

Percussion Syllabus

Drum Kit, Tuned Percussion, Snare Drum,
Timpani & Orchestral Percussion

2017-2019

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Introduction

Like all Trinity College London ('Trinity') syllabuses, this syllabus is designed to enable candidates of all levels and abilities to demonstrate their skills in a way that suits their individual needs as learners. It does this by offering unrivalled flexibility of choice within each section of the exam, as well as giving candidates the opportunity to express their own musical identities through options to improvise and perform original compositions. Underpinning these innovative features is a uniquely diagnostic mark scheme, ensuring that candidates receive precise and specific feedback to inform their continued learning.

Trinity aims to treat each candidate individually when considering how we can make our exams accessible to all, recognising that requirements vary. Please visit www.trinitycollege.com/music ('our website') for more information or contact us directly to discuss any specific requirements.

Trinity would like to take this opportunity to wish you every success in your exams and wider music-making. Further information on all our exams, as well as additional supporting materials for teachers and candidates, can be found on our website.

Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent reprints.

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and Northern Ireland, and by Qualifications Wales (QW). Trinity's qualifications are regulated by these authorities within the Regulated Qualifications Framework (RQF). Various arrangements are in place with governmental education authorities worldwide.

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points. Please see our website for full details.

Why take a Trinity grade exam?

Recognising that there is no single approach to musical assessment, Trinity's grade exams are guided by a core philosophy of flexibility, placing the needs of individual candidates at the heart of the exam. This is done by:

- offering freedom of choice within the exam to enable candidates to play to their strengths
- examining real musical skills that are specific to each instrument or the voice
- allowing candidates to express their own musical identities through options to improvise and present original compositions
- using a diagnostic mark scheme, offering precise and specific feedback to inform continued learning
- linking closely with Trinity's other music qualifications to provide flexible progression routes
- drawing on Trinity's many relationships around the world to feature repertoire inspired by a range of musical genres, as well as exciting new works by up-and-coming composers.

As well as incorporating these innovative features, Trinity's graded music exams are delivered by a panel of friendly examiners who are rigorously trained and standardised. This aims to create a positive and personalised experience for all candidates.

Range of qualifications

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical genres. All are designed to help candidates develop as musicians according to their individual needs as learners.

Grade exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Candidates can enter any combination of grade or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Each level features an equivalent grade theory exam, supporting candidates in developing their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter grade or certificate exams at any level.

After Grade 8 or the Advanced Certificate, candidates can progress to diplomas at associate (ATCL), licentiate (LTCL) and fellowship (FTCL) levels. These assess higher skills in performance, teaching, theory and composition. Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME).

This syllabus focuses on grade exams in percussion. Visit our website for more information about other grade exams, certificate exams, diplomas, the Trinity CME, and Music Tracks – an initiative designed to support teachers in delivering large- and small-group instrumental tuition.

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks [†]	Solo Certificate [†]	Group Certificate [†]		
7	7	FTCL		FMusTCL					
6	6	LTCL		LMusTCL					
4	5	ATCL		AMusTCL					
		Certificate for Music Educators (Trinity CME)							
3	4	Grade 8	Grade 8	Grade 8				Advanced	Advanced
		Grade 7	Grade 7	Grade 7					
		Grade 6	Grade 6	Grade 6					
2	3	Grade 5	Grade 5	Grade 5				Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4					
1	2	Grade 3	Grade 3	Grade 3				Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Track 2				
		Grade 1	Grade 1	Grade 1	Track 1				
Entry Level 3	1	Initial	Initial		Initial Track				
Entry Levels 1-2					First Access Track				

* Regulated Qualifications Framework in England, Wales and Northern Ireland † Not RQF or EQF regulated

** European Qualifications Framework

About this syllabus

The objective of Trinity's grade exams is to provide a framework for progress and enjoyment in musical performance. They assess musical performance, technical ability and responses to set musical tests through live practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point at which they can progress to higher education in music, or enter for Trinity's performance diplomas.

This syllabus is designed to give percussionists the freedom and choice to demonstrate the full extent of their musicianship. Like all Trinity syllabuses, it is designed to support high quality teaching and learning and to provide a basis for enjoyable music-making.

Syllabus support materials, teaching resources and discussion forums can be found on the Trinity Music Support pages of our website.

The following pages provide more detail on the different sections of the exam.

About the exam

Exam structure and mark scheme

Initial-Grade 5	Max. mark	Grades 6-8	Max. mark
Piece 1	22	Piece 1	22
Piece 2	22	Piece 2	22
Piece 3 (in snare drum, timpani and tuned percussion this piece is a study)	22	Piece 3 (in snare drum, timpani and tuned percussion this piece is a study)	22
Technical work	14	Technical work	14
Supporting tests Any TWO of the following: sight reading <i>or</i> aural (or unpitched aural – drum kit only) <i>or</i> improvisation <i>or</i> musical knowledge	10 10	Supporting test 1 sight reading	10
		Supporting test 2 One of the following: aural (or unpitched aural – drum kit only) <i>or</i> improvisation	10
Total	100		100

Comments and marks are given for each section of the exam, up to the maximums listed in the table above. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different pass/below pass bands as follows:

Overall mark	Band
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below pass 1
0-44	Below pass 2

Candidates may present the sections of the exam in an order of their choice, and should indicate their preferred order on the appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, the content of the exam will follow the order printed in the syllabus. For timpanists, the technical work must constitute the first element of the exam and must be unaided.

Exams are designed to allow sufficient time for setting up and presenting all sections.

Level	Exam duration (minutes)
Grade 1	15
Grade 2	15
Grade 3	16
Grade 4	21
Grade 5	21
Grade 6	27
Grade 7	27
Grade 8	32

Pieces

Piece choice and programming

- ▶ Drum kit candidates must perform three pieces: two pieces from group A and one piece from group B.
- ▶ Tuned percussion, snare drum and timpani candidates must perform two pieces, freely chosen from the list, and one study.
- ▶ Candidates may substitute one piece for an own composition (see page 13). In drum kit exams the own composition may only be offered in place of the group B (unaccompanied) piece.

Accompanied pieces

- ▶ In drum kit exams at all grades, the group A pieces must be played with the backing CD included with the book, or live piano accompaniment (where this option is available). It is the responsibility of the candidate to bring the backing CD to the exam.
- ▶ In tuned percussion, snare drum and timpani exams up to and including Grade 3, at least one accompanied piece must be performed. From Grade 4 onwards the candidate may choose whether to perform any accompanied piece(s). Solo performances of accompanied pieces are not acceptable.

Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Pieces which are published with an accompaniment must not be performed unaccompanied.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.

- ▶ Accompanists and page turners may only remain in the exam when required.
- ▶ Tuned percussion, snare drum and timpani candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Tuned percussion, snare drum and timpani candidates must provide and operate their own playback equipment where recorded accompaniments are used. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc) which must be agreed with the Trinity local representative. All electrical devices must comply with the health and safety requirements applicable in the country where the exam is taking place.

Performance and interpretation

- ▶ All pieces must be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless otherwise stated.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ All tempo and performance markings should be observed (eg *Allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Solos, fills and other non-notated elements should be of a standard consistent with the other pieces in the exam, and should demonstrate awareness of the given style.
- ▶ Candidates may perform any or all of their pieces from memory, although this is not compulsory and no additional marks are given for this.
- ▶ Unaccompanied pieces must be played without a metronome or click track.

Music and copies

- ▶ Candidates are responsible for obtaining the music for their exam in good time prior to entering. Candidates are advised to check the availability of pieces before deciding to perform them.
- ▶ Recommended editions are listed in the syllabus, but candidates may perform from any edition as long as it has not been shortened or otherwise simplified. Where a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at www.mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the Code of Fair Practice, candidates must produce original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided may be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces to be performed (excluding Trinity publications) as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner's reference.

Instruments

Drum kit

- ▶ At public centres where percussion exams are accepted, Trinity will normally supply a good quality five-piece drum kit that comprises:
 - snare drum with adjustable drum kit size stand (not orchestral)
 - 3 toms, high/medium/low
 - bass drum (18-22")
 - hi hat (12-14")
 - ride cymbal (18-22")
 - 2 crash cymbals (14-18")
 - splash cymbal for Grades 5-8
 - adjustable drum stool.
- ▶ In the case of an examiner visit, the organiser is responsible for providing the drum kit and audio equipment.
- ▶ Candidates must provide their own sticks, which must be suitable for the repertoire being performed; they may also bring their own pedals and cymbals.
- ▶ Candidates wishing to use their own drum kit may only do so at the discretion of the local representative. Setting up the drum kit must not interfere with the timing of the session.
- ▶ In all instances, candidates should provide their own additional percussion instruments (eg cowbells) where required.
- ▶ When the exam entry is made, it should be clearly indicated when a candidate is left-handed.
- ▶ Please note that a drum kit-equipped warm-up room is not supplied.
- ▶ Trinity recommends the use of ear defenders by candidates and examiners for the performance of drum kit repertoire for health and safety reasons. These should be used for all pieces and studies.

Four and five-piece drum kits

It is important to note that all pieces can be played using a standard five-piece kit. However, should a candidate wish to alter the set-up in any way, for example to remove the middle tom tom and bring the ride cymbal nearer to the body in a classic four-piece set-up, they are free to do so, either at the beginning of the exam or between pieces.

Audio equipment

A PA system and CD player, or other appropriate playback equipment, will be provided by the centre. Candidates must bring their own CD into the exam room. Audio equipment may be operated by the candidate or the examiner and candidates are welcome to check and set levels in a brief sound check at the beginning of the exam should they wish.

Headphones

Candidates may prefer to play using headphones for accompanied pieces. A separate headphone mix or a splitter should be used as the examiner must be able to hear the backing track through the main speaker system. Candidates are responsible for providing their own headphones and cables. Due care should be given to the balance of the kit and the backing track in the room during the performance.

Electric drum kits

Exams may be taken on electric drum kits up to and including Grade 5.

However, it is vital that the instrument is capable of producing all timbral and dynamic variety demanded by the score, as well as any particular effects that individual pieces may call for. Particular attention should be paid to the following areas:

- dynamic contrast
- snares on/off
- cross stick
- use of brushes
- clarity of grace note rudiments
- clarity of rolls
- use of any additional percussion (eg cowbell)
- differentiation between ghosted and non-ghosted notes
- choked cymbal.

Set-up and adjustments

Candidates are responsible for setting up the drum kit; examiners are unable to assist.

Assistance in setting up and adjusting the drum kit is permitted up to and including Grade 5. From Grade 6 onwards, candidates are expected to adjust and set up the kit unaided.

Tuned percussion

- ▶ In Grades 1-5 candidates are encouraged to play their pieces on the instruments specified, though any of the following instruments will be acceptable regardless of the specification:
 - glockenspiel
 - xylophone
 - vibraphone
 - marimba.
- ▶ Candidates should always attempt to suit the instrument chosen to the music played.
- ▶ Three and four mallet pieces are introduced as an option at Grade 5 and remain optional up to Grade 8.
- ▶ In Grades 6-8, where an instrument is specified in the printed music, the piece(s) must be played on that instrument. Where no instrument is specified, candidates should choose the most suitable instrument for performance.
- ▶ Technical work in Grades 6-8 will require a four-octave instrument.
- ▶ The use of the vibraphone pedal or finger damping on the glockenspiel is not required until Grade 3.
- ▶ Sticks appropriate to the instrument played must be used, and should be in good condition.
- ▶ Please note that a percussion-equipped warm-up room is not supplied.

