

Drum Kit & Percussion Syllabus

Drum Kit | Orchestral Percussion
Tuned Percussion | Snare Drum | Timpani

Digital and face-to-face assessment

Qualification specifications
for graded exams from 2020



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Welcome

Welcome to Trinity College London's Drum Kit & Percussion syllabus for digital and face-to-face exams, containing details of graded exams for the following instruments:

- ▶ Drum Kit
- ▶ Orchestral Percussion
- ▶ Tuned Percussion
- ▶ Snare Drum
- ▶ Timpani

It offers the choice and flexibility to allow percussionists to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

We hope you enjoy exploring the music on offer in this syllabus and we wish you every success in your exams and in your wider music-making.

Drum Kit & Percussion from 2020

Your Performance. Your Choice.

Styles – The Drum Kit & Percussion syllabus gives drummers a range of authentic styles to master, including jazz, funk, show tunes, film, TV, Latin, reggae and swing. Percussion exams cover the full range of orchestral instruments with refreshed repertoire for tuned percussion, snare drum and timpani.

Techniques – Our syllabus develops instrument-specific technique, with bespoke rudiment exercises for drum kit and enhanced technical work for orchestral percussion.

Pro-skills – Developed with professional drummers and percussionists, our online support videos show you what an exam is like, demonstrate drum kit exercises on split-screen, explore professional technique and look at where our exams can take you: trinitycollege.com/percussion-resources.

Books and backing tracks – Three drum kit repertoire books for Initial to Grade 8 are available, with professional backing tracks and demos to download or stream. The syllabus also gives the option to choose additional repertoire from *Introducing Drum Kit* or *Raise the Bar Drum Kit* at all grades. Percussion repertoire features a wide range of newly added pieces, including options from *Introducing Percussion*.

Flexible exam formats – Take your exam in-person or digitally. Digital candidates play three pieces plus technical work, or they can now opt for the Repertoire-only pathway and perform four pieces. Original compositions are welcome in our exams.

About Trinity College London

Trinity College London, established in 1872, is a leading internationally recognised awarding organisation (exam board), publisher and independent education charity. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help people progress. We inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

Keep up to date

Please check trinitycollege.com/percussion to make sure you are using the current version of the syllabus and for the latest information about our Drum Kit & Percussion exams.

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 impressions of the syllabus.

Introduction to Trinity's graded music exams

Objective of the qualifications

Trinity's graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess performance and technical ability through 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 where they can progress to higher education in music, or enter for Trinity's performance diplomas.

Who the qualifications are for

Trinity's graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find more information at trinitycollege.com/music-csn.

Assessment and marking

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria in the Marking section.

The exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

Mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

Duration of study (total qualification time)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

Recognition and UCAS points

Trinity College London is an international awarding organisation regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6

UCAS points

Pass **8** | Merit **10** | Distinction **12**

Grade 7

UCAS points

Pass **12** | Merit **14** | Distinction **16**

Grade 8

UCAS points

Pass **18** | Merit **24** | Distinction **30**

Where the qualifications could lead

While for some learners graded music exams represent a personal goal or objective, they can also be used as a progression route towards:

- ▶ Diplomas in performing and teaching offered by Trinity or by other awarding organisations
- ▶ Music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- ▶ Employment opportunities in music and the creative arts

How to enter for an exam

Face-to-face exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at trinitycollege.com/worldwide, and candidates should contact their local Trinity representative for more information.

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at trinitycollege.com/private-music-exam-visits.

For digital exams, details are available at trinitycollege.com/dgd.

Trinity qualifications that complement the drum kit & percussion qualifications

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

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at trinitycollege.com/music-certificates.

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com.

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners in developing their understanding of the technical language of music, and are available both as paper-based and digital exams. No theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory.

Other qualifications offered by Trinity

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess professional skills in performance, teaching and theory. Find out more at trinitycollege.com/music-diplomas.

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find out more at trinitycollege.com/CME.

The Awards and Certificates in Musical Development are designed for those with learning difficulties, across the whole spectrum of abilities and needs, and are mapped to the Sounds of Intent inclusive framework of musical engagement. Find out more at trinitycollege.com/musical-development.

We also offer:

- ▶ Graded, certificate and diploma qualifications in drama-related subjects
- ▶ English language qualifications
- ▶ Teaching English qualifications
- ▶ Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from trinitycollege.com.

Trinity music qualifications

RQF* Level	EQF** Level	Classical and Jazz	Rock & Pop	Theory of Music	Teaching	Music Performance in Choirs	Graded Awards in Music Performance	Music Performance in Bands	Awards and Certificates in Musical Development	Solo and Group Certificates ³
7	7	FTCL	FTCL ²							
6	6	LTCL	LTCL ²	LMusTCL ¹	LTCL					
5										
4	4/5	ATCL	ATCL ²	AMusTCL ¹	ATCL					
					Certificate for Music Educators (CME)					
3	4	Grade 8	Grade 8	Grade 8					Level 3	Advanced
		Grade 7	Grade 7	Grade 7						
		Grade 6	Grade 6	Grade 6						
2	3	Grade 5	Grade 5	Grade 5					Level 2	Intermediate
		Grade 4	Grade 4	Grade 4						
1	2	Grade 3	Grade 3	Grade 3					Level 1	Foundation
		Grade 2	Grade 2	Grade 2		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			Initial	Initial	Initial	Entry 3	
Entry Level 2						Pre-Initial		Pre-Initial	Entry 2	
Entry Level 1									Entry 1	

* Regulated Qualifications Framework ** European Qualifications Framework

1 Available only as in-person exams

2 Available only as digital exams

3 Available only as in-person exams and not EQF or RQF regulated

Regulated titles and qualification numbers for graded music exams

Regulated title	Qualification number
Initial TCL Entry Level Award in Graded Examination in Music Performance (Entry 3) (Initial)	601/0812/5
Grade 1 TCL Level 1 Award in Graded Examination in Music Performance (Grade 1)	501/2042/6
Grade 2 TCL Level 1 Award in Graded Examination in Music Performance (Grade 2)	501/2041/4
Grade 3 TCL Level 1 Award in Graded Examination in Music Performance (Grade 3)	501/2043/8
Grade 4 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	501/2044/X
Grade 5 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	501/2045/1
Grade 6 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	501/2097/9
Grade 7 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	501/2098/0
Grade 8 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	501/2099/2

Instrument requirements

Drum kit

Face-to-face exams

- ▶ 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)
 - Three toms, high/medium/low
 - Bass drum (18-22")
 - Hi-hat (12-14")
 - Ride cymbal (18-22")
 - Two 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 should 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 warm-up room equipped with a drum kit will not be provided.
- ▶ 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 exercises.

Four and five-piece drum kits

- ▶ 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 for face-to-face exams

- ▶ For Drum Kit exams, a CD player and appropriate playback equipment will be provided by the centre. The examiner will have all the backing tracks for Drum Kit exams, and will operate the audio equipment. Candidates may set and check levels in a brief sound check at the beginning of the exam.

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. Care should be taken to ensure appropriate 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 cowbells
 - Differentiation between ghosted and non-ghosted notes
 - Choked cymbal

Set-up and adjustments for face-to-face exams

- ▶ 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 it up unaided.
- ▶ Examiners are unable to assist in setting up or adjusting the drum kit.

Tuned percussion

- ▶ At Initial to Grade 5, candidates are encouraged to play their pieces on the instruments specified, although 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.
- ▶ At 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 at Grades 6-8 requires a four-octave instrument.
- ▶ The use of the vibraphone pedal or finger damping on the glockenspiel is not required until Grade 3.
- ▶ Sticks must be appropriate to the instrument played, and should be in good condition.

- ▶ For face-to-face exams, please note that a warm-up room equipped with percussion instruments will not be provided.
- ▶ Please refer to the relevant section of this syllabus for information about backing tracks and audio equipment.

Snare drum

- ▶ Candidates must provide their own sticks, which should be suitable for the repertoire being performed.
- ▶ Damping dusters may be used if appropriate for the drum or the music.
- ▶ For face-to-face exams, please note that a warm-up room equipped with percussion instruments will not be provided.
- ▶ Please refer to the relevant section of this syllabus for information about backing tracks and audio equipment.

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.
- ▶ For face-to-face exams, please note that a warm-up room equipped with percussion instruments will not be provided.
- ▶ Please refer to the relevant section of this syllabus for information about backing tracks and audio equipment.

Rudiments

Rudiment	Grade								
	Initial	1	2	3	4	5	6	7	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

Policies

Safeguarding and child protection

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

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.

Reasonable adjustment

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.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from trinitycollege.com/music-csn. For enquiries please contact music-csn@trinitycollege.com.

Data protection

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see trinitycollege.com/data-protection for the most up-to-date information about Trinity's data protection procedures and policies.

Customer service

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at trinitycollege.com/customer-service.

Quality assurance

Please note that for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films face-to-face exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

Release of exam results

Full details of the timeframe for release of exam results can be found at trinitycollege.com/music-results. Any exam infringements (eg choosing an incorrect piece) 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.

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 have its registered status withdrawn.

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.

Results review and appeals procedure

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

Trinity publications

The following Trinity publications support this syllabus. All are available from shop.trinitycollege.com or from your local music shop.

Visit store.trinitycollege.com to explore our range of downloadable digital publications.

Drum Kit Exam Pieces from 2020

Initial-Grade 2	TCL 019073
Grades 3-5	TCL 019080
Grades 6-8	TCL 019097

Percussion Exam Pieces & Studies from 2007

Snare Drum Pieces & Studies: Grades 1-5	TG 005632
Snare Drum Pieces & Studies: Grades 6-8	TG 006363
Timpani Pieces & Studies: Grades 1-5	TG 005656
Tuned Percussion Pieces & Studies: Grades 1-5	TG 005649
Percussion Teacher's Book: Ensembles and Accompaniments	TG 006370

Raise the Bar

Raise the Bar Drum Kit: Grades 1-2	TCL 018113
Raise the Bar Drum Kit: Grades 3-5	TCL 018120
Raise the Bar Drum Kit: Grades 6-8	TCL 018137

Introducing Drum Kit

Introducing Drum Kit	TG 008534
Introducing Drum Kit – part 2	TCL 019004
Introducing Drum Kit – part 3	TCL 019011

Introducing Percussion

Introducing Percussion	TCL 020000
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Percussion World

Snare Drum	TCL 615022
Timpani	TCL 616029
Tuned Percussion	TCL 617026

Tuned Percussion Scales & Arpeggios from 2007

Grades 1-8	TG 007131
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Specimen Sight Reading Tests

Sound at Sight: Drum Kit book 1 (Grades 1-4)	TG 008749
Sound at Sight: Drum Kit book 2 (Grades 5-8)	TG 008855
Graded Percussion Sight Reading	GSM 10608

Specimen Aural Tests from 2017

Book 1 (Initial-Grade 5)	TCL 015808
Book 2 (Grades 6-8)	TCL 015815

Specimen Unpitched Aural Tests

Grades 1-8	TG 008770
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Theory of Music Workbooks

Introducing Theory of Music	TCL 024107
Grade 1	TG 006509
Grade 2	TG 006516
Grade 3	TG 006523
Grade 4	TG 006530
Grade 5	TG 006547
Grade 6	TG 007476
Grade 7	TG 007483
Grade 8	TG 007490

Drum kit & percussion resources

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/percussion-resources.

Discover digital content, including videos and articles from teachers and leading musicians, with advice and support on:

- Pieces, performance and technique
- Technical work
- Supporting tests

For further help, please contact your local representative. Contact details are listed at trinitycollege.com/worldwide.

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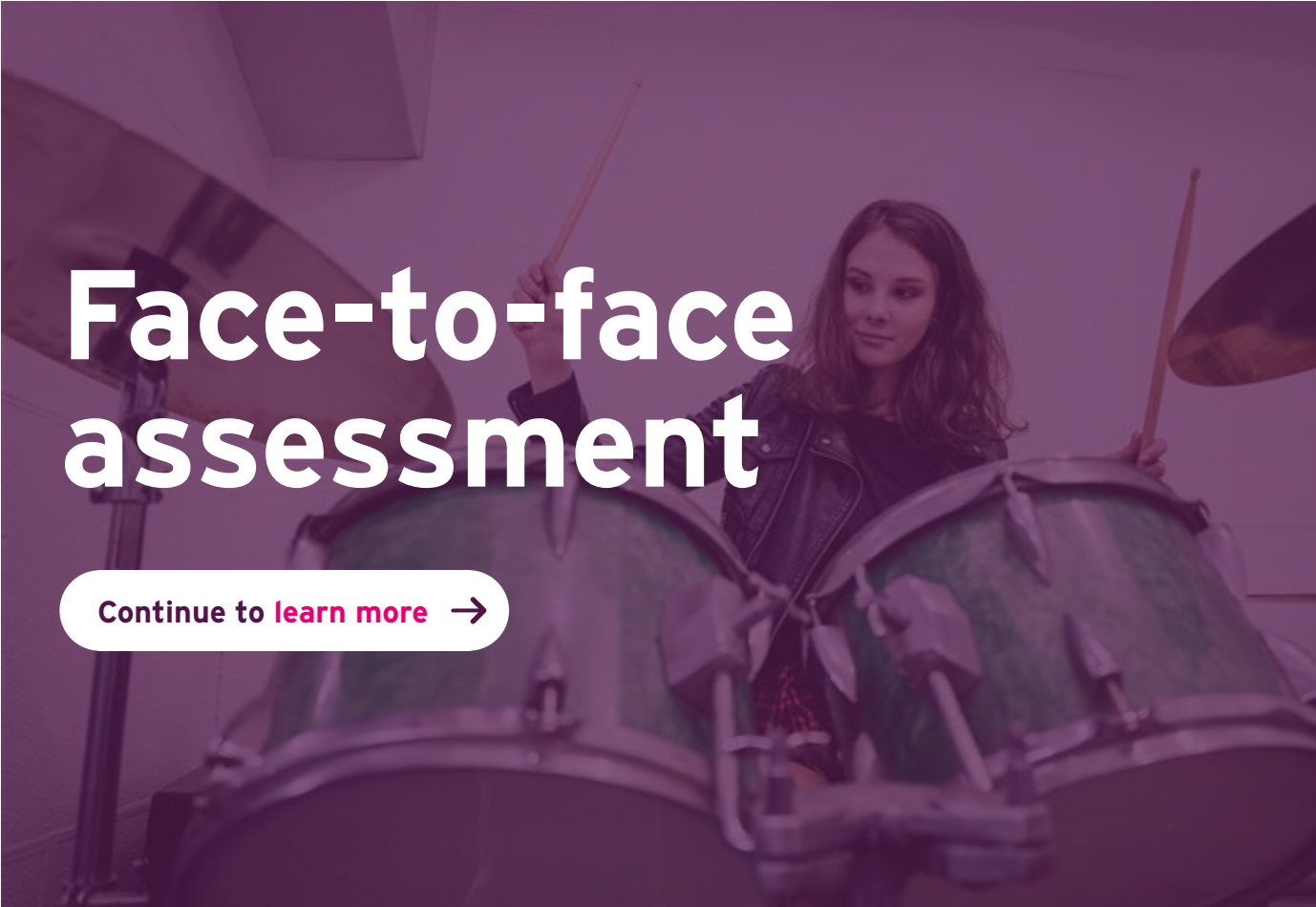
YouTube

 /TrinityVideoChannel

A young boy with short brown hair, wearing a red and black plaid shirt over a dark t-shirt, is smiling while playing a drum set. He is holding a drumstick in his right hand. The background is a simple room with white walls and a door.

Digital assessment

Continue to **learn more** →

A young woman with long brown hair, wearing a black leather jacket, is playing a drum set. She is holding a drumstick in her right hand. The background is a simple room with white walls and a door.

Face-to-face assessment

Continue to **learn more** →

Options for digital music grades

Choose between two pathways:

► Technical work pathway

Perform three repertoire pieces, as well as technical work, and receive a mark for the overall performance (read this [blog post](#) for further details).



Play three pieces
(66 marks)



Technical work
(14 marks)



Overall performance criteria
(20 marks)



The maximum marks for each component add together to make a total of **100 marks**

► Repertoire-only pathway

Perform four pieces of repertoire.



Play four pieces



Each piece is marked out of **25**
to make a total of **100 marks**

The exam entry process is exactly the same.

Simply select Technical work or Repertoire-only pathway.

I know which pathway I want to take

Take me to Technical work pathway →

Take me to Repertoire-only pathway →

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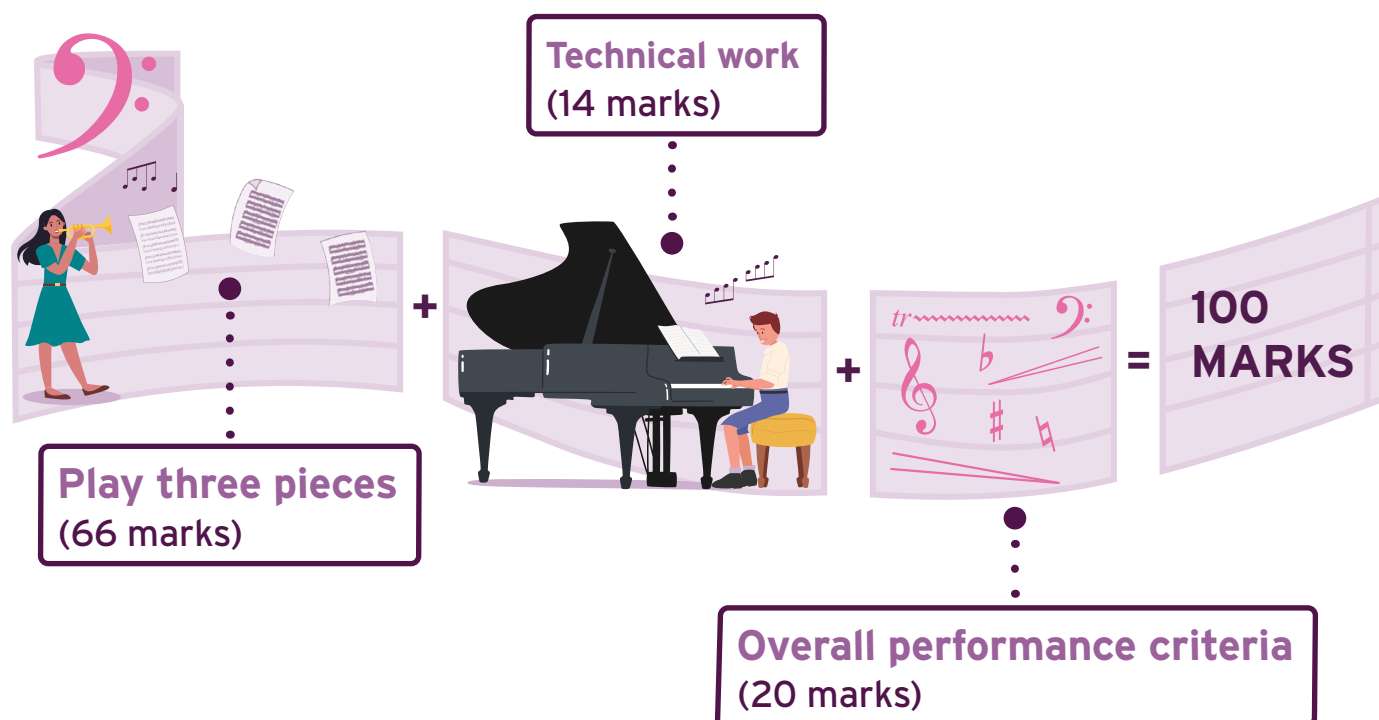
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Structure and mark scheme

Technical work pathway

Perform three pieces (or two pieces and a study) from the repertoire list, choose and perform technical work, and receive a mark for the overall performance.



