

CPM *Manual*

*Contemporary Popular Music Courses
Manual of Syllabuses 2001*

Drum Kit



Australian
Music
Examinations
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Contemporary Popular Music (CPM) courses are presented by the AMEB to provide goals and standards for the developing contemporary popular musician. They consist of carefully graded printed material, backing recordings and an assessment program that can lead candidates from beginning to tertiary entrance levels.

The CPM courses were written by highly regarded musicians in this field. Course writing was guided by extensive consultation with specialist musicians and teachers across Australia. This process has ensured the provision of a relevant, high quality Australian product. The consultation process will continue throughout the life of the course and we value the input of teachers and candidates.

The Australian Music Examinations Board has a long history as the most widely used assessment body in Australia for music and speech and drama. Since 1918 the AMEB has offered syllabuses in various music areas including piano, singing, brass, strings and woodwind. Both in Australia and overseas, the AMEB provides a benchmark for musical standards. The AMEB is established by the following educational institutions and authorities: the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education and Training New South Wales, the Minister for Education, Queensland, and the Minister for Education, Tasmania through the University of Tasmania.

CPM courses are carefully graded to provide contemporary popular musicians with goals and standards.

Examinations are also available at the end of each Step in order to provide candidates with a measure of achievement against these standards. After each examination, a report is provided with an overall result. A certificate of achievement confirms completion of each Step.

CPM courses are available in Keyboard, Vocal, Drum Kit, Guitar and Bass. The Keyboard course encompasses two levels: Fundamental and Advancing. There are four Steps in each level.

The Keyboard Fundamental course covers basic music skills over four Steps. This course is also relevant to other instrumentalists and vocalists. Fundamental Step 1 is designed for candidates of any age who have been learning for about one year.

Keyboard, Vocal, Drum Kit, Guitar and Bass courses are available at Advancing level. Advancing Step 1 is geared to candidates who have already acquired some basic music skills. Then Advancing courses progress through to Step 4, which is designed to meet the entrance requirements of tertiary institutions offering contemporary popular music.

COURSE OUTLINE

The CPM Course is divided into a number of sections:

Performance

- Technical Work
- Set Works
- Free Choice
- Creative

Materials

- Knowledge and Understanding
- Aural Skills
- Reading Skills

ADVANCING

STEPS 1–4

ASSESSMENT CRITERIA

The following assessment criteria provide a focus for study and will form the basis of assessment.

General performance

- The ability to set up for the assessment within the 5 minute time-limit
- Playing at an appropriate volume throughout the assessment
- The ability to perform all set work and free choice pieces within the 15 minute time-limit

Technical work

- Well balanced playing posture
- Holding sticks to facilitate performance (traditional or match grip)
- An appropriate tempo as indicated
- A steady, even rhythm and sound
- An accurate performance of the technical work piece
- Relaxed execution of strokes
- Fluent playing
- Clear articulation

Set works

- A steady sense of time and rhythm
- Even sound
- An appropriate tempo
- An accurate performance of the pieces
- Dynamic control
- Relaxed execution of rhythms, fills etc
- A convincing stylistic interpretation of the pieces
- A range of styles
- Memory of one piece — either a set work or a free choice piece (Advancing Step 2 and 3 only)
- The ability to play with other musicians (Advancing Step 3 and 4 only)
- A convincing presentation as a performer (Advancing Step 3 and 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Free choice

- A steady sense of time and rhythm
- Even sound
- An appropriate tempo
- An accurate performance of the pieces
- Dynamic control
- Relaxed execution of rhythms, fills etc
- A convincing stylistic interpretation of the pieces
- A range of styles
- Chosen pieces at an appropriate level of difficulty
- Memory of one piece — either a set work or a free choice piece (Advancing Step 2 and 3 only)
- The ability to play with other musicians (Advancing Step 3 and 4 only)
- A convincing presentation as a performer (Advancing Step 3 and 4 only)
- Memory of two pieces — set works and/or free choice pieces (Advanced Step 4 only)

Creative

- Creativity in rhythms and fills
- A steady sense of time and rhythm
- Effective use of dynamics

Knowledge and understanding

- A knowledge of rhythms
- A knowledge of notation
- A knowledge of time signatures

Aural skills

- Identification and duplication of basic feels
- Identification and duplication of basic rhythms
- Oral reproduction of a four-bar rhythmic phrase in 4/4 time

Reading skills

- Accuracy in time and rhythm
- Dynamic control
- A steady and appropriate tempo

ADVANCING — STEP 1

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Drum Kit Advancing Step 1*.

