



Australian

Music

Examinations

Board

Percussion Syllabus Current

FIRST GRADE

INCLUDES
COMPULSORY
ETUDES

The Percussion Syllabus

This Manual replaces the 1995-1998 Percussion Syllabus Booklet and will remain current until further notice. It now contains the syllabuses for Level 1 – First to Fourth Grades and Level 2 – Fifth to Eighth Grades. The syllabus covers the percussion areas of: Snare Drum, Multiple Percussion, Keyboard and Timpani. The syllabus will continue to be under evaluation. Comments and suggestions from teachers, candidates and examiners regarding the syllabus are welcome and should be addressed to the AMEB Federal Office. After the evaluation period, the syllabus will be reviewed and as a part of the review, any appropriate changes will be made. Teachers and candidates are advised that Drum Kit is also included as part of the collection of AMEB courses in Contemporary Popular Music (CPM).

Important Note

The information in this Manual concerning: Enquiries; Regulations; General Information; Board Members; State Committees; Specialist Panel; Scholarships and Exhibitions; and Public Examinations; was correct at the time of going to print. This information is reprinted each year in the *AMEB Manual of Syllabuses* and does change from time to time. It is recommended that the relevant *Manual of Syllabuses* be consulted in order to confirm information.

Examination Dates

For information about examination dates, entry closing dates, and any other matters, contact the AMEB office in your state.

Enquiries

Your local State Office will be pleased to answer any queries you may have regarding the examinations and can provide you with copies of entry forms, information bulletins, past examination papers and so on. You can contact your State Office at the address listed below. Enquiries regarding syllabuses and publications can be made to the Federal Office at the address listed below.

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AMEB WEBSITE ON THE INTERNET:

<http://www.ameb.edu.au>

Regulations

1. Procedure

Subject to these Regulations, arrangements for the examinations in each State will be carried out in accordance with the procedure adopted by the State concerned.

2. Examination Centres

Practical examinations will be held in Centres where an approved number of candidates wish to attend. (See also Regulation 11.)

3. Written Examinations

See current AMEB Manual of Syllabuses.

4. Local Appointees

Arrangements for examinations in country Centres will be carried out by a Local Secretary duly appointed in each State.

5. Entry Requirements

Candidates may, irrespective of age, enter for any grade without having passed a lower grade. See Regulation 18 for Additional and Prerequisite Requirements.

6. Applications

Application for examination shall be made on the prescribed form which must be lodged with the appropriate State Office not later than the date specified in the Manual of Syllabuses.

7. Late Entries

Late entries may only be accepted from candidates on payment of a late fee within a specified period as determined by the State Office.

8. Special Examination Times

Candidates should advise the State Office of dates to be avoided in the scheduling of their examination.

9. Examination Periods

Practical examinations in each State shall be held at times determined by the State Office.

10. Examination Centres

Other AMEB syllabuses only.

11. Cancelled Examination Centres

In the case of candidates lodging entries for a Centre at which for some reason the examination cannot be held, the fees of such candidates will be refunded.

12. Disabled Candidates

The AMEB makes every effort to accommodate candidates with disabilities. Teachers and candidates should contact the State Office for further details.

13. Non English-Speaking Candidates

On application to the State Office, non English-speaking candidates may seek to have an accredited interpreter present at their practical music examination.

14. Notification of Examination

As soon as practical after the closing date of entries, candidates will be officially notified of their candidate number, and the time and place of their examination.

15. Inability to Present for Examination

Candidates who are prevented by illness or other exceptional cause from presenting themselves for examination, should notify the State Office as soon as possible. On payment of a transfer fee, it may be possible to re-schedule the examination. Details can be obtained from the State Office.

16. Examination Reports

A report from the examiner is provided for the information of candidates and teachers. The examiner's report carries the examination result. In all grade practical examinations the following gradings are awarded: A, B, C and D.

17. Subjects and Grades of Examination

For information on the many other AMEB syllabuses, both practical and written, obtain a copy of the current AMEB Manual of Syllabuses, which is published each year.

18. Additional and Prerequisite Requirements

Additional requirements: Sixth, Seventh and Eighth grades practical. For these examinations, as set out in the table following, an additional examination is required. In the case of these examinations, the additional requirement need not be completed before the principal examination, but, until both the principal examination and the additional requirement are passed, the examination is incomplete, and no certificate will be awarded.

It is the responsibility of the candidate to give notification as to the date of passing this additional requirement, and the centre at which such examination was held.

19. Time allowed for examination

First Grade – 20 minutes
Second Grade – 25 minutes
Third Grade – 30 minutes
Fourth Grade – 30 minutes
Fifth Grade – 35 minutes
Sixth Grade – 40 minutes
Seventh Grade – 45 minutes
Eighth Grade – 50 minutes

20. Fees Payable by Candidates

For information on the scale of fees please contact your State Office.

21. Certificates

Certificates will be awarded to successful candidates, specifying the subject and grade of examination and the result obtained. Candidates awarded 'D' grading will not receive a certificate.

