

DRUMS DIPLOMAS: ATCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 32-38 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	Entertain Me	Tigran Hamasyan	Modern jazz	3:20
2.	Flite	The Cinematic Orchestra	Electronic	6:36
3.	G.O.A.T.	Polyphia	Hybrid - Metal/Hip-hop	3:36
4.	Hot for Teacher	Van Halen	Classic rock	4:43
5.	Johnny Was	Mark Guiliana Jazz Quartet	Reggae/Jazz	6:08
6.	Oscillate	Alexander Flood	Broken beat	6:13
7.	Tom Sawyer	Rush	Prog rock	4:37
				total 35:13

1. **Entertain Me** uses polyrhythmic grooves, with the bass drum pattern often implying a feel of 5, and the use of beat displacement.
2. **Flite** features a time signature of 7/8, with the groove integrating press rolls and requiring focused four-way coordination.
3. **G.O.A.T.** uses additional voices (cymbal stacks) and demisemiquaver double strokes around the kit, along with linear phrased fills around the kit.
4. At a fast tempo throughout, **Hot for Teacher** requires precise use of the double bass drum and a high level of stamina.
5. **Johnny Was** includes flams and drags around the kit, melodic use of the kit voices, and exaggerated dynamics throughout the piece.
6. The broken-beat groove in **Oscillate** will need to be recreated with machine-like accuracy, whilst the written solo played over a vamp uses linear phrasing between hands and feet.
7. **Tom Sawyer** moves between time signatures, and consistent hi-hat semiquavers will demand the use of finger or push-pull techniques on the hands.

DRUMS DIPLOMAS: LTCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 37-43 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	An Infinite Regression	Animals as Leaders	Prog metal	3:26
2.	By Fire	Hiatus Kaiyote	R'n'B/Soul	5:04
3.	Chimera (feat. Lil West)	Polyphia	Hybrid - Metal/Hip-hop	3:57
4.	Deja Vu	Alexander Flood	Experimental electronic	6:11
5.	Flux Capacitor	Senri Kawaguchi	Jazz fusion	5:07
6.	Queenz	Anika Nilles	Electronic	4:36
7.	Téria (feat. Woz Kali) (Mokhtar Plays Version)	Mokhtar Samba	Afropop	6:32
8.	The Light (feat. Bahia Dayes)	Yussef Dayes	Hip-hop/Jazz	5:41
				total 40:34

1. **An Infinite Regression** features a wide range of dynamics and focused use of the double bass drum that will require the use of the heel-up technique.
2. **By Fire** moves between time feel frequently, both in metre and in note groupings, particularly in the latter half of the song where phrasing moves between quintuplets and semiquavers, often in the same bar.
3. The playing in **Chimera** recreates the feel of an electronic beat and features rapid movement of double strokes across different surfaces.
4. The fast drum & bass groove in **Deja Vu** needs to be delivered with machine-like accuracy, and the extended solo played over a vamp uses beat displacement to imply metric modulation and irregular note groupings (quintuplets).
5. **Flux Capacitor** moves between compound and complex time signatures, often using paradiddle phrasing to enable these transitions.
6. Four-way coordination is utilised in **Queenz**, as well as linear phrasing between hands and feet, in a song that frequently moves between quintuplet and sextuplet phrasing.
7. **Téria** utilises a wide range of polyrhythmic fills and grooves in 6/8, as well as beat displacement that implies metric modulation.
8. The middle section of **The Light** uses demisemiquaver paradiddle phrasing and beat displacement; all of this needs to be delivered with a relaxed feel.

DRUMS DIPLOMAS: FTCL

SAMPLE SET LIST

These are items drawn from the song lists provided that fulfil the 42-48 minute duration requirement; they are listed in alphabetical order. The descriptors indicate musical features and techniques that may be demonstrated in these songs. However, candidates must consider the balance and running order of their programme and ensure that their own interpretation meets the set list parameters outlined in the syllabus.

	Song	Artist	Genre	Duration
1.	Jabon	Nerve	Drum and Bass	5:38
2.	Levitation 21	Tigran Hamasyan	Jazz	5:06
3.	Night Sprite	Chick Corea	Funk	4:37
4.	Perennial	Victoria	Rock	4:53
5.	Rosetta Stoned	Tool	Prog metal	11:11
6.	Tendinitis	Luke Holland	Prog metal	5:18
7.	Time	Thomas Lang	Prog pop	6:02
				total 42:45

1. In the hands-on **Jabon**, advanced application of the Moeller technique is required to deliver left-hand semiquavers at 190 BPM. The integration of buzz and press rolls on the snare will help recreate this electronic beat with machine-like accuracy.
2. **Levitation 21** features multiple iterations of rudiment patterns played across the kit, moving between additional voices (2 stacks and a cymbal bell placed on the snare) in the complex time signature of 21/8.
3. **Nite Sprite** features extended and rapid tutti sections, as well as fast repeated bass drum phrasing in the samba-funk groove.
4. **Perennial** is an exercise in metric modulation, with frequent movement between irregular groupings of notes and rapid tutti sections.
5. **Rosetta Stoned** presents a test of stamina, clocking in at over 11 minutes. This track features frequent changes in time signature, melodic use of the kit voices, four-way coordination and bass drum patterns that are completely independent from the hands.
6. **Tendinitis** requires focused articulation on the double bass drum phrasing and precision on the linear phrasing that moves between hands and feet.
7. **Time** is a workout for the feet, testing four-way coordination with the left foot moving between hi-hat splashing and additional voices, rapid double-bass drum control in the chorus that will require both heel-up and sliding techniques, and an extended solo over the vamp uses linear phrasing between hands and feet.