Technical work pathway	Maximum marks
Piece 1	22
Piece 2	22
Piece 3/Study	22
Technical work	14
Overall performance	20
Total	100

Programme order

- Your pieces should be performed in the same order as they are listed on the upload form.
- Your technical work can be played before, after or between pieces, but must be played as one complete unit, and must be performed in the listed order.

Learning outcomes and assessment criteria

Initial to Grade 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

Learning outcomes

The learner will:

Assessment criteria

The learner can:

1. Perform music in a variety of styles set for the grade	1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation 1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles
2. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate familiarity with the fundamentals of instrumental command 2.2 Demonstrate technical control and facility within set tasks
3. Respond to set musicianship tests	3.1 Recognise and respond to simple elements of music in a practical context 3.2 Demonstrate basic aural and musical awareness

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Support their intentions in musical performance
1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance
1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

2.1 Demonstrate a developing instrumental command
2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to elements of music in a practical context
3.2 Demonstrate aural and musical awareness

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Integrate their musical skills, knowledge and understanding in performance
1.2 Present secure and sustained performances that demonstrate some stylistic interpretation
1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

2.1 Demonstrate instrumental command
2.2 Demonstrate technical control across the full compass of the instrument within set tasks

3.1 Recognise and respond to musical features in a practical context
3.2 Demonstrate musical and stylistic awareness

Pieces/Studies

Choosing pieces/studies

Drum kit

- ▶ Candidates perform **three pieces**, selected from the current drum kit repertoire list, available at trinitycollege.com/percussion.
- ▶ Programmes must comprise two pieces from group A and one piece from group B.
- ▶ Group A pieces must be played with the Trinity backing track (available to download or stream with the SoundWise code printed in the book).
- ▶ Candidates may use the backing track with or without clicks for group A pieces.
- ▶ Group B pieces are unaccompanied. Headphones should be removed, and no metronome or click is permitted.
- ▶ At Grades 1-8, a maximum of one piece may be chosen from *Raise the Bar Drum Kit*.
- ▶ Candidates may perform their own composition in place of the group B (unaccompanied) piece.

Orchestral percussion

- ▶ Candidates perform **three pieces**, selected from the current repertoire lists, available at trinitycollege.com/percussion.
- ▶ Programmes must comprise one piece chosen from the Tuned Percussion list, one piece chosen from the Snare Drum list and one piece chosen from the Timpani list.
- ▶ Pieces must not be selected from study lists.
- ▶ Up to and including Grade 5, at least one accompanied piece must be performed. From Grade 6 onwards candidates may choose whether to perform any accompanied piece(s).
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

Tuned percussion

- ▶ Candidates perform **two pieces and one study**, selected from the current tuned percussion repertoire list, available at trinitycollege.com/percussion.
- ▶ Up to and including Grade 5, at least one accompanied piece must be performed. From Grade 6 onwards candidates may choose whether to perform any accompanied piece(s).
- ▶ Up to and including Grade 5, all pieces require two mallets. At Grades 6-8, the number of mallets required for each piece is indicated in square brackets in the repertoire list.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

Snare drum

- ▶ Candidates perform **two pieces and one rudimental study**, selected from the current snare drum repertoire list, available at trinitycollege.com/percussion.
- ▶ Up to and including Grade 3, at least one accompanied piece must be performed.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

Timpani

- ▶ Candidates perform **two pieces and one study**, selected from the current timpani repertoire list, available at trinitycollege.com/percussion.
- ▶ Up to and including Grade 5, at least one accompanied piece must be performed. From Grade 6 onwards candidates may choose whether to perform any accompanied piece(s).
- ▶ Up to and including Grade 3, all pieces require two drums. At Grades 4-8, the number of drums required for each piece is indicated in square brackets in the repertoire list.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

Performance and interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ For Drum Kit exams, all repeats should be observed unless stated otherwise.
- ▶ For other instruments, candidates should observe repeats of four bars or fewer, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ 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 if they wish. However, this is not compulsory and no additional marks are given for this.

Accompaniments and page turns

- ▶ Pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment or backing tracks (if applicable) will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ The accompanist does not need to be in shot during the filming of the performance.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6-8.
- ▶ Orchestral Percussion, Tuned Percussion, Snare Drum and Timpani candidates may use a backing track or recorded accompaniment in all digital grade exams at all grades. This may be played on the piano or may be an instrumental backing track.
- ▶ Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- ▶ Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- ▶ If a recorded accompaniment is used, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.

- ▶ Candidates may have help operating the equipment so that it does not disrupt their performance. Performing levels should be checked before the recording starts to ensure that there is correct balance and the candidate's instrument can be heard properly.

Supporting documents

There is a section on the online portal where you can provide any supporting documentation:

- ▶ Enter the details of your pieces on the relevant screen, in order of performance.
- ▶ If you are playing from a book not published by Trinity, or are performing your own composition, you must also upload scanned copies or photographs of those pieces. For each piece, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store. Only the solo part is required.

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.
- ▶ Own compositions may be accompanied or unaccompanied.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable 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 be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

Drum kit		
Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	- Dynamic contrast - Use of different rhythmic values - Use of rudiments featured in Initial technical work (see Rudiments)
Grade 1	approx 1 minute	- Dynamic contrast - Simple fills - Use of rudiments featured in Grade 1 technical work (see Rudiments)
Grade 2	1-1.5 minute(s)	- Use of accents - Use of simple pulsed rolls - Use of rudiments featured in Grade 2 technical work (see Rudiments)
Grade 3	1.5-2 minutes	- Form showing clear sections, eg ABA - Use of open/closed hi hat patterns - Use of rudiments featured in Grade 3 technical work (see Rudiments)
Grade 4	2-3 minutes	- Tempo changes - Use of triplets and sextuplets - Use of rudiments featured in Grade 4 technical work (see Rudiments)
Grade 5	2-3 minutes	- Use of ghosted notes - Use of rudiments featured in Grade 5 technical work (see Rudiments)
Grade 6	3-4 minutes	- More advanced use of form, eg contrasting styles between sections - Use of rudiments featured in Grade 6 technical work (see Rudiments)
Grade 7	3-4 minutes	- Use of irregular time signatures - Use of rudiments featured in Grade 7 technical work (see Rudiments)
Grade 8	3.5-5 minutes	- Creative use of form - Wide range of expressive techniques - Use of any rudiments (see Rudiments)

Parameters and examples of compositional techniques for own compositions

Tuned percussion

Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	- Dynamic contrast - Clear melodic line - Key of C major
Grade 1	approx 1 minute	- Dynamic contrast - Simple syncopation - Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	- Use of accents - Use of simple pulsed rolls - Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	- Form showing clear sections, eg ABA - Melodic range of one octave or more - Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	- Tempo changes - Use of triplets and sextuplets - Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	- Chromaticism - Use of semiquaver passages - Use of three mallets - Use of keys listed for Grade 5 technical work
Grade 6	3-4 minutes	- More advanced use of form, eg theme and variations - Extensive range - Use of three mallets - Use of keys listed for Grade 6 technical work
Grade 7	3-4 minutes	- Use of irregular time signatures - Modulation - Use of four mallets - Use of any key
Grade 8	3.5-5 minutes	- Creative use of form - Expressive techniques, wide range, chromaticism and rhythmic variation - Use of four mallets - Use of any key

Parameters and examples of compositional techniques for own compositions

Snare drum

Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	- Dynamic contrast - Use of different rhythmic values - Use of single strokes and double strokes
Grade 1	approx 1 minute	- Dynamic contrast - Simple syncopation - Use of rudiments featured in Grade 1 technical work (see Rudiments)
Grade 2	1-1.5 minute(s)	- Use of accents - Use of simple pulsed rolls - Use of rudiments featured in Grade 2 technical work (see Rudiments)
Grade 3	1.5-2 minutes	- Form showing clear sections, eg ABA - Use of crescendo/diminuendo - Use of rudiments featured in Grade 3 technical work (see Rudiments)
Grade 4	2-3 minutes	- Tempo changes - Use of triplets and sextuplets - Use of rudiments featured in Grade 4 technical work (see Rudiments)
Grade 5	2-3 minutes	- Use of accented roll passages - Greater tonal exploration of the drum - Use of rudiments featured in Grade 5 technical work (see Rudiments)
Grade 6	3-4 minutes	- More advanced use of form, eg theme and variations - Use of quintuplets - Use of rudiments featured in Grade 6 technical work (see Rudiments)
Grade 7	3-4 minutes	- Use of irregular time signatures - Clearly defined multiple bounce and double stroke rolls - Use of any rudiments (see Rudiments)
Grade 8	3.5-5 minutes	- Creative use of form - Wide range of expressive techniques - Use of any rudiments (see Rudiments)

Parameters and examples of compositional techniques for own compositions

Timpani		
Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	- Dynamic contrast - Use of different rhythmic values - Use of two drums
Grade 1	approx 1 minute	- Dynamic contrast - Simple syncopation - Use of two drums
Grade 2	1-1.5 minute(s)	- Use of accents - Use of simple pulsed rolls - Use of two drums
Grade 3	1.5-2 minutes	- Form showing clear sections, eg ABA - Use of damping - Use of two drums
Grade 4	2-3 minutes	- Tempo changes - Use of triplets and sextuplets - Use of two drums
Grade 5	2-3 minutes	- Pedal glissandi - More sophisticated damping - Use of three drums
Grade 6	3-4 minutes	- More advanced use of form, eg theme and variations - Basic pitch change on one drum - Use of three drums
Grade 7	3-4 minutes	- Use of irregular time signatures - Extensive use of tonal contrasts - Use of three drums
Grade 8	3.5-5 minutes	- Creative use of form - Wide range of expressive techniques - Use of four drums

Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- ▶ 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.

Technical work

Requirements

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

Candidates prepare the following:

Drum kit	Exercises
Orchestral percussion	<i>Either tuned percussion or snare drum or timpani requirements as below</i>
Tuned percussion	- Initial: exercises - Grades 1–5: scales & arpeggios - Grades 6–8: <i>either</i> scales & arpeggios <i>or</i> orchestral extracts
Snare drum	- Initial: exercises - Grades 1–5: orchestral figures and multiple bounce roll study - Grades 6–8: <i>either</i> orchestral figures and multiple bounce roll study <i>or</i> orchestral extracts
Timpani	- Initial-Grade 5: exercises - Grades 6–8: <i>either</i> exercises <i>or</i> orchestral extracts

Headphones must not be worn, and no metronome or click is permitted.

Technical work can be played before, after or between pieces, but must be played as one complete unit, and must be performed in the listed order.

Exercises

- Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique through performance. Drum kit exercises focus on the rudiments listed for the grade.
- Candidates choose and perform two of the exercises listed for the grade.
- Exercises may be played either from memory or using the music.
- Metronome marks are given as a guide, but accuracy and fluency are more important than speed.
- Left-handed candidates may reverse the sticking.

Scales & arpeggios (tuned percussion)

- Learning scales and arpeggios is an important part of developing technical focus, strength, agility and melodic skills.
- Candidates select and perform one of the two defined groups of scales & arpeggios (set A or set B).
- All scales and arpeggios must be played from memory.
- A minimum pace is indicated, increasing gradually grade by grade.

Orchestral figures and multiple bounce roll studies (snare drum)

- Orchestral figures are the most common patterns used in orchestral snare drum playing and are covered progressively through the grades.
- Orchestral figures and multiple bounce roll studies may be played either from memory or using the music.

Orchestral extracts

- At Grades 6-8, Orchestral Percussion, Tuned Percussion, Snare Drum and Timpani candidates can demonstrate technique through performing extracts selected from a range of orchestral works.
- Candidates select and perform two extracts.
- Extracts may be played either from memory or using the music.

Performing from memory

- Scales & arpeggios:** These must be played from memory. Before you perform them you must close your music and remove it from your music stand. You may use a list of the items you are performing but no information other than their titles and hand parameters should be written here. You must hold this list up to the camera before placing it on the music stand. It is permissible for someone in the room to verbally prompt you to play each one, but no additional information to the above should be announced.
- Exercises, orchestral figures, studies, orchestral extracts:** Music may be used for these items.

Drum Kit | Initial

Candidates choose and perform **two** Initial exercises from Trinity's *Drum Kit Pieces & Exercises from 2020: Initial-Grade 2*.

Exercises may be played either from memory or using the printed music.

Drum Kit | Grade 1

Candidates choose and perform **two** Grade 1 exercises from Trinity's *Drum Kit Pieces & Exercises from 2020: Initial-Grade 2*.

Exercises may be played either from memory or using the printed music.

Drum Kit | Grade 2

Candidates choose and perform **two** Grade 2 exercises from Trinity's *Drum Kit Pieces & Exercises from 2020: Initial-Grade 2*.

Exercises may be played either from memory or using the printed music.

Drum Kit | Grade 3

Candidates choose and perform **two** Grade 3 exercises from Trinity's *Drum Kit Pieces & Exercises from 2020: Grade 3-5*.

Exercises may be played either from memory or using the printed music.

Drum Kit | Grade 4

Candidates choose and perform **two** Grade 4 exercises from Trinity's *Drum Kit Pieces & Exercises from 2020: Grade 3-5*.

Exercises may be played either from memory or using the printed music.

Drum Kit | Grade 5

Candidates choose and perform **two** Grade 5 exercises from Trinity's *Drum Kit Pieces & Exercises from 2020: Grade 3-5*.

Exercises may be played either from memory or using the printed music.

Drum Kit | Grade 6

Candidates choose and perform **two** Grade 6 exercises from Trinity's *Drum Kit Pieces & Exercises from 2020: Grade 6-8*.

Exercises may be played either from memory or using the printed music.

Drum Kit | Grade 7

Candidates choose and perform **two** Grade 7 exercises from Trinity's *Drum Kit Pieces & Exercises from 2020: Grade 6-8*.

Exercises may be played either from memory or using the printed music.

Drum Kit | Grade 8

Candidates choose and perform **two** Grade 8 exercises from Trinity's *Drum Kit Pieces & Exercises from 2020: Grade 6-8*.

Exercises may be played either from memory or using the printed music.

Orchestral Percussion | Initial

Candidates choose **one** of the following:

- Technical work for Initial tuned percussion
 - Technical work for Initial snare drum
 - Technical work for Initial timpani
-

Orchestral Percussion | Grade 1

Candidates choose **one** of the following:

- Technical work for Grade 1 tuned percussion
 - Technical work for Grade 1 snare drum
 - Technical work for Grade 1 timpani
-

Orchestral Percussion | Grade 2

Candidates choose **one** of the following:

- Technical work for Grade 2 tuned percussion
 - Technical work for Grade 2 snare drum
 - Technical work for Grade 2 timpani
-

Orchestral Percussion | Grade 3

Candidates choose **one** of the following:

- Technical work for Grade 3 tuned percussion
 - Technical work for Grade 3 snare drum
 - Technical work for Grade 3 timpani
-

Orchestral Percussion | Grade 4

Candidates choose **one** of the following:

- Technical work for Grade 4 tuned percussion
 - Technical work for Grade 4 snare drum
 - Technical work for Grade 4 timpani
-

Orchestral Percussion | Grade 5

Candidates choose **one** of the following:

- ▶ Technical work for Grade 5 tuned percussion
 - ▶ Technical work for Grade 5 snare drum
 - ▶ Technical work for Grade 5 timpani
-

Orchestral Percussion | Grade 6

Candidates choose **one** of the following:

- ▶ Technical work for Grade 6 tuned percussion
 - ▶ Technical work for Grade 6 snare drum
 - ▶ Technical work for Grade 6 timpani
-

Orchestral Percussion | Grade 7

Candidates choose **one** of the following:

- ▶ Technical work for Grade 7 tuned percussion
 - ▶ Technical work for Grade 7 snare drum
 - ▶ Technical work for Grade 7 timpani
-

Orchestral Percussion | Grade 8

Candidates choose **one** of the following:

- ▶ Technical work for Grade 8 tuned percussion
 - ▶ Technical work for Grade 8 snare drum
 - ▶ Technical work for Grade 8 timpani
-

Tuned Percussion | Initial

Candidates choose and perform **two** of the following exercises.

Music may be used. All are available at trinitycollege.com/percussion-tw

a. Sticking patterns

b. Roll development

c. Dynamics

Tuned Percussion | Grade 1

Candidates prepare **either** section 1 **or** section 2.

All requirements are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.

Either

1. Scales & arpeggios: Set A (from memory)

All requirements should be performed.

Scales: ▶ C major ▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) ▶ Chromatic scale starting on C	one octave	min. tempo: ♪ = 70	hand to hand	<i>mf</i>
Arpeggios: ▶ G major ▶ D minor		min. tempo: ♪ = 100		

Or

2. Scales & arpeggios: Set B (from memory)

All requirements should be performed.

Scales: ▶ F major ▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) ▶ Chromatic scale starting on C	one octave	min. tempo: ♩ = 70	hand to hand	<i>mf</i>
Arpeggios: ▶ C major ▶ A minor		min. tempo: ♩ = 100		

Tuned Percussion | Grade 2

Candidates prepare **either** section 1 **or** section 2.

All requirements are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.

Either

1. Scales & arpeggios: Set A (from memory)

All requirements should be performed.

Scales: - D major - G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) - Chromatic scale starting on B$\flat$	one octave	min. tempo: ♩ = 80	hand to hand	<i>mf</i>
		min. tempo: ♩ = 120		
Arpeggios: - B$\flat$ major - B minor				

Or

2. Scales & arpeggios: Set B (from memory)

All requirements should be performed.

Scales: - B$\flat$ major - B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) - Chromatic scale starting on D	one octave	min. tempo: ♩ = 80	hand to hand	<i>mf</i>
		min. tempo: ♩ = 120		
Arpeggios: - D major - G minor				

Tuned Percussion | Grade 3

Candidates prepare **either** section 1 **or** section 2.

All requirements are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.

Either

1. Scales & arpeggios: Set A (from memory)

All requirements should be performed.

Scales: - A major - C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) - Chromatic scale starting on Eb	two octaves	min. tempo: ♩ = 90	hand to hand	<i>mf</i>
Arpeggios: - Eb major - F# minor		min. tempo: ♩ = 140		

Or

2. Scales & arpeggios: Set B (from memory)

All requirements should be performed.