22. Use of Dictionaries

Written examinations only.

23. Pieces not in the Syllabus

If a candidate presents a work which is not prescribed for the grade within the syllabus for which the candidate has entered, the examiner will indicate this to the candidate and will advise that the work cannot be heard. The candidate will be given the opportunity to substitute another work from that syllabus grade, but if no substitute is offered, the candidate will be asked to proceed directly to the next item of the examination. On the examination report, the examiner will note that the omitted work cannot be assessed as it is not prescribed for the particular grade for which the candidate has entered. In grade examinations the absence of one work reduces the overall result by one grading. If two or more works are not assessed because the works presented are not prescribed for the grade within the syllabus for which the candidate has entered, the overall result will be noted as 'not able to assess' with an explanation being given in the general remarks.

24. Performance of prescribed Pieces

Examiners may at their discretion hear the whole or any portion of the prescribed pieces presented for examination.

25. Assessment System

A+ High Distinction, outstanding performance in every section
A Honours
B Credit
C Satisfactory
D Not Satisfactory

The 5 point grading scale used for assessment of all practical grade examinations includes opportunities for B and C candidates to be awarded a plus grading in their category.

26. Complaints

Every effort is made to make each examination an enjoyable event. The examiners are professionals in their field and are highly trained to conduct quality assessments and provide informative reports. Each State Office has established procedures for handling complaints. Should you have a concern or complaint about an examination, please contact your State Office.

EXAMINATION		ADDITIONAL REQUIREMENTS		
Sixth Grade	Practice of Music	Pass	Third	Theory or Musicianship
Seventh Grade	Practice of Music	Pass	Fourth	Theory or Musicianship
Eighth Grade	Practice of Music	Credit	Fifth	Theory or Musicianship

General Reference Books

The following reference books are useful in the general study of music.

- Abraham, G. *The Concise Oxford History of Music*. OUP.
- Adler, S. *Sight Singing: Pitch, Interval Rhythm*. Norton.
- Aldwell, E., and Schachter, C. *Harmony and Voice Leading*, 2nd edition, two volumes and two workbooks. New York: Harcourt, Brace Jovanovich, 1989.
- Allen, W. *Music Games*. Cambridge University Press.
- *Andrews, H. K. *The Oxford Harmony*. 2nd vol. OUP.
- Arnold, D., ed. *The New Oxford Companion to Music*. Two volumes. OUP.
- Barber, J. *German for Musicians*. Faber and Faber.
- Bennett, R. *Form and Design*. With cassette. Cambridge University Press.
- Bennett, R. *Score-reading*. With cassette. Cambridge University Press.
- Bennett, R. *History of Music*. With cassette. Cambridge University Press.
- Bennett, R. *Instruments of the Orchestra*. With cassette. Cambridge University Press.
- Bennett, R. *Keyboard Instruments*. With cassette. Cambridge University Press.
- Bennett, R. *General Musicianship*. With cassette. Cambridge University Press.
- Berry, W., *Form in Music*, second edition (Prentice-Hall)
- Blume, F. *Renaissance and Baroque Music*. Norton.
- Brace, G. and Burton, I. *Music and Musicians*. With cassette. Cambridge University Press.
- Brings, A., Burkhart, C., Kamien, R., Kraft, L., Pershing, D. *A New Approach to Keyboard Harmony*. New York: Norton, 1979.
- Clough, J. and Conley, J. *Basic Harmonic Progressions*. Norton.
- Clough, J. and Conley, J. *Scales, Intervals, Keys, Triads, Rhythm and Meter*. Norton.
- Colwell, R. J. *The Teaching of Instrumental Music*. 2nd edition. Prentice-Hall.
- Donington, R. *Baroque Music: Style and Performance*. London: Faber, 1982.
- Ellis, P. *New Technology in Music Education*. Cambridge University Press.
- Griffiths, P. *Modern Music*. Thames & Hudson.
- Grout, D. J. and Palisca, C. V. *A History of Western Music*. 4th edition. J. M. Dent.
- Harman, A., and Mellers, W. *Man and his Music*. Barrie & Jenkins.
- Harrap's *Illustrated Dictionary of Music and Musicians*. Harrap.
- *Hill, R., ed. *The Concerto*. Penguin.
- Heussenstamm, G. *Norton Manual of Music Notation*. Norton.
- Hyde, M. *Aural Tests for all Grades*. Melbourne: VMTA.
- Kennedy, M. *The Concise Oxford Dictionary of Music*. 3rd edition. OUP.
- Kerman, J. *Listen*. 2nd edition. Worth.
- *Kohut, D. L. *Musical Performance: Learning Theory and Pedagogy*. Prentice-Hall.
- Kobbé's Complete Opera Book*, The Earl of Harewood, ed. The Bodley Head.
- Kraft, L. *A New Approach to Ear Training*. Norton.
- Leppard, R. *Authenticity in Music*. Faber and Faber.
- Lieberman, M. *Ear Training and Sight Singing*. Norton.
- Lovelock, W. *General Knowledge for Music Students*. Two volumes. Allans.
- Lovelock, W. *Practical Hints on the Teaching of Music*. Elkin.
- Munro, W. *Pocket Guide to Music Forms and Styles*. Cambridge University Press.
- Palisca, C. V. *Baroque Music*. 2nd edition. Norton.
- Palisca, C. V., ed. *The Norton Anthology of Western Music*. 2nd edition, two volumes. Norton.
- Paynter, J. *Sound and Structure*. Cambridge University Press.
- Piston, W. *Orchestration*. London: Gollancz, 1955.
- Piston, W. and Devoto, M. *Harmony*. London: Gollancz, 1978.
- Pugh, A. *Women in Music*. With cassette. Cambridge University Press.
- Randel, D. M. *Harvard Concise Dictionary of Music*. Harvard University Press.
- *Robertson, A., ed. *Chamber Music*. Penguin.
- Rushton, J. *Classical Music*. Thames & Hudson.
- Sadie, S., ed. *The Grove Concise Dictionary of Music*. Macmillan.
- Sadie, S., ed. *The New Grove Dictionary of Music and Musicians*. 20 volumes. Macmillan.
- Sadie, S. and Latham, A., eds. *The Cambridge Music Guide*. Cambridge University Press.
- Scholes, P. A. *The Oxford Companion to Music*. 10th edition. OUP.
- Schonberg, H. C. *The Lives of the Great Composers*. Revised edition. Norton.
- Simpson, R., ed. *The Symphony*. Two volumes. David & Charles.
- Spencer, P. *The Practice of Harmony*. 2nd edition. Prentice-Hall.
- Thomson, W. and Clifford, M. *Backgrounds, Styles and Composers*. Allans.
- Tovey, D. F. *Essays in Musical Analysis*. Five volumes. OUP.

