates who do not yet meet the Theory of Music requirement must register for the practical and theory components in the same calendar year. (Theory of Music may be written earlier.) The Grade 5 Theory of Music paper must have been passed by the end of 2019.
- 7.5 Theory of Music Grades 6 and 7 examinations consist of two papers each. Candidates may enter for one or both papers (in any order) at any time and will retain credit for individual papers passed.
- 7.6 Candidates entering for the Grade 7 and 8 Theory of Music will have to pass both the examination papers in order for the Theory of Music qualification to be awarded. Grade 7 and 8 Theory of Music examinations are presented in the third (October) session of each year only.
- 7.7 Please do not contact Unisa to enquire about certificates if the candidate has not yet passed the required Theory of Music examination.

8 Exemptions

8.1 Grade 5 Theory of Music is the COMPULSORY Theory of Music examination for students entering for the Grade 8 Practical examination.

8.2 International music qualifications

Students in possession of international qualifications may apply for exemption from Grade 5 Theory of Music. These exemptions will be evaluated by the professional staff of the Directorate Music.

8.3 Application procedure

Please use the official *Request for Exemption* form (FORM B), obtainable from the internet or the Directorate Music. A certified copy of the candidate's academic record on an official letterhead of the Conservatoire/School/University where the student is studying must accompany the application.

9 Duration

Performance Level Assessments	
Level 2	10 minutes
Level 3	10 minutes
Level 4	15 minutes
Level 5	20 minutes
Level 6	20 minutes
Level 7	25 minutes
Level 8	30 minutes
Performer's Assessment	45 minutes

Grade examinations	
Grade 2	20 minutes
Grade 3	20 minutes
Grade 4	25 minutes
Grade 5	30 minutes
Grade 6	35 minutes
Grade 7	40 minutes
Grade 8	50 minutes

10 Participation in the Unisa Music Scholarship Competitions

10.1 Age Restrictions

10.1.1 Candidates qualifying for the Unisa South African Music Scholarship Competition for Grade 8 should not be more than 21 years of age (Instrumentalists) or 23 years of age (Singers) on 31 October of the competition year and must have passed the required Grade 5 Theory of Music examination by the first session of that particular year. Candidates who only write the required Theory of Music Grade 5 in the second session of the relevant year will not be eligible for participation since the results will not yet be available at the time of the competition.

10.2 Requirements for participation

The following requirements must be fulfilled in order to qualify for participation in the scholarship competitions:

10.2.1 Mark allocation

Grade 8

- achieve at least 85% in the examination as a whole
- achieve an average of at least 85% for the prescribed pieces.

10.2.2 Memorisation

Memorisation is not a requirement for participation in the South African Competitions.

10.2.3 No deferred participation

Candidates must participate in the scholarship competitions in the same year that they play the examination and qualify. Participation will not be deferred to the following year.

Basic Requirements and Allocation of Marks

1 Jazz Drumset Grade Examinations

1.1 General

- 1.1.1 Candidates will be allowed to enter at any grade for a grade examination.
- 1.1.2 Candidates will be allowed to switch from a grade examination to a Performance Level Assessment (PLA) or Evaluation. No excess fees will be returned.
- 1.1.3 One work must be chosen from each list: A, B and C.
- 1.1.4 One alternative work may be presented with prior permission (see page 2 paragraph 2).
- 1.1.5 A certificate will be issued upon successful completion of an exam and, where applicable, its theory requirement.

1.2 Technical Work

As prescribed.

1.3 Performance

Candidates must play three pieces, one selected from each of the prescribed lists. Playing from memory is not compulsory

1.4 Sight-reading

Candidates will be required to play a piece at sight.

1.5 Practical Musicianship

As prescribed in the Practical Musicianship syllabus.

2 Performance Level Assessments (PLAs)

2.1 General

- 2.1.1 Candidates will be allowed to enter at any level for a Performance Level Assessment.
- 2.1.2 Candidates will be allowed to change from a Performance Level Assessment to an Evaluation.
- 2.1.3 No Theory of Music requirements need to be met.
- 2.1.4 One own choice work may be presented.
- 2.1.5 A single overall symbol with commentary will be given. No individual marks will be allocated.
- 2.1.6 A statement and not a certificate will be issued upon successful completion of a particular level.
- 2.1.7 The Roll of Honour is not applicable to Performance Level Assessments.

2.2 Technical Work

No technical work is required.

2.3 Performance

Level 2 to Level 8

The prescribed pieces from the existing graded examinations will apply. Candidates must play three pieces, one selected from each of the prescribed lists A, B and C.

2.4 Sight-reading

No sight-reading is required.

2.6 Practical Musicianship

No Practical Musicianship is required.

3 Evaluations

3.1 The purpose of an evaluation is to encourage inadequately prepared candidates to play, rather than withdraw from a grade examination or Performance Level Assessment.

3.2 Candidates may change from a grade examination or Performance Level Assessment to an evaluation. This may be done up to the day of the examination, but excess fees will not be refunded. Please note that candidates cannot enter for an Evaluation specifically.

3.3 Any combination of work may be presented for an Evaluation and may include any of the three pieces, sight-reading, technical work or practical musicianship.

3.4 No marks or symbols are awarded, only commentary.

3.5 No certificate or special report is issued. The examiner report serves as confirmation of the evaluation.

3.6 One teacher or parent may be present at the evaluation.

4 Allocation of marks

Marks or symbols allocated by the examiners are final. No correspondence will be entered into regarding the outcome of an assessment or examination.

Performance Level Assessment			
A++	90-100%	C+	65-69%
A+	85-89%	C	60-64%
A	80-84%	D+	55-59%
B+	75-79%	D	50-54%
B	70-74%	E	49% and below

Grade Examinations		
	Grade 2 to Grade 7	Grade 8
Technical work	20	15
Sight-reading	10	10
Practical Musicianship	10	10
Performance List A	20	20
List B	20	25
List C	20	20
<i>Total 100; Pass 50; Merit 70; Distinction 80; Roll of Honour 90 (Grade 2 to Grade 7), Roll of Honour 85 (Grade 8)</i>		

5 Marks categories

For the marks categories please refer to Annexure 1 on page 24.

Technical work and Repertoire

JAZZ DRUMSET

- All technical work must be played from memory

Grade 2

Technical work

RUDIMENTS

- | | |
|-----------------------------|-----------|
| 1. Five stroke roll | ¼ note=72 |
| 2. Nine stroke roll | ¼ note=69 |
| 3. Double paradiddle | ¼ note=72 |
| 4. Single paradiddle-diddle | ¼ note=60 |

GROOVES AND APPLICATION OF RUDIMENTS

See Annexure 2

Repertoire

Three pieces, one selected from each of List A, List B and List C

List A

- | | |
|---------------------------|---|
| Baker, B | <i>Swing</i> (UNISA) |
| Gabriele, B | Ensemble figures #1, <u>Chart Reading Workbook for Drummers</u> (Hal Leonard) |
| Hassell, D | No 16, <i>Shuffle 2</i> , <u>Graded Course for Drum Kit</u> (Faber Music Ltd) |
| Houghton, S/Warrington, T | <i>Pop Funk</i> , <u>Essential Styles</u> (Alfred) |
| Weckl, D | <i>Straight Eighths</i> , <u>Ultimate Play-Along Drum Trax</u> , Vol 1 (Alfred) |
| Wessels, M | <i>Swingin Easy</i> , <u>A Fresh Approach to the Drumset</u> (Hudson Music) |

List B

- | | |
|------------|--|
| Davis, S | <i>F Blues</i> , <u>Maiden Voyage Jazz Drums</u> (Jamey Aebersold) |
| Davis, S | <i>Autumn leaves</i> , <u>Voyage Jazz Drums</u> (Jamey Aebersold) |
| Fullen, B | <i>Stomping at the Savoy</i> , <u>Jazz Standards for Drumset</u> (Hal Leonard) |
| Fullen, B | <i>All of Me</i> , <u>Jazz Standards for Drumset</u> (Hal Leonard) |
| Hassell, D | No 14, <i>Swing Slow</i> , <u>Graded Course for Drum Kit</u> (Faber Music Ltd) |
| Hassell, D | No 8, <i>Swing Two Beat Slow</i> , <u>Graded Course for Drum Kit</u> (Faber Music Ltd) |

List C

Davis, S	<i>Cantaloupe Island, <u>Maiden Voyage Jazz Drums</u></i> (Jamey Aebersold)
Davis, S	<i>Maiden Voyage, <u>Maiden Voyage Jazz Drums</u></i> (Jamey Aebersold)
Hassell, D	No 7, <i>Shuffle One, <u>Graded Course for Drum Kit</u></i> (Faber Music Ltd)
Hassell, D	No 17, <i>Cha Cha, <u>Graded Course for Drum Kit</u></i> (Faber Music Ltd)
McGregor, C	<i>Country Cooking, <u>Cape Jazz Collection</u></i> (Jazz.co.za)
Mrubata, M	<i>Bo Kaap, <u>Cape Jazz Collection</u></i> (Jazz.co.za)

Grade 3

Technical work

RUDIMENTS

1. Drag	¼ note =80
2. Triple paradiddle	¼ note =80
3. Seven stroke roll	¼ note =69
4. Flam tap	¼ note =69
5. Flam accent	¼ note =69

GROOVES AND APPLICATION OF RUDIMENTS

See Annexure 3

Repertoire

Three pieces, one selected from each of List A, List B and List C

List A

Gabriele, B	<i>Not too Scary</i> , <u>Chart Reading Workbook for Drummers</u> (Hal Leonard)
Gabriele, B	<i>Right Next Door</i> , <u>Chart Reading Workbook for Drummers</u> (Hal Leonard)
Houghton, S/Warrington, T	<i>R&B #2</i> , <u>Essential Styles</u> (Alfred)
Weckl, D	<i>Rock shuffle</i> , <u>Ultimate Play-Along Drum Trax</u> , Vol 1 (Alfred)
Weckl, D	<i>Straight Eighths</i> , <u>Ultimate Play-Along Drum Trax</u> , Vol 2 (Alfred)
Wessels, M	Jazz Chart Reading Small Group, <u>A Fresh Approach to the Drumset</u> (Hudson Music)

List B

Davis, S	<i>B^b Blues</i> , <u>Maiden Voyage Jazz Drums</u> (Jamey Aebersold)
Davis, S	<i>Satin Doll</i> , <u>Voyage Jazz Drums</u> (Jamey Aebersold)
Fullen, B	<i>Things ain't what they used to be</i> , <u>Jazz Standards for Drumset</u> (Hal Leonard)
Hassell, D	No 15, <i>Swing Medium</i> , <u>Graded Course for Drum Kit</u> (Faber Music Ltd)
Hassell, D	No 16, <i>Shuffle 2</i> , <u>Graded Course for Drum Kit</u> (Faber Music Ltd)
Riley, J	<i>Last Week</i> , <u>The Art of Bop Drumming</u> (Manhattan Music)

List C

Davis, S	<i>Watermelon Man</i> , <u>Maiden Voyage Jazz Drums</u> (Jamey Aebersold)
Fullen, B	<i>The Girl from Ipanema</i> , <u>Jazz Standards for Drumset</u> (Hal Leonard)
Hassell, D	No 19, <i>Bossa nova</i> , <u>Graded Course for Drum Kit</u> (Faber Music Ltd)
Houghton, S/Warrington, T	<i>Pop Funk</i> , <u>Essential Styles</u> (Alfred)
Mankunku, W	<i>Crossroads Crossroads</i> , <u>Cape Jazz Collection</u> (Jazz.co.za)

Mankunku, W

Yakhal Nkomo, Cape Jazz Collection (Jazz.co.za)

Grade 4

Technical work

RUDIMENTS

1. Single Stroke: Four	$\frac{1}{4}$ note =72
2. Single Stroke: Seven	$\frac{1}{4}$ note =88
3. Single Ratamacue	$\frac{1}{4}$ note =76
4. Double Drag Tap	dotted $\frac{1}{4}$ note =54
5. Flam Paradiddle-diddle	dotted $\frac{1}{4}$ note =54
6. Flam Paradiddle	$\frac{1}{4}$ note =80

GROOVES

See Annexure 4

APPLICATION OF RUDIMENTS

See Annexure 5

Repertoire

Three pieces, one selected from each of List A, List B and List C

List A

Gabriele, B	<i>Cruising Along</i> , <u>Chart Reading Workbook for Drummers</u> (Hal Leonard)
Gabriele, B	<i>Monster</i> , <u>Chart Reading Workbook for Drummers</u> (Hal Leonard)
Riley, J	Comp Example 1 (p 18) <u>The Art of Bop Drumming</u> (Manhattan Music)
Riley, J	<i>Delilah</i> (Max Roach Solo transcription) <u>The Jazz Drummers Workshop</u> (Modern Drummer Publications)
Weckl, D	<i>Sixteenth Feel</i> , <u>Ultimate Play-Along Drum Trax</u> , Vol 1 (Alfred)
Weckl, D	<i>Shuffle</i> (Blues), <u>Ultimate Play-Along Drum Trax</u> , Vol 2 (Alfred)

List B

Carpenter, D	<i>Peso's</i> (www.vicfirth.com/education/drumset/playalong/erskine.php) trans Norm Bergeron)
Erskine, P	<i>Journey to the centre of the blues</i> , <u>Drumset Essentials</u> , Vol 1 (Alfred)
Fullen, B	<i>Don't get around much anymore</i> , <u>Jazz Standards for Drumset</u> (Hal Leonard)
Fullen, B	<i>Satin Doll</i> , <u>Jazz Standards for Drumset</u> (Hal Leonard)
Fullen, B	<i>Take the 'A' train</i> , <u>Jazz Standards for Drumset</u> (Hal Leonard)
Riley, J	<i>School Days</i> , <u>The Art of Bop Drumming</u> (Manhattan Music)

List C

- Gibson, K** *Samba Style* (Unisa)
Houghton, S/Warrington, T *Baion*, Essential Styles (Alfred)
Houghton, S/Warrington, T *Cha-Cha*, Essential Styles (Alfred)
Houghton, S/Warrington, T *Slow Samba*, Essential Styles (Alfred)
Jansen, R *Robbie Bop*, Cape Jazz Collection (Jazz.co.za)
Mrubata, M *Cape Samba*, Cape Jazz Collection (Jazz.co.za)

Grade 5

Technical work

RUDIMENTS

1) Thirteen Stroke Roll	¼ note = 100
2) Single Drag Tap	¼ note = 100
3) Double Ratamacue	Dotted ¼ note = 56
4) Pataflafla	¼ note = 72
5) Flamacue	¼ note = 100
6) Drag Paradiddle no 1	Dotted ¼ note = 63
7) Swiss Army Triplet	¼ note = 63

GROOVES

See Annexure 6

APPLICATION OF RUDIMENTS

See Annexure 7

Repertoire

Three pieces, one selected from each of List A, List B and List C

List A

Gabriele, B	Two Note Ensemble Figures in $\frac{3}{4}$, <u>Chart Reading Workbook for Drummers</u> (Hal Leonard)
Gabriele, B	<i>Piece of Cake</i> , <u>Chart Reading Workbook for Drummers</u> (Hal Leonard)
Gabriele, B	<i>A Little Tougher</i> , <u>Chart Reading Workbook for Drummers</u> (Hal Leonard)
Riley, J	Comp Example 2 (p 22), <u>The Art of Bop Drumming</u> (Manhattan Music)
Weckl, D	<i>Sixteenth Feel</i> , <u>Ultimate Play-Along Drum Trax</u> , Vol 2 (Alfred)
Weckl, D	<i>Hip-Hop</i> (Jazz Funk), <u>Ultimate Play-Along Drum</u> , Trax, Vol 2 (Alfred)

List B

Davis, S	<i>Footprints</i> , <u>Maiden Voyage Jazz Drums</u> (Jamey Aebersold)
Fullen, B	<i>Body and Soul</i> , <u>Jazz Standards for Drumset</u> (Hal Leonard)
Fullen, B	<i>Four</i> , <u>Jazz Standards for Drumset</u> (Hal Leonard)
Fullen, B	<i>Bluesette</i> , <u>Jazz Standards for Drumset</u> (Hal Leonard)
Riley, J	<i>October</i> , <u>The Art of Bop Drumming</u> (Manhattan Music)
Weckl, D	<i>Hip-Hop</i> (Jazz Funk), <u>Ultimate Play-Along Drum</u> , Trax Vol 1 (Alfred)

List C

Fullen, B	<i>St Thomas, <u>Jazz Standards for Drumset</u></i> (Hal Leonard)
Houghton, S/Warrington, T	<i>Medium Samba, <u>Essential Styles</u></i> (Alfred)
Houghton, S/Warrington, T	<i>Songo, <u>Essential Styles</u></i> (Alfred)
Houghton, S	<i>Rio Rhythm, <u>The Ultimate Drumset Reading Anthology</u></i> (Alfred)
Kaper, B	<i>On Green Dolphin Street</i>
Ngozi, W/Perry, M	<i>Khawuleza</i>

Grade 6

Technical work

RUDIMENTS

1. Multiple Bounce Roll	¼ note = 54	¼ note = 100	¼ note = 54
2. Six Stroke Roll	¼ note = 100		
3. Ratatap	¼ note = 100		
4. Drag Paradiddle no.2.	¼ note = 100		
5. Single Flammed Mill	¼ note = 100		
6. Ten Stroke Roll	¼ note = 108		
7. Eleven Stroke Roll	¼ note = 108		
8. Flam Drag	Dotted ¼ note = 80		

GROOVES

See Annexure 8

APPLICATION OF RUDIMENTS

See Annexure 9

Repertoire

Three pieces, one selected from each of List A, List B and List C

List A

Fullen, B	Four-Bar Musical Phrases (pp 22, 23) <u>Jazz Standards for Drumset</u> (Hal Leonard)
Gabriele, B	<i>Two Three, or not to Three</i> , <u>Chart Reading Workbook for Drummers</u> (Hal Leonard)
Gabriele, B	<i>My Two Left Feet</i> , <u>Chart Reading Workbook for Drummers</u> (Hal Leonard)
Latham, R	Solo#1, <u>Advanced Funk Studies</u> (Carl Fischer)
Riley, J	Comp Example 3 (p 26), <u>The Art of Bop Drumming</u> (Manhattan Music)
Riley, J	<i>Philly Joe 'Fours'</i> , <u>The Jazz Drummers Workshop</u> (Modern Drummer Publications)

List B

Aebersold, J	<i>Tippin Time</i> , <u>Rhythm Section Workout</u> (Jamey Aebersold)
Davis, S	<i>Brooklyn Blues</i> , <u>Standard Time Jazz Drums</u> (Jamey Aebersold Jazz)
Erskine, P	<i>Badlands</i> , <u>Drumset Essentials Volume 2</u> (Alfred)

- Houghton, S** *I'll never smile again, The Ultimate Drumset Reading Anthology*
(Alfred)
- Houghton, S/Warrington, T** *Medium-Bright Swing, Essential Styles* (Alfred)
- Maturano, P** *Marjorie's Song, Working the Inner Clock for Drumset* (Hal Leonard)

List C

- Aebersold, J** *Bossa for Cheryl, Rhythm Section Workout* (Jamey Aebersold)
- Campbell, M** *Snoektown, Cape Jazz Collection* (Jazz.co.za)
- Coetzee, B** *Mofolo, Cape Jazz Collection* (Jazz.co.za)
- Ettridge, Neill** *Solo* (UNISA)
- Houghton, S/Warrington, T** *Fast Samba, Essential Styles* (Alfred)
- Houghton, S/Warrington, T** *6/8 Afro-Cuban, Essential Styles* (Alfred)

GRADES 7 & 8 TO FOLLOW

Annexure 1: Marks Categories for Graded Exam and Performance Level Assessments across all instruments

Roll of Honour 90-100% (85-100%*)

An excellent exam showing perfect grasp of technical work, consistently high level of technical control in the repertoire, an outstanding rendition of various styles and from Gr 5 onwards enormous skill in musical communication.

Distinction 80-88% (80-83%*)

Ranging from an excellent to a very well prepared exam showing fluent grasp of technical work, consistently good technical control in the repertoire, a good rendition of various styles and from Gr 5 onwards skill in musical communication.

Merit 70-78%

A well prepared exam showing a convincing grasp of technical work, overall technical control in the repertoire with occasional slips, ability to present various styles and from Gr 5 onwards a feeling for musical communication.

Pass 50-68%

Ranging from an adequately prepared to a reasonably well prepared exam that shows sufficient control of technical work, some technical grasp in the repertoire, a fair ability to project different styles and from Gr 5 onwards some sense of basic musical shape.

Fail 20-47%

Ranging from a totally unprepared to an inadequately prepared exam that shows little or no control over technique in either technical work or repertoire, no variety in styles, lack of confidence and from Gr 5 onwards little or no musical insight.

* Grade 8