TECHNICAL WORK

Prepare all of the following technical work for assessment. The examiner will select some of this for performance in the examination. Candidates can use the music for all technical work except for the basic rudiments. Candidates need to be able to play each of the exercises continuously for at least one minute. Two tempo markings are given for each of the exercises. This means that candidates need to be able to play the exercises at the slower tempo, at the faster tempo, and each in-between tempo.

Standard drum kit notation

A page outlining the drum kit notation used throughout the CPM drum kit publications is provided at the back of the CPM course book.

Basic rudiments

For the assessment, candidates need to be able to play the first page of basic rudiments from memory — single stroke (both hand starts), double stroke (both hand starts), single paradiddle, inward paradiddle, reverse paradiddle and outward paradiddle. Be able to play each of these exercises for at least one minute using sticks or brushes.

Bass drum and hi-hat control with accents

Candidates need to be able to play these exercises in four different ways for assessment.

1. Play the exercises as written (bass drum alone)
2. Play the exercises as written and add hi-hat — four beats to each bar
3. Play the exercises with the hi-hat alone (instead of bass drum)
4. Play the exercises with the hi-hat and add bass drum — four beats to each bar.

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Drum Kit Step 1 Advancing Course and Assessment Kit.

1. **Rhythmic Summary Two**
by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)
2. **Rhythmic Summary Six**
by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)
3. **Kosciusko**
by Rob Hirst and Jim Moginie — *Midnight Oil* — printed in *Oil Drums!* (Warner/Chappell)
4. **Beds Are Burning**
by Rob Hirst, Jim Moginie and Peter Garrett — *Midnight Oil* — printed in *Oil Drums!* (Warner/Chappell)
5. **Don't Lose My Number**
by Phil Collins printed in *Drum Phil* (Warner/Chappell)
6. **Hang Fire**
by Mick Jagger and Keith Richards — *Rolling Stones* — printed in *Drum Superstar Series — Rolling Stones* (Warner/Chappell)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- self-composed pieces of a similar standard
- any other piece of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Rhythms

Demonstrate ability to perform any of the following rhythms from memory. The examiner will choose one of these in the assessment.

- rock
- shuffle
- blues
- country
- jazz
- waltz
- cha-cha
- bossa nova

Notation

Identify all signs, notes, rests and values including an understanding of tied notes and dotted notes and rests, as they are found in pieces presented.

Time signatures

Demonstrate understanding of the following signatures:
2/4, 3/4, 4/4, 12/8

AURAL SKILLS

The examiner will ask questions and assess skills in any of the areas listed below.

Basic feels

Aurally identify and physically duplicate the following basic feels:

- quarter note
- 8th-note
- 16th-note
- triplet

Basic rhythms

Aurally identify and physically duplicate the following basic rhythms:

- rock
- blues
- shuffle
- jazz

Rhythm imitation

The examiner will sound a 4/4 four-bar rhythmic phrase. Orally reproduce this from memory. The phrase will consist of a combination of quarter notes, 8th notes, 16th notes and their rests. It will not include triplets. An example of the standard for this Step is printed in the CPM course book.

READING SKILLS

The examiner will provide candidates with an extract for sight reading in the examination. The references listed below have examples of the standard for this Step.

- **Syncopation for the Modern Drummer** by Ted Reed (Ted Reed) pages 5–28 at MM crotchet = 60–80
- **Basic Drumming** by Joel Rothman (J.R. Publications) pages 7–19 at MM crotchet = 60–80
- **Advanced Techniques for the Modern Drummer Volume 1** by Jim Chapin (Jim Chapin) solo exercise 1a, page 8 (add HH 2 and 4) and solo exercise 1b, page 15 (add HH 2 and 4)

ADVANCING — STEP 2

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Drum Kit Advancing Step 2*.