- Tunley, D. *Harmony in Action*. Faber and Faber.
- Warburton, A. O. *Score Reading, Form and History*. Longmans.
- Watkins, G. *Soundings*. London: Schirmer, 1988.
- Whittall, A. *Romantic Music*. Thames & Hudson.
- Note: Some of these books are currently out of print but may be found in many reference libraries.

* Out of print.

General Information

Introduction

Practical examinations comprise the presentation of work in the following areas: technical work, studies and pieces including extra lists, aural tests, sight reading and general knowledge.

Section I. Technical Work

Unless specified otherwise, all technical work is to be presented from memory.

Section II. Studies and Pieces

Works to be presented must be drawn from the lists for the grade. The syllabus lists may be revised at the end of the three year evaluation period. Teachers and candidates should check with the AMEB State Office regarding new editions of the syllabus.

Extra Lists

Candidates in Second to Seventh Grades inclusive must submit a list of two extra works studied during the twelve months preceding, other than those presented for examination. The Extra List pieces should have an educational value similar to that already prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, or a work of educational value similar to those listed in the syllabus from another source. Candidates will be required to demonstrate familiarity with these works by performing the whole or any part of them at the discretion of the examiner. The music must be brought to the examination room. The Board desires to impress upon teachers the importance of conscientious preparation of the Extra List pieces. It is certain that the effectiveness of this requirement as well as its benefit can only be secured by the co-operation of teachers with the Board:

- (1) in selecting pieces of real educational value; and
- (2) in insisting that they be faithfully learned.

Accompaniment of Extra List pieces is not required.

Memorisation

Except where actually prescribed, candidates are not required to play pieces from memory. Candidates should be encouraged even at the earliest stages to make a habit of memorising.

Regulations

Teachers and candidates should note carefully all regulations.

Examination Conditions

The provision of the required instruments for examination must be discussed with the AMEB State Office.

Accompanist

Accompaniment is essential wherever the works presented are provided with piano accompaniments. This should be checked with the retailer at the time of purchase of the solo part. Candidates must provide their own accompanist (who may be the teacher), but such accompanist may remain in the examination room only when actually required. Extra Lists do not have to be accompanied.

Repeats

Candidates are required to be familiar with repeats, but these need not be performed during the course of the examination unless specifically requested by the examiner. However, da capo directions should be observed.

Pencil Marks

Before entering the examination room candidates should see that all pencil marks which may have been made on their music to indicate keys, etc. are carefully erased. Marks indicating sticking or other teaching aids need not be erased.

Editions

Editions are mentioned solely as a means of identification. Original editions are recommended but any standard edition will be accepted. The Board does not prescribe any specific edition. In the case of arrangements it is necessary to use the specified volume as other editions may be of unsuitable levels of difficulty.

Metronome Marks

Metronome marks should be regarded as an approximate indication of required tempo.

Page Turning

Teachers and candidates are advised that candidates should not expect examiners to page-turn and adequate steps must be taken to ensure continuity of the music in performance. A page turner may be used by the candidate and/or accompanist. The page turner may only remain in the examination room when actually required.