Snare drum

- ▶ Candidates must provide their own sticks, which must be suitable for the repertoire being performed.
- ▶ Damping dusters may be used if appropriate for the drum or the music.
- ▶ Please note that a percussion-equipped warm-up room is not supplied.

Timpani

- ▶ Hand- or pedal-tuned timpani may be used up to Grade 5. For Grades 6-8, pedal-tuned timpani must be used.
- ▶ Timpanists may play standing or sitting; however consideration should be given to the advantages of playing seated, as the seated position allows the feet to change intonation and re-tune the drums.
- ▶ Rolls should not be bounced or buzzed at any level. A clean and even single stroke roll is expected. Up to and including Grade 2, rolls may be played as even, unaccented semiquavers according to the player's ability.
- ▶ Please note that a percussion-equipped warm-up room is not supplied.

Own composition

Candidates can choose to present an own composition as one of their pieces. The focus of the assessment for this is on performance, using the same assessment criteria as for all other pieces. Marks will not be awarded for the quality of the composition.

Own compositions may be accompanied or unaccompanied, and must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of compositional techniques which may be used at each level are given in the table below.

A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Grades 1-5 own compositions may be notated in any coherent form, including graphic score or lead-sheet. At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.

Own compositions should largely be candidates' own unaided work, although teachers may offer guidance as necessary.

Parameters for drum kit [in place of group B (unaccompanied) piece]

Grade	Duration (mins)	Examples of composition techniques
Grade 1	approx. 1	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple fills ▶ Use of rudiments featured in the technical work at this grade*
Grade 2	1-1.5	<ul style="list-style-type: none"> ▶ Use of accents ▶ Use of simple pulsed rolls ▶ Use of rudiments featured in the technical work at this grade*
Grade 3	1.5-2	<ul style="list-style-type: none"> ▶ Form should show clear sections (eg ABA) ▶ Use of open/closed HH patterns ▶ Use of rudiments featured in the technical work at this grade*
Grade 4	2-3	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of triplets and sextuplets ▶ Use of rudiments featured in the technical work at this grade*
Grade 5	3-4	<ul style="list-style-type: none"> ▶ Use of ghosted notes ▶ Use of rudiments featured in the technical work at this grade*
Grade 6	4-5	<ul style="list-style-type: none"> ▶ More advanced use of form (eg contrasting styles between sections) ▶ Use of rudiments featured in the technical work at this grade*
Grade 7	approx. 5	<ul style="list-style-type: none"> ▶ Use of irregular time signatures ▶ Use of any rudiments*
Grade 8	5-6	<ul style="list-style-type: none"> ▶ Creative use of form ▶ Wide range of expressive techniques ▶ Use of any rudiments*

* See page 78 for list of rudiments.

Parameters for tuned percussion

Grade	Duration (mins)	Examples of composition techniques
Grade 1	approx. 1	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation ▶ Use of keys stipulated for technical work at this grade
Grade 2	1-1.5	<ul style="list-style-type: none"> ▶ Use of accents ▶ Use of simple pulsed rolls ▶ Use of keys stipulated for technical work at this grade
Grade 3	1.5-2	<ul style="list-style-type: none"> ▶ Form should show clear sections (eg ABA) ▶ Melodic range of one octave or more ▶ Use of keys stipulated for technical work at this grade
Grade 4	2-3	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of triplets and sextuplets ▶ Use of keys stipulated for technical work at this grade
Grade 5	3-4	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of 3 mallets ▶ Use of keys stipulated for technical work at this grade
Grade 6	4-5	<ul style="list-style-type: none"> ▶ More advanced use of form (eg theme and variations) ▶ Extensive range ▶ Use of 3 mallets ▶ Use of any key
Grade 7	approx. 5	<ul style="list-style-type: none"> ▶ Use of irregular time signatures ▶ Modulation ▶ Use of 4 mallets ▶ Use of any key
Grade 8	5-6	<ul style="list-style-type: none"> ▶ Creative use of form ▶ Expressive techniques, wide range, chromaticism and rhythmic variation ▶ Use of 4 mallets ▶ Use of any key

Parameters for snare drum

Grade	Duration (mins)	Examples of composition techniques
Grade 1	approx. 1	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation ▶ Use of rudiments featured in the technical work at this grade*
Grade 2	1-1.5	<ul style="list-style-type: none"> ▶ Use of accents ▶ Use of simple pulsed rolls ▶ Use of rudiments featured in the technical work at this grade*
Grade 3	1.5-2	<ul style="list-style-type: none"> ▶ Form should show clear sections (eg ABA) ▶ Use of crescendo/diminuendo ▶ Use of rudiments featured in the technical work at this grade*
Grade 4	2-3	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of triplets and sextuplets ▶ Use of rudiments featured in the technical work at this grade*
Grade 5	3-4	<ul style="list-style-type: none"> ▶ Use of accented roll passages ▶ Greater tonal exploration of the drum ▶ Use of rudiments featured in the technical work at this grade*
Grade 6	4-5	<ul style="list-style-type: none"> ▶ More advanced use of form (eg theme and variations) ▶ Use of quintuplets ▶ Use of rudiments featured in the technical work at this grade*
Grade 7	approx. 5	<ul style="list-style-type: none"> ▶ Use of irregular time signatures ▶ Clearly defined multiple bounce and double stroke rolls ▶ Use of any rudiments
Grade 8	5-6	<ul style="list-style-type: none"> ▶ Creative use of form ▶ Wide range of expressive techniques ▶ Use of any rudiments

* See page 78 for list of rudiments.

Parameters for timpani

Grade	Duration (mins)	Examples of composition techniques
Grade 1	approx. 1	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation ▶ Use of 2 drums
Grade 2	1-1.5	<ul style="list-style-type: none"> ▶ Use of accents ▶ Use of simple pulsed rolls ▶ Use of 2 drums
Grade 3	1.5-2	<ul style="list-style-type: none"> ▶ Form should show clear sections (eg ABA) ▶ Use of damping ▶ Use of 2 drums
Grade 4	2-3	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of triplets and sextuplets ▶ Use of 2 drums
Grade 5	3-4	<ul style="list-style-type: none"> ▶ Pedal glissandi ▶ More sophisticated damping ▶ Use of 3 drums
Grade 6	4-5	<ul style="list-style-type: none"> ▶ More advanced use of form (eg theme and variations) ▶ Basic pitch change on one drum ▶ Use of 3 drums
Grade 7	approx. 5	<ul style="list-style-type: none"> ▶ Use of irregular time signatures ▶ Extensive use of tonal contrasts ▶ Use of 3 drums
Grade 8	5-6	<ul style="list-style-type: none"> ▶ Creative use of form ▶ Wide range of expressive techniques ▶ Use of 4 drums

Mark scheme for pieces

Each piece is awarded three separate marks corresponding to three different musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are as follows:

- ▶ fluency and accuracy: the ability to perform fluently, with a stable pulse and with an accurate realisation of the notation
- ▶ technical facility: the ability to control the instrument effectively, encompassing the various technical demands of the music
- ▶ communication and interpretation: the interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these to form a maximum total mark for each piece as follows:

	Maximum mark
Fluency and accuracy	7
Technical facility	7
Communication and interpretation	8
Total mark for each piece	22

Total marks awarded for pieces correspond to the pass/below pass bands as follows:

Total mark for each piece	Band
19-22	Distinction
16-18	Merit
13-15	Pass
10-12	Below pass 1
3-9	Below pass 2

Further information about this mark scheme and the assessment criteria that support it is available on our website.

Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work requirements.

Information about specific technical work requirements for each instrument and grade is given in the relevant sections of this syllabus.

Tuned percussion broken chord patterns

Broken chords should be prepared in groups of four quavers, as given in the example below:



Timpani tuning

Timpani should be tuned upward to the required note requested by the examiner; tuning must be unaided.

Mark scheme

Technical work is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
13-14	Distinction
11-12	Merit
9-10	Pass
7-8	Below pass 1
1-6	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests. At Grades 1-5, candidates must choose two supporting tests from the following options:

- ▶ sight reading
- ▶ aural (*or* unpitched aural – drum kit only)
- ▶ improvisation
- ▶ musical knowledge.

At Grades 6-8, all candidates are assessed in sight reading, and must choose between aural and improvisation for their second supporting test.

Mark scheme

Each supporting test is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
9-10	Distinction
8	Merit
6-7	Pass
4-5	Below pass 1
1-3	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

Sight reading

This test assesses candidates' ability to perform an unseen musical extract, at a level approximately two grades lower than the exam being taken.

For snare drum rudiments please refer to *Pieces and Studies for Snare Drum Grades 1-5* and *Pieces and Studies for Snare Drum Grades 6-8*.











Timpani candidates will be required to sight read on two timpani at Grades 1-5 and three timpani at Grades 6-8.

Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. The examiner does not mark this preparation period.

Examples of sight reading tests may be found in Trinity's *Sound at Sight* series, available from www.trinitycollege.com/shop or your local music retailer.











Tests comply with the musical parameters listed in the table below. Lists are cumulative, meaning that tests may also include requirements from lower grades.

Sight reading parameters for drum kit

Grade	Time signatures (cumulative*)	Rhythm (cumulative*)	Dynamics/notation (cumulative*)
1	$\frac{4}{4}$		<i>p, mf, f</i>
2			 hi hat with foot
3	$\frac{3}{4}, \frac{12}{8}$		<i>mp</i> cross stick accent
4	$\frac{2}{4}$		<i>pp, ff, cresc., dim.</i> flams
5	$\frac{6}{8}$		<i>fp</i> drags roll notation  open hi hat  closed hi hat
6	$\frac{5}{4}, \frac{9}{8}, \text{C}$		ruffs
7	$\frac{7}{8}$		any
8	any	any	any

* Tests may also include requirements from preceding grades.

Sight reading parameters for tuned percussion, snare drum and timpani

Grade	Key signature (tuned percussion/ timpani only) (cumulative*)	Time signature (cumulative*)	Dynamics (cumulative*)	Notation (cumulative*)
1	C, G, F majors (tuned percussion)	$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$	<i>p, mf, f</i>	notes 
	A minor			rests 
	other			
2	D major	$\frac{6}{8}$	<i>mp, ff</i>	notes 
	D minor			rests 
	other			roll (snare drum only); ties; trills (timpani only)
3	B \flat , E \flat majors		<i>pp, cresc., dim.</i>	notes 
	B, E minors			rests
	other			syncopation; acciaccaturas; accents
4	A major (tuned percussion)	$\frac{12}{8}$		notes  (snare drum only)
	G major (timpani)			rests 
	G minor			other rolls; hat accents; acciden- tals
5	A \flat major	$\frac{9}{8}, \frac{3}{8}$	<i>fp</i>	notes 
	C, F majors (timpani)			rests 
	C \sharp , F \sharp minors			other pause (timpani only)
6	E major	$\frac{5}{8}, \frac{5}{4}$	<i>fz</i>	notes 
	C, F minors			rests
	other			2-note chords (tuned percussion only)
7		$\frac{7}{8}, \frac{2}{2}$	any marking	notes
				rests
				other
8	all majors	changing metres		notes
	all minors			rests
				other

* Tests may also include requirements from preceding grades.

Aural

The parameters for aural tests have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous aural tests cannot be offered after 31 December 2016.

This test supports the development of candidates' abilities in the field of musical perception by assessing their responses to carefully graded questions. Questions are detailed in the table below and based on a single musical example, performed at the piano by the examiner. Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from www.trinitycollege.com/shop or your local music retailer.

