

# Sweet Home Alabama

Lynyrd Skynyrd

Words & Music by Ronnie Van Zant,  
Edward King & Gary Rossington

♩ = 98 *Pop*

**A**

Section A consists of four measures of music. The first two measures feature a bass line with eighth notes and a guitar line with eighth notes and chords. The last two measures feature a more complex guitar line with eighth notes and chords, and a bass line with eighth notes. Measure 4 ends with a double bar line.

Section B consists of three measures of music. The first two measures feature a bass line with eighth notes and a guitar line with eighth notes and chords. The third measure features a bass line with eighth notes and a guitar line with eighth notes and chords, ending with a double bar line.

Section B continues with two more measures. The first measure features a bass line with eighth notes and a guitar line with eighth notes and chords. The second measure features a bass line with eighth notes and a guitar line with eighth notes and chords, ending with a double bar line.

Section B continues with three more measures. The first two measures feature a bass line with eighth notes and a guitar line with eighth notes and chords. The third measure features a bass line with eighth notes and a guitar line with eighth notes and chords, ending with a double bar line.

Section C consists of three measures of music. The first two measures feature a bass line with eighth notes and a guitar line with eighth notes and chords. The third measure features a bass line with eighth notes and a guitar line with eighth notes and chords, ending with a double bar line.

Section C continues with two more measures. The first measure features a bass line with eighth notes and a guitar line with eighth notes and chords. The second measure features a bass line with eighth notes and a guitar line with eighth notes and chords, ending with a double bar line.

Section C continues with three more measures. The first two measures feature a bass line with eighth notes and a guitar line with eighth notes and chords. The third measure features a bass line with eighth notes and a guitar line with eighth notes and chords, ending with a double bar line.

# Let's Dance

David Bowie

Words & Music by David Bowie

♩=114 *Groove Rock*

**A**

mp

*ff*

**B**

*f*

[9]

**C**

[13]

[17]

[21]

# 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 ♩ = 75.

## Group A: Single and Double Strokes

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

## Group B: Paradiddles

Single paradiddle in 16<sup>th</sup> notes using the whole kit

Triple paradiddle in 16<sup>th</sup> notes using the whole kit

## Group C: Flams and Ruffs

Flam tap and ruffs in quarter notes

# Improvisation & Interpretation

You will be asked to play a written two bar groove, vary it in the following four bars and then improvise a two bar solo. The test will be played to a backing track using the bass drum, hi-hat (closed and open), snare drum, ride cymbal and crash cymbal. You have 30 seconds to prepare then you will be allowed to practise during the first playing of the backing track, before playing it to the examiner on the second playing of the backing track. This test is continuous with a one bar count-in at the beginning and after the practice session. The tempo is ♩ = 80-120.

♩ = 90 *Rock*

1 2 3 4

Develop

Solo

[5]