Syllabus Notes

Details specific to the Percussion syllabus are outlined under Syllabus Notes.

Keys of Pieces

Teachers and candidates are advised that works must be presented in the key that is specified in the syllabus.

Availability of material

The AMEB regrets that due to circumstances beyond its control it is unable to be responsible for the availability of listed syllabus material. Teachers are advised to consult their retailer in this regard or to choose an alternative work from the list. Teachers who are uncertain which retailers in their State stock AMEB syllabus material, are advised to apply to AMEB State Offices for a list of such retailers. Teachers and candidates are advised to check all printed examination material issued by authorities other than the Board in order to ensure that it conforms to the standards and requirements of AMEB examinations.

Australian Music Centre

Candidates requiring facsimile scores from the Australian Music Centre can write direct to the centre at the following address: Post Office Box N690 Grosvenor Place, Sydney 1220. Phone: (02) 9247 4677 Fax: (02) 9241 2873

Photocopies

Composers depend to a significant extent upon royalty income from sales of their publications, as does the AMEB. Those using photocopies of printed material should ensure that the copies do not contravene the Copyright Act. Unauthorised copying is illegal. Photocopies of AMEB publications will not be allowed in AMEB examinations. Those who are not sure of the provisions of the Copyright Act should contact the Print Music Consultant at AMCOS (02) 9954 3655.

Section III. Aural Tests. Sight Reading. General Knowledge

The requirements for Aural Tests, Sight Reading and General Knowledge can be found at the end of each grade (Section III).

Assessment Criteria

At the completion of Levels 1 and 2 students will be able to play musically and will have developed their technique, organisational abilities and understanding according to the criteria given below. Examiners will use this set of criteria to assess candidates in all Level 1 and 2 examinations.

Section I. Technical Work

(a) Compulsory Etude

The candidate is required to demonstrate:

- Well balanced stance, posture and movement
- Rhythmic precision
- An accurate performance of the piece
- Systematic sticking
- Performance at the indicated tempo
- Accurate and silent counting throughout rests whilst organising equipment
- Optimal tone quality and fluent, well phrased and articulated playing
- Performance of dynamics as specified
- Selection of mallets as indicated
- Efficient organisation of equipment including placement of mallets
- Picking up and putting down musical equipment without creating noise

(b) Keyboard and/or Timpani

The candidate is required to demonstrate:

- Performance of the technical work from memory
- Well balanced stance, posture and movement
- Rhythmic precision
- An accurate performance of the technical work
- Systematic sticking
- Performance at the indicated tempo
- Optimal tone quality and fluent, well phrased and articulated playing
- Performance of dynamics as specified
- Selection of mallets appropriate to the technical work
- Efficient organisation of equipment including placement of mallets
- Picking up and putting down musical equipment without creating noise

Additional assessment criteria for Timpani technical work:

- The ability to tune the timpani according to the requirements of the grade
- The ability to dampen (muffle) where required

Section II. Studies and Pieces

The candidate is required to demonstrate:

All Lists:

- Well balanced stance, posture and movement
- Rhythmic precision
- An accurate performance of the pieces
- Systematic sticking
- Performance at the indicated tempo
- Optimal tone quality and fluent, well phrased and articulated playing
- Performance of the dynamics as indicated
- An understanding of ensemble playing in the accompanied work(s)
- An understanding of the style of the pieces

Additional assessment criteria for List B – Multiple Percussion:

- Efficient organisation of equipment including placement of mallets
- Picking up and putting down musical equipment without creating noise

Additional assessment criteria for List C – Keyboard:

- Selection of mallets appropriate for the piece
- Clear and precise use of vibraphone pedal (if used)

Additional assessment criteria for List D – Timpani:

- Selection of mallets appropriate for the piece
- The ability to dampen (muffle) where required

Extra Lists (Second to Seventh Grades)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces

Section III. Aural Tests. Sight Reading. General Knowledge

Aural Tests

The candidate is required to demonstrate:

First Grade:

- The ability to sing the tonic note at the end of a short unfinished phrase
- The ability to clap a passage in duple or triple time
- The ability to sing a short phrase combining melody and time

Second Grade:

- The ability to clap a passage in duple or triple time
- The ability to sing a short phrase combining melody and time
- The ability to sing the higher or lower of two notes as specified for this grade

Third Grade:

- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing a short phrase combining melody and time
- The ability to sing the higher or lower of two notes as specified for this grade
- The ability to sing and name a melodic interval as specified for this grade

Fourth Grade:

- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing and name a melodic interval as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to sing the middle note of a triad as specified for this grade.

Fifth Grade:

- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing and name a melodic interval as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to sing all three notes of a triad, as specified for the grade.