Grade	Parameters	Task	Response
Grade 1	melody only 4 bars major key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurred
Grade 2	melody only 4 bars major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurred ii) Identify the change as rhythm or pitch

Grade	Parameters	Task	Response
Grade 3	melody only 4 bars major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the melody once	Identify the tonality as major or minor
		▶ Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify the bar in which the change occurred ii) Identify the change as rhythm or pitch
Grade 4	harmonised 4 bars major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
		▶ Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred
Grade 5	harmonised 8 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
		▶ Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
		▶ Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Grade	Parameters	Task	Response
Grade 6	harmonised 8 bars major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice ▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor. Answers may alternatively be given as key names
		▶ Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm
Grade 7	harmonised 8 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice ▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key. Answers may alternatively be given as key names
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm
Grade 8	harmonised 12-16 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	▶ Listen to the piece once ▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on three other characteristics of the piece
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Unpitched aural tests for drum kit

The four tests given for each grade are designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory understanding and analysis. The tests are carefully graded from application of basic skills to more advanced understanding. In the exam, parts 1, 2 and 3 of this test will be administered using a CD (where a specialist examiner is not present)*; part 4 will be administered live.

Part 1: Time signature

The candidate will be asked to recognise the time signature from a rhythmic phrase played twice on the snare drum. The phrase will use one of the time signatures associated with the grade taken, as indicated in the cumulative table on page 26. The pulse will be given and accents placed on the first beat of the bar.

Part 2: Style recognition

The candidate will be asked to recognise the musical style of a pattern played on the drum kit twice. The style will be taken from the cumulative table on page 26.

Part 3: Identify the changes

The candidate will listen to a short piece played twice/three times on the drum kit. On the second playing the examiner will introduce one or more changes. The changes will be to either the rhythm (rhythmic change) and/or to the drums/cymbals played (pattern change). The pattern change may be either a change to the order in which the drum(s)/cymbal(s) are played or the introduction of a different drum/cymbal.

From Grade 3 onwards the examiner will give the candidate a printed score of the original version of the piece. The candidate will be expected to respond as outlined in the table on page 26.

Part 4: Playalong

The examiner will play a short piece of music twice on the piano. The candidate will be asked to listen to the piece on the first playing. On the second playing, the candidate should accompany the examiner on the drum kit using appropriate style, rhythm and fills for the grade taken. The time signature and count-in will be provided by the examiner before the second playing. At Grades 1-4 the examiner will state the style; for Grades 5-8 the candidate will be expected to recognise the style. The styles used will be appropriate for the grade based on the styles list given in Part 2 (see page 26).

* In specialist centres in the UK all parts will be administered live, though the candidate will have no visual line to the drum kit.

Unpitched Aural grade requirements

Grade	Part 1 Time signature (cumulative*)	Part 2 Style recognition (cumulative*)	Part 3 Identify the changes	
			Change(s)	Required response
1	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	Straight 8s feel Basic Latin feel $\frac{3}{4}$ Straight	1 change: rhythm <i>or</i> pattern	Raise hand to identify moment of change
2	$\frac{6}{8}$	$\frac{12}{8}$ feel Basic $\frac{2}{4}$ March	1 change: rhythm <i>or</i> pattern	Identify the type of change
3		Basic Rhumba Indie Rock	1 change: rhythm <i>or</i> pattern	Identify the bar in which the change occurred
4	$\frac{12}{8}$ $\frac{9}{8}$	Bossa Nova Shuffle Show 2 feel Reggae	1 change: rhythm <i>or</i> pattern	Identify the bar in which the change occurred <i>and</i> the type of change
5	$\frac{5}{4}$	Swing Jazz Waltz Tango Disco	2 separate changes: 1 of rhythm <i>and</i> 1 of pattern	Identify the bars in which the changes occurred <i>and</i> the type of change
6	Any	Funk Samba $\frac{6}{8}$ Afro Cuban	2 changes involving: rhythm <i>or</i> pattern <i>or</i> rhythm <i>and</i> pattern	Identify the bars in which the changes occurred <i>and</i> the type of change
7		Mambo	3 changes involving: rhythm <i>or</i> pattern <i>or</i> rhythm <i>and</i> pattern	Identify the bars in which the changes occurred, giving a detailed explanation of the nature of the changes
8		New Orleans 2nd Line		

* Tests may also include requirements from preceding grades.

Improvisation

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus.

Drum kit, snare drum and timpani: rhythmic stimulus

Candidates are given a notated rhythmic stimulus, which the examiner plays twice. The examiner then invites the candidate to play it back to ensure that they have understood it.

Candidates are then given time to study the test before they perform it, during which time they may prepare their response aloud. At Grades 1-5, 30 seconds' preparation time is given. At Grades 6-8, 60 seconds are given.

Drum kit improvisations can be as time/groove with fills, or a more melodic/linear concept around the drums, or both. Dynamic contrast, thematic development and awareness of phrase lengths and structure should all be considered.

Stimuli comply with the musical parameters listed in the table below. Lists are cumulative, meaning that tests may also include requirements from preceding grades.

Grade	Parameters (cumulative*)	Suggested length of response
Grade 1	$\frac{4}{4}$ 2 bars crotchets, minims, quavers	4 bars
Grade 2	with dots	
Grade 3	with ties	
Grade 4	$\frac{2}{4}, \frac{3}{4}$	two phrases 4-8 bars each
Grade 5	semiquavers	
Grade 6	$\frac{6}{8}$	3-4 phrases 4-8 bars each
Grade 7	triplets	
Grade 8	$\frac{7}{8}$	4-6 phrases 4-8 bars each

* Tests may also include requirements from preceding grades.

Tuned percussion: stylistic, motivic or harmonic stimulus

The requirements for the tuned percussion improvisation test have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous improvisation test cannot be offered after 31 December 2016.

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Candidates must choose a stimulus from the following three options, indicating their choice of stimulus on the appointment form:

- ▶ stylistic
- ▶ motivic
- ▶ harmonic

Stylistic stimulus

The stylistic stimulus requires candidates to improvise over a notated piano part played by the examiner. Candidates are given a stimulus which includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats. In the exam, the examiner plays the stimulus twice for candidates' reference, without repeats. Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. The examiner then plays the stimulus again, and candidates join after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical idiom of the stimulus.

Motivic stimulus

The motivic stimulus requires candidates to improvise unaccompanied in response to a short melodic fragment. Candidates are given a notated melodic fragment which the examiner plays twice on the piano for candidates' reference (candidates are not required to play this back). Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, candidates are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

Harmonic stimulus

The harmonic stimulus requires candidates to improvise unaccompanied in response to a chord sequence. Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference. Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Please note that this test is always unaccompanied and the examiner will not provide a piano accompaniment for melodic instruments.

Parameters for improvisation

All stimuli comply with the musical parameters listed in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from preceding grades. Further guidance and example stimuli can be found on our website.

Stylistic stimulus

Grade	Length of introduction	Length of improvised section	Times improvised section is played	Total to improvise	Time signatures (cumulative*)	Keys (cumulative*)	Number of chords per bar	Chords	Styles/speeds (cumulative*)
Grade 1	2 bars	4 bars	2	8 bars	$\frac{4}{4}$	C, F and G major	1	I, V	March, Lullaby, Fanfare, Moderato
Grade 2	2 bars	4 bars	2	8 bars		A minor	1	I, IV, V i, iv, v	Tango, Andante
Grade 3	2 bars	4 bars	2	8 bars	$\frac{3}{4}$	D and Bb major D and E minor	1	I, ii, IV, V i, iib5, iv, v	Waltz, Allegretto
Grade 4	2 bars	4 bars	3	12 bars	$\frac{2}{4}$	G and B minor	1	I, ii, IV, V i, iib5, iv, v	Adagio, Allegro
Grade 5	2 bars	4 bars	3	12 bars	$\frac{6}{8}$	A and Eb major	up to 2	I, ii, IV, V, vi i, iib5, iv, v, VI	Grazioso, Vivace
Grade 6	2 bars	8 bars	2	16 bars	$\frac{12}{8}$	F# and C minor	up to 2	I, ii, IV, V, vi i, iib5, iv, v, VI 7ths	Agitato, Nocturne
Grade 7	2 bars	8 bars	2	16 bars	$\frac{9}{8}$	E and Ab major	up to 2	I, ii, iii, IV, V, vi i, iib5, III, iv, V, VI 7ths	Gigue, Grave
Grade 8	2 bars	8 bars	2	16 bars	$\frac{5}{4}$	C# and F minor	up to 2	all chords 7ths, 9ths, suspensions	Impressionistic, Irregular Dance

* Tests may also include requirements from preceding grades.

Motivic stimulus

Grade	Length of stimulus	Length of response	Time signatures (cumulative*)	Rhythmic features (cumulative*)	Articulation (cumulative*)	Intervals (cumulative*)	Keys (cumulative*)
Grade 1	2 bars	4-8 bars	$\frac{4}{4}$	minims, crotchets, quavers		up to major 3rd	C, F and G major
Grade 2	2 bars	6-8 bars		dotted notes	<i>staccato</i>	perfect 4th	A minor
Grade 3	2 bars	6-8 bars	$\frac{3}{4}$	ties		perfect 5th	D and Bb major D and E minor
Grade 4	2 bars	8-12 bars	$\frac{2}{4}$	syncopation	accents	minor 6th, major 6th	G and B minor
Grade 5	2 bars	8-12 bars	$\frac{6}{8}$	semiquavers	slurs	octave	A and Eb major
Grade 6	1 bar	12-16 bars	$\frac{12}{8}$		acciaccaturas	augmented 4th, diminished 5th	F# and C minor
Grade 7	1 bar	12-16 bars	$\frac{9}{8}$			minor 7th, major 7th	E and Ab major
Grade 8	1 bar	12-16 bars	$\frac{5}{4}$	triplets, duplets	<i>sfz</i>	all up to major 10th	C# and F minor

* Tests may also include requirements from preceding grades.

Harmonic stimulus

Grade	Length of chord sequence	Times chord sequence is played	Total to improvise	Number of chords per bar	Chords	Keys (cumulative*)
Grade 1	4 bars	2	8 bars	1	I, V	
Grade 2	4 bars	2	8 bars	1	I, IV, V	C, F, G major
Grade 3	4 bars	2	8 bars	1	I, ii, IV, V	
Grade 4	4 bars	3	12 bars	1	i, iv, V	A, D, E, G, B minor
Grade 5	4 bars	3	12 bars	1	i, iv, V, VI	
Grade 6	8 bars	2	16 bars	1	I, ii, IV, V i, ii ^b 5, iv, V 7ths	
Grade 7	8 bars	2	16 bars	1	I, ii, iii, IV, V, vi i, ii ^b 5, III, iv, V, VI 7ths	C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor
Grade 8	8 bars	2	16 bars	1	all chords 7ths, 9ths, suspensions	

* Tests may also include requirements from preceding grades.

Musical knowledge (Initial-Grade 5 only)

This test assesses candidates' understanding of the pieces being performed, as well as their knowledge of notation and their instrument. It does this by assessing their responses to carefully graded questions based on candidates' three chosen pieces.

In the exam, candidates are invited to choose which piece they would like to be asked about first. The examiner then chooses a second piece for the remaining questions. Candidates' scores should be free of annotations which might aid their responses. The examiner usually points to the relevant part of the score when asking questions. American terms (eighth note, half note, etc) may be used as an alternative to English terms (quaver, minim, etc). Questions will be based only on the instrumental line, and not on the accompaniment.

Example questions and responses are given in the tables below. Further guidance is available on our website.