TECHNICAL WORK

Prepare all of the following technical work for assessment. The examiner will select some of this for performance in the examination. Candidates can use the music for all technical work except for the basic rudiments. Candidates need to be able to play each of the exercises

continuously for at least one minute. Two tempo markings are given for each of the exercises. This means that candidates need to be able to play the exercises at the slower tempo, at the faster tempo, and each in-between tempo.

Standard drum kit notation

A page outlining the drum kit notation used throughout the CPM drum kit publications is provided at the back of the CPM course book.

Basic rudiments

For the assessment, candidates need to be able to play the first page of basic rudiments from memory — single stroke, double stroke, single paradiddle — both hand starts in a 16th-note feel. Prepare these at crotchet = 40, crotchet = 140 and each in-between tempo.

Snare, bass drum and hi-hat control

Candidates need to be able to play these exercises in four different ways for assessment.

1. Play the exercises as written (bass drum and snare drum)
2. Play the exercises as written and add hi-hat — four beats to each bar
3. Play the snare drum as written while playing all bass drum notes with the hi-hat
4. Play the snare drum as written while playing all bass drum notes with the hi-hat, and add four bass drum beats to a bar

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set work pieces, or free choice pieces. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB *CPM Drum Kit Step 2 Advancing Course and Assessment Kit*.

1. **Rhythmic Summary Eight**
by Frank Corniola from Rhythm Section Drumming (Musos Publications)
2. **Bon Voyage**
by Frank Corniola from Rhythm Section Drumming (Musos Publications)
3. **Fly Me To The Moon**
by Irv Cottler, arranged by Torrie Zito — printed in *I've Got You Under My Skins* (Alfred)

4. No Time For Games

by Rob Hirst and Jim Moginie —
Midnight Oil — printed in *Oil
Drums!* (Warner/Chappell)

5. I Don't Wanna Know

by Phil Collins and Daryl Stuermer
— printed in *Drum Phil*
(Warner/Chappell)

6. Rhythmic Summary Five

by Frank Corniola from *Rhythm
Section Drumming* (Musos
Publications)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- self-composed pieces of a similar standard
- any other piece of a similar standard

CREATIVE

In this section, candidates will demonstrate improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Song structure

Demonstrate knowledge of the song forms performed in the set work and free choice pieces.

Rhythms

Demonstrate ability to perform any of the following rhythms from memory. The examiner will choose one of these in the assessment.

- samba
- mambo
- mozambique
- bolero
- beguine
- 6/8 latin
- reggae
- calypso
- ragtime

Notation

Identify all signs, notes, rests and values including an understanding of tied notes and dotted notes and rests, as they are found in the pieces presented.

Time signatures

Demonstrate understanding of compound time signature.

AURAL SKILLS

The examiner will ask questions and assess skills in any of the areas listed below.

Latin feels

Aurally identify and physically duplicate any four latin rhythms.

Basic rhythms

Aurally identify and physically duplicate the following basic rhythms:

- quintolets
- sextolets
- septolets

Rhythm imitation

The examiner will sound a four-bar rhythmic phrase in 3/4 time. Orally reproduce this from memory. An example of the standard for this Step is printed in the CPM course book.

READING SKILLS

The examiner will provide candidates with an extract for sight reading in the examination. The references listed below have examples of the standard for this Step.

- **Syncopation for the Modern Drummer** by Ted Reed (Ted Reed) pages 29–60 at MM crotchet = 60–110
- **Basic Drumming** by Joel Rothman (J.R. Publications) pages 20–40 at MM crotchet = 60–110 and for 6/8 exercise: MM dotted crotchet = 60
- **Syncopation for the Modern Drummer** by Ted Reed (Ted Reed) Pages 37–44 at MM crotchet = 60–110. Swing the 8th notes.
- **Advanced Techniques for the Modern Drummer Volume 1** by Jim Chapin (Jim Chapin) solo exercise 1c, page 22 (add HH 2 and 4) and solo exercise 1d, page 29 (add HH 2 and 4)

ADVANCING — STEP 3

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Drum Kit Advancing Step 3*.

TECHNICAL WORK

Prepare all of the following technical work for assessment. The examiner will select some of this for performance in the examination. Candidates can use the music for all technical work except for the basic rudiments. Candidates need to be able to play each of the exercises continuously for at least one minute. Two tempo markings are given for each of the exercises. This means that candidates need to be able to play the exercises at the slower tempo, at the faster tempo, and each in-between tempo.

Standard drum kit notation

A page outlining the drum kit notation used throughout the CPM drum kit publications is provided at the back of the CPM course book.

Basic rudiments

For the assessment, candidates need to be able to play the following basic rudiments from memory — single stroke, double stroke, single paradiddle — both hand starts in a 16th-note feel. Prepare these at crotchet = 40, crotchet = 160 and each in-between tempo.

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

In the assessment session, candidates need to perform one of the pieces without using the music — from memory. This could be one of the set works, or free choice pieces.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Drum Kit Step 3 Advancing Course and Assessment Kit.

1. **Oakland Drive**
by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)
2. **Highway To Funk**
by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)

3. New York, New York

by Irv Cottler, arranged by Torrie Zito — printed in *I've Got You Under My Skins* (Alfred)

4. Behind The Lines

by Tony Banks, Phil Collins and Mike Rutherford — printed in *Drum Phil* (Warner/Chappell)

5. The Funky Shuffle

by Saul Feldstein from *Drum-set Artistry* (Alfred)

6. Rhythmic Summary Seven

by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

Candidates are required to play at least two of their five pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Brush rhythms

Demonstrate knowledge and understanding of brush rhythms for jazz and latin grooves.

Odd time rhythms

The resource book for this section is Frank Corniola's *Rhythm Section Drumming* (Musos Publication). Learn all of the odd time rhythms from Chapter 5 in 2/4, 3/4, 5/4, 6/4 and 7/4 from memory. The examiner will choose some of these for performance in the examination.

Latin rhythms

The resource book for this section is Frank Corniola's *Rhythm Section Drumming* (Musos Publications). Learn all of the latin rhythms on pages 72 to 81 from memory. The examiner will choose some of these for performance in the examination.

Notation

Identify all signs, notes, rests and values including an understanding of tied notes and dotted notes and rests, as they are found in the pieces presented.

AURAL SKILLS

The examiner will ask questions and assess skills in any of the areas listed below.

Standard rudiments

Aurally identify and physically duplicate any of the 40 standard rudiments. These are published in *Percussive Arts Society's Official International Drum Rudiments* compiled by Jay Wanamaker and Rob Carson with the Percussive Arts Society Drum Rudiment Committee (Alfred). Know the 40 rudiments in their basic form as shown in the CPM course book.

Rhythm imitation

The examiner will sound a four-bar rhythmic phrase in 5/4 time. Orally reproduce this from memory. An example of the standard for this Step is printed in the CPM course book.

READING SKILLS

The examiner will provide candidates with an extract for sight reading in the examination. The references listed below have examples of the standard for this Step.

- **Modern Reading Text in 4/4** by Louis Bellson & Gil Breines (Belwin Mills) pages 14-25 at MM crotchet = 60–100. Swing the 8th notes.
- **Modern Reading Text in 4/4**

by Louis Bellson & Gil Breines (Belwin Mills) pages 39-59 at MM crotchet = 60–100

- **Odd Time Reading Text** by Louis Bellson and Gil Breines (Belwin Mills) pages 6–30 at MM crotchet = 60–100
- **Advanced Techniques for the Modern Drummer** Volume 1 by Jim Chapin (Jim Chapin) solo exercise IVa, page 36 (add HH 2 and 4) and solo exercise IVb, page 39 (add HH 2 and 4)

ADVANCING — STEP 4

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Drum Kit Advancing Step 4*.

TECHNICAL WORK

Prepare all of the following technical work for assessment. The examiner will select some of this for performance in the examination. Candidates can use the music for all technical work except for the basic rudiments. Candidates need to be able to play each of the solos in the CPM course book for their assessment. Two tempo markings are given for each of the exercises. This means that candidates need to be able to play the exercises at the slower tempo, at the faster tempo, and each in-between tempo.