Sixth Grade:

- The ability to sing and name a melodic interval as specified for this grade
- The ability to state the position of a triad as specified for this grade
- The ability to sing one part of a two-part progression as specified for the grade
- The ability to recognise cadences as specified for this grade

Seventh Grade:

- The ability to state the position of a triad as specified for this grade
- The ability to recognise cadences as specified for this grade
- The ability to memorise a melodic phrase as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade

Eighth Grade:

- The ability to state the position of a triad as specified for this grade
- The ability to recognise cadences as specified for this grade
- The ability to memorise a melodic phrase as specified for this grade
- The ability to sing the lower part of a two-part progression as specified for this grade

Sight Reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in sticking
- Performance at the tempo indicated by the examiner
- Dynamics, articulation and style as indicated

General Knowledge

First Grade:

The candidate is required to demonstrate an understanding of the following aspects of the pieces performed:

- notes, rests, signs and terms
- titles
- keys or tonalities

Second, Third and Fourth Grades:

The candidate is required to demonstrate an understanding of the following aspects of the pieces performed, excluding the extra list pieces:

- notes, rests, signs and terms
- titles
- keys or tonalities including modulations where applicable

Fifth and Sixth Grades:

The candidate is required to demonstrate an understanding of the following aspects of the pieces performed, excluding the extra list pieces:

- notes, rests, signs and terms
- titles
- keys or tonalities including modulations where applicable
- the broad formal structure and analysis

Seventh and Eighth Grades:

The candidate is required to demonstrate an understanding of the following aspects of the pieces performed, excluding the extra list pieces:

- notes, rests, signs and terms
- titles
- keys or tonalities including modulations where applicable
- the formal structure and analysis
- knowledge of the period and stylistic characteristics of the pieces performed.

Level 1 BEGINNING
FIRST TO FOURTH GRADES

SYLLABUS NOTES

Construction of the Percussion

Syllabus Level 1

At Level 1 the Percussion syllabus consists of four areas — Snare Drum, Multiple Percussion, Keyboard and Timpani. For First, Second and Third Grades, Snare Drum, Multiple Percussion and Keyboard are core studies and Timpani is optional. In Fourth Grade, Snare Drum, Multiple Percussion, Keyboard and Timpani are all core studies.

The syllabus for each grade comprises three sections: Section I, Technical Work; Section II, Studies and Pieces; and Section III, Aural Tests, Sight Reading and General Knowledge. All three sections of the syllabus must be prepared for examination. An outline of the requirements of these sections is presented below.

Section I. Technical Work

- (a) Candidates must present the compulsory etude.
- (b) In First, Second and Third Grades, candidates must present the Technical Work specified either for Keyboard or for Timpani. If Timpani is chosen for Technical Work, then the candidate must present the Timpani option in Section II of the syllabus.
- (c) Fourth Grade only: all areas become core studies and the candidate must present the Technical Work for both Keyboard and Timpani.

Section II. Studies and Pieces

In all grades of Level 1, the candidate must play a total of four items

drawn from the lists presented with the syllabus.

First, Second and Third Grades: One piece is to be taken from each of List A (Snare Drum), List B (Multiple Percussion) and List C (Keyboard). The fourth item may be chosen from List D (Timpani) or an additional item from Lists A, B or C. If a candidate selects Timpani as the fourth item, then the candidate must present the Timpani Technical Work in Section I.

Fourth Grade: One piece is to be taken from each of List A (Snare Drum), List B (Multiple Percussion), List C (Keyboard) and List D (Timpani).

Extra Lists

First Grade: No Extra List pieces required.
Second, Third and Fourth Grades: Two Extra List pieces are required.

Section III. Aural Tests. Sight Reading. General Knowledge

The requirements for these areas are stated at the end of each grade. Please note that in each case, a sight reading example is included, indicating the standard required. Attention is drawn to the AMEB publication *Aural Tests* (Allans, 1992). This publication will be useful in preparation for this part of Section III.

Accompanist

For works requiring piano accompaniment, an accompanist (who may be the teacher) must be provided by the candidate. The accompanist may remain in the examination room only when actually required.

Stickings and Dampening

Candidates are not bound to any particular school of sticking or dampening (muffling). Except for

Scale Possibilities on Different Ranges of Keyboard Instruments:

Instrument	three octave	two octave	one octave
2 1/2 octave: G — C		G, Ab, A, Bb, B, C	All
2 1/2 octave: F — C		F, F#, G, Ab, A, Bb, B, C	All
3 octave: F — F	F	All	All
3 octave: C — C	C	All	All
3 1/2 octave: F — C	F, F#, G, Ab, A, Bb, B, C	All	All
3 1/2 octave: C — F	C, C#, D, Eb, E, F	All	All
4 octave: C — C	All	All	All

Check the 'Instruments' note under Keyboard Technical Work for Second, Third and Fourth Grades.

specific patterns given in the technical section or a pattern connected with a specific rudiment, any logical sticking and dampening will be accepted, provided that the results are musical.

Double Strokes

The term 'double stroke' is used in this syllabus (also known as 'double hit'). Candidates should note that for Keyboard and Timpani Technical Work, double strokes are not to be bounced.