Sample questions for drum kit

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 1	Note length name	What is the name of this note?	Quaver
	Explain time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Note durations	What is this value of this note?	Half a beat
	Musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is this part called?	The batter head
Grade 2	Metronome marks	Explain the sign ♩ = 72	72 crotchet beats per minute
	Musical style (simple)	What is the style of this groove?	$\frac{12}{8}$ feel
	Rudiments	What rudiment is played here?	Flam
	Basic posture	Show me your basic stick grip	<i>Candidate demonstrates</i>
Grade 3	Kit techniques	How do you best produce this cross stick sound?	<i>Candidate demonstrates</i>
	Sticking pattern	What sticking should be used to approach this passage/idea?	Paradiddle
Grade 4	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [<i>candidate indicates</i>], because of the co-ordination between hands and feet/ independence
Grade 5	Musical style (advanced)	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>

* Tests may also include requirements from preceding grades.

Sample questions for tuned percussion, snare drum and timpani

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 1	Note values	What is this note value?	Quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	Bb
	Musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is the top head of the drum called?	The batter head
Grade 2	Metronome marks	Explain the sign $\text{♩} = 72$	72 crotchet beats per minute
	Grace note rudiments	What are these called?	Flams/Drags/Ruffs
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic playing posture	Show me a good striking position on the timpani/snare drum/tuned instrument	<i>Candidate demonstrates</i>
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	Scale
	Rudiment patterns (snare drum/timpani)	What rudiment is played here?	Flam
	Warm up	How do you warm up for a piece like this?	Rudiment patterns/exercises
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [<i>candidate indicates</i>], because of the awkward leaps/sticking patterns
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of how the music reflects this</i>
	Musical structures	Describe the form of this piece	<i>Candidate identifies form of piece and describes relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C
	Roll lengths in relation to rhythmic aspects of the music (snare drum)	What roll would you use here?	5 stroke/7 stroke etc.

* Tests may also include requirements from preceding grades.

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B. Instead of the group B piece, candidates may offer an own composition (see page 13).

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 1 2014-2019*, published by Trinity:

Double/Double	Belfast to Peru
Riley/Staples	Stoneroller
Robinson	In the Pocket
Salmins	Squibnocket Waltz

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 1 2014-2019*, published by Trinity:

Ball	Tom-a-Hawk
Gregory	Song for a Small Boy

Technical work (14 marks)

Candidate to prepare **all three** exercises from *Pieces and Exercises for Drum Kit 1 2014-2019*.

The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed. Exercises may be played either from memory or using the printed music.

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural or unpitched aural (see pages 22 and 25)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B. Instead of the group B piece, candidates may offer an own composition (see page 13).

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 1 2014-2019*, published by Trinity:

Beer	Can You Hear Me?
Ellington <i>arr.</i> Double	Satin Doll
Riley/Staples	Manny's Blues
Tween/Taylor	What's Up?*

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 1 2014-2019*, published by Trinity:

Double	21st Century Fox
Tween	Flats in Dagenham

* Optional piano accompaniment available

Technical work (14 marks)

Candidate to prepare **all three** exercises from *Pieces and Exercises for Drum Kit 1 2014-2019*.

The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed. Exercises may be played either from memory or using the printed music.

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural or unpitched aural (see pages 22 and 25)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B. Instead of the group B piece, candidates may offer an own composition (see page 13).

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 2 2014-2019*, published by Trinity:

Double/Double	Need I Remind You?
Holland/McDonough	Party People
McDonough	Reggae Muffin
Salmins	Way Cool

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 2 2014-2019*, published by Trinity:

Gregory	Meditation
Tween	Muddy Boots

Technical work (14 marks)

Candidate to prepare **all three** exercises from *Pieces and Exercises for Drum Kit 2 2014-2019*.

The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed. Exercises may be played either from memory or using the printed music.

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural or unpitched aural (see pages 22 and 25)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B. Instead of the group B piece, candidates may offer an own composition (see page 13).

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 2 2014-2019*, published by Trinity:

Ellis <i>arr.</i> Tween	The Chicken
Jones <i>arr.</i> Double	Soul Bossa Nova
Mobley <i>arr.</i> Double	Soul Station
Riley/Staples	The Spark, The Flame

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 2 2014-2019*, published by Trinity:

McDonough	The Amgard Corps
Robinson	Ali's Boogaloo

Technical work (14 marks)

Candidate to prepare **all three** exercises from *Pieces and Exercises for Drum Kit 2 2014-2019*.

The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed. Exercises may be played either from memory or using the printed music.

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural or unpitched aural (see pages 22 and 25)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B. Instead of the group B piece, candidates may offer an own composition (see page 13).

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 3 2014-2019*, published by Trinity:

Ball	Lime Tree Bay
Frishberg <i>arr.</i> Double	You Would Rather Have the Blues
Miller	Yabba Dabba
Tween/Taylor	On the Path*

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 3 2014-2019*, published by Trinity:

Double	Benton Street Bop
Francis	Samba Time

* Optional piano accompaniment available

Technical work (14 marks)

Candidate to prepare **all three** exercises from *Pieces and Exercises for Drum Kit 3 2014-2019*.

The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed. Exercises may be played either from memory or using the printed music.

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural or unpitched aural (see pages 22 and 25)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B. Instead of the group B piece, candidates may offer an own composition (see page 13).

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 3 2014-2019*, published by Trinity:

Double/Double	Warning
Holland/McDonough	London Town
Miller	Aiden's Song
Tween/Taylor	Funky March*

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 3 2014-2019*, published by Trinity:

McDonough	Funkylicious
Salmins	V is for Vernel

* Optional piano accompaniment available

Technical work (14 marks)

Candidate to prepare **all three** exercises from *Pieces and Exercises for Drum Kit 3 2014-2019*.

The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed. Exercises may be played either from memory or using the printed music.

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 20)	ii) aural or unpitched aural (see pages 22 and 25) or improvisation (rhythmic stimulus only) (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B. Instead of the group B piece, candidates may offer an own composition (see page 13).

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 4 2014-2019*, published by Trinity:

Miller	Jaxon's Jump
Riley/Staples	Undertow
Taylor/McDonough	So It Is
Tween/Taylor	Good Gadd*

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 4 2014-2019*, published by Trinity:

Riley	9 by 3
Salmins	Line 'em Up

* Optional piano accompaniment available

Technical work (14 marks)

Candidate to prepare **all three** exercises from *Pieces and Exercises for Drum Kit 4 2014-2019*.

The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed. Exercises may be played either from memory or using the printed music.

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 20)	ii) aural or unpitched aural (see pages 22 and 25) or improvisation (rhythmic stimulus only) (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played, two pieces from group A and one piece from group B. Instead of the group B piece, candidates may offer an own composition (see page 13).

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 4 2014-2019*, published by Trinity:

Riley/Staples	Frantic
Robinson/Dutton	Odd One Out
Salmins	Brazil Overture
Weckl/Weingart	Crossing Paths

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 4 2014-2019*, published by Trinity:

Robinson	Fusion Illusion
Whitfield	Turkish Delight

Technical work (14 marks)

Candidate to prepare **all three** exercises from *Pieces and Exercises for Drum Kit 4 2014-2019*.

The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed. Exercises may be played either from memory or using the printed music.

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 20)	ii) aural or unpitched aural (see pages 22 and 25) or improvisation (rhythmic stimulus only) (see page 27)

Pieces

Three pieces are played, one chosen from the tuned percussion list, one from the timpani list and one from the snare drum list for the corresponding grade. The pieces chosen must not be taken from any study lists. Instead of one piece, candidates may offer an own composition (see page 13). Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece.

Technical work

Technical work is that set for tuned percussion.

Supporting tests

Candidates must choose two out of the four available tests at Grades 1-5 and must offer sight reading and either aural or improvisation at Grades 6-8 as stipulated on page 19.

Sight reading, either offered as a choice at Grades 1-5 or as a compulsory test for Grades 6-8, will be requested on any instrument (tuned percussion, snare drum or timpani) at the **examiner's choice**.

Candidates offering improvisation may choose to perform the test on any instrument (tuned percussion, snare drum or timpani).

Tuned Percussion – Grade 1

Subject code: TUN

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).



Composer	Piece	Book	Publisher
Aldous	Ballad*	Tuned Percussion Solos	Mark Aldous
Anon.	Jumping Dance*	Percussion Music for Beginners	EMB 13379
Czerny <i>arr. Barratt</i>	Rise and Shine*	Bravo! Percussion Book 1	Boosey BH4300133
Faulkner	Walking Along*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Haydn	Lied*	Percussion Music for Beginners	EMB 13379
Hext	The Music Box*	Tuned-In	Hext HXT7
Hext	The Windmill*	Tuned-In	Hext HXT7
Kabalevsky <i>arr. Barratt</i>	Russian Dance*	Bravo! Percussion Book 1	Boosey BH4300133
Trad.	Oranges and Lemons*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Trad.	This Old Man*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Zivkovic	Polka* or Waltz*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Faulkner	Grade 1 Major Study or Grade 1 Minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i>)	Trinity
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Technical work (14 marks)

All sections to be prepared.				
Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: C, G and F major A, E and D minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor) Chromatic starting on C	one octave	min.  = 70	hand to hand, beginning on either hand at the direction of the examiner	<i>mf</i>
		min.  = 100		
Arpeggios: C, G and F major A, E and D minor				

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (see page 27)	musical knowledge (see page 32)

Tuned Percussion – Grade 2

Subject code: TUN

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Aldous	Along the Riverbank* or Woodpecker*	Tuned Percussion Solos	Mark Aldous
Clarke	The Duke of Gloucester's March*	Bravo! Percussion Book 1	Boosey BH4300133
Faulkner	Hi Five!* or In the Clouds* or Rumba* or Up and Down*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Hext	The Carousel*	Tuned-In	Hext HXT7
Offenbach	The Can-Can*	1st Recital Series for Mallet Percussion [piano accomp. available separately]	Curnow CMP0853-03-400
Tchaikovsky	The Hurdy Gurdy*	Bravo! Percussion Book 1	Boosey BH4300133
Tchaikovsky	The Organ Grinder*	Percussion Music for Beginners	EMB 13379
Trad.	Hickory Dickory Dock*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Trad.	When I was a tailor*	Bravo! Percussion Book 1	Boosey BH4300133
Zivkovic	Ententanz*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Faulkner	Grade 2 Major Study or Grade 2 Minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i>)	Trinity
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Technical work (14 marks)

All sections to be prepared.				
Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: D and B \flat major B and G minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor) Chromatic starting on D and B \flat	one octave	min. ♩ = 80	hand to hand, beginning on either hand at the direction of the examiner	<i>mf</i>
Arpeggios: D and B \flat major B and G minor		min. ♩ = 120		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (see page 27)	musical knowledge (see page 32)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).