Scales: - E♭ major - F♯ minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) - Chromatic scale starting on A	two octaves	min. tempo: ♩ = 90	hand to hand	<i>mf</i>
Arpeggios: - A major - C minor		min. tempo: ♩ = 140		

Tuned Percussion | Grade 4

Candidates prepare **either** section 1 **or** section 2.

All requirements are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.

Either

1. Scales & arpeggios: Set A (from memory)

All requirements should be performed.

Scales: - E major - F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) - Chromatic scale starting on A$\flat$	two octaves	min. tempo: ♩ = 100	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
Arpeggios: - A$\flat$ major - C$\sharp$ minor		min. tempo: ♩ = 160		

Or

2. Scales & arpeggios: Set B (from memory)

All requirements should be performed.

Scales: - Ab major - C# minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) - Chromatic scale starting on E	two octaves	min. tempo: ♩ = 100	hand to hand, beginning on either hand at the candidate's choice	mf
Arpeggios: - E major - F minor		min. tempo: ♩ = 160		

Tuned Percussion | Grade 5

Candidates prepare **either** section 1 **or** section 2.

All requirements are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.

Either

1. Scales & arpeggios: Set A (from memory)

All requirements should be performed.

Scales: - B major - B♭ minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) - Chromatic scale starting on E♭	two octaves	min. tempo: ♩ = 110	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
Arpeggios: - D♭ major - G♯ minor - Dominant 7th in the key of G		min. tempi: arpeggios: ♩ = 60 7ths: ♩ = 90		

Or

2. Scales & arpeggios: Set B (from memory)

All requirements should be performed.

Scales: - D♭ major - G♯ minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) - Chromatic scale starting on F	two octaves	min. tempo: ♩ = 110	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
Arpeggios: - B major - B♭ minor - Dominant 7th in the key of F		min. tempi: arpeggios: ♩ = 60 7ths: ♩ = 90		

Tuned Percussion | Grade 6

Candidates prepare **either** section 1 **or** section 2 **or** section 3.

Scales & arpeggios are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*. (NB changes have been made to the requirements since the book was published. Additional examples are available at trinitycollege.com/percussion-resources)

Either

1. Scales & arpeggios: Set A (from memory)

All requirements should be performed.

Scales:				
■ F major	two octaves	in 3rds		
■ G major	one octave	<i>legato</i> roll	min. tempo: ♩ = 60	
■ D melodic minor	two octaves	hand to hand		
■ E harmonic minor	one octave	in octaves		
■ Chromatic in minor 3rds starting on F	two octaves			<i>mf</i>
Arpeggios:				
■ G major broken chord			min. tempo: ♩ = 60	
■ E minor arpeggio	two octaves			
■ Dominant 7th in the key of G		hand to hand	min. tempo: ♩ = 100	
■ Diminished 7th starting on C#				

Or

2. Scales & arpeggios: Set B (from memory)

All requirements should be performed.

Scales:				
■ G major	two octaves	in 3rds		
■ F major	one octave	<i>legato</i> roll	min. tempo: ♩ = 60	
■ E melodic minor	two octaves	hand to hand		
■ D harmonic minor	one octave	in octaves		
■ Chromatic in minor 3rds starting on D	two octaves			<i>mf</i>
Arpeggios:				
■ F major broken chord			min. tempo: ♩ = 60	
■ D minor arpeggio	two octaves			
■ Dominant 7th in the key of F		hand to hand	min. tempo: ♩ = 100	
■ Diminished 7th starting on Bb				

Or

3. Orchestral extracts (music may be used)

Candidates choose and perform **two** of the following extracts.

Composer	Extract	Book	Publisher & code
a. Britten	The Young Person's Guide to the Orchestra – Variation M	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
b. Copland	Rodeo – Hoe-Down	Orchestral Excerpts for Percussion vol. 1: Tuned Percussion (ed. Hathway)	Southern Percussion
c. Tchaikovsky	Sleeping Beauty – no. 6: Waltz	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855

Tuned Percussion | Grade 7

Candidates prepare **either** section 1 **or** section 2 **or** section 3.

Scales & arpeggios are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*. (NB changes have been made to the requirements since the book was published. Additional examples are available at trinitycollege.com/percussion-resources)

Either

1. Scales & arpeggios: Set A (from memory)

All requirements should be performed.

Scales:				<i>mf</i>
▶ B♭ major	two octaves	in 3rds	min. tempo: ♩ = 70	
▶ D major	one octave	<i>legato</i> roll		
▶ G melodic minor	two octaves	hand to hand		
▶ B harmonic minor	one octave	in octaves		
▶ Chromatic in minor 3rds starting on G	two octaves			
Arpeggios:				
▶ D major broken chord	two octaves		min. tempo: ♩ = 70	
▶ B minor arpeggio				
▶ Dominant 7th in the key of D		hand to hand	min. tempo: ♩ = 110	
▶ Diminished 7th starting on A♭				

Or

2. Scales & arpeggios: Set B (from memory)

All requirements should be performed.

Scales:				<i>mf</i>	
▶ D major	two octaves	in 3rds	min. tempo: ♩ = 70		
▶ B♭ major	one octave	<i>legato</i> roll			
▶ B melodic minor	two octaves	hand to hand			
▶ G harmonic minor	one octave	in octaves			
▶ Chromatic in minor 3rds starting on B♭	two octaves				
Arpeggios:					
▶ B♭ major broken chord	two octaves		min. tempo: ♩ = 70		
▶ G minor arpeggio					
▶ Dominant 7th in the key of B♭			hand to hand	min. tempo: ♩ = 110	
▶ Diminished 7th starting on A♭					

Or

3. Orchestral extracts (music may be used)

Candidates choose and perform **two** of the following extracts.

Composer	Extract	Book	Publisher & code
a. Holst	The Planets - VI. Uranus, the Magician	Orchestral Exerpts for Percussion vol 1: Tuned Percussion (ed. Hathway)	Southern Percussion
b. Kodály	Háry János Suite - 6. Satz: Einzug des kaiserlichen Hofes	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
c. Prokofiev	Cinderella Suite no. 1 - 2. Pas de Chat (fig. 21 to end)		

Tuned Percussion | Grade 8

Candidates prepare **either** section 1 **or** section 2 **or** section 3.

Scales & arpeggios are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*. (NB changes have been made to the requirements since the book was published. Additional examples are available at trinitycollege.com/percussion-resources)

Either

1. Scales & arpeggios: Set A (from memory)

All requirements should be performed.

Scales:				
▶ E♭ major	two octaves	in 3rds		
▶ A major	one octave	<i>legato</i> roll	min. tempo: ♩ = 80	
▶ C melodic minor	two octaves	hand to hand		
▶ F# harmonic minor	one octave	in octaves		
▶ Chromatic in minor 3rds starting on E♭	two octaves			<i>mf</i>
Arpeggios:				
▶ A major broken chord			min. tempo: ♩ = 80	
▶ F# minor arpeggio	two octaves			
▶ Dominant 7th in the key of E♭		hand to hand	min. tempo: ♩ = 120	
▶ Diminished 7th starting on F#				

Or

2. Scales & arpeggios: Set B (from memory)

All requirements should be performed.

Scales:				
▶ A major	two octaves	in 3rds		
▶ E♭ major	one octave	<i>legato</i> roll	min. tempo: ♩ = 80	
▶ F# melodic minor	two octaves	hand to hand		
▶ C harmonic minor	one octave	in octaves		
▶ Chromatic in minor 3rds starting on C	two octaves			<i>mf</i>
Arpeggios:				
▶ E♭ major broken chord			min. tempo: ♩ = 80	
▶ C minor arpeggio	two octaves			
▶ Dominant 7th in the key of A		hand to hand	min. tempo: ♩ = 120	
▶ Diminished 7th starting on B				

Or

3. Orchestral extracts (music may be used)

Candidates choose and perform **two** of the following extracts.

Composer	Extract	Book	Publisher & code
a. Gershwin	Porgy and Bess – Introduction	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
b. Dukas	L'apprenti sorcier – Scherzo (4th bar of fig. 17 to 4th bar of fig. 19) (may be played on xylophone)		
c. Stravinsky	Danse de la suite de Kachtcheï, enchantée par l'oiseau de feu		

Snare Drum | Initial

Candidates choose and perform **two** of the following exercises.

Music may be used. All are available at trinitycollege.com/percussion-tw

a. Sticking patterns

b. Roll development

c. Dynamics

Snare Drum | Grade 1

Candidates prepare **either** section 1 **or** section 2.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5*.

Either

1. **Orchestral figures & multiple bounce roll study: Set A** (music may be used)

All requirements should be performed.

a. **Orchestral figures**

Grade 1 Orchestral Figures:

▶ No. 1 (starting with RH, with accents)

▶ No. 4 (starting with LH, with accents)

b. **Multiple bounce roll study**

Skinner: Grade 1 Multiple Bounce Roll Study

Or

2. **Orchestral figures & multiple bounce roll study: Set B** (music may be used)

All requirements should be performed.

a. **Orchestral figures**

Grade 1 Orchestral Figures:

▶ No. 2 (starting with RH, with accents)

▶ No. 3 (starting with LH, with accents)

b. **Multiple bounce roll study**

Skinner: Grade 1 Multiple Bounce Roll Study

Snare Drum | Grade 2

Candidates prepare **either** section 1 **or** section 2.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5*.

Either

1. Orchestral figures & multiple bounce roll study: Set A (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 2 Orchestral Figures:

- No. 1 (as written)
 - No. 3 (with accents)
 - No. 5 (starting with RH)
-

b. Multiple bounce roll study

Skinner: Grade 2 Multiple Bounce Roll Study

Or

2. Orchestral figures & multiple bounce roll study: Set B (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 2 Orchestral Figures:

- No. 2 (starting with RH, with accents)
 - No. 4 (starting with LH, with accents)
 - No. 5 (starting with LH)
-

b. Multiple bounce roll study

Skinner: Grade 2 Multiple Bounce Roll Study

Snare Drum | Grade 3

Candidates prepare **either** section 1 **or** section 2.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5*.

Either

1. Orchestral figures & multiple bounce roll study: Set A (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 3 Orchestral Figures:

- ▶ No. 1 (with accents)
 - ▶ No. 3 (with accents)
 - ▶ No. 5 (starting with RH, with accents)
-

b. Multiple bounce roll study

Skinner: Grade 3 Multiple Bounce Roll Study

Or

2. Orchestral figures & multiple bounce roll study: Set B (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 3 Orchestral Figures:

- ▶ No. 2 (with accents)
 - ▶ No. 4 (starting with LH, with accents)
 - ▶ No. 6 (with accents)
-

b. Multiple bounce roll study

Skinner: Grade 3 Multiple Bounce Roll Study

Snare Drum | Grade 4

Candidates prepare **either** section 1 **or** section 2.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5*.

Either

1. Orchestral figures & multiple bounce roll study: Set A (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 4 Orchestral Figures:

- ▶ No. 1 (starting with RH)
 - ▶ No. 3 (starting with LH)
 - ▶ No. 5 (as written)
-

b. Multiple bounce roll study

Skinner: Grade 4 Multiple Bounce Roll Study

Or

2. Orchestral figures & multiple bounce roll study: Set B (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 4 Orchestral Figures:

- ▶ No. 2 (starting with RH)
 - ▶ No. 4 (starting with LH)
 - ▶ No. 6 (starting with RH, with accents)
-

b. Multiple bounce roll study

Skinner: Grade 4 Multiple Bounce Roll Study

Snare Drum | Grade 5

Candidates prepare **either** section 1 **or** section 2.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5*.

Either

1. Orchestral figures & multiple bounce roll study: Set A (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 5 Orchestral Figures:

- ▶ No. 1 (starting with RH)
 - ▶ No. 3 (with accents)
 - ▶ No. 5 (starting with LH)
-

b. Multiple bounce roll study

Skinner: Grade 5 Multiple Bounce Roll Study

Or

2. Orchestral figures & multiple bounce roll study: Set B (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 5 Orchestral Figures:

- ▶ No. 2 (starting with LH, with accents)
 - ▶ No. 4 (with accents)
 - ▶ No. 5 (starting with RH)
-

b. Multiple bounce roll study

Skinner: Grade 5 Multiple Bounce Roll Study

Snare Drum | Grade 6

Candidates prepare **either** section 1 **or** section 2 **or** section 3.

Orchestral figures and multiple bounce roll study are in Trinity's *Snare Drum Pieces & Studies: Grades 6-8*.

Either

1. Orchestral figures & multiple bounce roll study: Set A (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 6 Orchestral Figures:

- ▶ No. 1 (with accents)
- ▶ No. 3 (as written)
- ▶ No. 5 (starting with RH drags, with accents)

b. Multiple bounce roll study

Skinner: Grade 6 Multiple Bounce Roll Study

Or

2. Orchestral figures & multiple bounce roll study: Set B (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 6 Orchestral Figures:

- ▶ No. 2 (starting with RH, with accents)
- ▶ No. 4 (as written)
- ▶ No. 5 (starting with LH drags, with accents)

b. Multiple bounce roll study

Skinner: Grade 6 Multiple Bounce Roll Study

Or

3. Orchestral extracts (music may be used)

Candidates choose and perform **two** of the following extracts.

Composer	Extract	Book	Publisher & code
a. Mahler	Symphony no. 3 – 1st movt (off-stage part)	Orchestral Excerpts for Percussion vol. 2: Snare Drum (ed. Hathway)	Southern Percussion
b. Prokofiev	Romeo & Juliet Suite No. 1 – No. 7: Death of Tybalt		
c. Rimsky-Korsakov	Capriccio Espagnol – III: Alborada		

Snare Drum | Grade 7

Candidates prepare **either** section 1 **or** section 2 **or** section 3.

Orchestral figures and multiple bounce roll study are in Trinity's *Snare Drum Pieces & Studies: Grades 6-8*.

Either

1. Orchestral figures & multiple bounce roll study: Set A (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 7 Orchestral Figures:

- ▶ No. 1 (starting with RH, with accents)
- ▶ No. 3 (starting with LH, with accents)
- ▶ No. 5 (as written)

b. Multiple bounce roll study

Skinner: Grade 7 Multiple Bounce Roll Study

Or

2. Orchestral figures & multiple bounce roll study: Set B (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 7 Orchestral Figures:

- ▶ No. 2 (starting with lower line sticking, with accents)
- ▶ No. 4 (starting with RH)
- ▶ No. 5 (as written)

b. Multiple bounce roll study

Skinner: Grade 7 Multiple Bounce Roll Study

Or

3. Orchestral extracts (music may be used)

Candidates choose and perform **two** of the following extracts.

Composer	Extract	Book	Publisher & code
a. Bartók	Concerto for Orchestra – II: Giuoco delle Coppie	Orchestral Excerpts for Percussion vol. 2: Snare Drum (ed. Hathway)	Southern Percussion
b. Prokofiev	Romeo & Juliet Suite no. 1 – No. 5: Masks		
c. Rimsky-Korsakov	Scheherazade – 4. Satz (4 bars before N to R)	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855

Snare Drum | Grade 8

Candidates prepare **either** section 1 **or** section 2 **or** section 3.

Orchestral figures and multiple bounce roll study are in Trinity's *Snare Drum Pieces & Studies: Grades 6-8*.

Either

1. Orchestral figures & multiple bounce roll study: Set A (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 8 Orchestral Figures:

- ▶ No. 1 (starting with RH)
- ▶ No. 3 (starting with LH)
- ▶ Ex. 1 for developing independence of the hands

b. Multiple bounce roll study

Skinner: Grade 8 Multiple Bounce Roll Study

Or

2. Orchestral figures & multiple bounce roll study: Set B (music may be used)

All requirements should be performed.

a. Orchestral figures

Grade 8 Orchestral Figures:

- ▶ No. 2 (starting with LH)
- ▶ No. 3 (starting with RH)
- ▶ Ex. 2 for developing independence of the hands

b. Multiple bounce roll study

Skinner: Grade 8 Multiple Bounce Roll Study

Or

3. Orchestral extracts (music may be used)

Candidates choose and perform **two** of the following extracts.

Composer	Extract	Book	Publisher & code
a. Prokofiev	Peter und der Wolf	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
b. Rimsky-Korsakov	Scheherazade - 3. Satz		
c. Walton	Belshazzar's Feast (fig. 27 to bottom of page)	Orchestral Excerpts for Percussion vol. 2: Snare Drum (ed. Hathway)	Southern Percussion

Timpani | Initial

Candidates choose and perform **two** of the following exercises.

Music may be used. All are available at trinitycollege.com/percussion-tw.

a. Sticking patterns

b. Roll development

c. Dynamics

Timpani | Grade 1

Candidates choose and perform **two** of the following exercises.

Music may be used. All are available at trinitycollege.com/percussion-tw.

a. Sticking patterns

b. Roll development

c. Dynamics

Timpani | Grade 2

Candidates choose and perform **two** of the following exercises.

Music may be used. All are available at trinitycollege.com/percussion-tw.

a. Sticking patterns

b. Roll development

c. Dynamics and damping

Timpani | Grade 3

Candidates choose and perform **two** of the following exercises.

Music may be used. All are available at trinitycollege.com/percussion-tw.

a. Sticking patterns

b. Roll development

c. Dynamic and damping

Timpani | Grade 4

Candidates choose and perform **two** of the following exercises.

Music may be used. All are available at trinitycollege.com/percussion-tw.

-
- a. Sticking patterns
 - b. Roll development
 - c. Dynamics and damping
-

Timpani | Grade 5

Candidates choose and perform **two** of the following exercises.

Music may be used. All are available at trinitycollege.com/percussion-tw.

-
- a. Tuning and pitch awareness
 - b. Roll development
 - c. Dynamics and damping
-

Timpani | Grade 6

Candidates prepare **either** section 1 **or** section 2.

Either

1. Exercises (music may be used)

Candidates choose and perform **two** of the following exercises.

All are available at trinitycollege.com/percussion-tw.

a. Tuning and pitch awareness

b. Roll development and sticking

c. Rhythmic independence and tuning

Or

2. Orchestral extracts (music may be used)

Candidates choose and perform **two** of the following extracts.

Composer	Extract	Book	Publisher & code
a. Beethoven	Sinfonie Nr. 1 – 3. Satz: Menuetto	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
b. Mozart	Die Zauberflöte - Ouvertüre		
c. Tchaikovsky	Sinfonie Nr. 4 – 1. Satz		

Timpani | Grade 7

Candidates prepare **either** section 1 **or** section 2.

Either

1. Exercises (music may be used)

Candidates choose and perform **two** of the following exercises.

All are available at trinitycollege.com/percussion-tw.

a. Tuning and pitch awareness

b. Sticking and damping

c. Rhythmic independence and tuning

Or

2. Orchestral extracts (music may be used)

Candidates choose and perform **two** of the following extracts.

Composer	Extract	Book	Publisher & code
a. Bartók	Music for Strings, Percussion and Celeste - 2. Satz	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
b. Beethoven	Symphony no. 9 - 2nd movt: Molto vivace (F to H)	Modern Method for Tympani (Goodman)	Alfred 00-11424A
c. Stravinsky	L'oiseau de feu - Danse infernale du Roi Kastchei (beginning to fig. 3)		

Timpani | Grade 8

Candidates prepare **either** section 1 **or** section 2.

Either

1. Exercises (music may be used)

Candidates choose and perform **two** of the following exercises.

All are available at trinitycollege.com/percussion-tw.

a. Tuning and pitch awareness

b. Articulation and damping

c. Rhythmic independence and tuning

Or

2. Orchestral extracts (music may be used)

Candidates choose and perform **two** of the following extracts.

Composer	Extract	Book	Publisher & code
a. Beethoven	Symphony no. 7 – 4th movt: Allegro con brio (last 8 lines from <i>p cresc. poco a poco</i>)	Modern Method for Tympani (Goodman)	Alfred 00-11424A
b. Hindemith	Sinfonische Metamorphosen – 2. Satz: Turandot, Scherzo	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
c. Stravinsky	Le sacre du printemps – Danse sacrale		

Filming your exam

Drum kit

There are two key factors to consider when filming your performance on drum kit – sight and sound.

Sight

- ▶ The camera should be placed at a right-angle from the candidate, looking through the hi-hat stand on a standard drum kit setup.
- ▶ Place the camera at the candidate's eye level to give the best view.
- ▶ The on-screen image must include the whole of the candidate. Hands, feet and face must be clearly visible, with no obstruction from hair or clothing. For this reason, we recommend that the candidate is filmed from the side, rather than from in front or behind. The full drum kit must also be in view – you may need to position the camera at some distance from the candidate to enable this.
- ▶ The music stand should be placed so the candidate can easily see it while they are performing. If this blocks the camera's line of sight, try moving the camera across slightly, ensuring the 'right-angle' view is still largely achieved.

Sound

- ▶ Candidates are required to perform with a recorded backing track. The candidate will need to hear the backing track while they are playing, and the backing track must be audible on the recording.
- ▶ Your speaker must have enough volume to balance with your instrument, so the examiner can hear the backing track on your video. Laptop, mobile phone or table speakers will not be loud enough, so you will need to use an external speaker.
- ▶ Experiment with speaker positioning to find the best balance between the backing track and the drum kit, for both the candidate and the recording device. If you are using an electronic drum kit, you may need to adjust the main volume setting of your instrument. Also, please be aware that for electronic kits, stick noise can over-power the drum sounds. To minimise this, experiment with camera placement and ensure you have sufficient output volume from the drum kit.
- ▶ A single external microphone may be used, but multiple microphone set-ups are not permitted. Before you record your full performance, run a soundcheck on one of the loudest sections of your exam. Listen back to your recording and make sure you can clearly hear both the drum kit and the backing track.
- ▶ If so, you are ready to record. If not, try an alternative position for your speaker, repeating the soundcheck process until you have a clear sound.
- ▶ Alternatively, a headphone splitter can be used, enabling the track to be routed to headphones for the candidate but also to be heard through an external speaker in the room.
- ▶ Users of electronic drum kits may have the option to connect a playback device to the instrument module. This can then be used to balance the instrument and track through the same.

Orchestral percussion, tuned percussion, snare drum, timpani

Position your camera so that your face, hands and all of your instrument are in shot. You can change the camera angle between pieces if you are moving between instruments, but filming should be continuous. Position your music stand and/or recording microphone so that these do not obscure the view.

Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance (this includes all pieces and technical work). If there is any evidence of editing, we will not be able to assess your exam.
2. Please read the instructions above carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance. This will enable the examiner to assess you according to the 'overall performance' criteria. You should remain in shot at all times during the video.
3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse (except for drum kit, where backing tracks with full click are permitted for accompanied pieces), verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral. The exception to this is where candidates would prefer a verbal prompt when performing the technical work.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.
5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

Your filming environment

Here are a few considerations when choosing where to film your performance:

- ▶ Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.
- ▶ Make sure that your recording device has enough battery power and storage capacity.
- ▶ Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- ▶ Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used; multiple microphone setups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

- ▶ The audio and video must be recorded simultaneously
- ▶ The audio must be the same performance as that of the video and not a composite track
- ▶ The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects
- ▶ The recorded breaks between pieces should not be removed.

Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.

If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.

Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.

Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

Live accompaniments

Before filming your full performance, make sure that you check the balance between your instrument and your accompanist. You may need to move closer or further away from the camera and any microphone to achieve an effective balance.

The accompanist does not need to be in shot during the filming of the performance.

Recorded accompaniments/backing tracks

If you are using a recorded accompaniment or backing track, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via trinitycollege.com/digital-cj-grades:

- ▶ Play back your video to ensure that the sound quality and visual quality are sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces and technical work from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
- ▶ Your files should be labelled with your name, subject and grade, for example:
ForenameSurname_Classical(Instrument)_Grade(Number).
- ▶ Enter the details of your pieces and technical work on the relevant screen.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- ▶ Make sure that your video file does not exceed 3GB.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't exceed this limit. There are many apps that can help you do this and you will find them on your device's application store. Play back your compressed file to ensure that the audio and video are still in sync.
- ▶ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- ▶ We strongly advise candidates not to share their performance videos online. Pieces in the music syllabus are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table at [Technical work pathway > Structure and mark scheme](#).

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 attainment levels as follows:

Mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

How the pieces are marked

Each piece is awarded three separate marks corresponding to three specific 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:

Fluency & 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, covering the various technical demands of the music.

Communication & 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 components to form a maximum total mark for each piece as follows:

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

The total marks awarded for each piece correspond to the attainment levels as follows:

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

How the pieces are marked

Examiners use the criteria below to decide on the mark.

	7 marks	6 marks	5 marks
Fluency & accuracy	An excellent sense of fluency with secure control of pulse and rhythm. A very high degree of accuracy in notes.	A very good sense of fluency with only momentary insecurities in control of pulse and rhythm. A high degree of accuracy in notes – slips were not significant.	A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm. A good degree of accuracy in notes despite some slips.
	7 marks	6 marks	5 marks
Technical facility	The various technical demands of the music were fulfilled to a very high degree. An excellent level of tone control.	The various technical demands of the music were fulfilled with only momentary insecurities. A very good level of tone control despite minimal blemishes.	The various technical demands of the music were fulfilled for the most part. A good level of tone control though with occasional lapses.
	8 marks	7 marks	6 marks
Communication & interpretation	An excellent level of stylistic understanding with keen attention to performance details. Highly effective communication and interpretation.	A very good level of stylistic understanding with most performance details realised. Effective communication and interpretation overall.	A good level of stylistic understanding though occasional performance details were omitted. Communication and interpretation were mostly effective.

How the pieces are marked (continued)

	4 marks	3 marks	1-2 marks
Fluency & accuracy	A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm. A reasonable degree of accuracy in notes despite a number of errors.	Only a limited sense of fluency with a lack of basic control of pulse and rhythm. Accuracy in notes was sporadic with errors becoming intrusive.	Little or no sense of fluency – control of pulse and rhythm was not established. Accuracy in notes was very limited with many errors of substance.
	4 marks	3 marks	1-2 marks
Technical facility	The various technical demands of the music were generally managed despite some inconsistencies. A basic level of tone control despite some insecurity.	The technical demands of the music were often not managed. The performance lacked a basic level of tone control.	Many or all of the technical demands of the music were not managed. There were significant flaws in tone control.
	5 marks	3-4 marks	1-2 marks
Communication & interpretation	A reasonable level of stylistic understanding though some performance details were omitted. Communication and interpretation were basically reliable though with some lapses.	Stylistic understanding was generally lacking with limited realisation of performance details. Communication and interpretation were inconsistent.	Stylistic understanding was not apparent with little or no realisation of performance details. Communication and interpretation were ineffective.

How technical work is marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	13-14 marks	11-12 marks
Scales & arpeggios	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Prompt responses.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Prompt responses overall.
Exercises and orchestral extracts	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Keen attention to performance details and musical character.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Good attention to performance details and musical character overall.

How technical work is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	9-10 marks	6-8 marks	1-5 marks
Scales & arpeggios	A generally reliable sense of fluency and accuracy despite a number of errors. A reasonable degree of technical control despite some inconsistencies. Generally prompt responses despite some hesitancy and/or restarts.	Limited or very limited fluency and accuracy with errors becoming intrusive. An inconsistent degree of technical control. Hesitancy in responses and restarts.	Little or no sense of fluency and accuracy with many errors. An unreliable degree of technical control. Uncertain responses with many restarts and/or items not offered.
Exercises and orchestral extracts	A generally reliable sense of fluency and accuracy despite a number of errors. A reasonable degree of technical control despite some inconsistencies. Some attention to performance details and musical character.	Limited or very limited fluency and accuracy with errors becoming intrusive. An inconsistent degree of technical control. Limited attention to performance details and musical character.	Little or no sense of fluency and accuracy with many errors. An unreliable degree of technical control. Little or no attention to performance details and musical character.

How overall performance is marked

The candidate's entire performance (ie pieces and technical work) is awarded two separate marks corresponding to two assessment areas, as below. Further information about the adaptation of the supporting tests can be found at trinitycollege.com/digital-cj-grades.

Performance delivery & focus (10 marks)

- ▶ Assurance and continuity of delivery.
- ▶ Consistency of focus.

Musical awareness (10 marks)

- ▶ Demonstration of musical personality.
- ▶ Ability to work within, move between, or maintain styles.

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	9-10 marks	8 marks
Performance delivery & focus	The performances are delivered with assurance, and transition between items is smooth. Focus is maintained throughout the presentation.	The performances are mostly delivered with assurance, and transition between items is mainly smooth. Focus is maintained throughout the presentation for the most part.
Musical awareness	There is a convincing level of personal investment and commitment in the performances. The ability to maintain or move between styles is well-developed.	There is a good level of personal investment and commitment in the performances. The ability to maintain or move between styles is mostly well-developed.

How overall performance is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	6-7 marks	4-5 marks	1-3 marks
Performance delivery & focus	The performances are delivered with reasonable assurance, and transition between items is moderately smooth. Focus is adequately maintained throughout the presentation.	Assurance in performance delivery is limited, with unreliable continuity between items. Focus is inconsistently maintained throughout the presentation.	There is little or no assurance in performance delivery, with limited continuity between items. Focus is not maintained throughout the presentation.
Musical awareness	There is an adequate level of personal investment and commitment in the performances. The ability to maintain or move between styles is reasonably well-developed.	There is a limited level of personal investment and commitment in the performances. The ability to maintain or move between styles is limited.	Personal investment and commitment are not demonstrated. The ability to maintain or move between styles is not yet evident.

Structure and mark scheme

Perform **four pieces** (or three pieces and a study) from the repertoire list.



Repertoire-only pathway	Maximum marks
Piece 1	25
Piece 2	25
Piece 3	25
Piece 4/Study	25
Total	100

Programme order

- Your pieces should be performed in the same order as they are listed on the upload form.

Learning outcomes and assessment criteria

Initial-Grade 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

Assessment criteria

The learner can:

- 1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

Assessment criteria

The learner can:

- 1.1 Support their intentions in musical performance
- 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance
- 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

Assessment criteria

The learner can:

- 1.1 Integrate their musical skills, knowledge and understanding in performance
- 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation
- 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

Pieces/Studies

Choosing pieces/studies

Drum kit

- ▶ Candidates perform **four pieces**, selected from the current drum kit repertoire list, available at trinitycollege.com/percussion.
- ▶ Programmes must include at least two pieces from group A and at least one piece from group B.
- ▶ Group A pieces must be played with the Trinity backing track (available to download or stream with the SoundWise code printed in the book).
- ▶ Candidates may use the backing track with or without clicks for group A pieces.
- ▶ Group B pieces are unaccompanied. Headphones should be removed, and no metronome or click is permitted.
- ▶ At Grades 1-8, a maximum of one piece may be chosen from *Raise the Bar Drum Kit*.
- ▶ Candidates may perform their own composition in place of the group B (unaccompanied) piece.

Orchestral percussion

- ▶ Candidates perform **four pieces**, selected from the current repertoire lists, available at trinitycollege.com/percussion.
- ▶ Programmes must include at least one piece chosen from the Tuned Percussion list, at least one piece chosen from the Snare Drum list and at least one piece chosen from the Timpani list.
- ▶ Pieces must not be selected from study lists.
- ▶ Up to and including Grade 5, at least one accompanied piece must be performed. From Grade 6 onwards candidates may choose whether to perform any accompanied piece(s).
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

Tuned percussion

- ▶ Candidates perform **three pieces and one study**, selected from the current tuned percussion repertoire list, available at trinitycollege.com/percussion.
- ▶ Up to and including Grade 5, at least one accompanied piece must be performed. From Grade 6 onwards candidates may choose whether to perform any accompanied piece(s).
- ▶ Up to and including Grade 5, all pieces require two mallets. At Grades 6-8, the number of mallets required for each piece is indicated in square brackets in the repertoire list.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

Snare drum

- ▶ Candidates perform **three pieces and one rudimental study**, selected from the current snare drum repertoire list, available at trinitycollege.com/percussion.
- ▶ Up to and including Grade 3, at least one accompanied piece must be performed.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

Timpani

- ▶ Candidates perform **three pieces and one study**, selected from the current timpani repertoire list, available at trinitycollege.com/percussion.

- Up to and including Grade 5, at least one accompanied piece must be performed. From Grade 6 onwards candidates may choose whether to perform any accompanied piece(s).
- Up to and including Grade 3, all pieces require two drums. At Grades 4-8, the number of drums required for each piece is indicated in square brackets in the repertoire list.
- Candidates may perform their own composition in place of one of the listed pieces.

Performance & Interpretation

- Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- For Drum Kit exams, all repeats should be observed unless stated otherwise.
- For other instruments, candidates should observe repeats of four bars or fewer, but longer repeats should not be played unless stated otherwise in the repertoire list.
- 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 if they wish. However, this is not compulsory and no additional marks are given for this.

Accompaniments & page turns

- Pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment or backing tracks (if applicable) will be subject to penalty or invalidation.
- Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- The accompanist does not need to be in shot during the filming of the performance.
- Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6-8.
- Orchestral Percussion, Tuned Percussion, Snare Drum and Timpani candidates may use a backing track or recorded accompaniment in all digital grade exams at all grades. This may be played on the piano or may be an instrumental backing track.
- Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- If a recorded accompaniment is used, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.
- Candidates may have help operating the equipment so that it does not disrupt their performance. Performing levels should be checked before the recording starts to ensure that there is correct balance and the candidate's instrument can be heard properly.

Supporting documents

There is a section on the online portal where you can provide any supporting documentation.

- ▶ Enter the details of your pieces on the relevant screen, in order of performance.
- ▶ If you are playing from a book not published by Trinity, or are performing your own composition, you must also upload scanned copies or photographs of those pieces. For each piece, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store. Only the solo part is required.

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.
- ▶ Own compositions may be accompanied or unaccompanied.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable 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 be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

Drum kit		
Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	- Dynamic contrast - Use of different rhythmic values - Use of rudiments featured in Initial technical work (see Rudiments)
Grade 1	approx 1 minute	- Dynamic contrast - Simple fills - Use of rudiments featured in Grade 1 technical work (see Rudiments)
Grade 2	1-1.5 minute(s)	- Use of accents - Use of simple pulsed rolls - Use of rudiments featured in Grade 2 technical work (see Rudiments)
Grade 3	1.5-2 minutes	- Form showing clear sections, eg ABA - Use of open/closed hi hat patterns - Use of rudiments featured in Grade 3 technical work (see Rudiments)
Grade 4	2-3 minutes	- Tempo changes - Use of triplets and sextuplets - Use of rudiments featured in Grade 4 technical work (see Rudiments)
Grade 5	2-3 minutes	- Use of ghosted notes - Use of rudiments featured in Grade 5 technical work (see Rudiments)
Grade 6	3-4 minutes	- More advanced use of form, eg contrasting styles between sections - Use of rudiments featured in Grade 6 technical work (see Rudiments)
Grade 7	3-4 minutes	- Use of irregular time signatures - Use of rudiments featured in Grade 7 technical work (see Rudiments)
Grade 8	3.5-5 minutes	- Creative use of form - Wide range of expressive techniques - Use of any rudiments (see Rudiments)

Parameters and examples of compositional techniques for own compositions

Tuned percussion

Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	- Dynamic contrast - Clear melodic line - Key of C major
Grade 1	approx 1 minute	- Dynamic contrast - Simple syncopation - Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	- Use of accents - Use of simple pulsed rolls - Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	- Form showing clear sections, eg ABA - Melodic range of one octave or more - Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	- Tempo changes - Use of triplets and sextuplets - Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	- Chromaticism - Use of semiquaver passages - Use of three mallets - Use of keys listed for Grade 5 technical work
Grade 6	3-4 minutes	- More advanced use of form, eg theme and variations - Extensive range - Use of three mallets - Use of keys listed for Grade 6 technical work
Grade 7	3-4 minutes	- Use of irregular time signatures - Modulation - Use of four mallets - Use of any key
Grade 8	3.5-5 minutes	- Creative use of form - Expressive techniques, wide range, chromaticism and rhythmic variation - Use of four mallets - Use of any key

Parameters and examples of compositional techniques for own compositions

Snare drum

Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	- Dynamic contrast - Use of different rhythmic values - Use of single strokes and double strokes
Grade 1	approx 1 minute	- Dynamic contrast - Simple syncopation - Use of rudiments featured in Grade 1 technical work (see Rudiments)
Grade 2	1-1.5 minute(s)	- Use of accents - Use of simple pulsed rolls - Use of rudiments featured in Grade 2 technical work (see Rudiments)
Grade 3	1.5-2 minutes	- Form showing clear sections, eg ABA - Use of crescendo/diminuendo - Use of rudiments featured in Grade 3 technical work (see Rudiments)
Grade 4	2-3 minutes	- Tempo changes - Use of triplets and sextuplets - Use of rudiments featured in Grade 4 technical work (see Rudiments)
Grade 5	2-3 minutes	- Use of accented roll passages - Greater tonal exploration of the drum - Use of rudiments featured in Grade 5 technical work (see Rudiments)
Grade 6	3-4 minutes	- More advanced use of form, eg theme and variations - Use of quintuplets - Use of rudiments featured in Grade 6 technical work (see Rudiments)
Grade 7	3-4 minutes	- Use of irregular time signatures - Clearly defined multiple bounce and double stroke rolls - Use of any rudiments (see Rudiments)
Grade 8	3.5-5 minutes	- Creative use of form - Wide range of expressive techniques - Use of any rudiments (see Rudiments)

Parameters and examples of compositional techniques for own compositions

Timpani		
Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	- Dynamic contrast - Use of different rhythmic values - Use of two drums
Grade 1	approx 1 minute	- Dynamic contrast - Simple syncopation - Use of two drums
Grade 2	1-1.5 minute(s)	- Use of accents - Use of simple pulsed rolls - Use of two drums
Grade 3	1.5-2 minutes	- Form showing clear sections, eg ABA - Use of damping - Use of two drums
Grade 4	2-3 minutes	- Tempo changes - Use of triplets and sextuplets - Use of two drums
Grade 5	2-3 minutes	- Pedal glissandi - More sophisticated damping - Use of three drums
Grade 6	3-4 minutes	- More advanced use of form, eg theme and variations - Basic pitch change on one drum - Use of three drums
Grade 7	3-4 minutes	- Use of irregular time signatures - Extensive use of tonal contrasts - Use of three drums
Grade 8	3.5-5 minutes	- Creative use of form - Wide range of expressive techniques - Use of four drums

Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- ▶ 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.

Filming your exam

Drum kit

There are two key factors to consider when filming your performance on drum kit – sight and sound.

Sight

- ▶ The camera should be placed at a right-angle from the candidate, looking through the hi-hat stand on a standard drum kit setup.
- ▶ Place the camera at the candidate's eye level to give the best view.
- ▶ The on-screen image must include the whole of the candidate. Hands, feet and face must be clearly visible, with no obstruction from hair or clothing. For this reason, we recommend that the candidate is filmed from the side, rather than from in front or behind. The full drum kit must also be in view – you may need to position the camera at some distance from the candidate to enable this.
- ▶ The music stand should be placed so the candidate can easily see it while they are performing. If this blocks the camera's line of sight, try moving the camera across slightly, ensuring the 'right-angle' view is still largely achieved.

Sound

- ▶ Candidates are required to perform with a recorded backing track. The candidate will need to hear the backing track while they are playing, and the backing track must be audible on the recording.
- ▶ Your speaker must have enough volume to balance with your instrument, so the examiner can hear the backing track on your video. Laptop, mobile phone or table speakers will not be loud enough, so you will need to use an external speaker.
- ▶ Experiment with speaker positioning to find the best balance between the backing track and the drum kit, for both the candidate and the recording device. If you are using an electronic drum kit, you may need to adjust the main volume setting of your instrument. Also, please be aware that for electronic kits, stick noise can over-power the drum sounds. To minimise this, experiment with camera placement and ensure you have sufficient output volume from the drum kit.
- ▶ A single external microphone may be used, but multiple microphone set-ups are not permitted. Before you record your full performance, run a soundcheck on one of the loudest sections of your exam. Listen back to your recording and make sure you can clearly hear both the drum kit and the backing track.
- ▶ If so, you are ready to record. If not, try an alternative position for your speaker, repeating the soundcheck process until you have a clear sound.
- ▶ Alternatively, a headphone splitter can be used, enabling the track to be routed to headphones for the candidate but also to be heard through an external speaker in the room.
- ▶ Users of electronic drum kits may have the option to connect a playback device to the instrument module. This can then be used to balance the instrument and track through the same.

Orchestral percussion, tuned percussion, snare drum, timpani

Position your camera so that your face, hands and all of your instrument are in shot. You can change the camera angle between pieces if you are moving between instruments, but filming should be continuous. Position your music stand and/or recording microphone so that these do not obscure the view.

Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance (this includes all pieces). If there is any evidence of editing, we will not be able to assess your exam.
2. Please read the instructions above carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance. You should remain in shot at all times during the video.
3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse (except for drum kit, where backing tracks with full click are permitted for accompanied pieces), verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.
5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

Your filming environment

Here are a few considerations when choosing where to film your performance:

- ▶ Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.
- ▶ Make sure that your recording device has enough battery power and storage capacity.
- ▶ Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- ▶ Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used, multiple microphone setups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

- ▶ The audio and video must be recorded simultaneously
- ▶ The audio must be the same performance as that of the video and not a composite track
- ▶ The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects
- ▶ The recorded breaks between pieces should not be removed.

Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.

If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.

Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.

Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

Live accompaniments

Before filming your full performance, make sure that you check the balance between your instrument and your accompanist. You may need to move closer or further away from the camera and any microphone to achieve an effective balance.

The accompanist does not need to be in shot during the filming of the performance.

Recorded accompaniments/backing tracks

If you are using a recorded accompaniment or backing track, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via trinitycollege.com/digital-cj-grades:

- ▶ Play back your video to ensure that the sound quality and visual quality are sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
- ▶ Your files should be labelled with your name, subject and grade, for example:
ForenameSurname_Classical(Instrument)_Grade(Number).
- ▶ Enter the details of your pieces on the relevant screen.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- ▶ Make sure that your video file does not exceed 3GB.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't exceed this limit. There are many apps that can help you do this and you will find them on your device's application store. Play back your compressed file to ensure that the audio and video are still in sync.
- ▶ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- ▶ We strongly advise candidates not to share their performance videos online. Pieces in the music and drama syllabuses are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table at [Repertoire-only pathway > Structure and mark scheme](#).

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 attainment levels as follows:

Mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

How the pieces are marked

Each piece is awarded three separate marks corresponding to three specific 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:

Fluency & 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, covering the various technical demands of the music.

Communication & 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 components to form a maximum total mark for each piece as follows:

Maximum mark for each piece	Component
8	Fluency & accuracy
8	Technical facility
9	Communication & interpretation
25	Total mark for each piece

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
22-25	Distinction
19-21	Merit
15-18	Pass
11-14	Below Pass 1
3-10	Below Pass 2

How the pieces are marked

Examiners use the criteria below to decide on the mark.

	8 marks	7 marks	6 marks
Fluency & accuracy	An excellent sense of fluency with secure control of pulse and rhythm. A very high degree of accuracy in notes.	A very good sense of fluency with only momentary insecurities in control of pulse and rhythm. A high degree of accuracy in notes – slips were not significant.	A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm. A good degree of accuracy in notes despite some slips.
	8 marks	7 marks	6 marks
Technical facility	The various technical demands of the music were fulfilled to a very high degree. An excellent level of tone control.	The various technical demands of the music were fulfilled with only momentary insecurities. A very good level of tone control despite minimal blemishes.	The various technical demands of the music were fulfilled for the most part. A good level of tone control though with occasional lapses.
	9 marks	8 marks	7 marks
Communication & interpretation	An excellent level of stylistic understanding with keen attention to performance details. Highly effective communication and interpretation.	A very good level of stylistic understanding with most performance details realised. Effective communication and interpretation overall.	A good level of stylistic understanding though occasional performance details were omitted. Communication and interpretation were mostly effective.

How the pieces are marked (continued)

	5 marks	3-4 marks	1-2 marks
Fluency & accuracy	A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm. A reasonable degree of accuracy in notes despite a number of errors.	Only a limited sense of fluency with a lack of basic control of pulse and rhythm. Accuracy in notes was sporadic with errors becoming intrusive.	Little or no sense of fluency – control of pulse and rhythm was not established. Accuracy in notes was very limited with many errors of substance.
	5 marks	3-4 marks	1-2 marks
Technical facility	The various technical demands of the music were generally managed despite some inconsistencies. A basic level of tone control despite some insecurity.	The technical demands of the music were often not managed. The performance lacked a basic level of tone control.	Many or all of the technical demands of the music were not managed. There were significant flaws in tone control.
	5-6 marks	3-4 marks	1-2 marks
Communication & interpretation	A reasonable level of stylistic understanding though some performance details were omitted. Communication and interpretation were basically reliable though with some lapses.	Stylistic understanding was generally lacking with limited realisation of performance details. Communication and interpretation were inconsistent.	Stylistic understanding was not apparent with little or no realisation of performance details. Communication and interpretation were ineffective.

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Learning outcomes and assessment criteria

Initial to Grade 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles

2.1 Demonstrate familiarity with the fundamentals of instrumental command
2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to simple elements of music in a practical context
3.2 Demonstrate basic aural and musical awareness

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Support their intentions in musical performance
1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance
1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

2.1 Demonstrate a developing instrumental command
2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to elements of music in a practical context
3.2 Demonstrate aural and musical awareness

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Integrate their musical skills, knowledge and understanding in performance
1.2 Present secure and sustained performances that demonstrate some stylistic interpretation
1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

2.1 Demonstrate instrumental command
2.2 Demonstrate technical control across the full compass of the instrument within set tasks

3.1 Recognise and respond to musical features in a practical context
3.2 Demonstrate musical and stylistic awareness

About the exam

Each exam has **three** sections: pieces/studies, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

Pieces/Studies (66 marks)

Three pieces or two pieces and a study (depending on instrument), each worth 22 marks

Technical work (14 marks)

Exercises, studies, scales & arpeggios or orchestral extracts, depending on instrument, grade and candidate choice



Supporting tests (20 marks)

A combination of two tests from sight reading, aural, unpitched aural, improvisation and musical knowledge, depending on instrument, grade and candidate choice

Exam structure and mark scheme

Initial-Grade 5	Maximum marks	Grades 6-8	Maximum marks
Piece 1	22	Piece 1	22
Piece 2	22	Piece 2	22
Piece 3/Study	22	Piece 3/Study	22
Technical work	14	Technical work	14
Supporting tests	20	Supporting test 1	10
Any two of the following:		▶ Sight reading	
▶ Sight reading ▶ Aural (or unpitched aural – drum kit only) ▶ Improvisation ▶ Musical knowledge		Supporting test 2	10
		One of the following:	
		▶ Aural ▶ Unpitched aural (drum kit only) ▶ Improvisation	
Total	100	Total	100

Order of the exam

Candidates can choose to present the sections of their exam in any order. Pieces must be performed consecutively as one section. All technical work must be performed as one unit.

Candidates should indicate their preferred exam order on their appointment form, which is given to examiners at the start of the exam. If no preference is indicated, examiners will ask to hear pieces first, then technical work and supporting tests.

Exam durations

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



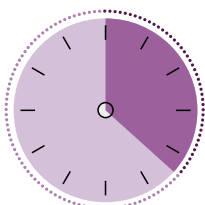
Initial
13 mins



Grade 1-2
15 mins



Grade 3
16 mins



Grade 4-5
21 mins



Grade 6-7
27 mins



Grade 8
32 mins

Pieces/Studies

Choosing pieces/studies

Drum kit

- ▶ Candidates perform **three pieces**, selected from the current drum kit repertoire list, available at trinitycollege.com/percussion.
- ▶ Programmes must comprise two pieces from group A (with backing track) and one piece from group B (unaccompanied).
- ▶ At Grades 1-8, one piece may be chosen from *Raise the Bar Drum Kit*.
- ▶ Candidates may perform their own composition in place of the group B (unaccompanied) piece.
- ▶ Group A pieces must be played with the Trinity backing tracks (available to download or stream with the SoundWise code printed in the book).
- ▶ Candidates may use the backing track with or without clicks for group A pieces.



Pieces
(66 marks)

Orchestral percussion

- ▶ Candidates perform **three pieces**, selected from the current repertoire lists, available at trinitycollege.com/percussion.
- ▶ Programmes must comprise one piece chosen from the Tuned Percussion list, one piece chosen from the Snare Drum list and one piece chosen from the Timpani list.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.
- ▶ Up to and including Grade 5, at least one accompanied piece must be performed. From Grade 6 onwards candidates may choose whether to perform any accompanied piece(s).

Tuned percussion

- ▶ Candidates perform **two pieces and one study**, selected from the current tuned percussion repertoire list, available at trinitycollege.com/percussion.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.
- ▶ Up to and including Grade 5, at least one accompanied piece must be performed. From Grade 6 onwards candidates may choose whether to perform any accompanied piece(s).

Snare drum

- ▶ Candidates perform **two pieces and one rudimental study**, selected from the current snare drum repertoire list, available at trinitycollege.com/percussion.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.
- ▶ Up to and including Grade 3, at least one accompanied piece must be performed.

Timpani

- ▶ Candidates perform **two pieces and one study**, selected from the current timpani repertoire list, available at trinitycollege.com/percussion.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.
- ▶ Up to and including Grade 5, at least one accompanied piece must be performed. From Grade 6 onwards candidates may choose whether to perform any accompanied piece(s).

Performance and interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ For Drum Kit exams, all repeats should be observed unless stated otherwise.
- ▶ For other instruments, candidates should observe repeats of four bars or fewer, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ 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 if they wish. However, this is not compulsory and no additional marks are given for this.

Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment or backing tracks (if applicable) will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ 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 their page turners may only remain in the exam when required.
- ▶ Orchestral Percussion, Tuned Percussion, Snare Drum and Timpani candidates may use a backing track or recorded accompaniment in exams up to and including Grade 3. This may be played on the piano or may be an instrumental backing track. From Grade 4 onwards, the accompaniment must be performed live in the exam (unless stated otherwise in the repertoire list).
- ▶ Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- ▶ Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.

- Where recorded accompaniments are used, Orchestral Percussion, Tuned Percussion, Snare Drum and Timpani candidates must provide the playback equipment unless other arrangements have been made with the exam centre. Equipment must produce good sound quality at an adequate volume – a phone or tablet speaker is not acceptable. 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 health and safety requirements in the country where the exam is taking place.
- Examiners will not operate playback equipment for Orchestral Percussion, Tuned Percussion, Snare Drum and Timpani exams – this should be fulfilled by the candidate, teacher or another person not related to the candidate, who may only remain in the room when required.

Music and copies

- Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at 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 MPA's *Code of Fair Practice*, candidates must produce original copies of all copyright pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- If candidates are performing pieces not contained in Trinity's graded exam books, they will need to provide a copy as a reference for the examiner (which may be a photocopy). Only the solo part is required. Photocopies will be kept by the examiner and destroyed after the exam. Examiners will have a copy of the repertoire contained in Trinity's repertoire books.
- Candidates may read from printed music or from a tablet or eReader.
- Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded. Candidates must bring proof of purchase and details of the website where it was accessed for the examiner's reference.

Own composition

- Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed in each grade section of this syllabus.
- Own compositions may be accompanied or unaccompanied.
- A typeset or handwritten copy of the composition must be given to the examiner at the

beginning of the exam.

- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable 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 be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- ▶ Trinity publishes repertoire books, scales & arpeggios books, sight reading books and aural test books. See [Trinity publications](#) section for more information.
- ▶ 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.

Technical work

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



Technical work
(14 marks)

Candidates prepare the following:

Drum kit	Exercises
Orchestral percussion	<i>Either</i> tuned percussion <i>or</i> snare drum <i>or</i> timpani requirements as below
Tuned percussion	- Initial: exercises - Grades 1-5: scales & arpeggios - Grades 6-8: <i>either</i> scales & arpeggios <i>or</i> orchestral extracts
Snare drum	- Initial: exercises - Grades 1-5: orchestral figures and multiple bounce roll study - Grades 6-8: <i>either</i> orchestral figures and multiple bounce roll study <i>or</i> orchestral extracts
Timpani	- Initial-Grade 5: exercises - Grades 6-8: <i>either</i> exercises <i>or</i> orchestral extracts

Exercises

- Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique through performance. Drum kit exercises focus on the rudiments listed for the grade.
- Candidates prepare all three exercises listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.
- Exercises may be played either from memory or using the music.
- Metronome marks are given as a guide, but accuracy and fluency are more important than speed.
- Left-handed candidates may reverse the sticking.

Scales & arpeggios (tuned percussion)

- ▶ Learning scales and arpeggios is an important part of developing technical focus, strength, agility and melodic skills.
- ▶ Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.
- ▶ All scales and arpeggios must be played from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade.

Orchestral figures and multiple bounce roll studies (snare drum)

- ▶ Orchestral figures are the most common patterns used in orchestral snare drum playing and are covered progressively through the grades.
- ▶ Orchestral figures and multiple bounce roll studies may be played either from memory or using the music.

Orchestral extracts

- ▶ At Grades 6-8, Orchestral Percussion, Tuned Percussion, Snare Drum and Timpani candidates can demonstrate technique through performing extracts selected from a range of orchestral works.
- ▶ Candidates prepare three extracts, two of which are played in the exam. One is chosen by the candidate and one by the examiner.
- ▶ Extracts may be played either from memory or using the music.

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

Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose **two** supporting tests from four 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 choose *either* aural or unpitched aural (drum kit only) or improvisation for their second supporting test.

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.



Supporting tests
(20 marks)

Sight reading

This test assesses candidates' ability to perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

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

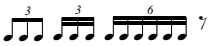
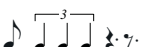
Timpani candidates are required to sight read on two timpani at Initial to Grade 5, and three timpani at Grades 6–8.

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

Technical expectations for the tests are given in the [Parameters for sight reading tests](#). Lists are cumulative, meaning that tests may also include requirements from lower grades.

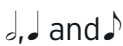
A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternatively, blind or visually impaired candidates may choose a memory test in place of the standard sight reading test. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn.

Parameters for sight reading tests: Drum Kit

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

* Cumulative – tests may also include requirements from previous grade(s).

Parameters for sight reading tests: Tuned Percussion, Snare Drum and Timpani

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

* Cumulative – tests may also include requirements from previous grade(s).

Aural

This test supports the development of candidates' abilities in musical perception and understanding by requiring them to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from shop.trinitycollege.com or from your local music shop.

Candidates with hearing loss may choose an aural awareness test in place of the standard aural test. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn.

Unpitched aural (drum kit only)

Initial

Requirements are listed in [Drum Kit: Initial](#).

Grades 1-8

The four tests given for each grade are designed to develop candidates' 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, except where a specialist examiner is present*, parts 1, 2 and 3 of this test are administered using a CD. Part 4 is administered live.

Unpitched aural Grades 1-8: Requirements and parameters

Part 1: Time signature

- ▶ Candidates are asked to identify the time signature of a rhythmic phrase played twice on the snare drum.
- ▶ Time signatures are listed in the cumulative table below.
- ▶ The pulse is given, and accents are placed on the first beat of the bar.

Part 2: Style recognition

- ▶ Candidates are asked to recognise the musical style of a pattern played on the drum kit twice.
- ▶ Styles are listed in the cumulative table below.

Part 3: Identify the changes

- ▶ Candidates listen to a short piece played twice/three times on the drum kit.
- ▶ On the second playing, examiners introduce one or more changes. The changes are either to 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, examiners give candidates a printed score of the original version of the piece.
- ▶ Candidates are expected to respond as outlined in the table below.

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

Part 4: Playalong

- Examiners play a short piece of music twice on the piano.
- On the first playing, candidates are asked just to listen to the piece.
- On the second playing, candidates 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, examiners state the style. At Grades 5-8, candidates are expected to recognise the style. The styles relate to those listed for part 2 in the table below.

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

* Cumulative – tests may also include requirements from preceding grade(s)

Improvisation

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical abilities. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

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

Further guidance and example tests are available at trinitycollege.com/supporting-tests.

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn.

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 they may prepare their response aloud. At Initial to Grade 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.

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

* Cumulative – tests may also include requirements from preceding grade(s)

Tuned percussion:

Stylistic, motivic or harmonic stimulus

Candidates choose a stimulus from the following three options, indicating their choice of stimulus on the appointment form:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Stylistic stimulus

This option 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.
- ▶ 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.
- ▶ The test then follows. The examiner 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 style of the stimulus.

Stylistic stimulus

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of introduction	2 bars	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times improvised section is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Time signatures*	$\frac{4}{4}$			$\frac{3}{4}$	$\frac{2}{4}$
Keys*	C major	F, G major	A minor	D, B $\flat$ major D, E minor	G, B minor
Number of chords per bar	1	1	1	1	1
Chords	I, V	I, V	I, IV, V i, iv, V	I, ii, IV, V i, ii $\flat^5$, iv, V	I, ii, IV, V i, ii $\flat^5$, iv, V
Styles and speeds*	march, lullaby	fanfare, <i>moderato</i>	tango, <i>andante</i>	waltz, <i>allegretto</i>	<i>adagio</i> , <i>allegro</i>

* Cumulative – tests may also include requirements from previous grade(s).

Stylistic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of introduction	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	8 bars	8 bars	8 bars
Number of times improvised section is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Time signatures*	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
Keys*	A, E $\flat$ major	F $\sharp$, C minor	E, A $\flat$ major	C $\sharp$, F minor
Number of chords per bar	up to 2	up to 2	up to 2	up to 2
Chords	I, ii, IV, V, vi i, ii $\flat^5$, iv, V, VI	I, ii, IV, V, vi i, ii $\flat^5$, iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii $\flat^5$, III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Styles and speeds*	<i>grazioso</i> , <i>vivace</i>	<i>agitato</i> , nocturne	<i>gigue</i> , <i>grave</i>	impressionistic, irregular dance

* Cumulative – tests may also include requirements from previous grade(s).

Motivic stimulus

This option 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 then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ 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, they 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.

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of stimulus	2 bars	2 bars	2 bars	2 bars	2 bars
Length of response	4-6 bars	4-8 bars	6-8 bars	6-8 bars	8-12 bars
Time signatures*	$\frac{4}{4}$			$\frac{3}{4}$	$\frac{2}{4}$
Rhythmic features*	minims, crotchets	quavers	dotted notes	ties	syncopation
Articulation*			<i>staccato</i>		accents
Intervals*	up to minor 3rd	major 3rd	perfect 4th	perfect 5th	minor 6th, major 6th
Keys*	C major	F, G major	A minor	D, B $\flat$ major D, E minor	G, B minor

* Cumulative – tests may also include requirements from previous grade(s).

Motivic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of stimulus	2 bars	1 bar	1 bar	1 bar
Length of response	8-12 bars	12-16 bars	12-16 bars	12-16 bars
Time signatures*	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
Rhythmic features*	semiquavers			triplets, duplets
Articulation*	slurs	acciaccaturas		<i>sfz</i>
Intervals*	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
Keys*	A, E $\flat$ major	F $\sharp$, C minor	E, A $\flat$ major	C $\sharp$, F minor

* Cumulative – tests may also include requirements from previous grade(s).

Harmonic stimulus

This option 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.
- ▶ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of chord sequence	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times chord sequence is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Number of chords per bar	1	1	1	1	1
Chords	I, V	I, V	I, IV, V	I, ii, IV, V	i, iv, V
Keys	C major	C, F, G major			A, D, E, G, B minor

Harmonic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of chord sequence	4 bars	8 bars	8 bars	8 bars
Number of times chord sequence is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Number of chords per bar	1	1	1	1
Chords	i, iv, V, VI	I, ii, IV, V i, ii ^{b5} , iv, V 7ths	I, ii, iii, IV, V, vi i, ii ^{b5} , III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Keys	A, D, E, G, B minor	C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor		

Musical knowledge (Initial to Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, and assesses their knowledge of notation. Examiners ask carefully graded questions based on candidates' chosen pieces. Questions refer to the solo line only.

In the exam, candidates choose which piece they would like to be asked about first. Examiners then choose a second piece for the remaining questions. Candidates' musical scores should be free of annotations which might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

Further guidance is available at trinitycollege.com/supporting-tests.

The following tables gives example questions and responses:

Drum Kit

	Parameters*	Sample question	Sample answer
Initial	a. Note durations	How many beats are in this note?	Half a beat
	b. Staves, bar lines	What is this line called?	A bar line
	c. Identify time signatures	What is this called?	A time signature
	d. Explain basic musical terms and signs	What is this called?	A pause mark
Grade 1	a. Note values	What is the name of this note value?	A quaver
	b. Explain time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	c. Explain musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
Grade 2	a. Metronome marks	Explain the sign ♩ = 72	72 crotchet beats per minute
	b. Musical style (simple)	What is the name of this groove?	$\frac{12}{8}$ feel
	c. Rudiments	Which rudiment is played here?	A flam
Grade 3	a. Kit techniques	How do you best produce this cross stick sound?	Candidate demonstrates
	b. Sticking patterns	What sticking should be used to approach this passage/idea?	Paradiddle

* Cumulative – tests may also include requirements from previous grade(s).

Drum Kit (continued)

	Parameters*	Sample question	Sample answer
Grade 4	a. Kit techniques/ co-ordination	How do you best produce this open/closed hi-hat groove?	Candidate demonstrates
	b. Rudiments	Which rudiment is played here?	A flam accent
Grade 5	Musical style (advanced)	Comment on the style of this piece	Candidate identifies style of piece and gives examples of stylistic features

Orchestral Percussion, Tuned Percussion, Snare Drum, Timpani

	Parameters*	Sample question	Sample answer
Initial	a. Pitch (letter) names	What is the letter name of this note?	G
	b. Note durations	How many beats are in this note?	Two
	c. Clefs, staves, bar lines	What is this sign called?	A treble clef
	d. Identify key/time signatures	What is this called?	A time signature
	e. Explain basic musical terms and signs	What is this called?	A pause mark
Grade 1	a. Note values	What is the name of this note value?	A quaver
	b. Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	c. Notes on ledger lines (up to 2 ledger lines)	What is the letter name of this note?	B flat
	d. Explain musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
Grade 2	a. Intervals (numerical only) (2nd, 3rd, 4th, 5th)	What is the interval between these two notes?	A 3rd
	b. Metronome marks	Explain the sign $\text{♩} = 72$	72 crotchet beats per minute
	c. Grace notes and rudiments	What are these called?	Flams/draggs/ruffs
	d. Notes on ledger lines (up to 3 ledger lines)	What is the name of this note?	F sharp

* Cumulative – tests may also include requirements from previous grade(s).

Orchestral Percussion, Tuned Percussion, Snare Drum, Timpani (continued)

	Parameters*	Sample question	Sample answer
Grade 3	a. Intervals (numerical only) (2nd to 7th)	What is the interval between these two notes?	A 6th
	b. Relative major/minor	This piece starts in F major. What is the relative minor of this key?	D minor
	c. Scale/arpeggio/ broken chord patterns	What pattern of notes do you see here?	A scale
	d. Rudiment patterns (snare drum/timpani)	Which rudiment is played here?	A flam
Grade 4	a. Modulation to closely related keys (relative major/minor, subdominant, dominant)	This piece starts in G major. To which key has it modulated here?	D major or dominant
	b. Tonic/dominant triads	This piece starts in F major. Name the notes of the dominant triad.	C, E, G
	c. Intervals (full names) (any major, minor or perfect interval within an octave)	What is the full name of the interval between these two notes?	Perfect 5th
Grade 5	a. Musical period and style	Comment on the period and style of this piece.	Candidate identifies the period, and describes the stylistic features of the piece which reflect the period.
	b. Musical structures	Describe the form of this piece and show me the relevant sections.	Candidate indicates the form of the piece and identifies relevant sections
	c. Subdominant triads	This piece starts in D major. Name the notes of the subdominant triad.	G, B, D
	d. Roll lengths in relation to rhythmic aspects of the music (snare drum)	What roll would you use here?	5 stroke/7 stroke, etc

* Cumulative – tests may also include requirements from previous grade(s).

Marking

How the exam is marked

Examiners give comments and marks for each section of the exam, up to the maximums listed in the [Exam structure and mark scheme](#) tables in the [About the exam](#) section. 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 attainment levels as follows:

Total mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

How the pieces and studies are marked

Each piece/study is awarded three separate marks corresponding to three specific 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/study.

The three components are:

Fluency & 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, covering the various technical demands of the music.

Communication & 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 components to form a maximum total mark for each piece/study as follows:

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

The total marks awarded for each piece/study correspond to the attainment levels as follows:

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

How the pieces and studies are marked (continued)

Examiners use the criteria below to decide on the mark.

	7 marks	6 marks	5 marks
Fluency & accuracy	An excellent sense of fluency with secure control of pulse and rhythm. A very high degree of accuracy in notes.	A very good sense of fluency with only momentary insecurities in control of pulse and rhythm. A high degree of accuracy in notes – slips were not significant.	A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm. A good degree of accuracy in notes despite some slips.
	7 marks	6 marks	5 marks
Technical facility	The various technical demands of the music were fulfilled to a very high degree. An excellent level of tone control.	The various technical demands of the music were fulfilled with only momentary insecurities. A very good level of tone control despite minimal blemishes.	The various technical demands of the music were fulfilled for the most part. A good level of tone control though with occasional lapses.
	8 marks	7 marks	6 marks
Communication & interpretation	An excellent level of stylistic understanding with keen attention to performance details. Highly effective communication and interpretation.	A very good level of stylistic understanding with most performance details realised. Effective communication and interpretation overall.	A good level of stylistic understanding though occasional performance details were omitted. Communication and interpretation were mostly effective.

How the pieces and studies are marked (continued)

	4 marks	3 marks	1-2 marks
Fluency & accuracy	A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm. A reasonable degree of accuracy in notes despite a number of errors.	Only a limited sense of fluency with a lack of basic control of pulse and rhythm. Accuracy in notes was sporadic with errors becoming intrusive.	Little or no sense of fluency – control of pulse and rhythm was not established. Accuracy in notes was very limited with many errors of substance.
	4 marks	3 marks	1-2 marks
Technical facility	The various technical demands of the music were generally managed despite some inconsistencies. A basic level of tone control despite some insecurity.	The technical demands of the music were often not managed. The performance lacked a basic level of tone control.	Many or all of the technical demands of the music were not managed. There were significant flaws in tone control.
	5 marks	3-4 marks	1-2 marks
Communication & interpretation	A reasonable level of stylistic understanding though some performance details were omitted. Communication and interpretation were basically reliable though with some lapses.	Stylistic understanding was generally lacking with limited realisation of performance details. Communication and interpretation were inconsistent.	Stylistic understanding was not apparent with little or no realisation of performance details. Communication and interpretation were ineffective.

How technical work is marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	13-14 marks	11-12 marks
Scales & arpeggios	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Prompt responses.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Prompt responses overall.
Exercises and orchestral extracts	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Keen attention to performance details and musical character.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Good attention to performance details and musical character overall.

How technical work is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	9-10 marks	6-8 marks	1-5 marks
Scales & arpeggios	A generally reliable sense of fluency and accuracy despite a number of errors. A reasonable degree of technical control despite some inconsistencies. Generally prompt responses despite some hesitancy and/or restarts.	Limited or very limited fluency and accuracy with errors becoming intrusive. An inconsistent degree of technical control. Hesitancy in responses and restarts.	Little or no sense of fluency and accuracy with many errors. An unreliable degree of technical control. Uncertain responses with many restarts and/or items not offered.
Exercises and orchestral extracts	A generally reliable sense of fluency and accuracy despite a number of errors. A reasonable degree of technical control despite some inconsistencies. Some attention to performance details and musical character.	Limited or very limited fluency and accuracy with errors becoming intrusive. An inconsistent degree of technical control. Limited attention to performance details and musical character.	Little or no sense of fluency and accuracy with many errors. An unreliable degree of technical control. Little or no attention to performance details and musical character.

How supporting tests are marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit	Pass
	9-10 marks	8 marks	6-7 marks
Sight reading	An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality. A very high degree of accuracy in notes, with musical detail realised.	A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality. A good degree of accuracy in notes despite some slips, with some musical detail realised.	A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality. A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.
Aural/ Unpitched aural	An excellent or very good degree of aural perception in all aspects. Confident and prompt responses.	A good degree of aural perception in the majority of aspects. Mostly confident and prompt responses.	A generally reliable degree of aural perception in most aspects though with some imprecision. Generally confident and prompt responses though with occasional hesitation or uncertainty.
Musical knowledge	An excellent or very good degree of musical knowledge in all aspects. Confident and prompt responses.	A good degree of musical knowledge in the majority of aspects. Mostly confident and prompt responses.	A generally reliable degree of musical knowledge in most aspects. Generally confident and prompt responses though with occasional hesitation or uncertainty.
Improvisation	An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency. A highly creative and imaginative response.	A good sense of musical structure, based on the stimulus, delivered with a good level of fluency. A creative and imaginative response overall.	A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses. Some element of creativity and imagination in the response.

How supporting tests are marked (continued)

	Below Pass 1	Below Pass 2
	4-5 marks	1-3 marks
Sight reading	Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality. Accuracy in notes was sporadic with no attention to musical detail.	Little or no sense of fluency control of pulse, rhythm and tonality was not established. Accuracy in notes was very limited with no attention to musical detail.
Aural/ Unpitched aural	A limited or very limited aural perception with some lack of precision in most aspects. Hesitant or uncertain responses.	Unreliable aural perception in the majority or all aspects. Very hesitant or uncertain/missing responses.
Musical knowledge	A limited or very limited degree of musical knowledge in most aspects. Hesitant or uncertain responses.	Unreliable musical knowledge in the majority or all aspects. Very hesitant or uncertain/missing responses.
Improvisation	A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency. A lack of creativity and imagination in the response.	Musical structure was only partially or not apparent with no relation to the stimulus and fluency often compromised. Little or no creativity or imagination in the response.

Drum Kit | Initial

Pieces

Candidates perform a programme of **three** pieces chosen from the Drum Kit Initial repertoire list, available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **two** pieces from group A and **one** piece from group B.
- ▶ Group A pieces must be played with a backing track (with or without click). Group B pieces are unaccompanied.
- ▶ An own composition may be played instead of the group B piece.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of the group B piece. More information can be found in the [Pieces: Own composition](#) section.

Duration: 0.5-1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Dynamic contrast
- ▶ Use of different rhythmic values
- ▶ Use of rudiments featured in Initial technical work (see [Rudiments](#)).

Technical work

Candidates prepare all **three** Initial exercises from Trinity's *Drum Kit Exam Pieces from 2020: Initial-Grade 2*.

Candidates choose **one** exercise to play first. Examiners then select one of the remaining two exercises to be performed, see [Exercises](#).

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural or unpitched aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for the aural test requirements.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Unpitched aural questions

Parameters	Task	Requirement
Rhythmic phrase	Listen to the phrase three times	Clap or strike sticks together on the third playing to indicate the pulse, stressing the strong beat
4 bars	Listen to the phrase once	Identify the dynamic as <i>forte</i> or <i>piano</i>
$\frac{2}{4}$	Listen to the phrase twice, with a change of rhythm in the second playing	Identify where the change occurs
Piano playalong $\frac{4}{4}$	Listen to a short piece of music twice on the piano	Accompany the examiner on the drum kit on the second playing

Unpitched aural

Candidates answer questions based on a rhythmic phrase played by the examiner on the snare drum, then accompany a short piece played on the piano by the examiner.

The unpitched aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Drum Kit | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Drum Kit Grade 1 repertoire list, available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **two** pieces from group A and **one** piece from group B.
- ▶ Group A pieces must be played with a backing track (with or without click). Group B pieces are unaccompanied.
- ▶ A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 1-2*.
- ▶ An own composition may be played instead of the group B piece.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of the group B piece. More information can be found in the [Pieces: Own composition](#) section.

Duration: approximately 1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Dynamic contrast
- ▶ Simple fills
- ▶ Use of rudiments featured in Grade 1 technical work (see [Rudiments](#)).

Technical work

Candidates prepare all **three** Grade 1 exercises from Trinity's *Drum Kit Exam Pieces from 2020: Initial-Grade 2*.

Candidates choose **one** exercise to play first. Examiners then select one of the remaining two exercises to be performed, see [Exercises](#).

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural or unpitched aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Unpitched aural

See [Supporting tests: Unpitched aural](#) for the requirements and parameters.

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 occurs

Drum Kit | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Drum Kit Grade 2 repertoire list, available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **two** pieces from group A and **one** piece from group B.
- ▶ Group A pieces must be played with a backing track (with or without click). Group B pieces are unaccompanied.
- ▶ A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 1-2*.
- ▶ An own composition may be played instead of the group B piece.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of the group B piece. More information can be found in the [Pieces: Own composition](#) section.

Duration: 1-1.5 minute(s)

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of accents
- ▶ Use of simple pulsed rolls
- ▶ Use of rudiments featured in Grade 2 technical work (see [Rudiments](#)).

Technical work

Candidates prepare all **three** Grade 2 exercises from Trinity's *Drum Kit Exam Pieces from 2020: Initial-Grade 2*.

Candidates choose **one** exercise to play first. Examiners then select one of the remaining two exercises to be performed, see [Exercises](#).

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural or unpitched aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Unpitched aural

See [Supporting tests: Unpitched aural](#) for the requirements and parameters.

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 occurs ii) Identify the change as rhythm or pitch

Drum Kit | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Drum Kit Grade 3 repertoire list, available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **two** pieces from group A and **one** piece from group B.
- ▶ Group A pieces must be played with a backing track (with or without click). Group B pieces are unaccompanied.
- ▶ A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 3-5*.
- ▶ An own composition may be played instead of the group B piece.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of the group B piece. More information can be found in the [Pieces: Own composition](#) section.

Duration: 1.5-2 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Form showing clear selections, eg 'ABA'
- ▶ Use of open/closed hi hat patterns
- ▶ Use of rudiments featured in Grade 3 technical work (see [Rudiments](#)).

Technical work

Candidates prepare all **three** Grade 3 exercises from Trinity's *Drum Kit Exam Pieces from 2020: Grades 3-5*.

Candidates choose **one** exercise to play first. Examiners then select one of the remaining two exercises to be performed, see [Exercises](#).

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural or unpitched aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Unpitched aural

See [Supporting tests: Unpitched aural](#) for the requirements and parameters.

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Drum Kit | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Drum Kit Grade 4 repertoire list, available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **two** pieces from group A and **one** piece from group B.
- ▶ Group A pieces must be played with a backing track (with or without click). Group B pieces are unaccompanied.
- ▶ A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 3-5*.
- ▶ An own composition may be played instead of the group B piece.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of the group B piece. More information can be found in the [Pieces: Own composition](#) section.

Duration: 2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Tempo changes
- ▶ Use of triplets and sextuplets
- ▶ Use of rudiments featured in Grade 4 technical work (see [Rudiments](#)).

Technical work

Candidates prepare all **three** Grade 4 exercises from Trinity's *Drum Kit Exam Pieces from 2020: Grades 3-5*.

Candidates choose **one** exercise to play first. Examiners then select one of the remaining two exercises to be performed, see [Exercises](#).

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural or unpitched aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Unpitched aural

See [Supporting tests: Unpitched aural](#) for the requirements and parameters.

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 clef, or in alto or bass clef if requested), 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

Drum Kit | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Drum Kit Grade 5 repertoire list, available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **two** pieces from group A and **one** piece from group B.
- ▶ Group A pieces must be played with a backing track (with or without click). Group B pieces are unaccompanied.
- ▶ A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 3-5*.
- ▶ An own composition may be played instead of the group B piece.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of the group B piece. More information can be found in the [Pieces: Own composition](#) section.

Duration: 2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of ghosted notes
- ▶ Use of rudiments featured in Grade 5 technical work (see [Rudiments](#)).

Technical work

Candidates prepare all **three** Grade 5 exercises from Trinity's *Drum Kit Exam Pieces from 2020: Grades 3-5*.

Candidates choose **one** exercise to play first. Examiners then select one of the remaining two exercises to be performed, see [Exercises](#).

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural or unpitched aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Unpitched aural

See [Supporting tests: Unpitched aural](#) for the requirements and parameters.

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 are 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

Drum Kit | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Drum Kit Grade 6 repertoire list, available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **two** pieces from group A and **one** piece from group B.
- ▶ Group A pieces must be played with a backing track (with or without click). Group B pieces are unaccompanied.
- ▶ A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 6-8*.
- ▶ An own composition may be played instead of the group B piece.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of the group B piece. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3-4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ More advanced use of form, eg contrasting styles between sections
- ▶ Use of rudiments featured in Grade 6 technical work (see [Rudiments](#)).

Technical work

Candidates prepare all **three** Grade 6 exercises from Trinity's *Drum Kit Exam Pieces from 2020: Grades 6-8*.

Candidates choose **one** exercise to play first. Examiners then select one of the remaining two exercises to be performed, see [Exercises](#).

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or unpitched aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Unpitched aural

See [Supporting tests: Unpitched aural](#) for the requirements and parameters.

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Drum Kit | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Drum Kit Grade 7 repertoire list, available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **two** pieces from group A and **one** piece from group B.
- ▶ Group A pieces must be played with a backing track (with or without click). Group B pieces are unaccompanied.
- ▶ A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 6-8*.
- ▶ An own composition may be played instead of the group B piece.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of the group B piece. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3-4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of irregular time signatures
- ▶ Use of rudiments featured in Grade 7 technical work (see [Rudiments](#)).

Technical work

Candidates prepare all **three** Grade 7 exercises from Trinity's *Drum Kit Exam Pieces from 2020: Grades 6-8*.

Candidates choose **one** exercise to play first. Examiners then select one of the remaining two exercises to be performed, see [Exercises](#).

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or unpitched aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Unpitched aural

See [Supporting tests: Unpitched aural](#) for the requirements and parameters.

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Aural questions

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

Drum Kit | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Drum Kit Grade 8 repertoire list, available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **two** pieces from group A and **one** piece from group B.
- ▶ Group A pieces must be played with a backing track (with or without click). Group B pieces are unaccompanied.
- ▶ A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 6-8*.
- ▶ An own composition may be played instead of the group B piece.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of the group B piece. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3.5-5 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Creative use of form
- ▶ Wide range of expressive techniques
- ▶ Use of rudiments featured in Grade 8 technical work (see [Rudiments](#)).

Technical work

Candidates prepare all **three** Grade 8 exercises from Trinity's *Drum Kit Exam Pieces from 2020: Grades 6-8*.

Candidates choose **one** exercise to play first. Examiners then select one of the remaining two exercises to be performed, see [Exercises](#).

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or unpitched aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Unpitched aural

See [Supporting tests: Unpitched aural](#) for the requirements and parameters.

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
12-16 bars		
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Orchestral Percussion | Initial

Pieces

Candidates perform a programme of **three** pieces chosen from the repertoire lists available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **one** piece chosen from the Tuned Percussion Initial list, **one** piece chosen from the Snare Drum Initial list and **one** piece chosen from the Timpani Initial list.
- ▶ Pieces must not be selected from study lists.
- ▶ At least one accompanied piece must be performed.
- ▶ An own composition may be played instead of one of the listed pieces.
- ▶ Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece.

See [Pieces](#) section for further guidance.

Technical work

Candidates choose one of the following:

- ▶ Technical work for Initial tuned percussion (see [Tuned Percussion Initial](#))
- ▶ Technical work for Initial snare drum (see [Snare Drum Initial](#))
- ▶ Technical work for Initial timpani (see [Timpani Initial](#))

See [Technical work](#) section for further details.

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following options:

- ▶ Stylistic, motivic or harmonic (tuned percussion)
- ▶ Rhythmic (snare drum, timpani)

Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Orchestral Percussion | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the repertoire lists available at trinitycollege.com/percussion.

- ▶ Programmes must comprise **one** piece chosen from the Tuned Percussion Grade 1 list, **one** piece chosen from the Snare Drum Grade 1 list and **one** piece chosen from the Timpani Grade 1 list.
- ▶ Pieces must not be selected from study lists.
- ▶ At least one accompanied piece must be performed.
- ▶ An own composition may be played instead of one of the listed pieces.
- ▶ Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece.

See [Pieces](#) section for further guidance.

Technical work

Candidates choose one of the following:

- ▶ Technical work for Grade 1 tuned percussion (see [Tuned Percussion Grade 1](#))
- ▶ Technical work for Grade 1 snare drum (see [Snare Drum Grade 1](#))
- ▶ Technical work for Grade 1 timpani (see [Timpani Grade 1](#))

See [Technical work](#) section for further details.

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
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 occurs

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following options:

- ▶ Stylistic, motivic or harmonic (tuned percussion)
- ▶ Rhythmic (snare drum, timpani)

Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Orchestral Percussion | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the repertoire lists available at trinitycollege.com/percussion.

- Programmes must comprise **one** piece chosen from the Tuned Percussion Grade 2 list, **one** piece chosen from the Snare Drum Grade 2 list and **one** piece chosen from the Timpani Grade 2 list.
- Pieces must not be selected from study lists.
- At least one accompanied piece must be performed.
- An own composition may be played instead of one of the listed pieces.
- Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece.

See [Pieces](#) section for further guidance.

Technical work

Candidates choose one of the following:

- Technical work for Grade 2 tuned percussion (see [Tuned Percussion Grade 2](#))
- Technical work for Grade 2 snare drum (see [Snare Drum Grade 2](#))
- Technical work for Grade 2 timpani (see [Timpani Grade 2](#))

See [Technical work](#) section for further details.

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
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 occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following options:

- ▶ Stylistic, motivic or harmonic (tuned percussion)
- ▶ Rhythmic (snare drum, timpani)

Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Orchestral Percussion | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the repertoire lists available at trinitycollege.com/percussion.

- Programmes must comprise **one** piece chosen from the Tuned Percussion Grade 3 list, **one** piece chosen from the Snare Drum Grade 3 list and **one** piece chosen from the Timpani Grade 3 list.
- Pieces must not be selected from study lists.
- At least one accompanied piece must be performed.
- An own composition may be played instead of one of the listed pieces.
- Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece.

See [Pieces](#) section for further guidance.

Technical work

Candidates choose one of the following:

- Technical work for Grade 3 tuned percussion (see [Tuned Percussion Grade 3](#))
- Technical work for Grade 3 snare drum (see [Snare Drum Grade 3](#))
- Technical work for Grade 3 timpani (see [Timpani Grade 3](#))

See [Technical work](#) section for further details.

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
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 clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following options:

- ▶ Stylistic, motivic or harmonic (tuned percussion)
- ▶ Rhythmic (snare drum, timpani)

Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Orchestral Percussion | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the repertoire lists available at trinitycollege.com/percussion.

- Programmes must comprise **one** piece chosen from the Tuned Percussion Grade 4 list, **one** piece chosen from the Snare Drum Grade 4 list and **one** piece chosen from the Timpani Grade 4 list.
- Pieces must not be selected from study lists.
- At least one accompanied piece must be performed.
- An own composition may be played instead of one of the listed pieces.
- Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece.

See [Pieces](#) section for further guidance.

Technical work

Candidates choose one of the following:

- Technical work for Grade 4 tuned percussion (see [Tuned Percussion Grade 4](#))
- Technical work for Grade 4 snare drum (see [Snare Drum Grade 4](#))
- Technical work for Grade 4 timpani (see [Timpani Grade 4](#))

See [Technical work](#) section for further details.

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
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 clef, or in alto or bass clef if requested), 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

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following options:

- ▶ Stylistic, motivic or harmonic (tuned percussion)
- ▶ Rhythmic (snare drum, timpani)

Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Orchestral Percussion | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the repertoire lists available at trinitycollege.com/percussion.

- Programmes must comprise **one** piece chosen from the Tuned Percussion Grade 5 list, **one** piece chosen from the Snare Drum Grade 5 list and **one** piece chosen from the Timpani Grade 5 list.
- Pieces must not be selected from study lists.
- At least one accompanied piece must be performed.
- An own composition may be played instead of one of the listed pieces.
- Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece.

See [Pieces](#) section for further guidance.

Technical work

Candidates choose one of the following:

- Technical work for Grade 5 tuned percussion (see [Tuned Percussion Grade 5](#))
- Technical work for Grade 5 snare drum (see [Snare Drum Grade 5](#))
- Technical work for Grade 5 timpani (see [Timpani Grade 5](#))

See [Technical work](#) section for further details.

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following options:

- ▶ Stylistic, motivic or harmonic (tuned percussion)
- ▶ Rhythmic (snare drum, timpani)

Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Aural questions

Parameters	Task	Requirement
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 are 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

Orchestral Percussion | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the repertoire lists available at trinitycollege.com/percussion.

- Programmes must comprise **one** piece chosen from the Tuned Percussion Grade 6 list, **one** piece chosen from the Snare Drum Grade 6 list and **one** piece chosen from the Timpani Grade 6 list.
- Pieces must not be selected from study lists.
- An own composition may be played instead of one of the listed pieces.
- Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece.

See [Pieces](#) section for further guidance.

Technical work

Candidates choose one of the following:

- Technical work for Grade 6 tuned percussion (see [Tuned Percussion Grade 6](#))
- Technical work for Grade 6 snare drum (see [Snare Drum Grade 6](#))
- Technical work for Grade 6 timpani (see [Timpani Grade 6](#))

See [Technical work](#) section for further details.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or 8	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following options:

- ▶ Stylistic, motivic or harmonic (tuned percussion)
- ▶ Rhythmic (snare drum, timpani)

Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Orchestral Percussion | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the repertoire lists available at trinitycollege.com/percussion.

- Programmes must comprise **one** piece chosen from the Tuned Percussion Grade 7 list, **one** piece chosen from the Snare Drum Grade 7 list and **one** piece chosen from the Timpani Grade 7 list.
- Pieces must not be selected from study lists.
- An own composition may be played instead of one of the listed pieces.
- Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece.

See [Pieces](#) section for further guidance.

Technical work

Candidates choose one of the following:

- Technical work for Grade 7 tuned percussion (see [Tuned Percussion Grade 7](#))
- Technical work for Grade 7 snare drum (see [Snare Drum Grade 7](#))
- Technical work for Grade 7 timpani (see [Timpani Grade 7](#))

See [Technical work](#) section for further details.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form.. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

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

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following options:

- ▶ Stylistic, motivic or harmonic (tuned percussion)
- ▶ Rhythmic (snare drum, timpani)

Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Orchestral Percussion | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the repertoire lists available at trinitycollege.com/percussion.

- Programmes must comprise **one** piece chosen from the Tuned Percussion Grade 8 list, **one** piece chosen from the Snare Drum Grade 8 list and **one** piece chosen from the Timpani Grade 8 list.
- Pieces must not be selected from study lists.
- An own composition may be played instead of one of the listed pieces.
- Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece.

See [Pieces](#) section for further guidance.

Technical work

Candidates choose one of the following:

- Technical work for Grade 8 tuned percussion (see [Tuned Percussion Grade 8](#))
- Technical work for Grade 8 snare drum (see [Snare Drum Grade 8](#))
- Technical work for Grade 8 timpani (see [Timpani Grade 8](#))

See [Technical work](#) section for further details.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following options:

- ▶ Stylistic, motivic or harmonic (tuned percussion)
- ▶ Rhythmic (snare drum, timpani)

Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Tuned Percussion | Initial

Pieces

Candidates perform a programme of **two** pieces chosen from the Tuned Percussion Initial repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ All pieces require two mallets.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 0.5-1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Dynamic contrast
- ▶ Clear melodic line
- ▶ Key of C major

Study

Candidates perform **one** study chosen from the Tuned Percussion Initial repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare all **three** exercises. All are available at trinitycollege.com/percussion-tw.

Candidates choose **one** exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See [Technical work](#) section for further details.

a. Sticking patterns

b. Roll development

c. Dynamics

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuned Percussion | Grade 1

Pieces

Candidates perform a programme of **two** pieces chosen from the Tuned Percussion Grade 1 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ All pieces require two mallets.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: approximately 1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Dynamic contrast
- ▶ Simple syncopation
- ▶ Use of keys listed for Grade 1 technical work

Study

Candidates perform **one** study chosen from the Tuned Percussion Grade 1 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare **all** sections. See [Technical work](#) section for further details.

All requirements are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.

Scales & arpeggios (from memory)

Examiners select from the following:

Scales ▶ C, G and F major ▶ A, E and D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) ▶ Chromatic scale starting on C	one octave	min: ♩ = 70	hand to hand	<i>mf</i>
Arpeggios ▶ C, G and F major ▶ A, E and D minor		min: ♩ = 100		

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
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 occurs

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuned Percussion | Grade 2

Pieces

Candidates perform a programme of **two** pieces chosen from the Tuned Percussion Grade 2 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ All pieces require two mallets.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 1-1.5 minute(s)

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of accents
- ▶ Use of simple pulsed rolls
- ▶ Use of keys listed for Grade 2 technical work

Study

Candidates perform **one** study chosen from the Tuned Percussion Grade 2 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare **all** sections. See [Technical work](#) section for further details.

All requirements are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.

Scales & arpeggios (from memory)

Examiners select from the following:

Scales ▶ D and B♭ major ▶ B and G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) ▶ Chromatic scales starting on D and B♭	one octave	min: ♩ = 80	hand to hand	<i>mf</i>
Arpeggios ▶ D and B♭ major ▶ B and G minor		min: ♩ = 120		

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
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 occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuned Percussion | Grade 3

Pieces

Candidates perform a programme of **two** pieces chosen from the Tuned Percussion Grade 3 repertoire list, available at trinitycollege.com/percussion.

- At least one accompanied piece must be performed.
- Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- All pieces require two mallets.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 1.5-2 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Form showing clear sections, eg 'ABA'
- Melodic range of one octave or more
- Use of keys listed for Grade 3 technical work

Study

Candidates perform **one** study chosen from the Tuned Percussion Grade 3 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare **all** sections. See [Technical work](#) section for further details.

All requirements are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.

Scales & arpeggios (from memory)

Examiners select from the following:

Scales ▶ A and E♭ major ▶ F♯ and C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) ▶ Chromatic scales starting on A and E♭	two octaves	min: ♩ = 90	hand to hand	<i>mf</i>
Arpeggios ▶ A and E♭ major ▶ F♯ and C minor		min: ♩ = 140		

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuned Percussion | Grade 4

Pieces

Candidates perform a programme of **two** pieces chosen from the Tuned Percussion Grade 4 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ All pieces require two mallets.
- ▶ An own composition may be played instead of one of the listed pieces.

See **Pieces** section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the **Pieces: Own composition** section.

Duration: 2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Tempo changes
- ▶ Use of triplets and sextuplets
- ▶ Use of keys listed for Grade 4 technical work

Study

Candidates perform **one** study chosen from the Tuned Percussion Grade 4 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare **all** sections. See **Technical work** section for further details.

All requirements are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.

Scales & arpeggios (from memory)

Examiners select from the following:

Scales ▶ E and A♭ major ▶ C♯ and F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) ▶ Chromatic scales starting on E and A♭	two octaves	min: ♪ = 100	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
Arpeggios ▶ E and A♭ major ▶ C♯ and F minor		min: ♪ = 160		

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
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 clef, or in alto or bass clef if requested), 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

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuned Percussion | Grade 5

Pieces

Candidates perform a programme of **two** pieces chosen from the Tuned Percussion Grade 5 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ All pieces require two mallets.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Chromaticism
- ▶ Use of semiquaver passages
- ▶ Use of three mallets
- ▶ Use of keys listed for Grade 5 technical work

Study

Candidates perform **one** study chosen from the Tuned Percussion Grade 5 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare **all** sections. See [Technical work](#) section for further details.

All requirements are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.

Scales & arpeggios (from memory)

Examiners select from the following:

Scales ▶ B and D$\flat$ major ▶ G$\sharp$ and B$\flat$ minor (candidate choice of <i>either</i> harmonic or melodic minor) ▶ Chromatic scale starting on 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 7ths in the keys of C, G and F ▶ Diminished 7ths starting on C, D$\sharp$/E$\flat$, F$\sharp$/G$\flat$ and A		arpeggios: min: ♩ = 60 7ths: min: ♩ = 90		

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
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 are 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

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Tuned Percussion | Grade 6

Pieces

Candidates perform a programme of **two** pieces chosen from the Tuned Percussion Grade 6 repertoire list, available at trinitycollege.com/percussion.

- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ The number of mallets required for each piece is indicated in square brackets in the repertoire list.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3-4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ More advanced use of form, eg theme and variations
- ▶ Extensive range
- ▶ Use of three mallets
- ▶ Use of keys listed for Grade 6 technical work

Study

Candidates perform **one** study chosen from the Tuned Percussion Grade 6 repertoire list, available at trinitycollege.com/percussion. The study may be played on xylophone at the candidate's choice.

Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

Scales & arpeggios are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.*

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

Scales			min: ♩ = 60	mf	
▶ F and G major	two octaves	hand to hand or in 3rds			
▶ F and G major	one octave	legato roll or in octaves			
▶ D and E harmonic <i>and</i> melodic minor	two octaves	hand to hand or in 3rds			
▶ D and E harmonic <i>and</i> melodic minor	one octave	legato roll or in octaves			
▶ Chromatic in minor 3rds starting on F and D	two octaves				
Arpeggios					
▶ F and G major	two octaves	arpeggio or broken chord	min: ♩ = 100		
▶ D and E minor					
▶ Dominant 7th in the keys of F and G		hand to hand			
▶ Diminished 7th starting on C♯, E, G and B♭					

Or

2. Orchestral extracts (music may be used)

Candidates choose and perform **two** of the following extracts.

Composer	Extract	Book	Publisher & code
a. Britten	The Young Person's Guide to the Orchestra – Variation M	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
b. Copland	Rodeo – Hoe-Down	Orchestral Excerpts for Percussion vol. 1: Tuned Percussion (ed. Hathway)	Southern Percussion
c. Tchaikovsky	Sleeping Beauty – no. 6: Waltz	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855

* Please note that changes have been made to the requirements since the book was published. Additional examples are available at trinitycollege.com/percussion-tw.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Tuned Percussion | Grade 7

Pieces

Candidates perform a programme of **two** pieces chosen from the Tuned Percussion Grade 7 repertoire list, available at trinitycollege.com/percussion.

- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ The number of mallets required for each piece is indicated in square brackets in the repertoire list.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3-4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of irregular time signatures
- ▶ Modulation
- ▶ Use of four mallets
- ▶ Use of any key

Study

Candidates perform **one** study chosen from the Tuned Percussion Grade 7 repertoire list, available at trinitycollege.com/percussion. The study may be played on xylophone at the candidate's choice.

Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

Scales & arpeggios are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.*

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

Scales			min: ♩ = 70	<i>mf</i>	
▶ B♭ and D major	two octaves	hand to hand or in 3rds			
▶ B♭ and D major	one octave	legato roll or in octaves			
▶ G and B harmonic <i>and</i> melodic minor	two octaves	hand to hand or in 3rds			
▶ G and B harmonic <i>and</i> melodic minor	one octave	legato roll or in octaves			
▶ Chromatic in minor 3rds starting on B♭ and G	two octaves				
Arpeggios					
▶ B♭ and D major	two octaves	arpeggio or broken chord	min: ♩ = 110		
▶ G and B minor					
▶ Dominant 7th in the keys of B♭ and D		hand to hand			
▶ Diminished 7th starting on D, F, A♭ and B					

Or

2. Orchestral extracts (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

Composer	Extract	Book	Publisher & code
a. Holst	The Planets - VI. Uranus, the Magician	Orchestral Exerpts for Percussion vol 1: Tuned Percussion (ed. Hathway)	Southern Percussion
b. Kodály	Háry János Suite - 6. Satz: Einzug des kaiserlichen Hofes	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
c. Prokofiev	Cinderella Suite no. 1 - 2. Pas de Chat (fig. 21 to end)		

* Please note that changes have been made to the requirements since the book was published. Additional examples are available at trinitycollege.com/percussion-tw.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Aural questions

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

Tuned Percussion | Grade 8

Pieces

Candidates perform a programme of **two** pieces chosen from the Tuned Percussion Grade 8 repertoire list, available at trinitycollege.com/percussion.

- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ The number of mallets required for each piece is indicated in square brackets in the repertoire list.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3.5–5 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Creative use of form
- ▶ Expressive techniques, wide range, chromaticism and rhythmic variation
- ▶ Use of four mallets
- ▶ Use of any key

Study

Candidates perform **one** study chosen from the Tuned Percussion Grade 8 repertoire list, available at trinitycollege.com/percussion. The study may be played on xylophone at the candidate's choice.

Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

Scales & arpeggios are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007*.*

Either

1. Scales & arpeggios (from memory) – Examiners select from the following:

Scales		hand to hand or in 3rds	min: ♩ = 80	mf	
▶ E♭ and A major	two octaves				
▶ E♭ and A major	one octave	legato roll or in octaves			
▶ C and F# harmonic and melodic minor	two octaves	hand to hand or in 3rds			
▶ C and F# harmonic and melodic minor	one octave	legato roll or in octaves			
▶ Chromatic in minor 3rds starting on E♭ and C	two octaves				
Arpeggios					
▶ E♭ and A major	two octaves	arpeggio or broken chord	min: ♩ = 120		
▶ C and F# minor					
▶ Dominant 7th in the keys of E♭ and A		hand to hand			
▶ Diminished 7th starting on any note					

Or

2. Orchestral extracts (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

Composer	Extract	Book	Publisher & code
a. Gershwin	Porgy and Bess – Introduction	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
b. Dukas	L'apprenti sorcier – Scherzo (4th bar of fig. 17 to 4th bar of fig. 19) (may be played on xylophone)		
c. Stravinsky	Danse de la suite de Kachtcheï, enchantée par l'oiseau de feu		

* Please note that changes have been made to the requirements since the book was published. Additional examples are available at trinitycollege.com/percussion-tw.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
12-16 bars		
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Snare Drum | Initial

Rudimental study

Candidates perform **one** rudimental study chosen from the Snare Drum Initial repertoire list, available at trinitycollege.com/percussion.

Pieces

Candidates perform a programme of **two** pieces chosen from the Snare Drum Initial repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 0.5-1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Dynamic contrast
- ▶ Use of different rhythmic values
- ▶ Use of single strokes and double strokes

Technical work

Candidates prepare all **three** exercises. All are available at trinitycollege.com/percussion-tw.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See [Technical work](#) section for further details.

a. Sticking patterns

b. Roll development

c. Dynamics

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Snare Drum | Grade 1

Rudimental study

Candidates perform **one** rudimental study chosen from the Snare Drum Grade 1 repertoire list, available at trinitycollege.com/percussion.

Pieces

Candidates perform a programme of **two** pieces chosen from the Snare Drum Grade 1 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: approximately 1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Dynamic contrast
- ▶ Simple syncopation
- ▶ Use of rudiments featured in Grade 1 technical work (see list of [Rudiments](#)).

Technical work

Candidates prepare **both** sections. See [Technical work](#) section for further details.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5* (TG005632).

a. Orchestral figures – Grade 1 Orchestral Figures

b. Multiple bounce roll study – Skinner: Grade 1 Multiple Bounce Roll Study

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
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 occurs

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Snare Drum | Grade 2

Rudimental study

Candidates perform **one** rudimental study chosen from the Snare Drum Grade 2 repertoire list, available at trinitycollege.com/percussion.

Pieces

Candidates perform a programme of **two** pieces chosen from the Snare Drum Grade 2 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 1-1.5 minute(s)

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of accents
- ▶ Use of simple pulsed rolls
- ▶ Use of rudiments featured in Grade 2 technical work (see list of [Rudiments](#)).

Technical work

Candidates prepare **both** sections. See [Technical work](#) section for further details.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5* (TG005632).

a. Orchestral figures – Grade 2 Orchestral Figures

b. Multiple bounce roll study – Skinner: Grade 2 Multiple Bounce Roll Study

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
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 occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Snare Drum | Grade 3

Rudimental study

Candidates perform **one** rudimental study chosen from the Snare Drum Grade 3 repertoire list, available at trinitycollege.com/percussion.

Pieces

Candidates perform a programme of **two** pieces chosen from the Snare Drum Grade 3 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 1.5-2 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Form showing clear sections, eg 'ABA'
- ▶ Use of *crescendo/diminuendo*
- ▶ Use of rudiments featured in Grade 3 technical work (see list of [Rudiments](#)).

Technical work

Candidates prepare **both** sections. See [Technical work](#) section for further details.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5* (TG005632).

a. Orchestral figures – Grade 3 Orchestral Figures

b. Multiple bounce roll study – Skinner: Grade 3 Multiple Bounce Roll Study

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
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 clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Snare Drum | Grade 4

Rudimental study

Candidates perform **one** rudimental study chosen from the Snare Drum Grade 4 repertoire list, available at trinitycollege.com/percussion.

Pieces

Candidates perform a programme of **two** pieces chosen from the Snare Drum Grade 4 repertoire list, available at trinitycollege.com/percussion.

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Tempo changes
- ▶ Use of triplets and sextuplets
- ▶ Use of rudiments featured in Grade 4 technical work (see list of [Rudiments](#)).

Technical work

Candidates prepare **both** sections. See [Technical work](#) section for further details.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5* (TG005632).

a. Orchestral figures – Grade 4 Orchestral Figures

b. Multiple bounce roll study – Skinner: Grade 4 Multiple Bounce Roll Study

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
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 clef, or in alto or bass clef if requested), 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

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Snare Drum | Grade 5

Rudimental study

Candidates perform **one** rudimental study chosen from the Snare Drum Grade 5 repertoire list, available at trinitycollege.com/percussion.

Pieces

Candidates perform a programme of **two** pieces chosen from the Snare Drum Grade 5 repertoire list, available at trinitycollege.com/percussion.

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of accented roll passages
- ▶ Greater tonal exploration of the drum
- ▶ Use of rudiments featured in Grade 5 technical work (see list of [Rudiments](#)).

Technical work

Candidates prepare **both** sections. See [Technical work](#) section for further details.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5* (TG005632).

a. Orchestral figures – Grade 5 Orchestral Figures

b. Multiple bounce roll study – Skinner: Grade 5 Multiple Bounce Roll Study

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
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 are 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

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Snare Drum | Grade 6

Rudimental study

Candidates perform **one** rudimental study chosen from the Snare Drum Grade 6 repertoire list, available at trinitycollege.com/percussion.

Pieces

Candidates perform a programme of **two** pieces chosen from the Snare Drum Grade 6 repertoire list, available at trinitycollege.com/percussion.

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3-4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ More advanced use of form, eg theme and variations
- ▶ Use of quintuplets
- ▶ Use of rudiments featured in Grade 6 technical work (see list of [Rudiments](#)).

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

Either

1. Orchestral figures and Multiple bounce roll study (music may be used)

Candidates prepare both parts.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 6-8* (TG006363).

a. Orchestral figures – Grade 6 Orchestral Figures

b. Multiple bounce roll study – Skinner: Grade 6 Multiple Bounce Roll Study

Or

2. Orchestral extracts (music may be used) – **Candidates prepare the following three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

Composer	Extract	Book	Publisher & code
a. Mahler	Symphony no. 3 – 1st movt (off-stage part)	Orchestral Excerpts for Percussion vol. 2: Snare Drum (ed. Hathway)	Southern Percussion
b. Prokofiev	Romeo & Juliet Suite No. 1 – No. 7: Death of Tybalt		
c. Rimsky-Korsakov	Capriccio Espagnol – III: Alborada		

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Snare Drum | Grade 7

Rudimental study

Candidates perform **one** rudimental study chosen from the Snare Drum Grade 7 repertoire list, available at trinitycollege.com/percussion.

Pieces

Candidates perform a programme of **two** pieces chosen from the Snare Drum Grade 7 repertoire list, available at trinitycollege.com/percussion.

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3-4 minutes.

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of irregular time signatures
- ▶ Clearly defined multiple bounce and double stroke rolls
- ▶ Use of any rudiments (see list of [Rudiments](#)).

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

Either

1. **Orchestral figures and Multiple bounce roll study** (music may be used)

Candidates prepare both parts.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 6-8* (TG006363).

a. Orchestral figures – Grade 7 Orchestral Figures

b. Multiple bounce roll study – Skinner: Grade 7 Multiple Bounce Roll Study

*Or***2. Orchestral extracts** (music may be used) – **Candidates prepare the following three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

Composer	Extract	Book	Publisher & code
a. Bartók	Concerto for Orchestra – II: Giuoco delle Coppie	Orchestral Excerpts for Percussion vol. 2: Snare Drum (ed. Hathway)	Southern Percussion
b. Prokofiev	Romeo & Juliet Suite no. 1 – No. 5: Masks		
c. Rimsky-Korsakov	Scheherazade – 4. Satz (4 bars before N to R)	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

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

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Snare Drum | Grade 8

Rudimental study

Candidates perform **one** rudimental study chosen from the Snare Drum Grade 8 repertoire list, available at trinitycollege.com/percussion.

Pieces

Candidates perform a programme of **two** pieces chosen from the Snare Drum Grade 8 repertoire list, available at trinitycollege.com/percussion.

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3.5-5 minutes.

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Creative use of form
- ▶ Wide range of expressive techniques
- ▶ Use of any rudiments (see list of [Rudiments](#)).

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

Either

1. Orchestral figures and Multiple bounce roll study (music may be used)

Candidates prepare both parts.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 6-8* (TG006363).

a. Orchestral figures – Grade 8 Orchestral Figures (all five exercises to be prepared)

b. Multiple bounce roll study – Skinner: Grade 8 Multiple Bounce Roll Study

Or

2. Orchestral extracts (music may be used) – **Candidates prepare the following three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

Composer	Extract	Book	Publisher & code
a. Prokofiev	Peter und der Wolf	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
b. Rimsky-Korsakov	Scheherazade - 3. Satz		
c. Walton	Belshazzar's Feast (fig. 27 to bottom of page)	Orchestral Excerpts for Percussion vol. 2: Snare Drum (ed. Hathway)	Southern Percussion

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
12-16 bars		
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Timpani | Initial

Pieces

Candidates perform a programme of **two** pieces chosen from the Timpani Initial repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ All pieces require two drums.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 0.5-1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Dynamic contrast
- ▶ Use of different rhythmic values
- ▶ Use of two drums

Study

Candidates perform **one** study chosen from the Timpani Initial repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare all **three** exercises. All are available at trinitycollege.com/percussion-tw.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See [Technical work](#) section for further details.

a. Sticking patterns

b. Roll development

c. Dynamics

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Timpani | Grade 1

Pieces

Candidates perform a programme of **two** pieces chosen from the Timpani Grade 1 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ All pieces require two drums.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: approximately 1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Dynamic contrast
- ▶ Simple syncopation
- ▶ Use of two drums

Study

Candidates perform **one** study chosen from the Timpani Grade 1 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare all **three** exercises. All are available at trinitycollege.com/percussion-tw.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See [Technical work](#) section for further details.

a. Sticking patterns

b. Roll development

c. Dynamics

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

Aural questions

Parameters	Task	Requirement
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 occurs

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Timpani | Grade 2

Pieces

Candidates perform a programme of **two** pieces chosen from the Timpani Grade 2 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ All pieces require two drums.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 1-1.5 minute(s)

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Use of accents
- ▶ Use of simple pulsed rolls
- ▶ Use of two drums

Study

Candidates perform **one** study chosen from the Timpani Grade 2 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare all **three** exercises. All are available at trinitycollege.com/percussion-tw.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See [Technical work](#) section for further details.

a. Sticking patterns

b. Roll development

c. Dynamics and damping

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

Aural questions

Parameters	Task	Requirement
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 occurs ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Timpani | Grade 3

Pieces

Candidates perform a programme of **two** pieces chosen from the Timpani Grade 3 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ All pieces require two drums.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 1.5-2 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Form showing clear sections, eg ABA
- ▶ Use of damping
- ▶ Use of two drums

Study

Candidates perform **one** study chosen from the Timpani Grade 3 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare all **three** exercises. All are available at trinitycollege.com/percussion-tw.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See [Technical work](#) section for further details.

a. Sticking patterns

b. Roll development

c. Dynamics and damping

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Timpani | Grade 4

Pieces

Candidates perform a programme of **two** pieces chosen from the Timpani Grade 4 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ The number of drums required for each piece is indicated in square brackets in the repertoire list.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Tempo changes
- ▶ Use of triplets and sextuplets
- ▶ Use of two drums

Study

Candidates perform **one** study chosen from the Timpani Grade 4 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare all **three** exercises. All are available at trinitycollege.com/percussion-tw.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See [Technical work](#) section for further details.

a. Sticking patterns

b. Roll development

c. Dynamics and damping

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

Aural questions

Parameters	Task	Requirement
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 clef, or in alto or bass clef if requested), 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

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Timpani | Grade 5

Pieces

Candidates perform a programme of **two** pieces chosen from the Timpani Grade 5 repertoire list, available at trinitycollege.com/percussion.

- ▶ At least one accompanied piece must be performed.
- ▶ Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- ▶ The number of drums required for each piece is indicated in square brackets in the repertoire list.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 2-3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- ▶ Pedal glissandi
- ▶ More sophisticated damping
- ▶ Use of three drums

Study

Candidates perform **one** study chosen from the Timpani Grade 5 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare all **three** exercises. All are available at trinitycollege.com/percussion-tw.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See [Technical work](#) section for further details.

a. Tuning and pitch awareness

b. Roll development

c. Dynamics and damping

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

Aural questions

Parameters	Task	Requirement
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 are 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

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

Timpani | Grade 6

Pieces

Candidates perform a programme of **two** pieces chosen from the Timpani Grade 6 repertoire list, available at trinitycollege.com/percussion.

- Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- The number of drums required for each piece is indicated in square brackets in the repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3-4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- More advanced use of form, eg theme and variation
- Basic pitch change on one drum
- Use of three drums.

Study

Candidates perform **one** study chosen from the Timpani Grade 6 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

Either

1. Exercises (music may be used) – Candidates prepare all **three** exercises.

All are available at trinitycollege.com/percussion-tw.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. Tuning and pitch awareness

b. Roll development and sticking

c. Rhythmic independence and tuning

*Or***2. Orchestral extracts** (music may be used) – **Candidates prepare the following three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

Composer	Extract	Book	Publisher & code
a. Beethoven	Sinfonie Nr. 1 – 3. Satz: Menuetto	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
b. Mozart	Die Zauberflöte - Ouvertüre		
c. Tchaikovsky	Sinfonie Nr. 4 – 1. Satz		

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Timpani | Grade 7

Pieces

Candidates perform a programme of **two** pieces chosen from the Timpani Grade 7 repertoire list, available at trinitycollege.com/percussion.

- Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- The number of drums required for each piece is indicated in square brackets in the repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3-4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Use of irregular time signatures
- Extensive use of tonal contrasts
- Use of three drums.

Study

Candidates perform **one** study chosen from the Timpani Grade 7 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

Either

1. Exercises (music may be used) – Candidates prepare all **three** exercises.

All are available at trinitycollege.com/percussion-tw.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. Tuning and pitch awareness

b. Sticking and damping

c. Rhythmic independence and tuning

Or

2. Orchestral extracts (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

Composer	Extract	Book	Publisher & code
a. Bartók	Music for Strings, Percussion and Celeste – 2. Satz	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
b. Beethoven	Symphony no. 9 – 2nd movt: Molto vivace (F to H)	Modern Method for Tympani (Goodman)	Alfred 00-11424A
c. Stravinsky	L'oiseau de feu – Danse infernale du Roi Kastchei (beginning to fig. 3)		

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

Aural questions

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

Timpani | Grade 8

Pieces

Candidates perform a programme of **two** pieces chosen from the Timpani Grade 8 repertoire list, available at trinitycollege.com/percussion.

- Pieces published with an accompaniment are indicated with 'accomp' and must not be played unaccompanied.
- The number of drums required for each piece is indicated in square brackets in the repertoire list.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

Own composition

Candidates may perform their own composition instead of one of the listed pieces. More information can be found in the [Pieces: Own composition](#) section.

Duration: 3.5–5 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Creative use of form
- Wide range of expressive techniques
- Use of four drums.

Study

Candidates perform **one** study chosen from the Timpani Grade 8 repertoire list, available at trinitycollege.com/percussion.

Technical work

Candidates prepare **either** section 1 **or** section 2. See [Technical work](#) section for further details.

Either

1. Exercises (music may be used) – Candidates prepare all **three** exercises.

All are available at trinitycollege.com/percussion-tw.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. Tuning and pitch awareness

b. Articulation and damping

c. Rhythmic independence and tuning

Or

2. Orchestral extracts (music may be used) – **Candidates prepare the following three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

Composer	Extract	Book	Publisher & code
a. Beethoven	Symphony no. 7 – 4th movt: Allegro con brio (last 8 lines from <i>p cresc. poco a poco</i>)	Modern Method for Tympani (Goodman)	Alfred 00-11424A
b. Hindemith	Sinfonische Metamorphosen – 2. Satz: Turandot, Scherzo	Orchester Probespiel: Pauke/Schlagzeug	Schott ED7855
c. Stravinsky	Le sacre du printemps – Danse sacrale		

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

Aural questions

Parameters	Task	Requirement
Harmonised	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
12-16 bars		
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Improvisation

Candidates perform an improvisation based on a rhythmic stimulus.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.