Examination Venue and Instruments

Subsequent to entering for the examination, each State Office will contact candidates with respect to the examination venue and its equipment. Candidates must provide any equipment or instruments needed, with the exception of a piano. However, wherever possible, State Offices will provide instruments essential to the examination: Snare Drum, Timpani/Roto Toms, Keyboard (with range specifications), Multiple Percussion and Piano, together with a pro forma concerning set up of these instruments. Any additional instruments affecting the presentation of the exam are to be provided by the candidate in consultation with the State Office. There will be a provision for setting up instruments, however candidates will not be able to practice in the examination venue prior to the examination.

For your convenience, we have provided a table of scale possibilities on different ranges of keyboard instruments.

Section I. Technical Work

Candidates are required to

- (a) present the compulsory etude and
- (b) present the Technical Work specified for either Keyboard or Timpani. If Timpani is chosen for Technical Work, then the candidate must present the timpani option (List D) in Section II.

(a) Compulsory Etude – Snare Drum and Multiple Percussion

A metronome may be used by the candidate for the compulsory etude at the First Grade examination. The candidate may perform the etude from the music, if desired. The compulsory etudes for Level 1 are printed at the end of the syllabus.

(b) Keyboard Technical Work Option

If this Keyboard Technical Work option is chosen, the fourth piece in Section II must be chosen from Lists A, B or C.

Dynamics

Technical Work is to be prepared using the dynamics of *mf* or *f* as requested by the examiner.

Memory

All Technical Work for Keyboard is to be played from memory.

1. Scales

- Major: C, G, F
- Harmonic Minor: A, E, D
- Range: One octave ascending and descending
- MM: Crotchet = 96. One note to each beat
- Pattern 1. The candidate may choose either sticking.

Pattern 1

2. Arpeggios

- Major: C, G, F
- Minor: A, E, D
- Range: One octave ascending and descending
- MM: Crotchet = 96. One note to each beat
- Pattern 2.

Pattern 2

3. Chromatic Scale

- To begin on F, G or C at the choice of the candidate.
- Range: One octave ascending and descending
- MM: Crotchet = 120. One note to each beat
- Pattern 3. The candidate may choose either sticking.

Pattern 3

4. Scales in Broken Thirds

Major: C, G, F
 Minor: A, E, D
 Range: One octave
 MM: Crotchet = 96. One note to each beat
 Pattern 4(a) or 4(b) at the choice of the candidate.

Pattern 4(a)

L R L R

Pattern 4(b)

R L R L

5. Chromatic Scale in Broken Major Thirds

To begin on F, G or C at the choice of the candidate.
 Range: One octave
 MM: Crotchet = 96. One note to each beat
 Pattern 5(a) or 5(b) at the choice of the candidate.

Pattern 5(a)

L R L R L R L R L

Pattern 5(b)

R L R L R L R L R

6. Double Stops in Thirds

Major: C, G, F
 Minor: A, E, D
 Range: One octave ascending and descending
 MM: Crotchet = 96. One double stop to each beat
 Pattern 6.

Pattern 6

7. Chromatic Double Stops in Major Thirds

To begin on F, G or C at the choice of the candidate.
 Range: One octave ascending and descending
 MM: Crotchet = 96. One double stop to each beat
 Pattern 7.

(1) Single stroke roll: the candidate is expected to play as evenly as possible.

Minimum requirement:

8. Rolls

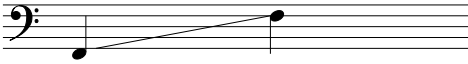
MM: Crotchet = 60 
 To be sustained on a note nominated by the examiner for eight beats.

(b) Timpani Technical Work Option

If this Timpani Technical Work option is chosen, the fourth piece in Section II must be chosen from List D (Timpani).

Instrument Specifications

Two Timpani: Total playing range, F – f



or

Two Roto Toms
 18" or 16" and
 14" or 12"

Tuning and Pitch Identification

The candidate is required to set the pitch of each drum for the technical work. In order to set the pitches, the relevant technical work pitches will be sounded, either by the candidate, or on the piano by the examiner.

Dynamics

Technical Work is to be prepared using the dynamics of *mf* or *f* as requested by the examiner.

Memory

All Technical Work for Timpani is to be played from memory.

1. Rolls and Sticking Technique:

(a) Rolls

MM: Crotchet = 60 
 To be sustained for eight beats.

(b) Double Stroke

MM: Crotchet = 96
 Two strokes to the beat.



(c) Cross Sticking

MM: Crotchet = 96
 One stroke to the beat.



2. Touch and Tone

The following exercise is to be played in the correct location on each head to produce the best tone quality. The ability to correctly dampen (muffle) the rests must be demonstrated. The candidate should dampen on the rest using the hand which has played the preceding note.

MM: Crotchet = 120

MM: Crotchet = 120
 dampen



Section II. Studies and Pieces

Candidates are required to present a total of four items.