Composer	Piece	Book	Publisher
Aldous	Newsflash*	Tuned Percussion Solos	Mark Aldous
Barratt	Rosewood Tango* or Tambov Troika*	Bravo! Percussion Book 2	Boosey BH4300134
Bartlett	Dreamy, no. 41*	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP M2244-00069
Faulkner	Flamenco*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Faulkner	On the Breeze*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Hext	Cleo*	Tuned-In	Hext HXT7
Köhler	Cock-a-doodle Waltz*	Bravo! Percussion Book 2	Boosey BH4300134
L. Mozart	Bourée*	Percussion Music for Beginners	EMB 13379
Reichardt	Vivace*	Percussion Music for Beginners	EMB 13379
Weijmans	Foxy..., no. 3 and ...and Rocky, no. 4	Mallet Minded	De Haske DHP1001930-401
Zivkovic	Das kleine Zirkuspony*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Faulkner	Grade 3 Major Study or Grade 3 Minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i>)	Trinity
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Technical work (14 marks)

All sections to be prepared.				
Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: A and E \flat major F \sharp and C minor (candidate's choice of <i>either</i> harmonic or melodic minor) Chromatic starting on A and E \flat	two octaves	min.  = 90	hand to hand, beginning on either hand at the direction of the examiner	<i>mf</i>
		min.  = 140		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (see page 27)	musical knowledge (see page 32)

Tuned Percussion – Grade 4

Subject code: TUN

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Aldous	Tears of a Clown* or Latin Xylo*	Tuned Percussion Solos	Mark Aldous
Anon.	Two Hungarian Dances* [both]	Percussion Music for Beginners	EMB 13379
Bartlett	Minuet, no. 42	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP M2244-00069
Bernstein	Cool from <i>West Side Story</i> *	Solos for the Percussion Player	Schirmer GS33209
Clementi	Sonatina, no. 2	Masters on Marimba	De Haske DHP1053787-401
Faulkner	Tango*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Hext	Spike Island March*	Tuned-In	Hext HXT7
Menken	Can You Feel the Love Tonight*† or The Bells of Notre Dame*†	Disney Solos for Mallet Percussion	Hal Leonard
Trad.	Charlie is my Darling*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Weijmans	Gallop, no. 2	13 Pieces for Mallets	De Haske 970866
Weijmans	On the Border, no. 11	Mallet Minded	De Haske 991930
Zivkovic	Alla Pollacca	Funny Xylophone book 1	Gretel-Verlag
Zivkovic	Xylophone Polka*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Faulkner	Grade 4 Major Study or Grade 4 Minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i>)	Trinity
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Technical work (14 marks)

All sections to be prepared.				
Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: E and A \flat major C \sharp and F minor (candidate's choice of <i>either</i> harmonic or melodic minor) Chromatic starting on E and A \flat	two octaves	min. ♩ = 100	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
Arpeggios: E and A \flat major C \sharp and F minor		min. ♩ = 160		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (see page 27)	musical knowledge (see page 32)

† CD accompaniment permitted in the exam.

Turn over for Grade 5 Tuned Percussion

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Aldous	Xylo Rhumba*	Tuned Percussion Solos	Mark Aldous
Alford	Sparks*		Boosey BH82886
Bartlett	Boogalie-Woogalie, no. 48*	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP M2244-00069
Bartlett	Clowning Around!, no. 45*	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP M2244-00069
Faulkner	Czardina*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Faulkner	Hi Five! for Four*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Green	Caprice Valsante*		Fischer W1519
Hext	The Big Wheel*	Tuned-In	Hext HXT7
Joplin	Magnetic Rag*	Ragtime Favourites	Fentone F855-400
Menken	Friend like me*† or Under the sea*†	Disney Solos for Mallet Percussion	Hal Leonard
Pershing	Gavotte or Waltz	Contemporary Etudes for 3 & 4 Mallets	Alfred 19626
Weijmans	Burlesca no. 5 or Hungarian Folksong no. 7	13 Pieces for Mallets	De Haske DHP0970866-401
Weijmans	Rock, no. 23 or Challenger, no. 24	Mallet Minded	De Haske DHP0970866-401
Zivkovic	Memories	Funny Vibraphone	Gretel-Verlag
Zivkovic	No Ragtime	Funny Xylophone Book 1	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Faulkner	Grade 5 Major Study or Grade 5 Minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i>)	Trinity
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† CD accompaniment permitted in the exam.

Technical work *(14 marks)*

All sections to be prepared.				
Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: B and D \flat major G \sharp and B \flat minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor) Chromatic starting on starting any note as directed by the examiner	two octaves	min. ♩ = 110	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
Arpeggios: B and D \flat major G \sharp and B \flat minor Dominant 7th in the keys of C, G and F Diminished 7th starting on C, E \flat , G \flat and A		min. tempi: arpeggios: ♩. = 60 7ths: ♩ = 90		

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (see page 27)	musical knowledge (see page 32)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Publisher
J S Bach	Minuet and Badinerie (no. 19 from Masters on Marimba)	De Haske DHP1053787-401
Dittersdorf	Scherzo* [arr. Boo]	Ludwig
Großmann	Jacques' Prélude (Étude no. 10 from Popular Songs for Marimba)	Zimmerman ZM 35510
Handel	Arrival of the Queen of Sheba (no. 16 from Masters on Marimba)	De Haske DHP1053787-401
Humperdink	Evening Prayer (from The Solo Marimbist vol. 2)	Per-Mus
Joplin	Ragtime Dance* (from Ragtime Favourites)	Fentone F855-400
Pershing	Intrada <i>or</i> Fanfare <i>or</i> Burlesque <i>or</i> Toccata (from Contemporary études for 3 & 4 Mallets)	Alfred 19626
Peters	3 + 6 <i>or</i> Modo Nuovo (from Fundamental Solos for Mallets)	Alfred 17321
Peters	Dog Beach	Mitchell
Peters	Piece 1 (from Three Pieces for Three Mallets)	Mitchell
Rosauro	Children Song (from Vibes, Etudes and Songs)	ProPercussao
Rosauro	Etude in Bossa (from Vibes, Etudes and Songs)	ProPercussao
Steinquest	Rudimental Ragtime*	Row Loff
Stock	Lullaby for Lugansk (from 4 Mallets for Vibraphone)*	Alto
Trad. arr. Glennie	Londonderry Air (from Marimba Encores)	Faber
Zivkovic	Der Kleine Paganini (from Funny Xylophone book 1)	Gretel-Verlag
Zivkovic	Tropical Feel (from Funny Marimba book 2)	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Butov	No. 1 <i>or</i> no. 2 (from 24 Etudes for Marimba) [may be played on xylophone at candidate's choice]	Southern Percussion
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Technical work *(14 marks)*

All sections to be prepared.				
Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: F#, C, G and F major Eb, A, E and D harmonic <i>and</i> melodic minor	three octaves	min. ♩ = 120	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
C and G major in 3rds C harmonic minor in 3rds Chromatic in minor 3rds starting on D and Bb	two octaves	min. ♩ = 60		
Arpeggios: F#, C, G and F major Eb, A, E and D minor Broken major chords starting on C, G and F Broken minor chords starting on A, E and D	three octaves	min. ♩ = 66		
Dominant 7th in the keys of D, Bb, A and Eb Diminished 7th starting on C#, E, G and Bb	two octaves	min. ♩ = 100		

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 20)	ii) aural (see page 22) <i>or</i> improvisation (see page 27)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

J S Bach	O Sacred Head (from The Solo Marimbist vol. 2)	Per-Mus
Debussy	Le petit nègre (from The Solo Marimbist vol. 2)	Per-Mus
Gaetano	Swing Low Sweet Chariot (from Three Spirituals)	Per-Mus
Glennie	Giles (from Three Chorales for Marimba)	Faber
Gomez	Marimba Flamenca	Southern Music HL03776319
Gomez	Raindance	Southern Music HL03775478
Jarvis	Jungle Walk	Southern Music HLO3775950
Joplin	New Rag* (from Ragtime Favourites)	Fentone F855-400
Lipner	Crystal Mallet	Malletworks
Peters	Chorale and Variations (from Fundamentals Solos for Mallets)	Alfred 17321
Peters	Sea Refractions or Sonata Allegro* or Teardrops	Mitchell
Ptaszyńska	Scherzo for Xylophone & Piano*	PWM 7249
Stock	Cycling Song (from Cross Sticks)	Stock

Study (22 marks)

Candidates should prepare **one** of the following studies:

Butov	No. 3 or no. 9 (from 24 Etudes for Marimba) [may be played on xylophone at candidate's choice]	Southern Percussion
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Technical work (14 marks)

All sections to be prepared.				
Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: D, B \flat , A and E \flat major B, G, F \sharp and C harmonic <i>and</i> melodic minor	three octaves	min. ♩ = 130	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
D and B \flat major in 3rds G harmonic minor in 3rds Chromatic in minor 3rds starting on A and E \flat	two octaves	min. ♩ = 70		
Arpeggios: D, B \flat , A and E \flat major B, G, F \sharp and C minor Broken major chords starting on D, B \flat , A and E \flat Broken minor chords starting on B, G, F \sharp and C	three octaves	min. ♩. = 72		
Dominant 7th in the keys of B, D \flat and F \sharp Diminished 7th starting on D, F, A \flat and B	two octaves	min. ♩ = 110		

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 20)	ii) aural (see page 22) <i>or</i> improvisation (see page 27)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

J S Bach	Courante (from Suite I), no. 21 (from Masters on Marimba)	De Haske DHP1053787-401
Creston	Concertino for Marimba, 1st movt*	Schirmer GS33708
Gerassimez	Eravie	Svitzer
Großmann	Rimpartido Alto* (Etüde no. 8 from Popular Songs for Marimba)	Zimmerman ZM 35510
Hamilton Green	Log cabin Blues [no repeats]*	Meredith
Heifetz	Hora-Staccato*	Fischer W2211
Inns	Robin Harry	Boosey BH83209
Kreisler	Tambourin Chinoise*	Foley CF1934
Mayuzumi	Concertino for Xylophone, 1st movt or 3rd movt*	Peters EP6856A
Musser	Etude in A flat, op. 6 no. 2 – 2 mallets	Studio4Music
Musser	Etude in C major, op. 6 no. 10 – 4 mallets	Studio4Music
Pershing	Arioso or Alla Marcia (from Contemporary Solos for Four Mallets)	Alfred 19627
Peters	Yellow After the Rain	Mitchell
Richards	Zimba Zamba for Marimba & Piano*	Studio M-050-00823-1
Rimsky-Korsakov	The Flight of the Bumble Bee, no. 24 (from Masters on Marimba)	De Haske DHP1053787-401
Sarasate arr. Eddy	Zigeunerweisen*	C S Records

Study (22 marks)

Candidates should prepare **one** of the following studies:

Butov	No. 8 or no. 11 (from 24 Etudes for Marimba) [may be played on xylophone at candidate's choice]	Southern Percussion
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Technical work (14 marks)

All sections to be prepared.				
Scales & arpeggios (from memory) – the examiner will select from the following:				
Scales: E, Ab, B, Db and F# major C#, F, G# and Bb harmonic <i>and</i> melodic minor	three octaves	min. ♩ = 140	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
A and Eb major in 3rds C melodic minor in 3rds Chromatic in minor 3rds starting on E and Ab	two octaves	min. ♩ = 80		
Arpeggios: E, Ab, B, Db and F# major C#, F, G# and Bb minor Broken major chords starting on E, Ab, Db and F# Broken minor chords starting on C#, F, G# and Bb	three octaves	min. ♩ = 80		
Dominant 7th in all keys Diminished 7th starting on any note	two octaves	min. ♩ = 120		

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 20)	ii) aural (see page 22) <i>or</i> improvisation (see page 27)

Rudimental study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 1 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Barratt	Jamie's Two Step* or Pamp's Rag*	Bravo! Percussion book 1	Boosey BH4300133
Bartlett	Just a Minute March or Three and Easy	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Beck	Single Stick It	10 Intermediate Snare Drum Solos	Kendor 13477
Hannickel	Pathfinder*	1st Recital Series for Snare Drum [piano accomp. available separately]	Curnow CMP0851-03-400
Skinner/ Faulkner	Austrian Dance* or Stepping Out*	Pieces and Studies for Snare Drum Grades 1-5	Trinity
Skinner	Accent Patrol	Pieces and Studies for Snare Drum Grades 1-5	Trinity

Technical work (14 marks)

All sections to be prepared.	
i) Orchestral Figures	
Grade 1 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
ii) Multiple Bounce Roll Study	
Skinner	Grade 1 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)
	Trinity

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Rudimental study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 2 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Barratt	Middlesex March* or Musette*	Bravo! Percussion book 1	Boosey BH4300133
Bartlett	Five's Alive or Marchin' to April or Slammin' the Flam	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Beck	Flam It	10 Intermediate Snare Drum Solos	Kendor 13477
Faulkner	Jiggity Jig*	Pieces and Studies for Snare Drum Grades 1-5	Trinity
Hans Skinner/ Faulkner	Accent Etude in 2/4 March in Time*	40 Intermediate Snare Drum Solos	Hal Leonard HL06620067
Skinner	Rolling	Pieces and Studies for Snare Drum Grades 1-5	Trinity

Technical work (14 marks)

All sections to be prepared.	
i) Orchestral Figures	
Grade 2 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
ii) Multiple Bounce Roll Study	
Skinner	Grade 2 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)
	Trinity

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Rudimental study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 3 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Barratt	Rosewood Tango* or Rudimento!* or The Stickler*	Bravo! Percussion book 2	Boosey BH4300134
Bartlett	Spanish Accents or Roll on Friday	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Beck	Paradiddle Waltz	10 Intermediate Snare Drum Solos	Kendor 13477
Bomhof	March & Dance	On Stage, Musical Solos for Snare Drum	De Haske DHP1012692-401
Hans	Upstairs/Downstairs	40 Intermediate Snare Drum Solos	Hal Leonard HL06620067
Oskam	Funky Five	Rudimental Drumming	De Haske DHP1002053-401
Sonntag	Little Drummer Boy	Magic Sticks	Zimmermann 33490
Skinner/ Faulkner	Alla Marcia* or Polka* or This Old Man*	Pieces and Studies for Snare Drum Grades 1-5	Trinity

Technical work (14 marks)

All sections to be prepared.	
i) Orchestral Figures	
Grade 3 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
ii) Multiple Bounce Roll Study	
Skinner	Grade 3 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)
	Trinity

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Rudimental study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 4 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Bartlett	Football Crazy! or Young, Free and Singles!	Play Percussion: 50 More Short Pieces for Snare Drum	UMP M2244-00373
Beck	Mixing It Up or Syncopated	10 Intermediate Snare Drum Solos	Kendor 13477
Bellson	Out on a Wing or Trixie	Solos & Duets for Snare Drum	Alfred 34470
Hans	Tijuana Tap	40 Intermediate Snare Drum Solos	Hal Leonard HL06620067
Slawson	Calypso Hippo or Groove Trail	Dynamic Solos for Snare Drum	Alfred 37481
Sonntag	Happy Sticks	Magic Sticks	Zimmermann 33490
Skinner	Snare Off or Three by Two or Tambou-rim	Pieces and Studies for Snare Drum Grades 1-5	Trinity

Technical work (14 marks)

All sections to be prepared.	
i) Orchestral Figures	
Grade 4 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
ii) Multiple Bounce Roll Study	
Skinner	Grade 4 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)
	Trinity

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Rudimental study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 5 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Bartlett	Demo for Doubles! or Ruff-ly Britannia	Play Percussion: 50 More Short Pieces for Snare Drum	UMP M2244-00373
Beck	Slow Fast	10 Intermediate Snare Drum Solos	Kendor 13477
Bellson	Chicken in the Basket	Solos & Duets for Snare Drum	Alfred 34470
Bomhof	Even and Odd	On Stage, Musical Solos for Snare Drum	DeHaske DHP1012692-401
Goldenberg Skinner	Farfel's Gavotte Latin Paradiddle or Scottish March	12 Progressive Solos for Snare Drum Pieces and Studies for Snare Drum Grades 1-5	Hal Leonard 00347783 Trinity
Sonntag	Study on Variable Meters	Magic Sticks	Zimmermann 33490
Zivkovic	Etude no. 1	Ten Etudes for Snare Drum	Studio4Music

Technical work (14 marks)

All sections to be prepared.		
i) Orchestral Figures		
Grade 5 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)		Trinity
ii) Multiple Bounce Roll Study		
Skinner	Grade 5 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Rudimental study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 6 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Publisher
Goldenberg	Soldier's March (from 12 Progressive Solos for Snare Drum)	Hal Leonard 00347783
Skinner	Camp Duty (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
Skinner/ Faulkner	Tango* (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
Slawson	Uncle's Ant Farm (from <i>Dynamic Solos for Snare Drum</i>)	Alfred 37481
Sonntag	Study no. 2 (from <i>Magic Sticks</i>)	Zimmermann 33490
Wilshere	Bronze (from <i>Percussion World – Snare Drum</i>)	Trinity
Zivkovic	Etude no. 5 (from <i>Ten Etudes for Snare Drum</i>)	Studio4Music

Technical work (14 marks)

All sections to be prepared.	
i) Orchestral Figures	
Grade 6 figures (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
ii) Multiple Bounce Roll Study	
Skinner	Grade 6 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)
	Trinity

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 20)	ii) aural (see page 22) or improvisation (rhythmic stimulus only) (see page 27)

Rudimental study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 7 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Publisher
Bellson	Andy's Workout (from Solos & Duets for Snare Drum)	Alfred 34470
Goldenberg	$\frac{5}{8}$ Romp (from 12 Progressive Solos for Snare Drum)	Hal Leonard 00347783
Goldenberg	Etude in $\frac{7}{8}$, p. 68 (from Modern School for Snare Drum)	Alfred 0714B
Hans	Meter Reader (from 40 Intermediate Snare Drum Solos)	Hal Leonard HL06620067
Skinner	TV Theme or Variations on a Bolero or March 'Out of Step' (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
Sonntag	Study no. 7 (from Magic Sticks)	Zimmermann 33490
Wilshere	Silver (from Percussion World – Snare Drum)	Trinity
Zivkovic	Etude no. 2 (from Ten Etudes for Snare Drum)	Studio4Music

Technical work (14 marks)

All sections to be prepared.		
i) Orchestral Figures		
Grade 7 figures (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)		Trinity
ii) Multiple Bounce Roll Study		
Skinner	Grade 7 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 20)	ii) aural (see page 22) or improvisation (rhythmic stimulus only) (see page 27)

Rudimental study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 8 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Publisher
Bomhof	Teccolino (from Rhythms & Rolls)	De Haske DHP1023252-401
Goldenberg	Graduation Etude (from 12 Progressive Solos for Snare Drum)	Hal Leonard 00347783
Goldenberg	Ramble Rumble (from 12 Progressive Solos for Snare Drum)	Hal Leonard 00347783
Skinner	Man of La Mancha (from Pieces and Studies for Snare Drum Grades 6-8)	Trinity
Skinner	Caixa March (from Pieces and Studies for Snare Drum Grades 6-8)	Trinity
Sonntag	Study no. 8 (from Magic Sticks)	Zimmermann 33490
Wilshere	Gold (from Percussion World – Snare Drum)	Trinity
Zivkovic	Etude no. 3 (from Ten Etudes for Snare Drum)	Studio4Music

Technical work (14 marks)

All sections to be prepared.		
i) Orchestral Figures		
Grade 8 figures (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)		Trinity
ii) Multiple Bounce Roll Study		
Skinner	Grade 8 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity

Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 20)	ii) aural (see page 22) or improvisation (rhythmic stimulus only) (see page 27)

Technical work (14 marks) must be offered first in the exam (see page 18)

As directed by the examiner, candidates are required to:

- i) Sing or whistle a given note, then tune one drum to that note.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Barratt	Alpenstock* or Kettle Waltz* or Pick Up Your Sticks!*	Bravo! Percussion book 1	Boosey BH4300133
Faulkner	Day Out* or Ländler* or Lazy and Long* or Spiky and Short*	Pieces and Studies for Timpani Grades 1-5	Trinity
Obradovic/ Faulkner	Basically Beethoven*	Pieces and Studies for Timpani Grades 1-5	Trinity

Study (22 marks)

Candidates should prepare the following study:

Obradovic/ Faulkner	Grade 1 Study (from <i>Pieces and Studies for Timpani Grades 1-5</i>)	Trinity
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Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Technical work (14 marks) must be offered first in the exam (see page 18)

As directed by the examiner, candidates are required to:

- i) Sing or whistle a given note and tune one drum to that note.
- ii) Tune a second drum so that the two drums form the interval of a perfect 4th or perfect 5th above the given note.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Alan	Twilight Outrider*	1st Recital Series for Timpani [piano accomp. available separately]	Curnow
Barratt	Classical Minuet* or Fanfare* or March Past Kiev*	Bravo! Percussion book 1	Boosey BH4300133
Barratt	Schmaltzy Waltz*	Bravo! Percussion book 2	Boosey BH4300134
Bartlett	Piccadilly Circus, Leicester Square or See-Saw or Waltz of Sorts	Play Percussion: 50 Short Pieces for Timpani	UMP M2244-00052
Faulkner	Hi Five!* or Jiggity Jig* or On Parade*	Pieces and Studies for Timpani Grades 1-5	Trinity
Rossini	William Tell*	Pieces and Studies for Timpani Grades 1-5	Trinity

Study (22 marks)

Candidates should prepare the following study:

Obradovic/ Faulkner	Grade 2 Study (from <i>Pieces and Studies for Timpani Grades 1-5</i>)	Trinity
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Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Technical work (14 marks) must be offered first in the exam (see page 18)

As directed by the examiner, candidates are required to:

- i) Sing or whistle a given note and tune one drum to that note.
- ii) Tune a second drum so they form the interval of a major 3rd, perfect 4th or perfect 5th above the given note, or a major 2nd below the given note.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Barratt	Bravura*	Bravo! Percussion book 1	Boosey BH4300133
Barratt	Flight Past* or Rolling By*	Bravo! Percussion book 2	Boosey BH4300134
Bartlett	Enjoy the Trip!(et)!	Percussion World – Timpani	Trinity
Bartlett	$\frac{6}{8}$ Syncopate or Gimme Five! or Pocketful o' Paradiddles	Play Percussion: 50 Short Pieces for Timpani	UMP M2244-00052
Faulkner	May Dance* or Troika Tune* or Gopak*	Pieces and Studies for Timpani Grades 1-5	Trinity
Kendle	Nimble Stix	Percussion World – Timpani	Trinity
Muczynski	Movement no. 2, Three Designs for Three Timpani	Solos for the Percussion Player	Schirmer GS33209
Slawson	Beat Four Hits the Floo or Gut Buster	Dynamic Solos for Timpani	Alfred 39038

Study (22 marks)

Candidates should prepare the following study:

Obradovic/

Faulkner

Grade 3 Study

(from *Pieces and Studies for Timpani Grades 1-5*)

Trinity

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Technical work (14 marks) must be offered first in the exam (see page 18)

As directed by the examiner, candidates are required to:

