

Technical Exercises

In this section the examiner will ask you to play a selection of exercises drawn from each of the four groups shown below. In addition there is a Fill exercise which you will play using the designated backing track. You do not need to memorise the exercises (and can use the book in the exam) but the examiner will be looking for the speed of your response.

The stickings shown (L & R) are there as a guide for right handed drummers. Left handed drummers should reverse the sticking patterns. All exercises must be played to a metronome click. Groups A-D should be played at $\text{♩} = 75$.

Group A: Single and Double Strokes

Single and double strokes in eighth notes, eighth-note triplets and 16th notes. To be played first time with singles and second with doubles

Handwritten notes: *8th*, *16th*, *8th*

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Group B: Paradiddles

Single paradiddle in 16th notes using the whole kit

Triple paradiddle in 16th notes using the whole kit

Group C: Flams and Ruffs

Flam tap and ruffs in quarter notes

A. Pattern 1

Fill A

Fill B

Fill C

Musical notation for Exercise 8, showing a sequence of eighth-note triplets on a single staff.

Fill D

First staff of music for 'The Rose Tree'. It is in 4/4 time and begins with a repeat sign. The melody consists of eighth notes, with triplets indicated by a '3' and a bracket underneath. Fingerings are indicated by 'R' (Right) and 'L' (Left) above the notes.

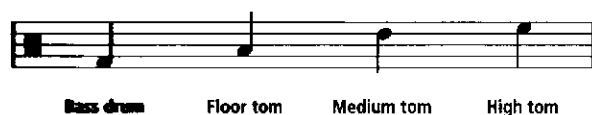
In the exam you will be asked to play the three bar groove shown followed by the second bar of one of the hands and feet patterns (Fills A-D) shown in Group D above chosen by the examiner. The snare is to be played with rim-shots and ghost notes. You will perform this exercise to the backing track with a repeat. The tempo is ♩ = 80.

$\rho = 80$ Rock

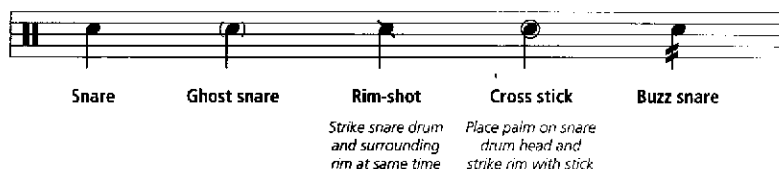
The musical notation for the 'Fill' section is shown on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there are several 'x' marks indicating specific notes or chords. The section ends with a double bar line and a repeat sign.

Drums Notation Explained

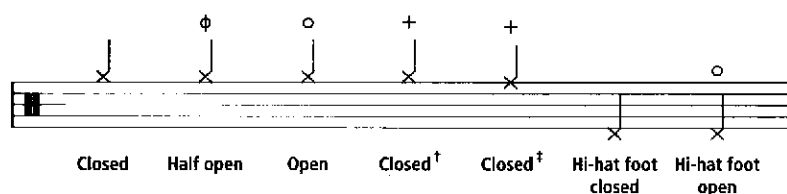
BASS DRUM & TOMS



SNARE



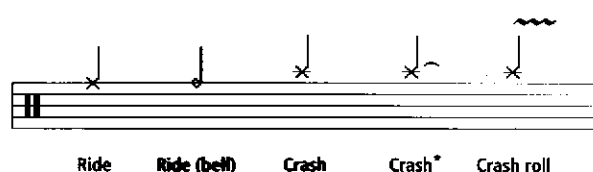
HI-HAT



† Used on the first closed hi-hat that follows an open hi-hat

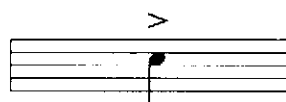
‡ The hi-hat is closed without being struck. Note that the hi-hat closed (cross) symbol may appear above drum voices other than the hi-hat (as shown above). This simply means another drum voice is being played at the same moment that the hi-hat is being closed.

OTHER CYMBALS

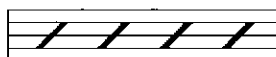


Allow all cymbals to ring on unless explicitly stopped, as indicated by the keyword "Choke". Occasionally pes may be used (*) to emphasise that cymbals should be allowed to ring on. This can avoid confusion during syncopations and pushes.

GENERAL MUSIC NOTATION



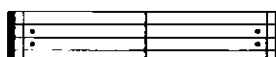
Accentuate note (play it louder).



Slashes are used to demarcate bars during solos, fills, developments and other ad lib. sections.

D.%, al Coda

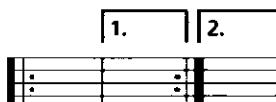
Go back to the sign (%) then play until the bar marked **To Coda** (C) then skip to the section marked **Coda**.



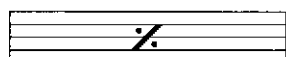
Repeat the bars between the repeat signs.

D.C. al Fine

Go back to beginning of song and play until bar marked **Fine** (end).



When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



Repeat the previous bar. In higher grades these may also be marked *sim.* or *cont. sim.*



Repeat the previous two bars. In higher grades these may also be marked *sim.* or *cont. sim.*



In rudiments, each stem slash subdivides the note value by half.

MUSICAL TERMS WITH SPECIFIC EXAMINATION DEFINITIONS

Fill Play an individual, stylistic fill.

Develop Extend the musical part in a stylistically appropriate manner.

Cont. sim. Continue in similar way but vary the pattern slightly.

Rit. (ritardando) Gradually slow the tempo.