- three items, are to be selected from Lists A, B and C – one from each list
 - the fourth work may be selected from either List D or from Lists A, B or C.
- If List D (Timpani) is chosen, then the candidate must present the Timpani Technical Work option in Section I.

At least one presented work will be unaccompanied and at least one presented work will be accompanied. Where an accompaniment is written for a work, it must be provided in the examination. In the lists, the sign '+' represents works with piano accompaniment.

List A: Snare Drum

- From *Classic Festival Solos, Volume Two, Snare Drum* (Warner/Chappell):
+Tiki's Tune.
- From *First Division Drum Solos, Level One* (Warner/Chappell):
+Kitten Kaboodle.
+Three Famous Melodies.
- From *First Division Band Method, Drums: Part One*, Weber (Warner/Chappell):
+Away We Go.
- From *Primary Handbook for Snare Drum*, Whaley (Meredith):
Reading, p 5 (both 4/4 and 3/4 are required).
- From *Progressive Steps to Syncopation*, Reed (Ted Reed, Clearwater, Florida):
16 Bar Exercise, p 7.
- From *Snare Drum for Beginners*, Goldenbert (Warner/Chappell):
Exercise 1. Candidates are required to play the bottom version without written counts.
Exercise in 3/4 Time, No 2.
Exercise in 4/4 Time, No 3.
Exercise Introducing Ties, No 16.
Top 5 lines.
- From *Student Instrumental Course, Drum Soloist/Drum Part* (Warner/Chappell):
+French Song or Three Famous Melodies.
p 2 to p 6, Any solo with accompaniment.
p 4.
- From *Student Instrumental Course, Studies and Etudes 1/Drum* (Warner/Chappell):
Etude No 24.
- From *Yamaha Band Student: Percussion or Combined Percussion*, Bk 1, Feldstein & O'Reilly (Alfred):
+The Victor's March, p 9. The Piano accompaniment is in a separate book.

List B: Multiple Percussion

- From *Multi-Pitch Rhythm Studies for Drums*, Delp (Berklee Press):
Any one of Nos 1 to 4. 1 and 2 written for 2 pitches; 3 and 4 written for 3 pitches.
- From *Progressive Steps to Syncopation*, Reed (Ted Reed, Clearwater, Florida):
16 Bar Exercise, p 9. Two drums. Snare drum and bass drum parts to be played simultaneously on two drums of the candidate's choice.
- From *RotoTom Technique: 21 Progressive Etudes*, Firth (Carl Fischer):
No 1, p 18 for 2 Roto Toms.

List C: Keyboard

- From *Band Today 1/Bells* (Warner/Chappell):
+Long, Long Ago.
Etudes 1, 2 and 3 or Etudes 4-18, any two.
Bonus Line, Note Review and both No 4 and No 5, Counting Caper (played separately) to count as one work.
- From *Contemporary Band Course: Bell Solo*, Barnett (Warner/Chappell):
+Strolling.
- From *The Performing Percussionist*, Bk 1, Coffin (C.L. Barnhouse):
Waltz for Kim, p 48 and Sea Waltz, p 51, to count as one work.
- From *First Division Band Course: Bell Solo*, Dreves. (Warner/Chappell):
+Parade of the Bells.
- From *First Division Band Method 1, Bells* (Warner/Chappell):
+Follow the Leader, No 3, to be played in octaves.
+I Love You Truly.
Nos 5 and 6 (played separately) and Skips, No 5, to count as one work.
Away We Go or Two Famous Waltz Melodies.
- From *Alfred's Basic Band Method: Keyboard Percussion*, Bk 1, Feldstein & O'Reilly (Alfred):
Nos 4 and 5, p 10 and No 6, p 11, to count as one work.
No 1 Lightly Row, p 13 and No 1 The Victor's March, p 23, to count as one work.
- From *Student Instrumental Course, Drum Soloist/Drum Part* (Warner/Chappell):
+The Victor's March. (The piano accompaniment is in a separate book.)
+French Song.
+Three Famous Melodies.
- From *Yamaha Band Student: Combination or Keyboard Percussion*, Bk 1, Feldstein & O'Reilly (Alfred):
No 2 and No 3 and Just for Keyboard Percussion, p 7, to count as one work.
- From *Silver Burdett Instrumental Series: Percussion*, Vol 1, Feldstein (Silver Burdett):
Nos 2, 3 and 4, p 36, to count as one work.
- From *Fun-Way Band Method: Bells*, Bk 1, Edmonson & Yoder (Charles Hansen) (Yamaha):
No 4, p 7 and No 3, p 10 and No 4, p 13.
No 2, Billy Boy (part 1), p 14 and No 3, I am a Musician.
- From *Learn to Play the Keyboard, Percussion*, Gilbert & Feldstein (Alfred):
Nos 6 and 7, p 8, and No 2, Blue Sky March, p 13, to count as one work.
- From *Rubank Method for Xylophone, Marimba*, Peterson (Rubank):
No 5, p 5 and either 4, 5, 6 or 7, p 10, to count as one work.