- i) Sing or whistle a given note and tune one drum to that note.
- ii) Tune a second drum so that the drums form an interval of a minor 3rd, major 3rd, perfect 4th, perfect 5th or major 6th above the given note or a major 2nd or minor 3rd below the given note.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Barratt	Burlesca*	Bravo! Percussion book 2	Boosey BH4300134
Bartlett	Roll Up, Roll Down!	Play Percussion: 50 More Short Pieces for Timpani	UMP M2244-00052
Bartlett	Sweet Sixteenths	Percussion World – Timpani	Trinity
Bomhof	Ballad, no. 5	Solo Pieces for Timpani	De Haske DHP0970888-401
Faulkner	Circus Polka*	Pieces and Studies for Timpani Grades 1-5	Trinity
Faulkner	Music for a Solemn Occasion*	Pieces and Studies for Timpani Grades 1-5	Trinity
Joplin	Maple Leaf Rag*	1st Recital Series for Timpani [piano accomp. available separately]	Curnow CMP0852-03-400
Kendle	Galop	Percussion World – Timpani	Trinity
Slawson	Different Strokes	Dynamic Solos for Timpani	Alfred 39038

Study (22 marks)

Candidates should prepare the following study:

Obradovic/ Faulkner	Grade 4 Study (from <i>Pieces and Studies for Timpani Grades 1-5</i>)	Trinity
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Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Technical work (14 marks) must be offered first in the exam (see page 18)

As directed by the examiner, candidates are required to:

- i) Tune one drum relative to a given 'A'.
- ii) Tune a second drum to form the interval of a major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th or major 6th either above or below the pitch of the first drum.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Composer	Piece	Book	Publisher
Bartlett	Faintly Funky or Take Your Time	Play Percussion: 50 Short Pieces for Timpani	UMP M2244-00052
Bomhof	Tripletude, no. 6 or Changing Meters I, no. 7	Solo Pieces for Timpani	De Haske DHP0970888-401
Faulkner	My Homeland*	Pieces and Studies for Timpani Grades 1-5	Trinity
Muczynski	No. 1 or no. 3	3 Designs for Three Timpani	Schirmer GS35357
Obradovic/ Faulkner	Blues*	Pieces and Studies for Timpani Grades 1-5	Trinity
Tcherepnin	Sonatina, 3rd or 4th movt* [version for 3 timpani]	Solos for the Percussion Player	Schirmer GS33209
Whaley	Statement for Timpani		Meredith
Woud	Study no. 1 or Study no. 4	Symphonic Studies for Timpani	De Haske DHP0991775-401

Study (22 marks)

Candidates should prepare the following study:

Obradovic/ Faulkner	Grade 5 Study (from <i>Pieces and Studies for Timpani Grades 1-5</i>)	Trinity
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Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 20)	aural (see page 22)	improvisation (rhythmic stimulus only) (see page 27)	musical knowledge (see page 32)

Technical work (14 marks) must be offered first in the exam (see page 18)

As directed by the examiner, candidates are required to:

- i) Tune three or four drums, relative to a given 'A' to any notes requested by the examiner.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Bartlett	Paradiddle Fiddle! or Tango Timpano or Where's the Downbeat?! (from Play Percussion: 20 Short Solos for Timpani)	UMP M2244-00755
Bomhof	Dancing Timpani, no. 8 or March, no. 9 or Memory no. 10 (from Solo Pieces for Timpani)	De Haske DHP0970888-401
Caroll	Misterioso or Variations (from Exercises, Etudes and Solos for Timpani)	Batterie BT1500
Hext	Mischievous March* (from Percussion World – Timpani)	Trinity
O'Reilly	Primeval Dance (from Solos for the Percussion Player)	Schirmer GS33209
Rabbio	Solo II or Solo VIII (from Contest & Recital Solos for Timpani)	Alfred 37480
Slawson	Tamale Timbales (from Dynamic Solos for Timpani)	Alfred 39038
Woud	Study no. 7 or Study no. 8 (from Symphonic Studies for Timpani)	De Haske DHP0991775-401

Study (22 marks)

Candidates should prepare the following study:

Woud	Study no. 10 (from Symphonic Studies for Timpani)	De Haske 991775
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Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 20)	ii) aural (see page 22) or improvisation (rhythmic stimulus only) (see page 27)

Technical work (14 marks) must be offered first in the exam (see page 18)

As directed by the examiner, candidates are required to:

- i) Tune three or four drums, relative to a given 'A' to any notes requested by the examiner.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Bartlett	Fourths, of course! (from Play Percussion: 20 Short Solos for Timpani)	UMP M2244-00755
Bomhof	Changing Meters II, no. 12 or Happiness, no. 14 or Gracious no. 15 (from Solo Pieces for Timpani)	De Haske DHP0970888-401
Caroll	Prelude (from Exercises, études and solos for timpani)	Batterie BT1500
Evans	Shades of Bartók	Southern Percussion
Fink	Sonatina (from Solo book for Timpani vol. 2)	Simrock EE2868
Hext	Trinity Variations* (from Percussion World – Timpani)	Trinity
Ridout	Sonatina for Timpani – Movement 1 or Movement 3	Boosey BH4300039
Woud	No. 5 or No. 17 (from The Timpani Challenge – 30 Performance Studies)	Pustjens
Woud	Study no. 18 or Study no. 20 (from Symphonic Studies for Timpani)	De Haske DHP0991775-401

Study (22 marks)

Candidates should prepare the following study:

Woud	Study no. 12 (from Symphonic Studies for Timpani)	De Haske 991775
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Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 20)	ii) aural (see page 22) or improvisation (rhythmic stimulus only) (see page 27)

Technical work (14 marks) must be offered first in the exam (see page 18)

As directed by the examiner, candidates are required to:

- i) Tune four drums, relative to a given 'A' to any notes requested by the examiner.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

Pieces published with an accompaniment are indicated with an asterisk (*). Pieces published with an accompaniment must **not** be played unaccompanied. Instead of one piece, candidates may offer an own composition (see page 13).

Beck	Any two movements from <i>Sonata for Timpani</i>	Boston BMC13776
Bomhof	Eightnology no. 16 or Changing Meters III, no. 17 or Performing Timpani no. 18 (from Solo Pieces for Timpani)	De Haske DHP0970888-401
Carter	Saëta (from Solos for the Percussion Player)	Schirmer GS33209
Frock	Beguine and Samba (from Seven Solo Dances for the Advanced Timpanist)	Southern Music HL03770400
Hext	Dialogues* (from Percussion World – Timpani)	Trinity
Ukena	No. II Funk	Southern Music HL03775549
Woud	No. 23 (from The Timpani Challenge – 30 Performance Studies)	Pustjens
Woud	Study no. 22 or Study no. 25 (from Symphonic Studies for Timpani)	De Haske DHP0991775-401

Study (22 marks)

Candidates should prepare the following study:

Woud	Study no. 29 (from Symphonic Studies for Timpani)	De Haske 991775
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Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 20)	ii) aural (see page 22) or improvisation (rhythmic stimulus only) (see page 27)

Information and regulations

The following section contains key information and regulations that apply to all of Trinity's graded music exams. Please note that Trinity's separate *Information & Regulations* booklet gives more detailed guidance and can be downloaded from our website.

Entry requirements

- ▶ There are no age requirements or limitations for any Trinity grade exams.
- ▶ Candidates may enter any combination of grades and do not need to pass any particular level in order to proceed to a higher level. In addition, no theory qualifications or other prerequisites are required to enter grades at any level.
- ▶ Candidates may enter for more than one grade exam in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same grade and subject.

Candidates with special needs

- ▶ Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way. If a candidate has any special needs, we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

Exam centres

- ▶ Exams can be taken at one of Trinity's Public exam centres which are available throughout the world. Details of these are available on our website. Candidates should contact the local Trinity representative for more information.
- ▶ In the UK and Ireland, schools and private teachers with sufficient candidates may apply to enter under the Examiner Visit Scheme. Further details are available on our website.

Entry process

- ▶ Exam entries may be submitted by a teacher, parent or guardian, or by candidates themselves if they are aged 18 or over. Correspondence will be conducted with this person only.
- ▶ All entries must be made on an official Trinity entry form and sent to the local Trinity representative along with the correct entry fee in advance of the closing date for application to the exam. Closing dates and contact details for local representatives can be found on our website.
- ▶ Cheques should be made payable to Trinity College London. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope supplied.
- ▶ Where possible, the Trinity representative will seek to meet a request for a specific exam date if it is clearly specified on the entry form, but this cannot be guaranteed. Requests for morning or afternoon appointments will be observed where possible, but requests for precise times cannot be accepted. Please note that exam dates may occasionally need to be changed from those published.
- ▶ By entering for a Trinity exam, candidates agree to abide by Trinity's regulations, syllabus requirements and the professional judgements of its examiners.
- ▶ Entries at one centre may be transferred to another centre for a fee, but cannot be deferred to a later exam session. In the case of a transfer, a new entry form must be completed and the appropriate fee must be paid (please contact Trinity's central office for further details). Entries may not be transferred from one candidate to another.
- ▶ Trinity is required to collect candidates' dates of birth in order to produce anonymised statistical information for various government and educational bodies. If this information is not provided on the entry form then the entry process may be delayed.

Inaccurate and late entries

- ▶ If an entry form is incomplete, it may be refused.
- ▶ Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Please ensure that all details on the entry form are complete and accurate.
- ▶ If you require a correction to be made on an entry form or to details held about you on Trinity's database, please contact your Trinity representative.
- ▶ Please note that entries will not be accepted if received less than 14 days before the exam date. Late entries received more than 14 days before the exam date may be accepted at the discretion of the Trinity representative, depending on availability. Please contact your Trinity representative before submitting a late entry.
- ▶ Entries which are received following the application closing date will be subject to the following surcharges:
 - for late entries received up to 21 days before the exam date:
+ 50% of the entry fee
 - for late entries received between 20 and 14 days before the exam date:
+ 100% of the entry fee.
- ▶ Trinity makes no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry is accepted but an exam slot is not available, Trinity may at its discretion refund the entry fee, although the surcharge fee will be retained in all cases to cover administration costs.

Exam appointments

- ▶ Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their instrument and grade. This will normally be sent 21 days before the date of the exam.
- ▶ If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. An incorrect exam subject or grade cannot be altered on the day of the exam, but any misspelling of the candidate's name should be pointed out to the examiner.

- ▶ The appointment form must be handed to the examiner on entering the exam room. Before the exam, candidates should ensure that they have filled in the names of the pieces that they will be playing and their choice of technical work and supporting tests.

On the day

- ▶ Candidates are advised to arrive at least 15 minutes before the start of the exam to allow time for warming up and any other necessary preparation. Candidates who arrive late may find that their exam cannot be conducted, although every effort will be made to accommodate them.
- ▶ Public centres administered by Trinity will endeavour to provide waiting and warm-up facilities wherever possible, but Trinity cannot guarantee this.
- ▶ Candidates are responsible for their own property at all times. Trinity will not accept any liability in the event of candidates' instruments or other property being lost, stolen or damaged, either while in transit to or from the exam centre or at any time before, during or after the exam.

In the exam

- ▶ Each exam room is equipped with a tuned piano, an adjustable stool and a music stand. Where exams are taking place under the Examiner Visit Scheme, a digital piano may be used, as long as the instrument is sufficient to allow candidates to demonstrate the full extent of their musicianship. A digital piano may only be used where candidates have been notified in advance and have given their consent.
- ▶ Candidates may play a few notes before the exam begins to help them adjust to the acoustics of the room.
- ▶ Candidates can choose where to direct their performance, but the examiner may offer advice on the best position to stand or sit in the exam room for effective communication.
- ▶ The examiner may choose to curtail performances once they have formed a judgement.

- Generally, only one examiner will be present in the exam room. However, for training and quality assurance purposes, another examiner may also be present.
- When the exam is underway, no external person other than the examiner and the candidate (and accompanist/page turner if necessary) is allowed in the room, except in special circumstances such as with an interpreter, facilitator, or assistant for a candidate with special needs. Trinity's central office must approve such arrangements in writing before an entry is made. Please note that no external person may listen outside the exam room.
- Interpreters are allowed for candidates whose first language is not English and where candidates do not have sufficient English language fluency to meet the communication requirements of the exam. Candidates are responsible for all arrangements with and costs of interpreters, whose involvement must be agreed with the centre in advance of the exam. Interpreters must not assist candidates beyond interpreting. If the examiner suspects that interpreters are assisting candidates inappropriately, they will refer the matter to Trinity's central office.

Recordings of exams

- Trinity audio records all grade exams for quality assurance purposes.
- Trinity exams are also sometimes filmed for training and quality assurance purposes. In such cases, Trinity will always seek permission from the candidate or parent/guardian first. Candidates may refuse to be filmed at any point and may request for footage to be deleted without giving a reason.
- All audio and visual recording devices will be discreet and should not cause any distraction to candidates.
- Examiners will not refer to recordings when making their assessments. Trinity's recordings of exams (film and audio) will not be released to candidates under any circumstances after the exam.

- Candidates and accompanists are not authorised to make any recordings of an assessment. If made, such recordings will be confiscated on the spot and may invalidate the exam.

Exceptional circumstances

- If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.
- The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject.
- A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable.
- If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.
- Please note that Trinity cannot reconsider marks where external circumstances may have affected these.

Results, reports and certificates

- All candidates receive a written report. Examiners issue reports only to the Trinity representative, and are not allowed to give details of reports or results in any other way. In turn, Trinity representatives will despatch those reports to the person who signed the application form.

- Report forms are normally issued within a week of completion of a centre's exam session, although in circumstances where a particularly large number of candidates attended the same exam session, Trinity representatives may issue report forms on a fortnightly basis.
- In the case of successful candidates, results are provisional until confirmed by the issue of a certificate six to eight weeks after the end of the exam session.
- Certificates show the date, centre, subject, and level achieved by a successful candidate, as well as the name of their teacher and school (if requested). The personal details shown on certificates will be taken from those recorded on the entry form.
- Trinity cannot accept responsibility for the non-arrival of any exam report or certificate after it has been posted. Please refer to Trinity's website or contact your local representative for information about replacement certificates and certifying statements.

Syllabus infringements

- All syllabus infringements (eg choosing an incorrect piece or technical work item) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

Results review and appeals procedure

- Anyone who wishes to question the outcome of their exam result should refer to www.trinitycollege.com/resultsenquiry for full details of our results review and appeals process.

Policies

Equal opportunities

- Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

Child protection

- Trinity College London exams are delivered in full compliance with the requirements of the

UK's Children's Act 1989 and other relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

Data protection

- Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under the Data Protection Act 1998. Please see our website for the most up-to-date information about its data protection procedures and policies. You can write to the Data Protection Officer at Trinity's central office for further information.

Customer service

- Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general information about Trinity and its products and services. A Customer Service Statement is available on our website.

Malpractice

- Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may no longer be permitted to act as an exam centre registered with Trinity.
- In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

Music publishers

Non-UK publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly.

Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Alfred (*Alfred Music*): www.alfred.com

Alto (*Alto Publications*):
www.altopublications.com

Batterie (*Batterie Music*):
www.batteriemusic.com

Boosey (*Boosey & Hawkes Music Publishers Ltd*):
www.boosey.com

Boston (*Boston*): *c/o Music Sales*

C S Records (*C S Records*):
c/o Southern Percussion

Chappell (*Warner/Chappell Music*):
www.warnerchappell.com

Curnow (*Curnow Music Press*):
www.curnowmusicpress.com; in UK: *c/o De Haske Hal Leonard Ltd*

De Haske (*De Haske Hal Leonard Ltd*):
www.dehaske.com

EMB (*Editio Musica Budapest Ltd*):
www.emb.hu; in UK: *c/o Faber Music*

Faber (*Faber Music Ltd*): www.fabermusic.com

Fentone (*Fentone Music Ltd*):
www.fentone.com; in UK: *c/o De Haske Hal Leonard Ltd*

Fischer (*Carl Fischer Music*):
www.carlfischer.com; in UK: *c/o Schott*

Foley (*Charles Foley*): *c/o Carl Fischer Music*

Gretel-Verlag (*Gretel-Verlag*):
c/o Southern Percussion

Hal Leonard (*via De Haske Hal Leonard*):
www.dehaske.com

Hext (*Hext Music*): www.hextmusic.co.uk; in UK:
c/o Southern Percussion

Kendor (*Kendor Music Inc.*):
www.kendormusic.com; in UK: *c/o Music Sales*

Ludwig (*LudwigMasters Publications*):
www.ludwigmasters.com; *c/o Boosey & Hawkes*
or *Southern Percussion*

Malletworks (*Malletworks Music*):
www.malletworks.com; in UK: *c/o Southern Percussion*

Mark Aldous (*Mark Aldous Music*):
www.markaldous.com

Meredith (*Meredith Music Publications*):
www.meredithmusic.com

Mitchell (*Mitchell Peters*): *c/o Southern Percussion*

Music Sales (*Music Sales Ltd*):
www.musicsales.com

Per-Mus (*Per-Mus Publications*):
www.permus.com; in UK: *c/o Southern Percussion*

Peters (*Peters Edition Ltd*):
www.edition-peters.com

ProPercussao (*ProPercussao Brasil*):
www.propercussaoabrasil.com; in UK: *c/o Southern Percussion*

Pustjens (*Pustjens Percussion Products*):
www.pustjenspercussion.nl; in UK: *c/o Southern Percussion*

PWM (*Polskie Wydawnictwo Muzyczne*):
www.pwm.com.pl; in UK: *c/o Universal Edition*

Row Loff (*Row Loff Productions*):
www.rowloff.com; in UK: *c/o Southern Percussion*

Schirmer (*G. Schirmer Inc.*): *c/o Music Sales*

Schott (*Schott Music Ltd*):
www.schott-music.com

Simrock (*Simrock*): *c/o Schott Music Ltd*

Southern (*Southern Music Company*):
www.southernmusic.com; in UK: *c/o De Haske Hal Leonard Ltd*

Southern Percussion (*Southern Percussion*):
www.southernpercussion.co.uk

Stock (*Stock*): *c/o Southern Percussion*

Studio (*Studio Music Company*):
www.studio-music.co.uk

Studio4Music (*Studio4Music*): c/o Mostly Marimba; www.mostlymarimba.com; in UK: c/o Southern Percussion

Svitzer (*Edition Svitzer*): www.editionsvitzer.com; in UK: c/o Southern Percussion

Trinity (*Trinity College London Press*): www.trinitycollege.com

UMP (*United Music Publishing Ltd*): www.ump.co.uk

Universal (*Universal Edition (London) Ltd*): london.universaledition.com

Zimmermann (*Musikverlag Zimmermann*): www.musikverlag-zimmermann.de; in UK: c/o Universal Edition

UK specialist supplier

In case of any difficulty in obtaining music, the following specialist supplier may be helpful:

Southern Percussion (*Southern Percussion*):
T +44 (0)1702 522 101;
www.southernpercussion.co.uk

Rudiments table

Rudiment \ Grade	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Single strokes	✓	✓	✓	✓	✓	✓	✓	✓
Double strokes	✓	✓	✓	✓	✓	✓	✓	✓
Single paradiddle	✓	✓	✓	✓	✓	✓	✓	✓
Flam		✓	✓	✓	✓	✓	✓	✓
Drag		✓	✓	✓	✓	✓	✓	✓
Four stroke ruff		✓	✓	✓	✓	✓	✓	✓
Five stroke roll			✓	✓	✓	✓	✓	✓
Seven stroke roll			✓	✓	✓	✓	✓	✓
Nine stroke roll			✓	✓	✓	✓	✓	✓
Flam tap				✓	✓	✓	✓	✓
Flam accent				✓	✓	✓	✓	✓
Flamacue				✓	✓	✓	✓	✓
Flam paradiddle				✓	✓	✓	✓	✓
Double paradiddle				✓	✓	✓	✓	✓
Paradiddle-diddle				✓	✓	✓	✓	✓
Drag and stroke					✓	✓	✓	✓
Double drag and stroke					✓	✓	✓	✓
Drag paradiddle					✓	✓	✓	✓
Single ratamacue					✓	✓	✓	✓
Double ratamacue					✓	✓	✓	✓
Triple ratamacue					✓	✓	✓	✓
Triple paradiddle						✓	✓	✓
Reverse paradiddle*						✓	✓	✓
Pata fla fla							✓	✓
Swiss army triplet*							✓	✓
Inward paradiddle*							✓	✓

* Drum kit only.

Trinity publications

- Drum kit books** *Drum Kit Exam Pieces and Studies 2014–2019*. Containing all pieces, studies and rudiments required for Trinity drum kit exams from 2014, plus backing CD for all group A pieces. Published in four books as follows:
- | | |
|-------------------------------------|------------|
| <i>Drum Kit 1: Grades 1 & 2</i> | TCL 012227 |
| <i>Drum Kit 2: Grades 3 & 4</i> | TCL 012234 |
| <i>Drum Kit 3: Grades 5 & 6</i> | TCL 012241 |
| <i>Drum Kit 4: Grades 7 & 8</i> | TCL 012258 |
- Also available: *Introducing Drum Kit* TG 008534
- Percussion books** Trinity books for tuned percussion, snare drum and timpani containing pieces and studies (and technical work, for snare drum only) for Trinity exams from 2007. Available as follows:
- | | |
|-----------------------------------------------------------|-----------|
| <i>Pieces and Studies for Tuned Percussion Grades 1–5</i> | TG 005649 |
| <i>Pieces and Studies for Snare Drum Grades 1–5</i> | TG 005632 |
| <i>Pieces and Studies for Snare Drum Grades 6–8</i> | TG 006363 |
| <i>Pieces and Studies for Timpani Grades 1–5</i> | TG 005656 |
- Percussion Teacher’s Book: Ensembles & Accompaniments*: containing extra ensemble parts for group teaching and a CD of all piano accompaniments. TG 006370
- Aural tests** *Trinity College London Aural Tests from 2017*: In two volumes, Initial to Grade 5 and Grade 6 to Grade 8, each with two CDs, containing sample tests for the aural section of the exam. With explanations, sample answers and advice on completing the tests.
- | | |
|--------------------------------|------------|
| <i>Book 1: Initial-Grade 5</i> | TCL 015808 |
| <i>Book 2: Grades 6–8</i> | TCL 015815 |
- Unpitched Aural: Specimen Tests for Drum Kit*: sample tests for candidates preparing for the unpitched aural section of drum kit exams. TG 008770
- Sight reading** *Sound at Sight Drum Kit*: graded practice tests for the sight reading component of drum kit exams.
- | | |
|---------------------------|-----------|
| <i>Book 1: Grades 1–4</i> | TG 008749 |
| <i>Book 2: Grades 5–8</i> | TG 008855 |
- Percussion repertoire** The following Trinity publications remain available and are, in some cases, used in the Trinity percussion syllabus:
- | | |
|-------------------------------------------|------------|
| <i>Percussion World: Tuned Percussion</i> | TCL 617026 |
| <i>Percussion World: Snare Drum</i> | TCL 615022 |
| <i>Percussion World: Timpani</i> | TCL 616029 |

All Trinity publications are available from www.trinitycollege.com/shop or your local music retailer.

Notes