Standard drum kit notation

A page outlining the drum kit notation used throughout the CPM drum kit publications is provided at the back of the CPM course book.

Basic rudiments

For the assessment, candidates need to be able to play the following basic rudiments from memory — single stroke, double stroke, single paradiddle — both hand starts in a 16th-note feel. Prepare these at crotchet = 40, crotchet = 184 and each in-between tempo.

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance. In the assessment session, candidates need to perform two of the pieces without using the music — from memory. This could be one of the set works, or free choice pieces. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Drum Kit Step 4 Advancing Course and Assessment Kit.

1. Odd Time Journey

by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)

2. Fusion Boulevard

by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)

3. Yo Me Songo

by Lincoln Goines, Robby Ameen and Bill O'Connell from *Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Robby Ameen (Manhattan Music)

4. Complex City

by Frank Corniola from *Rhythm Section Drumming* (Musos Publications)

5. Blue Cha-Cha

by Lincoln Goines, Robby Ameen, Mike Stern and Oscar Hernandez from *Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Robby Ameen (Manhattan Music)

6. Metal Mozambique

by Lincoln Goines, Robby Ameen, Mike Stern and Oscar Hernandez from *Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Robby Ameen (Manhattan Music)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not played in the set work section
- pieces from the sample free choice list
- self-composed pieces of a similar standard
- any other piece of a similar standard

Candidates are required to play at least two of their five pieces with backing musician(s).

CREATIVE

In this section, candidates will demonstrate improvisation skills using the backings provided on the

CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is a repeated 12 bar blues progression. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Repertoire

Demonstrate knowledge and understanding of the repertoire performed in set work and free choice pieces. In particular, focus on the formal structures, social context and any special effects or characteristics of the music.

Swiss rudiments

Demonstrate an understanding of the Swiss Rudiments as found in *Corps Style Snare Drum Dictionary* by J A Wanamaker (Alfred).

Lead sheets

Demonstrate ability to read lead sheets, specifically in terms of phrasing and forms.

Pre-learnt rhythms

Learn all of the rhythms in 3/8, 5/8, 7/8, 9/8 and 11/8 from chapter 5 of *Rhythm Section Drumming* by Frank Corniola (Musos Publications) from memory. The examiner will choose some of these for performance in the examination.

Grooves

Learn all of the grooves on pages 9 to 34 of *Future Sounds* by David Garibaldi (Alfred). The examiner may choose any of these for performance at the examination.

Note reading

Demonstrate ability to name all of the notes on the treble and bass staves.

Notation

Identify all signs, rests and values including an understanding of tied notes and dotted notes and rests, as they are found in the pieces presented.

AURAL SKILLS

The examiner will ask questions and assess skills in any of the areas listed below.

Time sign identification

The examiner may play one or more excerpts in 3/8, 5/8, 7/8 and/or 9/8 time. Identify the time signature of the excerpt.

Rhythm imitation

The examiner will sound a four-bar rhythmic phrase in 4/4 swing time. Orally reproduce this from memory. An example of the standard for this Step is printed in the CPM course book.

READING SKILLS

The examiner will provide candidates with an extract for sight reading in the examination. The references listed below have examples of the standard for this Step.

- **Modern Reading Text in 4/4** by Louis Bellson & Gil Breines (Belwin Mills) pages 59–91 at MM crotchet = 60–100.
- **Odd Time Reading Text** by Louis Bellson and Gil Breines (Belwin Mills) pages 31–70 at MM crotchet = 60–100 or MM quaver = 132 where appropriate
- **Advanced Techniques for the Modern Drummer Volume 1** by Jim Chapin (Jim Chapin) solo exercise IVc, page 42 (add HH 2 and 4) and solo exercise IVd, page 45 (add HH 2 and 4)
- **Contemporary Drumset Solos** by Murray Houllif (Kendor Music Inc) *Ain't It Rich* and MM crotchet = 120–160, and *Philly* at MM crotchet = 110–132