- From *Learning Unlimited Class Series: Tuned Percussion, Level 1*, Jenson (Hal Leonard):
+BISCHMANN, E. Debut, No 104, p 30.
Zig-Zag, No 58, p 17.
The Crazy Caterpillar, No, 80, p 23.
- From *Best in Class: Bk 1, Percussion*, Pearson (Kjos):
Lovely Evening, No 58, p 13-B and Special Effects, No 66, p 14-B, and G Chord Study, p 15-B, (both parts simultaneously), to count as one work.
+Western Portrait, p 19b.

List D: Timpani — Optional

- If a piece is chosen from this list, the Timpani Technical Work option must be presented in Section I. The examiner may assist the candidate in the mechanics of tuning the Timpani for the playing of the piece/s in this list.
- From *Fun-Way Band Method, Bells/Timpani*, Bk 2, Edmonson & Yoder (Charles Hansen) (Yamaha):
Timpani part to On the Ball, p 21, to be played in 4/4 together with one other from p 19, p 23 or p 25 (bottom).
- From *Learning Unlimited Class, Tuned Percussion, Level 1*, Jensen (Hal Leonard):
Blue Bubble Gum No 79, p 23 or The Crazy Caterpillar.
- From *The Orchestral Timpanist*, Cirone (Warner/Chappell):
No 1 or No 2, p 7.
- From *Primary Handbook for Timpani*, Whaley (Meredith):
Technical Studies, p 7, p 8, p 9.
Any two.
- From *Rubank Elementary Method: Tympani*, Whistler (Rubank).
MOZART. All excerpts from the Linz Symphony, p 6.
HAYDN. Any six excerpts from the Oxford Symphony, p 7.
- From *Techniques in Percussion*, Magadini (Hal Leonard):
+March, p 36. Piano accompaniment must be provided.
- From *Timp Hits, 19 Timpani Solos*, Brown (Kendor Music):
Big Deal, p 2.
Head On, p 3.
Table Talk, p 4.
Count Down, p 5.
Double Dare, p 6.

Extra Lists

No Extra List pieces are required for First Grade.

Section III. Aural Tests. Sight Reading. General Knowledge

Aural Tests

Aural Tests will be played twice by the examiner. In the case of tests specified in more than one grade, the difficulty of the examples given to the candidates will be adjusted to the standards of the respective grades.

Pitch Tests: boys whose voices are at the 'breaking' stage may respond to the pitch tests by whistling instead of humming or singing.

PITCH: To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.

MELODY: To hum or sing a short phrase played twice by the examiner, combining melody and time.

General Knowledge (see Assessment Criteria)

Candidates will be required to show an understanding of the notes, rests, signs, terms and titles of their pieces; also wherever applicable, the keys or tonalities in which their pieces are written.

Sight Reading (see Assessment Criteria)

A test will be set consisting of a simple phrase of an elementary nature. The Sight Reading example below gives an indication of the standard required for First Grade.

SIGHT READING - GRADE 1

Snare Drum

$\text{♩} = 80$ This tempo is to be indicated by the examiner.

mf L R L L R

L R L L R *f*

SECOND GRADE

0252

Section I. Technical Work

Candidates are required to

(a) present the compulsory etude and

(b) present the Technical Work specified for either Keyboard or Timpani. If Timpani is chosen for Technical Work, then the candidate must present the Timpani option (List D) in Section II.

(a) Compulsory Etude – Snare Drum and Multiple Percussion

A metronome may be used by the candidate for the compulsory etude at the Second Grade examination. The candidate may perform the etude from the music, if desired. The compulsory etudes for Level 1 are printed at the end of the syllabus.

(b) Keyboard Technical Work Option

If this Keyboard Technical Work option is chosen, the fourth piece in Section II must be chosen from Lists A, B or C.

Instruments

It is expected that for examination purposes, an instrument of at least three octaves will be used. In the event of an instrument with a smaller than three octave range being used at the examination, some two octave scales and arpeggios will not be possible. In this circumstance, such scales and arpeggios are marked with an asterisk (*) and are to be played within the range of one octave.

SNARE DRUM and MULTIPLE PERCUSSION - GRADE 1

Key

- × Triangle (Tri.)
- High Tom-tom
- Snare drum (S.D.)
- Low Tom-tom
- × Wood block (W.B.)

Triangle is to be played with metal beater.

Tom-toms and snare drum are to be played with snare drum sticks.

Wood block is to be played with hard rubber mallets.

♩ = 96
S.D.

5 *mf* L R R L L R L L R L R R L R L

9 **4** W.B. *mf*

16 to Tri. **4** Tri. *mf*

23 to Tom-toms **4** Tom-toms *mf*

30 (1) to W.B. *f*

(1) Single stroke roll: the candidate is expected to play as evenly as possible.

Minimum requirement: