

## Percussion Syllabus

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

2011-2013

Trinity Guildhall Examinations  
Trinity College London  
Registered office:  
89 Albert Embankment  
London SE1 7TP UK  
T + 44 (0)20 7820 6100  
F + 44 (0)20 7820 6161  
E [music@trinityguildhall.co.uk](mailto:music@trinityguildhall.co.uk)  
[www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk)

Registered in the UK. Company no. 02683033. Charity no. 1014792

**Patron** HRH The Duke of Kent KG

**Executive Director & Head of Academic Governance (Performing & Creative Arts)**  
Mark Stringer GMusRNCM(Hons) FTCL ARCM ARCO(CHM) PGCE HonLRSL FRSA

**Chief Examiner in Music**  
Nicholas Keyworth DipHE BA(Hons) FRSA

**Syllabus Manager**  
Lindsay Danby BMus(Hons)

**Head of Operations (Performing & Creative Arts)**  
Abigail McElheron BA(Hons) HonTCL

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Second impression, May 2011

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# Percussion Syllabus 2011-2013

## Introduction

This syllabus contains full details of Grade and Certificate examinations in Drum Kit, Tuned Percussion, Snare Drum, Timpani and Orchestral Percussion. It is valid from 1 January 2011 to 31 December 2013, and supersedes all previous syllabuses. A new syllabus will be published in August 2013 with requirements from 2014.

During the first session of 2011, candidates may offer Pieces, Technical Work or Rudimental Study from either the 2007-2010 syllabus or the 2011-2013 syllabus. A mixture of both syllabuses may not be offered. In all cases, from 1 January 2011, Supporting Tests must be taken from the 2011-2013 syllabus.

When this syllabus is replaced there will be an overlap for the first session only of 2014, during which candidates will be able to offer pieces from the 2011-2013 lists.

Full details of entry procedures, examination regulations and marking criteria are given in a separate booklet – *Information and Regulations* – which is available direct from Trinity's Head Office, Local Representatives or from our website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk). This booklet is updated annually and candidates should ensure that they consult the current version for the year of entry.

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### Certificate examinations

Certificate examinations offer an alternative, performance-focused route of progression to the graded examinations suite. They contain no technical work or supporting tests, and are available for Drum Kit at three levels:

<b>Foundation</b>	(standard around Grade 3)
<b>Intermediate</b>	(standard around Grade 5)
<b>Advanced</b>	(standard around Grade 8)

For full details, including repertoire and guidelines, please visit the Trinity Guildhall website [www.trinityguildhall.co.uk/CertificateExams](http://www.trinityguildhall.co.uk/CertificateExams)

Trinity Guildhall examinations are offered and delivered by Trinity College London, the international examinations board.

Trinity College London is an awarding body recognised in the United Kingdom by the Office of Qualifications and Examinations Regulation (Ofqual) in England, the Welsh Assembly Government (WAG) and the Northern Ireland Council for Curriculum, Examinations and Assessment (CCEA). Trinity's qualifications are accredited by these authorities within the Qualifications Framework. Various arrangements are in place with governmental education authorities worldwide.

# Grade Examinations

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## Structure

Trinity Guildhall's practical examination grades are numbered from 1 to 8 in increasing order of difficulty.

The structure of graded percussion examinations is as follows:

### Pieces

Candidates play two pieces and a study, chosen from the published list(s). In Drum Kit only two pieces are chosen, and in Orchestral Percussion candidates play three pieces.

### Technical Work

Technical work is tailored for each discipline. Drum Kit candidates play a Rudimental Study, Tuned Percussionists play scales and arpeggios, Snare Drum candidates are required to prepare a roll study and orchestral figures and Timpanists will be tested on timpani tuning. Orchestral Percussion candidates must take the technical work set for Tuned Percussion.

### Supporting Tests

For percussion examinations there are two further tests:

**Up to and including Grade 5**, candidates may choose any two tests from:

- Aural (or Unpitched Aural – Drum Kit only\*)
- Sight Reading
- Improvisation
- Musical Knowledge (Tuned Percussion and Timpani only)

In **Grades 6, 7 and 8**, Test 1 **must** be Sight Reading. For Test 2 there is a choice between Aural and Improvisation.

\* Unpitched Aural Tests are available to Drum Kit candidates at all centres, though at non-specialist centres this test will be administered using a CD.

At the examination, candidates should note on the Appointment Slip which test(s) have been chosen.

### Order of examination

For timpanists, the Technical Work must constitute the first element of the examination and must be unaided. The remaining elements for Timpani, and all elements for other instruments, will usually follow the order printed in the syllabus. If preferred, an alternative order may be presented; the requested sequence must be written on the back of the appointment slip and pointed out to the examiner at the start of the examination.

## Duration

Level	Duration in minutes
Grade 1	15
Grade 2	15
Grade 3	16
Grade 4	21
Grade 5	21
Grade 6	27
Grade 7	27
Grade 8	32

## Marking

### Graded Percussion examinations

The maximum marks available are as follows:

Piece 1	22
Piece 2	22
Piece 3	22
Technical Work	14
Test 1	10
Test 2	10
TOTAL	100

Pass is awarded at 60; Merit is awarded at 75; Distinction is awarded at 87

The mark out of 22 for each piece\* is made up of three component marks, awarded for:

- **Notational Accuracy & Fluency (7 marks)**

How well the notes are prepared and realised. More conveniently thought of as: 'Me and the Music'.

- **Technical Facility (7 marks)**

Instrumental control and the ability to draw the most from the instrument; tone colour, articulation, pedalling etc: 'Me and the Instrument'.

- **Communication & Interpretation (8 marks)**

How well the candidate interprets the music, engages the audience and conveys a sense of the meaning of the music they are playing: 'Me and the Audience'.

### Graded Drum Kit examinations

The maximum marks available are as follows:

Piece 1	28
Piece 2	28
Technical Work	24
Test 1	10
Test 2	10
TOTAL	100

Pass is awarded at 60; Merit is awarded at 75; Distinction is awarded at 87

The mark out of 28 for each piece\* is made up of three component marks, awarded for:

- **Notational Accuracy & Communication (9 marks)**

Rhythmic accuracy, attention to detail, clarity of presentation and a sense of performance.

- **Technical Facility (9 marks)** (summary as above)

- **Time Keeping & Style (10 marks)**

How well the candidate keeps time with the backing track, how consistent the time playing is overall and how idiomatic the playing is, appropriate to the grade.

For more detail, please see the 'Mark Scheme' and 'Assessment Criteria' sections in the *Information and Regulations* booklet, which is available from Trinity's Head Office, Local Representatives or from the website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk).

\* Note that 'piece' may occasionally consist of more than one musical item.

## Technical Work

### Tuned Percussion Scales and Arpeggios

All scales and arpeggios are to be played from memory.

Scales should be played hand to hand with a confident and even sound, *mezzo-forte*. For Grades 1 and 2, the examiner will stipulate the hand to begin with; Grades 3 to 8 may begin with either hand at the candidate's choice.

### Minor scales

In Grades 1 and 2, candidates may choose to play *either* harmonic *or* melodic *or* natural minor scales. In Grades 3, 4 and 5 candidates have a choice of harmonic *or* melodic and in Grades 6, 7 and 8 **both** harmonic *and* melodic minors must be prepared.

### Tempi for scales and arpeggios

A minimum pace is required, increasing gradually grade by grade. All scales and arpeggios should be prepared in even quavers.

Grade	Scales	Arpeggios & broken chords	Scales in thirds	Dom. & dim. sevenths
Grade 1	♩ = 70	♩ = 100	–	–
Grade 2	♩ = 80	♩ = 120	–	–
Grade 3	♩ = 90	♩ = 140	–	–
Grade 4	♩ = 100	♩ = 160	–	–
Grade 5	♩ = 110	♩ = 60	–	♩ = 90
Grade 6	♩ = 120	♩ = 66	♩ = 60	♩ = 100
Grade 7	♩ = 130	♩ = 72	♩ = 70	♩ = 110
Grade 8	♩ = 140	♩ = 80	♩ = 80	♩ = 120

### Broken chord patterns

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



### Timpani tuning

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

# Pieces

## Repeats, solos & tempi

All repeats, including *da capo* and *dal segno* instructions, should be observed in Percussion examinations. Solos, fills and other non-notated elements should be of a standard consistent with the other pieces in the examination, and should demonstrate knowledge of the range of rudiments required for the grade. Metronome marks are given merely as a guide to performance, and candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*) in their performance.

## Accompanied pieces

In Drum Kit examinations at all grades, the Group A piece **must** be played with the backing CD sold with the book (see page 21).

Up to and including Grade 3, at least **one** accompanied piece **must be performed in all other percussion examinations**. From Grade 4 onwards the candidate may choose whether to perform any accompanied piece(s). In all circumstances any published accompaniment must be performed with the piece; solo performances of accompanied pieces are not acceptable.

## Accompanists and page-turners

Trinity Guildhall does not provide accompanists nor can the examiner act as an accompanist or page-turner. Difficult page-turns should be overcome by photocopying the relevant pages. A page-turner may assist in Grades 6–8 examinations if absolutely necessary, but may remain in the examination room only whilst (s)he is needed. Candidates may use a recording of the piano accompaniment in examinations up to and including Grade 3. Recordings of accompaniments need not be commercial products but must be of good CD quality and must not include the solo part; **cassette recordings are not acceptable**.

## Playing from memory

Candidates are free to play any or all of their pieces from memory, and to do so is likely to help with the security of their knowledge and their ability to communicate. It is not obligatory, however, and no separate marks are given for memorisation. Candidates who play from memory must ensure that an original copy of the music performed is brought to the examination for the examiner's reference.

## Music and copies

Candidates are reminded that they must perform from an original copy of the relevant sheet music in the exam room. If an unauthorised copy (including an unauthorised photocopy) is used, candidates should be aware that Trinity may not award marks in relation to the performance of the prohibited piece(s) of music. Original copies of sheet music can be purchased or downloaded from music shops and publishers, for whom contact details are given at the end of this syllabus. Details regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at [www.mpaonline.org.uk](http://www.mpaonline.org.uk).

It is strongly recommended that original copies of music needed for examinations are obtained before an examination entry is made; allowances cannot be made for delays in obtaining music. Candidates should note that variations in worldwide availability may occasionally be encountered; the contents of books should always be checked before purchase.

Examiners of grade examinations welcome the provision of reference copies of pieces not published by Trinity Guildhall. Photocopies can legitimately be used for this purpose; any copies provided will be retained by the examiner and destroyed after the examination.

## Supporting Tests

### Sight Reading

Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates should be able to read at sight the level of piece set for Grade 3 performance. Tests will follow the parameters given below. Note that all parameters are cumulative; the keys etc. used at each grade may also include any variable set for any previous grade. For Snare Drum rudiments please refer to *Pieces and Studies for Snare Drum Grades 1-5 and Grades 6-8*. Timpani candidates will be required to sight read on two timpani in Grades 1-5 and three timpani in Grades 6-8.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise any or all of the piece aloud. The examiner will only take account of the actual performance of the test.

#### Sight Reading parameters for Drum Kit

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

\* Please note, at any given grade candidates are expected to know the requirements of the preceding grade(s).

## Sight Reading parameters for Tuned Percussion, Snare Drum and Timpani

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

## Aural

Four tests are given for each grade (two for Grade 8), designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The tests, which are all based on the same example to encourage a deepening of knowledge, are carefully graded from basic skills to more advanced understanding.

**NB** Tests for Grade 1 are all in major keys; Grades 2–5 and 8 may be in major or minor. Grade 6 tests are major and Grade 7 are minor. Tests involving printed copies given to candidates will be provided in treble clef for most instruments, and in bass or alto clef for instruments normally reading those clefs.

### Grade 1

- To clap back the rhythm of a four-bar melody in  $\frac{2}{4}$ , or  $\frac{3}{4}$  time, played twice;
  - to state the time signature.
- To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
- To state, after hearing the melody again, whether the melody was played mainly *legato* or *staccato*.
- To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and to indicate where the change occurs. Candidates will not be required to describe the change.

### Grade 2

- To listen once to a short melody in  $\frac{2}{4}$  or  $\frac{3}{4}$ , and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The examiner will bring the candidate in at the start of the second playing.
- To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
- To listen to the complete melody again and to state:
  - whether it was in a major or minor key;
  - the dynamic level at the start and how it changed during the piece. *Crescendo* and *diminuendo* may be included.
- To listen to one half of the melody played twice more, first as originally heard and then with a change in the rhythm or melody, and to identify the type of change made.

### Grade 3

- To listen once to a short melody in  $\frac{3}{4}$  or  $\frac{4}{4}$ , and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The candidate may begin right at the start, or can join in once the melody is under way.

2. To identify the interval formed by the first two notes of the melody, played from low to high and held as a sounding interval as a major second, minor third, major third, perfect fourth or perfect fifth. (All diatonic, from within the key.) Candidates may sing (or hum) the notes before answering.
3. To identify a triad played by the examiner as being either major or minor. The notes will be sounded together.
4. A printed copy of the melody will be handed to the candidate. The examiner will then play the original followed by a version (played twice) containing one change of pitch or rhythm. The candidate will be invited to indicate the bar in which the change occurred in the rhythm or melody.

#### Grade 4

1. To listen once to a short melody in  $\frac{4}{4}$  or  $\frac{6}{8}$  with a simple accompaniment, and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly.
2. To identify the interval formed by the first two notes of the melody, played consecutively, as:
 

a unison	a perfect fourth
a minor second	a perfect fifth
a major second	a minor sixth
a minor third	a major sixth
a major third	

Candidates may sing or hum the notes before answering.
3. To listen to the piece again and to identify the cadence at the end as being either perfect or imperfect.
4. A printed copy of the melody line only will be handed to the candidate. The examiner will then play this, followed by a version (played twice) containing two changes, one of pitch and one of rhythm. The candidate will be invited to indicate the bars in which the changes occurred and to describe them.

#### Grade 5

1. To listen twice to a short piece of music in  $\frac{2}{4}$ ,  $\frac{3}{4}$  or  $\frac{6}{8}$  played twice, and state:
  - i) the time signature;
  - ii) if it began in the major or minor;
  - iii) if the tonality changed as the piece progressed, and if so, how.

After a further playing of the closing section of the piece, whether the cadence at the end was perfect, imperfect or interrupted.

## Grade examinations

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- To identify the interval formed by 2 notes selected by the examiner from the melody line, played consecutively, as:

a unison	a perfect fifth
a minor second	a minor sixth
a major second	a major sixth
a minor third	a minor seventh
a major third	a major seventh
a perfect fourth	an octave

Candidates may sing or hum the notes before answering.
- To listen to the piece again and to comment on the articulation and the dynamics.
- A printed copy of the complete piece will be handed to the candidate. The piece will be played once more as originally heard and then twice with two changes to the 'top' line; one to the rhythm and one to the melody. The candidate will be asked to locate and describe the changes.

### Grade 6

- To listen to a short piece in a major key in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  or  $\frac{6}{8}$  played twice, and state the time signature. Candidates will be invited to comment on the main features of the piece such as phrasing, style and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
- To listen to the closing bars of the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
- To listen again to a part of the piece which modulates and state into which key the music has modulated. Keys used will be confined to dominant, subdominant and relative minor. The opening key will be stated and the tonic chord played before the start. Answers may be given as either key or technical names (e.g. in C major: 'to G' or 'to the dominant').
- A printed copy of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing two changes. These will be in the melody line only and may be to the rhythm, the pitch or the articulation. The candidate should identify the location and nature of the changes.

### Grade 7

- To listen twice to a short piece in a minor key and comment on the main features of the piece such as style, phrasing, articulation and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing, at their discretion.
- To listen to a phrase from the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
- A printed copy of the first section of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing three changes. These may be in the pitch (of the melody line only) or the rhythm. The candidate should identify and explain the changes.

4. To listen to the piece played with a modified ending and identify the key to which the music has modulated. The opening key will be stated and the key-chord played. Keys used will be limited to the subdominant minor, the relative major and the dominant of the relative major (e.g. G major in A minor). Answers may be given as key names or technical names. Part of the piece may be omitted by the examiner for clarity if appropriate.

### **Grade 8**

1. A short piece will be played twice. The candidate will be invited to describe the significant features of the piece, such as style, rhythm, texture, dynamics, phrasing and articulation. Candidates are encouraged to make observations after the first playing and to supplement these after the second. This section will take the form of a short discussion with the examiner; credit will be given for the depth of perception in the candidate's comments.
2. A printed copy of the entire piece will be handed to the candidate and played by the examiner, who will then play twice a version containing three changes which may be in the rhythm, melody, harmony, articulation, dynamics or tempo. The candidate will be invited to identify and explain the changes. Changes may occur in the treble or bass clef lines, or both. The original version, as supplied to the candidate, will be played again, before the version with the changes.

**NB In all sections of the Aural Tests that involve the examiner handing the candidate a printed copy of the test, candidates and teachers should note that the copy will be a laminated page, which may not be marked by the candidate in any way whatsoever during the examination.**

## Unpitched Aural Tests for Drum Kit

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

### **Part 1 Time Signature**

The candidate will be asked to recognise the time signature from a rhythmic phrase played twice on the snare drum. The phrase will use one of the time signatures associated with the grade taken, as indicated in the cumulative table on page 15. The pulse will be given and accents placed on the first beat of the bar.

### **Part 2 Style Recognition**

The candidate will be asked to recognise the musical style of a pattern played on the drum kit. The style will be taken from the cumulative grid on page 15.

### **Part 3 Identify the Changes**

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

From Grade 3 onwards the examiner will give the candidate a printed score of the original version of the piece. The candidate will be expected to respond as outlined in the table on page 15.

### **Part 4 Playalong**

The examiner will play a short piece of music twice on the piano. The candidate will be asked to listen to the piece on the first playing. On the second playing, the candidate should accompany the examiner on the drum kit using appropriate style, rhythm and fills for the grade taken. The time signature and count-in will be provided by the examiner before the second playing. At Grades 1-4 the examiner will state the style; for Grades 5-8 the candidate will be expected to recognise the style. The styles used will be appropriate for the grade based on the styles list given in Part 2 (see page 15).

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

## Unpitched Aural grade requirements

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

\* Please note, at any given grade candidates are expected to know the requirements of the preceding grade(s).

## Improvisation

The improvisation tests explore the candidate's ability to respond creatively to an aural/visual stimulus offered by the examiner, usually as a rhythmic cell. The tasks undertaken develop from simple recognition, assimilation and invention to extension and other techniques.

In every case the stimulus has been designed to allow a genuinely free creative improvisation and to avoid the implication of a 'mirror image' response. At all grades the stimuli seek to provide a wide range of improvisatory possibilities, whilst avoiding excessive complication within themselves. The greatest credit will be given for candidates who most effectively incorporate elements of the stimulus into their improvisation, showing creativity and good instrumental knowledge and ability.

### Outline and Test Parameters

According to the candidate's choice, the examiner will tap the rhythm or play the pitches or chords on the piano, and will also give a notated copy of the relevant test to the candidate which the candidate can refer to throughout the test. In this way both auditory and visual learners will be assisted to produce their best possible response.

### Format

Candidates may select any one of the following types of test:

- either*            rhythmic: based on a rhythmic idea
- or*                 melodic: based on a series of pitches (tuned percussion only)
- or*                 chordal: based on a set of chord symbols (tuned percussion only)

The parameters are given in the chart on page 18.

### Rhythmic Tests (for Tuned Percussion, Snare Drum & Timpani)

The examiner will give the candidate a written version of an opening rhythm and then play it twice. Candidates will then repeat it on their instrument using one pitch. They then have 30 seconds to develop a piece of music based on this rhythm and then adding further material as appropriate.

### Rhythmic Tests (for Drum Kit)

The candidate will be presented with a short, printed rhythmic idea/stimulus. The examiner will play this rhythm twice, on the snare drum or on CD. After the second playing, the candidate should play the rhythm back to the examiner once, on the snare drum. Candidates will be allowed 30 seconds in which to integrate the rhythmic idea into a kit pattern. This can be as 'time'/groove with fills, as appropriate to the grade, or as a more melodic, linear idea around the drums. The parameters for each grade are shown on page 18.

### Melodic Tests (Tuned Percussion only)

The examiner will give the candidate a copy of a series of written pitches and will play it through twice with each pitch lasting for about 2 seconds. The candidate will play the pitches back to the examiner, and then has 30 seconds to prepare a short phrase incorporating these pitches, which is then performed. The candidate may play during the preparation time.

**Chordal Tests (Tuned Percussion only)**

The examiner will give the candidate a copy of a 2-stave piano score containing chords written out without a time signature (with bar lines) and chord symbols printed above each chord. The examiner will play this through twice, establishing a moderate pulse with each chord played as 4 crotchets per bar (or 2 crotchets where more than one chord appears in a bar). The candidate then has 30 seconds (60 seconds for Grades 6-8) in which to prepare a short improvisation over the given chords. Candidates can choose to use the tempo and time signature that the examiner played, or to request a quicker or slower tempo and a  $\frac{3}{4}$ ,  $\frac{4}{4}$  or compound 'feel' if they prefer.

The examiner will then play the chords as before, while the candidate improvises above them. The phrase may be repeated several times, depending on length and speed, until the improvisation reaches a natural conclusion. Alternatively, tuned percussionists may choose to perform the improvisation as a solo, which must incorporate the chord pattern.

**Written Keys for Chordal Tests (Tuned Percussion only)**

	<b>Grades 1, 2 &amp; 3</b>	<b>Grades 4 &amp; 5</b>	<b>Grades 6, 7 &amp; 8</b>
<b>Tuned Percussion</b>	C, F & G major	A, D, E, G & B minor	C, F, G, B $\flat$ , D, E $\flat$ & A major plus relative minors

**Notes**

Marks are awarded for planning, structure, form, melodic, harmonic and rhythmic creativity, inventiveness and logical progression, appropriate length and use of instrumental resources.

Candidates should regard the note values and ranges given as the minimum that will be expected, but may extend these if they wish.

Tuned Percussionists taking the melodic test may play chords if they wish, and will receive credit for their appropriate use, but they are not obligatory, and the test is essentially of melodic invention.

The length of the response in the chart overleaf is given as a guide only, and the candidate should aim to perform a musically satisfying and balanced response.

## Parameters for Improvisation Tests:

Drum Kit, Snare Drum & Timpani must take the Rhythmic tests

Grade	Melody tests: Max. range of given motif	Melody tests: Suggested length of response	Rhythm tests	Rhythm tests: Suggested length of response	Chord tests Phrase played round twice
1	3 notes – one step one leap – up to 4 <sup>th</sup>	2-4 bars	In $\frac{4}{4}$  2 bars crotchets minims, quavers	approx 2 bars	4 bar phrase Major key I/V 1 chord per bar
2	4 notes – range up to 5 <sup>th</sup>	approx 4 bars	As above with dots	approx 4 bars	4 bar phrase Major key I/IV/V 1 chord per bar
3	5 notes – range up to 6 <sup>th</sup>		As above with ties		4 bar phrase Major key I/IV/V/ii 1 chord per bar
4	Octave (diatonic)	Two phrases approx 4-8 bars each	In $\frac{2}{4}$ $\frac{3}{4}$ or $\frac{4}{4}$  plus semiquavers	Two phrases approx 4-8 bars each	4 bar phrase Minor key I/IV/V 1 chord per bar
5	Octave (simple chromaticism)		4 bar phrase Minor key I/IV/V/vi 1 chord per bar		
6	Twelfth (chromatic)	3-4 phrases	Plus $\frac{6}{8}$	3-4 phrases 8-12 bars	8 bar phrase Major key I/ii/IV/V and 7ths 1 chord per bar
7			Plus triplets		8-12 bar phrase Major or Minor key I/ii/iii/iv/v/vi and 6ths/7ths 1 or 2 chords per bar
8		4-6 phrases	Plus $\frac{7}{8}$	4-6 phrases 12-16 bars	12-16 bar phrase Major or Minor key  All chords 6ths/7ths/9ths & dim/auG Simple suspensions 1 or 2 chords per bar

## Musical Knowledge (Orchestral Percussion, Tuned Percussion & Timpani only)

These questions test the candidate's understanding of their chosen pieces, the context of their performance and their knowledge of their instrument and its technical demands, including best practice for rehearsal and performance.

Five questions, each worth 2 marks, will normally be asked. Questions will include discussions on most of the areas mentioned below, but not all parameters will be relevant to all disciplines and pieces, and examiners will select questions as appropriate.

It is the intention that candidates demonstrate their knowledge by reference to the printed score, rather than by reproducing previously prepared answers. If annotations to the printed score are so extensive as to preclude a reasonable range of questions, the report may be referred to Trinity's Head Office for review or the examiner may award no marks for the section.

### Grade 1

1. Pitch names, note types (e.g. minim) and durations of any notes in the pieces played, including dotted notes and any leger lines.
2. Clefs, time/key signatures and any common musical term/sign encountered.
3. Identify and explain *p/f*, accidentals, phrase marks, 1st & 2nd time bars and *staccato/legato*, when appearing in the pieces played.
4. Comment on any significant, interesting or unusual features of piece(s) played. Show a basic understanding of the instrument, including the names of its main parts (e.g. heads, rims, keys, etc) and maintenance.

### Grade 2

As for Grade 1, and additionally:

1. Show an understanding of any term, sign or mark of expression in the pieces played.
2. Identify and explain any metronome marks, grace notes, ornaments etc. appearing in the pieces played.
3. The numerical value (only) of any interval (within an octave) between any two successive notes appearing in the pieces played (e.g. 'a second' not 'a minor second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Be aware of appropriate basic posture when playing.

### Grade 3

As for previous grades, and additionally:

1. Identify and demonstrate an understanding of the keys (together with their relative major/minor) in which the pieces played are written.
2. Identify any common musical devices such as scale or arpeggio patterns in the pieces played.
3. Show an understanding of the reasons for, and methods employed in, the instrumental or vocal warm up (of both instrument and performer).

## Grade examinations

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4. The difference between written and sounding pitch of their instrument (transposing instruments only, including descant recorder, double bass and other octave transposing instruments).

### **Grade 4**

As for previous grades, and additionally:

1. Identify/explain any main key encountered throughout the pieces played, though no detailed knowledge of modulatory processes will be expected.
2. Name the tonic and the dominant (and the 3 notes of their triads) of any of the keys in which the pieces are written.
3. The full name of any interval (within an octave) between any two successive notes appearing in the pieces played (e.g. 'major second' not 'second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Comment on any particular technical or musical challenges encountered in the preparation of the pieces played.

### **Grade 5**

As for previous grades, and additionally:

1. Comment on any significant features of the musical style and period (e.g. Bebop, Baroque transcription, contemporary) of the pieces played.
2. Point out any interesting or noteworthy structural/formal aspects of the pieces played.
3. Show an understanding of the keys used in the pieces played, including an understanding of modulations and a knowledge of tonic, dominant and subdominant of the keys in which the pieces are written.

### **Grades 6-8**

Musical Knowledge questions are not available at these grades.

## Instruments

At Public Centres where Percussion Examinations are accepted, Trinity Guildhall will normally supply a good quality 5-piece drum kit that comprises:

- snare drum with adjustable drum kit size stand (not orchestral)
- 3 toms (minimum) high/medium/low
- bass drum (18-22")
- Hi Hat (12-14")
- ride cymbal (18-22")
- crash cymbal (14-18")
- splash for Grades 5-8
- adjustable drum stool

In the case of an Examiner Visit, the organiser is responsible for providing the drum kit. In all instances, candidates should provide their own additional percussion instruments (cowbells/tambourines etc.) where required.

Drum heads should be in good condition and tuned correctly, and all stands and pedals should be in good mechanical order. Larger kits may be used, as may flat drum kits, but electric drum kits may not. Double bass drum pedals may be used in solos and fills if desired. Candidates wishing to use their own kits may only do so at the discretion of the Local Representative, and the setting-up of the kit must not be allowed to interfere with the timing of the session.

In all cases candidates must provide their own sticks, which must be in good condition and suitable for the repertoire being performed. When the examination Entry is made, it should be clearly indicated when a drum kit candidate is left-handed.

For all drum kit grades it is the responsibility of the person signing the Entry Form to ensure that suitable playback equipment for CDs is provided. Some centres may provide this equipment and the applicant should contact the centre well in advance to confirm the arrangements. In all cases, arrangements (about power supply, equipment insurance etc.) must be agreed with the Local Representative.

The equipment must be of good quality, comprising CD player with track search facility and good quality loudspeakers that are capable of reproducing the volume required for comfortable play along (c. 20W). 'Ghetto blasters' are to be discouraged unless they have sufficient power to enable comfortable monitoring of CD for play along or are connected to an external amplifier. Headphones may be worn by the candidate as long as there is a separate amplification route that enables the examiner to hear both drum kit and backing adequately.

Please note that a percussion-equipped Warm-Up Room is not supplied for Percussion examinations.

Trinity Guildhall recommends the use of ear defenders by candidates and examiners for the performance of drum kit repertoire for health and safety reasons. These should be used for all pieces and studies.

# Drum Kit – Grade 1

Subject code: DKT

## Rudimental Study (24 marks)

Candidates should prepare the following study:

Webster            Grade 1 Rudimental Study  
                          (from *Pieces and Studies for Drum Kit 1 2011-2013*)

Trinity Guildhall

## Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

### Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 1 2011-2013*, published by Trinity Guildhall:

Ball	Jack in the Box
Tween/Taylor	Chicano
Riley/Staples	Zigfunk

### Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 1 2011-2013*, published by Trinity Guildhall:

Wastell	Monkey March
Smith	Sunny Side Up
Hudson	Top Hat

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural or Unpitched Aural** (see pages 10 and 14)

**Improvisation** (Rhythmic test only) (see page 16)



## Rudimental Study (24 marks)

Candidates should prepare the following:

Webster            Grade 3 Rudimental Studies nos. 1 and 2  
                          (from *Pieces and Studies for Drum Kit 2 2011–2013*)

Trinity Guildhall

## Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

### Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 2 2011–2013*, published by Trinity Guildhall:

Riley/Staples	Meanstreak
Beer	Soup
Tween/Taylor	Kiss of a Seal

### Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 2 2011–2013*, published by Trinity Guildhall:

Bartlett	A Right Old Rumba
Double	Big Foot Boogie
Aldous	Triplicity

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural or Unpitched Aural** (see pages 10 and 14)

**Improvisation** (Rhythmic test only) (see page 16)

# Drum Kit – Grade 4

Subject code: DKT

## Rudimental Study (24 marks)

Candidates should prepare the following:

Webster            Grade 4 Rudimental Studies nos. 1 and 2  
                          (from *Pieces and Studies for Drum Kit 2 2011–2013*)

Trinity Guildhall

## Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

### Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 2 2011–2013*, published by Trinity Guildhall:

Clarvis	When Stanley met Astrid
Robinson	Movin' On
/Dutton	
Miller	St Lucia Strut

### Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 2 2011–2013*, published by Trinity Guildhall:

Francis	Monchique
Hudson	Groove Tree
Aldous	Samba for One

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural or Unpitched Aural** (see pages 10 and 14)

**Improvisation** (Rhythmic test only) (see page 16)

# Drum Kit – Grade 5

Subject code: DKT

## Rudimental Study (24 marks)

Candidates should prepare the following:

Webster            Grade 5 Rudimental Studies nos. 1 and 2  
                          (from *Pieces and Studies for Drum Kit 3 2011–2013*)

Trinity Guildhall

## Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

### Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 3 2011–2013*, published by Trinity Guildhall:

Double	Did You Mean It?
Tchaikovsky	Waltz of the Flowers
arr. Liston	
Salmins	2nd Line Strut

### Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 3 2011–2013*, published by Trinity Guildhall:

Ball	Brush Strokes
Francis	Shades of Tango
Smith	King Louis

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural or Unpitched Aural** (see pages 10 and 14)

**Improvisation** (Rhythmic test only) (see page 16)



# Drum Kit – Grade 7

Subject code: DKT

## Rudimental Study (24 marks)

Candidates should prepare the following study:

Francis  $\frac{3}{4}$  Workout nos. 1 and 2  
(from *Pieces and Studies for Drum Kit 4 2011-2013*)

Trinity Guildhall

## Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

### Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 4 2011-2013*, published by Trinity Guildhall:

Miller	Traveller
Double	Lazybones
Hudson/Barnes	Blakesley Avenue

### Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 4 2011-2013*, published by Trinity Guildhall:

Tween	Present and Correct
Robinson	Off Limits
Smith	For Art's Sake

## Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

**i) Sight Reading** (see page 8)

**ii) Aural or Unpitched Aural** (see pages 10 and 14)

**or Improvisation (Rhythmic test only)** (see page 16)

# Drum Kit – Grade 8

Subject code: DKT

## Rudimental Study (24 marks)

Candidates should prepare the following study:

Tween Bo Diddley  
(from *Pieces and Studies for Drum Kit 4 2011-2013*)

Trinity Guildhall

## Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

### Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 4 2011-2013*, published by Trinity Guildhall:

Salmins	Overture
Clarvis	Lindsay's Umbrella Dance
Wastell	Purple Pumpkin

### Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit 4 2011-2013*, published by Trinity Guildhall:

Riley	7evens
Miller	Swiss Swagger
Schulman	Super High Five

## Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

**i) Sight Reading** (see page 8)

**ii) Aural or Unpitched Aural** (see pages 10 and 14)  
**or Improvisation (Rhythmic test only)** (see page 16)

# Orchestral Percussion

Subject code: ORC

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## **Pieces**

Three pieces are played, one chosen from the Tuned Percussion list, one from the Timpani list and one from the Snare Drum list for the corresponding grade. The pieces chosen must not be taken from any study lists.

## **Technical Work**

Technical Work is that set for Tuned Percussion.

## **Supporting Tests**

Candidates must choose two out of the four available tests at Grades 1-5 and must offer Sight Reading and either Aural or Improvisation at Grades 6-8 as stipulated on page 4.

Sight Reading, either offered as a choice at Grades 1-5 or as a compulsory test for Grades 6-8, will be requested on any instrument (Tuned Percussion, Snare Drum or Timpani) at the **examiner's choice**.

## Instruments

In Grades 1-5 candidates are encouraged to play their pieces on the instruments specified, though any of the following instruments will be acceptable regardless of the specification:

- Glockenspiel
- Xylophone
- Vibraphone
- Marimba

Candidates should always attempt to suit the instrument chosen to the music played.

In Grades 6-8, where an instrument is specified in the printed music, the piece(s) must be played on that instrument. Where no instrument is specified, candidates should choose the most suitable instrument for performance.

Technical Work in Grades 6-8 will require a 4-octave instrument.

The use of the vibraphone pedal or finger damping on the glockenspiel is not required until Grade 3.

The rolling of sustained notes on the xylophone or marimba is not required until Grade 3.

Sticks appropriate to the instrument played must be used, and should be in good condition.

Please note that a percussion-equipped Warm-Up Room is not supplied for Percussion examinations.

## Pieces

All pieces published with accompaniment are indicated with an asterisk (\*). The accompaniment **must** be played in the examination wherever it exists. From Grade 4 upwards, the accompaniment must be performed live (i.e. not a CD) in the exam unless otherwise stated.

Up to and including Grade 3 **at least** one piece must be accompanied.

3- and 4-mallet pieces are introduced as an option at Grade 5 and remain optional up to Grade 8.

# Tuned Percussion – Grade 1

Subject code: TUN

## Pieces (2 x 22 marks)

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

Composer	Piece	Book	Publisher
Anon.	Jumping Dance*	Percussion Music for Beginners	EMB 13379
Trad.	Oranges and Lemons*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Trad.	This Old Man*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Czerny <i>arr. Barratt</i>	Rise and Shine*	Bravo! Percussion Book 1	Boosey 4300133
Kabalevsky <i>arr. Barratt</i>	Russian Dance*	Bravo! Percussion Book 1	Boosey 4300133
Faulkner	Walking Along*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Haydn	Lied*	Percussion Music for Beginners	EMB 13379
Hext	The Music Box*	Tuned-In	Hext
Hext	The Windmill*	Tuned-In	Hext
Zivkovic	Polka* or Waltz*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

## Study (22 marks)

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

Faulkner	Grade 1 major Study or Grade 1 minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i> )	Trinity Guildhall
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## Technical Work (14 marks) (see page 6)

### Scales and Arpeggios (from memory)

#### Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the direction of the examiner:

C, G and F major (one octave)

A, E and D minor (one octave): candidate's choice of *either* harmonic *or* melodic *or* natural minor

Chromatic scale starting on C (one octave)

#### Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the direction of the examiner:

C, G and F major (one octave)

A, E and D minor (one octave)

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8); **Aural** (see page 10)

**Improvisation** (see page 16); **Musical Knowledge** (see page 19)

# Tuned Percussion – Grade 2

Subject code: TUN

## Pieces (2 x 22 marks)

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

Composer	Piece	Book	Publisher
Trad.	Hickory Dickory Dock*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Trad.	When I was a tailor*	Bravo! Percussion Book 1	Boosey 4300133
Clarke	The Duke of Gloucester's March*	Bravo! Percussion Book 1	Boosey 4300133
Faulkner	Hi Five!*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Faulkner	In the Clouds*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Faulkner	Rumba*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Faulkner	Up and Down*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Hext	The Carousel*	Tuned-In	Hext
Offenbach	The Can-Can*	1st Recital Series for Mallet Percussion [piano accomp. available separately]	Curnow
Tchaikovsky	The Hurdy Gurdy*	Bravo! Percussion Book 1	Boosey 4300133
Tchaikovsky	The Organ Grinder*	Percussion Music for Beginners	EMB 13379
Zivkovic	Ententanz*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

## Study (22 marks)

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

Faulkner	Grade 2 major Study or Grade 2 minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i> )	Trinity Guildhall
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## Technical Work (14 marks) (see page 6)

**Scales and Arpeggios** (from memory)

### Scales

The following scales to be performed *mf*; hand to hand, beginning on either hand at the direction of the examiner:

D and B $\flat$  major (one octave)

B and G minor (one octave): candidate's choice of *either* harmonic or melodic or natural minor

Chromatic scale starting on D and B $\flat$  (one octave)

### Arpeggios

The following arpeggios to be performed *mf*; hand to hand, beginning on either hand at the direction of the examiner:

D and B $\flat$  major (one octave)

B and G minor (one octave)

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8); **Aural** (see page 10);

**Improvisation** (see page 16); **Musical Knowledge** (see page 19)

# Tuned Percussion – Grade 3

Subject code: TUN

## Pieces (2 x 22 marks)

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

Composer	Piece	Book	Publisher
Köhler	Cock-a-doodle Waltz*	Bravo! Percussion Book 2	Boosey 4300134
Barratt	Rosewood Tango*	Bravo! Percussion Book 2	Boosey 4300134
Barratt	Tambov Troika*	Bravo! Percussion Book 2	Boosey 4300134
Bartlett	Dreamy, no. 41*	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP
Faulkner	Flamenco*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Faulkner	On the Breeze*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Hext	Cleo*	Tuned-In	Hext
L. Mozart	Bourée*	Percussion Music for Beginners	EMB 13379
Reichardt	Vivace*	Percussion Music for Beginners	EMB 13379
Weijmans	Foxy..., no. 3 and ...and Rocky, no. 4	Mallet Minded	De Haske 991930
Zivkovic	Das kleine Zirkuspony*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

## Study (22 marks)

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

Faulkner	Grade 3 major Study or Grade 3 minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i> )	Trinity Guildhall
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## Technical Work (14 marks) (see page 6)

### Scales and Arpeggios (from memory)

#### Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the direction of the examiner:

A and E $\flat$  major (two octaves)

F $\sharp$  and C minor (two octaves): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on A and E $\flat$  (two octaves)

#### Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the direction of the examiner:

A and E $\flat$  major (two octaves)

F $\sharp$  and C minor (two octaves)

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8); **Aural** (see page 10);

**Improvisation** (see page 16); **Musical Knowledge** (see page 19)

# Tuned Percussion – Grade 4

Subject code: TUN

## Pieces (2 x 22 marks)

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

Composer	Piece	Book	Publisher
Anon.	Two Hungarian Dances* [both]	Percussion Music for Beginners	EMB 13379
Trad.	Charlie is my Darling*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Bartlett	Minuet, no. 42	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP
Bernstein	Cool from <i>West Side Story</i> *	Solos for the Percussion Player	Schirmer
Clementi	Sonatina, no. 2	Masters on Marimba	De Haske 1053787-401
Faulkner	Tango*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Hext	Spike Island March*	Tuned-In	Hext
Menken	Can you feel the love tonight** or The Bells of Notre Dame*†	Disney Solos for Mallet Percussion	Hal Leonard
Weijmans	Gallop, no. 2	13 Pieces for Mallets	De Haske 970866
Weijmans	On the Border, no. 11	Mallet Minded	De Haske 991930
Zivkovic	Alla Pollacca	Funny Xylophone book 1	Gretel-Verlag
Zivkovic	Xylophone Polka*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

## Study (22 marks)

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

Faulkner	Grade 4 major Study or Grade 4 minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i> )	Trinity Guildhall
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## Technical Work (14 marks) (see page 6)

### Scales and Arpeggios (from memory)

#### Scales

The following scales to be performed *mf*; hand to hand, beginning on either hand at the candidate's choice:

E and A $\flat$  major (two octaves)

C $\sharp$  and F minor (two octaves): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on E and A $\flat$  (two octaves)

#### Arpeggios

The following arpeggios to be performed *mf*; hand to hand, beginning on either hand at the candidate's choice:

E and A $\flat$  major (two octaves)

C $\sharp$  and F minor (two octaves)

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8); **Aural** (see page 10);

**Improvisation** (see page 16); **Musical Knowledge** (see page 19)

† CD accompaniment permitted in the exam.

# Tuned Percussion – Grade 5

Subject code: TUN

## Pieces (2 x 22 marks)

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

Composer	Piece	Book	Publisher
Alford	Sparks*		Boosey
Bartlett	Boogalie-Woogalie, no. 48*	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP
Bartlett	Clowning Around!, no. 45*	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP
Faulkner	Czardina*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Faulkner	Hi Five! for Four*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity Guildhall
Hamilton Green	Caprice Valsante*		Fischer
Hext	The Big Wheel*	Tuned-In	Hext
Joplin	Magnetic Rag*	Ragtime Favourites	Fentone
Menken	Friend like me** or Under the sea**†	Disney Solos for Mallet Percussion	Hal Leonard
Pershing	Gavotte or Waltz	Contemporary Etudes for 3 & 4 Mallets	Alfred 19626
Weijmans	Burlesca no. 5 or Hungarian Folksong no. 7	13 Pieces for Mallets	De Haske 970866
Weijmans	Rock, no. 23	Mallet Minded	De Haske 991930
Weijmans	Challenger, no. 24	Mallet Minded	De Haske 991930
Zivkovic	Memories	Funny Vibraphone	Gretel-Verlag
Zivkovic	No Ragtime	Funny Xylophone Book 1	Gretel-Verlag

## Study (22 marks)

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

Faulkner	Grade 5 major Study or Grade 5 minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i> )	Trinity Guildhall
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## Technical Work (14 marks) (see page 6)

### Scales and Arpeggios (from memory)

#### Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

B and D $\flat$  major (two octaves)

G $\sharp$  and B $\flat$  minor (two octaves): candidate's choice of *either* harmonic or melodic minor

Chromatic scale (two octaves): starting any note as directed by the examiner

† CD accompaniment permitted in the exam.

### Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

- B and D $\flat$  major (two octaves)
- G $\sharp$  and B $\flat$  minor (two octaves)
- Dominant 7th in the keys of C, G and F (two octaves)
- Diminished 7th starting on C, E $\flat$ , G $\flat$  and A (two octaves)

## Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural** (see page 10)

**Improvisation** (see page 16)

**Musical Knowledge** (see page 19)

# Tuned Percussion – Grade 6

Subject code: TUN

## Pieces (2 x 22 marks)

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

Composer	Piece	Publisher
J S Bach	Minuet and Badinerie (no. 19 from Masters on Marimba)	De Haske 1053787-401
Dittersdorf	Scherzo* [arr. Boo]	Ludwig
Gomez/Rife	Mbira Song	Southern Music
Handel	Arrival of the Queen of Sheba (no. 16 from Masters on Marimba)	De Haske 1053787-401
Humperdink	Evening Prayer (from The Solo Marimbist vol. 2)	Per-Mus
Joplin	Ragtime Dance* (from Ragtime Favourites)	Fentone
Pershing	Intrada or Fanfare or Burlesque or Toccata (from Contemporary études for 3 & 4 Mallets)	Alfred 19626
Peters	3 + 6 or Modo Nuovo (from Fundamental Solos for Mallets)	Alfred 17321
Peters	Dog Beach	Mitchell
Peters	Piece 1 (from Three Pieces for Three Mallets)	Mitchell
Rosauo	Children Song (from Vibes, Etudes and Songs)	ProPercussao
Rosauo	Etude in Bossa (from Vibes, Etudes and Songs)	ProPercussao
Steinquest	Rudimental Ragtime*	Row Loff
Zivkovic	Der Kleine Paganini (from Funny Xylophone book 1)	Gretel-Verlag
Zivkovic	Tropical Feel (from Funny Marimba book 2)	Gretel-Verlag

## Study (22 marks)

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

Butov	No. 1 or no. 2 (from 24 Etudes for Marimba) [may be played on xylophone at candidate's choice]	Southern Percussion
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## Technical Work (14 marks) (see page 6)

**Scales and Arpeggios** (from memory)

### Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

- F#, C, G and F major (three octaves)
- C and G major in 3rds (two octaves)
- Eb, A, E and D minor (three octaves): harmonic *and* melodic minor as requested by the examiner
- C harmonic minor in 3rds (two octaves)
- Chromatic scale in minor 3rds starting on D and Bb (two octaves)

### Arpeggios

The following arpeggios to be performed *mf*; hand to hand, beginning on either hand at the candidate's choice:

F#, C, G and F major (three octaves)

E♭, A, E and D minor (three octaves)

Broken major chords starting on C, G and F (three octaves)

Broken minor chords starting on A, E and D (three octaves)

Dominant 7th in the keys of D, B♭, A and E♭ (two octaves)

Diminished 7th starting on C#, E, G and B♭ (two octaves)

## Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

**i) Sight Reading** (see page 8)

**ii) Aural** (see page 10) **or Improvisation** (see page 16)

# Tuned Percussion – Grade 7

Subject code: TUN

## Pieces (2 x 22 marks)

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

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

## Study (22 marks)

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

Butov	No. 3 or no. 9 (from 24 Etudes for Marimba) [may be played on xylophone at candidate's choice]	Southern Percussion
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## Technical Work (14 marks) (see page 6)

### Scales and Arpeggios (from memory)

#### Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

- D, B $\flat$ , A and E $\flat$  major (three octaves)
- D and B $\flat$  major in 3rds (two octaves)
- B, G, F $\sharp$  and C minor (three octaves): harmonic *and* melodic minor as requested by the examiner
- G harmonic minor in 3rds (two octaves)
- Chromatic scale in minor 3rds starting on A and E $\flat$  (two octaves)

#### Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

- D, B $\flat$ , A and E $\flat$  major (three octaves)
- B, G, F $\sharp$  and C minor (three octaves)
- Broken major chords starting on D, B $\flat$ , A and E $\flat$  (three octaves)
- Broken minor chords starting on B, G, F $\sharp$  and C (three octaves)
- Dominant 7th in the keys of B, D $\flat$  and F $\sharp$  (two octaves)
- Diminished 7th starting on D, F, A $\flat$  and B (two octaves)

## Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

**i) Sight Reading** (see page 8); **ii) Aural** (see page 10) **or Improvisation** (see page 16)

# Tuned Percussion – Grade 8

Subject code: TUN

## Pieces (2 x 22 marks)

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

J S Bach	Courante (from Suite I), no. 21 (from Masters on Marimba)	De Haske 1053787-401
Creston	Concertino for Marimba, 1st movt*	Schirmer
Gerassimez	Eravie	Svitzer
Hamilton Green	Log cabin Blues [no repeats]*	Meredith Music
Heifetz	Hora-Staccato*	Fischer
Inns	Robin Harry	Boosey
Kreisler	Tambourin Chinoise*	Charles Foley
Mayazumi	Concertino for Xylophone, 1st movt or 3rd movt*	Peters
Musser	Etude in A flat, op. 6 no. 2 – 2 mallets	Studio4Music
Musser	Etude in C major, op. 6 no. 10 – 4 mallets	Studio4Music
Pershing	Arioso or Alla Marcia (from Contemporary Solos for Four Mallets)	Alfred 19627
Peters	Yellow After the Rain	Mitchell
Richards	Zimba Zamba for Marimba & Piano*	Studio
Rimsky-Korsakov	The Flight of the Bumble Bee, no. 24 (from Masters on Marimba)	De Haske 1053787-401
Sarasate, arr. Eddy	Zigeunerweisen*	C S Records

## Study (22 marks)

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

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

## Technical Work (14 marks) (see page 6)

**Scales and Arpeggios** (from memory)

### Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

E, Ab, B, Db and F# major (three octaves)

A and Eb major in 3rds (two octaves)

C#, F, G# and Bb minor (three octaves): harmonic *and* melodic minor as requested by the examiner

C melodic minor in 3rds (two octaves)

Chromatic scale in minor 3rds starting on E and Ab (two octaves)

### Arpeggios

The following arpeggios to be performed *mf*; hand to hand, beginning on either hand at the candidate's choice:

E, Ab, B, Db and F# major (three octaves)

C#, F, G# and Bb minor (three octaves)

Broken major chords starting on E, Ab, Db and F# (three octaves)

Broken minor chords starting on C#, F, G# and Bb (three octaves)

Dominant 7th (two octaves): in all keys as directed by the examiner

Diminished 7th (two octaves): starting on any note as directed by the examiner

## Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

**i) Sight Reading** (see page 8); **ii) Aural** (see page 10) **or Improvisation** (see page 16)

## Instruments

The snare drum must be of good quality with a stand that is adjustable to suit the candidate whether standing or sitting. Heads must be correctly tensioned and in good condition, with no pitting or tears.

Damping dusters may be used if appropriate for the drum or the music. Sticks must be in good condition and suitable for the repertoire being performed.

## Pieces

All pieces published with accompaniment are indicated with an asterisk (\*). The accompaniment **must** be played in the examination wherever it exists.

Up to and including Grade 3 **at least** one piece must be accompanied.

# Snare Drum – Grade 1

Subject code: SND

## Rudimental Study (22 marks)

Candidates should prepare the following study:

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

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

Composer	Piece	Book	Publisher
Barratt	Jamie's Two Step*	Bravo! Percussion book 1	Boosey 4300133
Barratt	Pamp's Rag*	Bravo! Percussion book 1	Boosey 4300133
Bartlett	Just a Minute March	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Bartlett	Three and Easy	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Beck	Single Stick It	10 Intermediate Snare Drum Solos	Kendor 13477
Hannickel	Pathfinder*	1st Recital Series for Snare Drum [piano accomp. available separately]	Curnow
Skinner/ Faulkner	Austrian Dance*	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall
Skinner	Accent Patrol	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall
Skinner/ Faulkner	Stepping Out*	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall

## Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

### i) **Orchestral Figures**

Grade 1 figures (from *Pieces and Studies for Snare Drum Grades 1-5*) Trinity Guildhall

### ii) **Multiple Bounce Roll Study**

Skinner	Grade 1 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i> )	Trinity Guildhall
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## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8); **Aural** (see page 10); **Improvisation (Rhythmic test only)** (see page 16)

# Snare Drum – Grade 2

Subject code: SND

## Rudimental Study (22 marks)

Candidates should prepare the following study:

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

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

Composer	Piece	Book	Publisher
Barratt	Middlesex March*	Bravo! Percussion book 1	Boosey 4300133
Barratt	Musette*	Bravo! Percussion book 1	Boosey 4300133
Bartlett	Marchin' to April	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Bartlett	Five's Alive	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Bartlett	Slammin' the Flam	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Beck	Flam It	10 Intermediate Snare Drum Solos	Kendor 13477
Faulkner	Jiggity Jig*	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall
Oskam	Doubling the Waltz		De Haske
Skinner	March in Time*	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall
Skinner/ Faulkner	Rolling	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall

## Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

### i) Orchestral Figures

Grade 2 figures (from *Pieces and Studies for Snare Drum Grades 1-5*) Trinity Guildhall

### ii) Multiple Bounce Roll Study

Skinner	Grade 2 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i> )	Trinity Guildhall
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## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8); **Aural** (see page 10); **Improvisation (Rhythmic test only)** (see page 16)

# Snare Drum – Grade 3

Subject code: SND

## Rudimental Study (22 marks)

Candidates should prepare the following study:

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

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

Composer	Piece	Book	Publisher
Barratt	Rosewood Tango*	Bravo! Percussion book 2	Boosey 4300134
Barratt	Rudimento!*	Bravo! Percussion book 2	Boosey 4300134
Barratt	The Stickler*	Bravo! Percussion book 2	Boosey 4300134
Bartlett	Spanish Accents	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Bartlett	Roll on Friday	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Beck	Paradiddle Waltz	10 Intermediate Snare Drum Solos	Kendor 13477
Bomhof	March & Dance	On Stage, Musical Solos for Snare Drum	De Haske
Oskam	Funky Five		De Haske
Sonntag	Little Drummer Boy	Magic Sticks	Zimmermann 33490
Skinner/ Faulkner	Polka*	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall
Skinner/ Faulkner	Alla Marcia*	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall
Skinner/ Faulkner	This Old Man*	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall

## Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

### i) Orchestral Figures

Grade 3 figures (from *Pieces and Studies for Snare Drum Grades 1-5*) Trinity Guildhall

### ii) Multiple Bounce Roll Study

Skinner	Grade 3 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i> )	Trinity Guildhall
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## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural** (see page 10)

**Improvisation** (Rhythmic test only) (see page 16)

# Snare Drum – Grade 4

Subject code: SND

## Rudimental Study (22 marks)

Candidates should prepare the following study:

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

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

Composer	Piece	Book	Publisher
Bartlett	Football Crazy!	Play Percussion: 50 More Short Pieces for Snare Drum	UMP M2244-00373
Bartlett	Young, Free and Singles!	Play Percussion: 50 More Short Pieces for Snare Drum	UMP M2244-00373
Beck	Mixing It Up	10 Intermediate Snare Drum Solos	Kendor 13477
Beck	Syncopated	10 Intermediate Snare Drum Solos	Kendor 13477
Sonntag	Happy Sticks	Magic Sticks	Zimmermann 33490
Skinner	Snares Off	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall
Skinner	Three by Two	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall
Skinner	Tambou-rim	Pieces and Studies for Snare Drum Grades 1-5	Trinity Guildhall

## Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

### i) Orchestral Figures

Grade 4 figures (from *Pieces and Studies for Snare Drum Grades 1-5*) Trinity Guildhall

### i) Multiple Bounce Roll Study

Skinner	Grade 4 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i> )	Trinity Guildhall
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## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural** (see page 10)

**Improvisation** (Rhythmic test only) (see page 16)

# Snare Drum – Grade 5

Subject code: SND

## Rudimental Study (22 marks)

Candidates should prepare the following study:

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

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

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

## Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

### i) **Orchestral Figures**

Grade 5 figures (from *Pieces and Studies for Snare Drum Grades 1-5*) Trinity Guildhall

### ii) **Multiple Bounce Roll Study**

Skinner	Grade 5 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i> )	Trinity Guildhall
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## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8); **Aural** (see page 10); **Improvisation (Rhythmic test only)** (see page 16)

# Snare Drum – Grade 6

Subject code: SND

## Rudimental Study (22 marks)

Candidates should prepare the following study:

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

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

Composer	Piece	Publisher
Goldenberg	Soldier's March (from <i>12 Progressive Solos for Snare Drum</i> )	Chappell/Hal Leonard 00347783
Skinner	Camp Duty (from <i>Pieces and Studies for Snare Drum Grades 6-8</i> )	Trinity Guildhall
Skinner/ Faulkner	Tango* (from <i>Pieces and Studies for Snare Drum Grades 6-8</i> )	Trinity Guildhall
Sonntag	Study no. 2 (from <i>Magic Sticks</i> )	Zimmermann 33490
Wilshere	Bronze (from <i>Percussion World – Snare Drum</i> )	Trinity Guildhall
Zivkovic	Etude no. 1 (from <i>Ten Etudes for Snare Drum</i> )	Studio4Music
Zivkovic	Etude no. 5 (from <i>Ten Etudes for Snare Drum</i> )	Studio4Music

## Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

### i) **Orchestral Figures**

Grade 6 figures (from *Pieces and Studies for Snare Drum Grades 6-8*) Trinity Guildhall

### i) **Multiple Bounce Roll Study**

Skinner	Grade 6 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i> )	Trinity Guildhall
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## Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

### i) **Sight Reading** (see page 8)

### ii) **Aural** (see page 10) or **Improvisation** (Rhythmic test only) (see page 16)

# Snare Drum – Grade 7

Subject code: SND

## Rudimental Study (22 marks)

Candidates should prepare the following study:

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

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

Composer	Piece	Publisher
Goldenberg	$\frac{5}{8}$ Romp (from 12 Progressive Solos for Snare Drum)	Chappell/Hal Leonard 00347783
Goldenberg	Etude in $\frac{7}{8}$ , p. 68 (from Modern School for Snare Drum)	Alfred
Wilshere	Silver (from Percussion World – Snare Drum)	Trinity Guildhall
Skinner	TV Theme (from Pieces and Studies for Snare Drum Grades 6-8)	Trinity Guildhall
Skinner	Variations on a Bolero (from Pieces and Studies for Snare Drum Grades 6-8)	Trinity Guildhall
Skinner	March “Out of Step” (from Pieces and Studies for Snare Drum Grades 6-8)	Trinity Guildhall
Sonntag	Study no. 7 (from Magic Sticks)	Zimmermann 33490
Zivkovic	Etude no. 2 (from Ten Etudes for Snare Drum)	Studio4Music

## Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

### i) **Orchestral Figures**

Grade 7 figures (from *Pieces and Studies for Snare Drum Grades 6-8*) Trinity Guildhall

### ii) **Multiple Bounce Roll Study**

Skinner	Grade 7 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i> )	Trinity Guildhall
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## Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

### i) **Sight Reading** (see page 8)

### ii) **Aural** (see page 10) or **Improvisation** (Rhythmic test only) (see page 16)

# Snare Drum – Grade 8

Subject code: SND

## Rudimental Study (22 marks)

Candidates should prepare the following study:

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

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

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

## Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

### i) Orchestral Figures

Grade 8 figures (from *Pieces and Studies for Snare Drum Grades 6-8*) Trinity Guildhall

### ii) Multiple Bounce Roll Study

Skinner	Grade 8 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i> )	Trinity Guildhall
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## Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

### i) Sight Reading (see page 8)

### ii) Aural (see page 10) or Improvisation (Rhythmic test only) (see page 16)

## Instruments

Hand- or pedal-tuned timpani may be used up to Grade 5. For Grades 6-8, pedal-tuned timpani must be used.

Each drum should be placed in a position that allows the stick to fall on to the correct playing spot. 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. Players should consider the choice of sticks for specific sections of the music enhancing individual performance. Sticking should be organised and pencilled sticking on the copy is acceptable.

Throughout the grades, the player should develop a deeper understanding of damping rests in order to achieve clarity, avoiding overtones and defining length of notes. Rolls should not be bounced or buzzed at any level. A clean and even single stroke roll is expected. In the lower grades, rolls may be played as even, unaccented semiquavers according to the player's ability. Candidates should not be afraid to use slow rolls on the low drums as well as fast ones on the higher drums. By Grade 4 the player should have a deeper understanding of the relationship between the speed of rolls.

Please note that a percussion-equipped Warm-Up Room is not supplied for Percussion examinations.

## Pieces

All pieces published with accompaniment are indicated with an asterisk (\*). The accompaniment **must** be played in the examination wherever it exists.

Up to and including Grade 3 **at least** one piece must be accompanied.

# Timpani – Grade 1

Subject code: TMP

## Technical Work (14 marks) must be offered first in the examination (see page 6)

As directed by the examiner, candidates are required to:

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

## Pieces (2 x 22 marks)

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

Composer	Piece	Book	Publisher
Barratt	Alpenstock*	Bravo! Percussion book 1	Boosey 4300133
Barratt	Kettle Waltz*	Bravo! Percussion book 1	Boosey 4300133
Barratt	Pick Up Your Sticks!*	Bravo! Percussion book 1	Boosey 4300133
Faulkner	Day Out*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Faulkner	Ländler*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Faulkner	Lazy and Long*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Faulkner	Spiky and Short*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Obradovic/ Faulkner	Basically Beethoven*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall

## Study (22 marks)

Candidates should prepare the following study:

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

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural** (see page 10)

**Improvisation** (Rhythmic test only) (see page 16)

**Musical Knowledge** (see page 9)

# Timpani – Grade 2

Subject code: TMP

## Technical Work (14 marks) must be offered first in the examination (see page 6)

As directed by the examiner, candidates are required to:

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

## Pieces (2 x 22 marks)

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

Composer	Piece	Book	Publisher
Alan	Twilight Outrider*	1st Recital Series for Timpani [Piano accomp. available separately]	Curnow
Barratt	Classical Minuet*	Bravo! Percussion book 1	Boosey 4300133
Barratt	Fanfare*	Bravo! Percussion book 1	Boosey 4300133
Barratt	March Past Kiev*	Bravo! Percussion book 1	Boosey 4300133
Barratt	Schmaltzy Waltz*	Bravo! Percussion book 2	Boosey 4300134
Bartlett	Piccadilly Circus, Leicester Square	Play Percussion: 50 Short Pieces for Timpani	UMP
Bartlett	See-Saw	Play Percussion: 50 Short Pieces for Timpani	UMP
Bartlett	Waltz of Sorts	Play Percussion: 50 Short Pieces for Timpani	UMP
Faulkner	Hi Five!*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Faulkner	Jiggity Jig*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Faulkner	On Parade*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Rossini	William Tell*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall

## Study (22 marks)

Candidates should prepare the following study:

Obradovic/  
Faulkner

Grade 2 Study

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

Trinity Guildhall

## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural** (see page 10)

**Improvisation** (Rhythmic test only) (see page 16)

**Musical Knowledge** (see page 19)

# Timpani – Grade 3

Subject code: TMP

## Technical Work (14 marks) must be offered first in the examination (see page 6)

As directed by the examiner, candidates are required to:

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

## Pieces (2 x 22 marks)

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

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Barratt	Bravura*	Bravo! Percussion book 1	Boosey 4300133
Barratt	Flight Past*	Bravo! Percussion book 2	Boosey 4300134
Barratt	Rolling By*	Bravo! Percussion book 2	Boosey 4300134
Bartlett	Enjoy the Trip(let)!	Percussion World – Timpani	Trinity Guildhall
Bartlett	 Syncopate	Play Percussion: 50 Short Pieces for Timpani	UMP
Bartlett	Gimme Five!	Play Percussion: 50 Short Pieces for Timpani	UMP
Bartlett	Pocketful o' Paradiddles	Play Percussion: 50 Short Pieces for Timpani	UMP
Faulkner	May Dance*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Faulkner	Troika Tune*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Faulkner	Gopak*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Kendle	Nimble Stix	Percussion World – Timpani	Trinity Guildhall
Muczynski	Movement no. 2, Three Designs for Three Timpani	Solos for the Percussion Player	Schirmer

## Study (22 marks)

Candidates should prepare the following study:

Obradovic/

Faulkner	Grade 3 Study (from <i>Pieces and Studies for Timpani Grades 1-5</i> )	Trinity Guildhall
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## Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural** (see page 10)

**Improvisation** (Rhythmic test only) (see page 16)

**Musical Knowledge** (see page 19)

# Timpani – Grade 4

Subject code: TMP

## Technical Work (14 marks) must be offered first in the examination (see page 6)

As directed by the examiner, candidates are required to:

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

## Pieces (2 x 22 marks)

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

Composer	Piece	Book	Publisher
Barratt	Burlesca*	Bravo! Percussion book 2	Boosey 4300134
Bartlett	Roll Up, Roll Down!	Play Percussion: 50 Short Pieces for Timpani	UMP
Bartlett	Sweet Sixteenths	Percussion World – Timpani	Trinity Guildhall
Bomhof	Ballad, no. 5	Solo Pieces for Timpani	De Haske 970888
Faulkner	Circus Polka*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Faulkner	Music for a Solemn Occasion*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Joplin	Maple Leaf Rag*	1st Recital Series for Timpani [Piano accomp. available separately]	Curnow
Kendle	Galop	Percussion World – Timpani	Trinity Guildhall

## Study (22 marks)

Candidates should prepare the following study:

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

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural** (see page 10)

**Improvisation** (Rhythmic test only) (see page 16)

**Musical Knowledge** (see page 19)

# Timpani – Grade 5

Subject code: TMP

## Technical Work (14 marks) must be offered first in the examination (see page 6)

As directed by the examiner, candidates are required to:

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

## Pieces (2 x 22 marks)

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

The following pieces are contained in the book *Pieces and Studies for Timpani Grades 1-5*, published by Trinity Guildhall:

Composer	Piece	Book	Publisher
Bartlett	Faintly Funky	Play Percussion: 50 Short Pieces for Timpani	UMP
Bartlett	Take Your Time	Play Percussion: 50 Short Pieces for Timpani	UMP
Bomhof	Tripletude, no. 6 or Changing Meters I, no. 7	Solo Pieces for Timpani	De Haske 970888
Obradovic/ Faulkner	My Homeland*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Faulkner	Blues*	Pieces and Studies for Timpani Grades 1-5	Trinity Guildhall
Muczynski	No. 1 or no. 3	3 Designs for Three Timpani	Schirmer
Schinstine	Emotional motion	Timpani Audition Solos	Kendor
Tcherepnin	Sonatina, 3rd or 4th movt* [version for 3 timpani]	Solos for the Percussion Player	Schirmer
Whaley	Statement for Timpani		Meredith Music
Woud	Study no. 1 or Study no. 4	Symphonic Studies for Timpani	De Haske 991775

## Study (22 marks)

Candidates should prepare the following study:

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

Two tests are to be chosen from:

**Sight Reading** (see page 8)

**Aural** (see page 10)

**Improvisation** (Rhythmic test only) (see page 16)

**Musical Knowledge** (see page 19)

# Timpani – Grade 6

Subject code: TMP

## Technical Work (14 marks) must be offered first in the examination (see page 6)

As directed by the examiner, candidates are required to:

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

## Pieces (2 x 22 marks)

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

Bartlett	Paradiddle Fiddle! (from Play Percussion: 20 Short Solos for Timpani)	UMP
Bartlett	Tango Timpano (from Play Percussion: 20 Short Solos for Timpani)	UMP
Bartlett	Where's the Downbeat?! (from Play Percussion: 20 Short Solos for Timpani)	UMP
Bomhof	Dancing Timpani, no. 8 or March, no. 9 or Memory no. 10 (from Solo Pieces for Timpani)	De Haske 970888
Hext	Mischievous March* (from Percussion World – Timpani)	Trinity Guildhall
O'Reilly	Primeval Dance (from Solos for the Percussion Player)	Schirmer
Caroll	Misterioso (from Exercises, Etudes and Solos for Timpani)	Batterie
Caroll	Variations (from Exercises, Etudes and Solos for Timpani)	Batterie
Woud	Study no. 7 or Study no. 8 (from Symphonic Studies for Timpani)	De Haske 991775

## Study (22 marks)

Candidates should prepare the following study:

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

Candidates to prepare i) and ii):

**i) Sight Reading** (see page 8)

**ii) Aural** (see page 10) or **Improvisation (Rhythmic test only)** (see page 16)

# Timpani – Grade 7

Subject code: TMP

## Technical Work (14 marks) must be offered first in the examination (see page 6)

As directed by the examiner, candidates are required to:

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

## Pieces (2 x 22 marks)

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

Bartlett	Fourths, of course! (from Play Percussion: 20 Short Solos for Timpani)	UMP
Bomhof	Changing Meters II, no. 12 or Happiness, no. 14 or Gracious no. 15 (from Solo Pieces for Timpani)	De Haske 970888
Caroll	Prelude (from Exercises, études and solos for timpani)	De Haske
Evans	Shades of Bartók	Southern Percussion
Fink	Sonatina (from Solo book for Timpani vol. 2)	Simrock
Hext	Trinity Variations* (from Percussion World – Timpani)	Trinity Guildhall
Ridout	Sonatina for Timpani – Movement 1 or Movement 3	Boosey
Woud	No. 5 (from The Timpani Challenge – 30 Performance Studies)	Pustjens
Woud	No. 17 (from The Timpani Challenge – 30 Performance Studies)	Pustjens
Woud	Study no. 18 or Study no. 20 (from Symphonic Studies for Timpani)	De Haske 991775

## Study (22 marks)

Candidates should prepare the following study:

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

Candidates to prepare i) and ii):

**i) Sight Reading** (see page 8)

**ii) Aural** (see page 10) **or Improvisation (Rhythmic test only)** (see page 16)

# Timpani – Grade 8

Subject code: TMP

## Technical Work (14 marks) must be offered first in the examination (see page 6)

As directed by the examiner, candidates are required to:

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

## Pieces (2 x 22 marks)

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

Beck	any two movements from <i>Sonata for Timpani</i>	Kendor
Bomhof	Eightnology no. 16 or Changing Meters III, no. 17 or Performing Timpani no. 18 (from Solo Pieces for Timpani)	De Haske 970888
Carter	Saëta (from Solos for the Percussion Player)	Schirmer
Frock	Beguine and Samba (from Seven Solo Dances for the Advanced Timpanist)	Southern Music
Hext	Dialogues* (from Percussion World – Timpani)	Trinity Guildhall
Ukena	No. II Funk	Southern Music
Woud	No. 23 (from The Timpani Challenge – 30 Performance Studies)	Pustjens
Woud	Study no. 22 or Study no. 25 (from Symphonic Studies for Timpani)	De Haske 991775

## Study (22 marks)

Candidates should prepare the following study:

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

Candidates to prepare i) and ii):

**i) Sight Reading** (see page 8)

**ii) Aural** (see page 10) or **Improvisation (Rhythmic test only)** (see page 16)

# Certificate Examinations for Ensembles

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## Structure

Certificate examinations consist of a performance of a certain number of pieces without technical work or supporting tests, and are particularly popular with ensembles seeking experience and validation of the performing experience.

In order to encourage the co-operative skills essential for the development of a well-rounded musician, assessments are offered for ensembles at three levels: First Recital (FR), Intermediate Recital (IR) and Advanced Recital (AR). Ensemble performances can be an enjoyable and effective way to open or close a session of solo examinations taken by individual students of one or more teachers, or within a school entry. Provided that ensembles have repertoire of the appropriate level of difficulty and, as long as the examination centre can accommodate the performers adequately, there is no restriction on the nature or size of ensembles.

A programme of contrasted items should be chosen to match the capabilities of the players, as follows:

Level	Length of programme	Number of pieces
First Recital Certificate	up to 10 minutes	4-6
Intermediate Recital Certificate	10-15 minutes	3-4
Advanced Recital Certificate	20-25 minutes	3

Repertoire should be chosen in line with the guidelines set out in the 'Levels of Achievement' statements in the *Information & Regulations* booklet, where the relevant assessment criteria are also to be found.

## Marking

The items are presented as a concert performance for which a written programme is presented to the examiner at the start, together with (photo)copies of the music being performed. Spoken introductions may also be given to each piece. The examination is marked out of 100, with the marks for performance (88 marks) divided equally amongst the pieces. The quality of the programme choice and planning is assessed (6 marks), as is the stagecraft and presentation (6 marks). Mark boundaries are as follows:

Pass 60, Merit 75, Distinction 87.

## Programme planning and notes

Examiners will award marks for the artistry and effectiveness of the programme's design and the balance of contrasts in styles and tempi within the programme. Written and (where applicable) spoken material will be considered in relation to the quality of the writing of the programme notes, the accuracy, interest and appropriateness of the points made and the degree of care taken with the presentation of the material.

## Stagecraft and presentation

In this section examiners will assess the way that the performer(s) behave whenever 'on stage', their awareness of and interaction with other members of the performing group and the ensemble skills that they show. In addition their sense of occasion and their personal presentation will be appraised.

# Music Publishers

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Abbreviations used in this syllabus are given in brackets after the publisher's full name.

Please note that agents' or distributors' addresses are given for non-UK publishers. These publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly at the addresses listed here.

Whilst every effort is made to check that prescribed pieces are in print, Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

**Alfred Publishing Co (UK) Ltd** (*Alfred*): [www.alfreduk.com](http://www.alfreduk.com) in UK: c/o Faber Music Ltd

**Batterie** (*Batterie*): c/o De Haske Music (UK) Ltd

**Boosey & Hawkes Music Publishers Ltd** (*Boosey*): in UK: c/o Schott Music Ltd

Mail Order: Boosey & Hawkes, c/o Music Exchange, Claverton Road, Manchester M23 9ZA, UK

tel. +44 (0)161 946 1234; [www.boosey.com](http://www.boosey.com)

trade: Boosey & Hawkes, c/o MDS

**Curnow Music Press** (*Curnow*): [www.curnowmusicpress.com](http://www.curnowmusicpress.com) in UK: c/o Hal Leonard Publishing Co.

**De Haske Music (UK) Ltd** (*De Haske*): Fleming Road, Earlstrees, Corby, Northants. NN17 2SN, UK

tel. +44 (0)1536 260981; [www.dehaske.com](http://www.dehaske.com)

**Editio Musica Budapest Ltd** (*EMB*): P.O. Box 332, H-1370 Budapest, Hungary

tel. +36 1483 3100; [www.emb.hu](http://www.emb.hu); in UK: c/o Faber Music Ltd

**Edition Svitzer** (*Svitzer*): Refshalevej 110, 1432 Copenhagen K, Denmark; tel. +45 2579 7371

[www.editionsvitzer.com](http://www.editionsvitzer.com)

**Faber Music Ltd** (*Faber*): Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK

tel. +44 (0)1279 828 982; [www.fabermusic.com](http://www.fabermusic.com)

**Fentone Music Ltd** (*Fentone*): [www.fentone.com](http://www.fentone.com) in UK: c/o De Haske Music (UK) Ltd

**Carl Fischer LLC** (*Fischer*): 65 Bleecker Street, New York, NY 10012, USA

tel. +1 212 777 0900; in UK: c/o Schott Music Ltd; trade: MDS

**Charles Foley** (*Foley*): c/o Carl Fischer LLC/Schott Music Ltd; trade: MDS

**Gretel Verlag** (*Gretel*): [www.gretel-verlag.de](http://www.gretel-verlag.de); in UK: c/o Southern Percussion

**Hal Leonard Publishing Co.** (*Hal Leonard*): 7777 W. Bluemound Road, P.O. Box 13819, Milwaukee

WI 53213, USA; tel. +1 414 7743630; in UK c/o Faber Music Ltd

**Hext Music** (*Hext*): 32 New Platt Lane, Goostrey, Cheshire CW4 8NJ, UK

tel. +44 (0)1477 535 688; [www.hextmusic.co.uk](http://www.hextmusic.co.uk)

**Kendor Music** (*Kendor*): 21 Grove Street, P.O. Box 278, Delevan, New York 14042-0278, USA

tel. +1 716 492 1254; [www.kendormusic.com](http://www.kendormusic.com); in UK: c/o Music Sales

**Ludwig** (*Ludwig*): c/o Boosey

**Music Distribution Services** (*MDS*): (trade only) 7-12 Raywood Office Complex, Leacon Lane, Charing, Ashford, Kent TN27 0EN, UK

tel. +44 (0)1233 712 233; [www.mds-partner.com](http://www.mds-partner.com)

**Malletworks Music** (*Malletworks*): P.O. Box 302, Wilton, CT, 06897; tel. +1 203 762 8083;

[www.malletworks.com](http://www.malletworks.com); in UK c/o Southern Percussion

**Meredith Music Publications** (*Meredith*): P.O. Box 344, Galesville, MD 20765, USA;

fax. +1 301 261 5015; [www.meredithmusic.com](http://www.meredithmusic.com); c/o Hal Leonard/Southern Percussion

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

**Mostly Marimba** (*Mostly Marimba*): Marimba Productions, Inc. and Mallettech, P.O. Box 467, Asbury Park, NJ 007712; tel. +1 732 774 0011; www.mostlymarimba.com

**Music Sales Ltd** (*Music Sales*): Distribution Centre, Newmarket Road, Bury St. Edmunds, Suffolk IP33 3YB, UK; tel. +44 (0)1284 702 600; www.musicroom.com

**Paganini Productions** (*Paganini*): P.O. Box 222, Bayswater, Western Australia 6053, Australia tel. +61 404 456 838; www.paganiniproductions.com

**Per-Mus Publications, LLC** (*Per-Mus*): P.O. Box 218333, Columbus, OH 43221; www.permus.com

**Peters Edition Ltd** (*Peters*): 2-6 Baches Street, London N1 6DN, UK tel. +44 (0)20 7553 4000; www.edition-peters.com; in UK: c/o Faber

**ProPercussao Brasil** (*ProPercussao*): www.propercussao.com.br; c/o Malletworks Music

**Pustjens Percussion Products** (*Pustjens*): c/o Southern Percussion

**PWM Edition** (*PWM*): al. Krasynskiego 11a, 31-111 Krakow, Poland tel. +48 (012) 422-70 44; www.pwm.com.pl; in UK: c/o Southern Percussion

**Row Loff Productions** (*Row Loff*): P.O. Box 292671; Nashville, TN 37229; tel. +1 800 624 8001; www.rowloff.com; in UK c/o Southern Percussion

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

**Schott Music Ltd** (*Schott*): 48 Great Marlborough Street, London W1F 7BB, UK tel. +44 (0)20 7437 1246/(0)20 7534 0710; www.schott-music.com; trade: MDS

**Simrock, N** (*Simrock*): c/o Boosey & Hawkes Music Publishers Ltd; trade: MDS

**Southern Music Company** (*Southern Music*): P.O. Box 329, 1248 Austin Highway, Suite 212 San Antonio, Texas 78292, USA; tel. +1 210 226 8167; in UK: c/o Southern Percussion

**Southern Percussion** (*Southern Percussion*): Elmwood, The Drive, Rayleigh, Essex SS6 8XQ, UK tel. +44 (0)1702 522101; www.southernpercussion.co.uk

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

**Studio4Music** (*Studio4Music*): c/o Mostly Marimba, Marimba Productions, Inc. and Mallettech, PO Box 467, Asbury Park, NJ 07712, USA; tel. +001 (732) 774 0011; www.mostlymarimba.com\*

**Studio Music Company** (*Studio Music*): Cadence House, Eaton Green Road, Luton, Bedfordshire LU2 9LD; tel. +44 (0)1582 432139; www.studio-music.co.uk

**Trinity Guildhall** (*Trinity Guildhall*): c/o Faber Music Ltd

**United Music Publishers Ltd** (*UMP*): 33 Lea Road, Waltham Abbey, Essex EN9 1ES, UK tel. +44 (0)1992 703 110; www.ump.co.uk

### UK Specialist Supplier

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

#### Southern Percussion

Elmwood, The Drive, Rayleigh, Essex SS6 8XQ, UK  
tel. +44 (0)1702 522101; www.southernpercussion.co.uk

\* If you are buying 24 *Etudes for Marimba*, contact Southern Percussion.

# Trinity Guildhall Publications

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**Drum Kit Books** *Drum Kit Examination Pieces and Studies 2011-2013.* Containing all pieces, studies and rudiments required for all Trinity Guildhall drum kit examinations from 2011. Including backing CD for all Group A pieces. Published in four books as follows:

<i>Drum Kit 1: Grades 1 &amp; 2</i>	TG 008541
<i>Drum Kit 2: Grades 3 &amp; 4</i>	TG 008558
<i>Drum Kit 3: Grades 5 &amp; 6</i>	TG 008565
<i>Drum Kit 4: Grades 7 &amp; 8</i>	TG 008572
Also available: <i>Introducing Drum Kit</i>	TG 008534

**Percussion Books** Trinity Guildhall books for Tuned Percussion, Snare Drum and Timpani containing pieces and studies (and technical work, for Snare Drum only) for Trinity Guildhall examinations from 2007. Available as follows:

<i>Pieces and Studies for Tuned Percussion Grades 1-5</i>	TG 005649
<i>Pieces and Studies for Snare Drum Grades 1-5</i>	TG 005632
<i>Pieces and Studies for Snare Drum Grades 6-8</i>	TG 006363
<i>Pieces and Studies for Timpani Grades 1-5</i>	TG 005656

*Percussion Teacher's Book: Ensembles & Accompaniments:* containing extra ensemble parts for group teaching and a CD of all piano accompaniments.  
TG 006370

**Aural Tests** *Trinity Guildhall Aural Tests from 2007:* In two volumes, Initial to Grade 5 and Grade 6 to Grade 8, each with CD, containing sample tests for the Aural section of the exam. With explanations, sample answers and advice on completing the tests.

<i>Book 1: Initial-Grade 5</i>	TG 005939
<i>Book 2: Grades 5</i>	TG 005946

*Unpitched Aural: Specimen Tests for Drum Kit:* sample tests for candidates preparing for the Unpitched Aural section of Drum Kit examinations.  
TG 008770

**Sight Reading** *Sound at Sight Drum Kit:* graded practice tests for the sight reading component of Drum Kit examinations.

<i>Book 1: Grades 1-4</i>	TG 008749
<i>Book 2: Grades 5-8</i>	TG 008855

**Percussion Repertoire** The following Trinity publications remain available and are, in some cases, used on the Trinity Guildhall 2011 Percussion syllabus:

<i>Percussion World: Tuned Percussion</i>	TCL 617026
<i>Percussion World: Snare Drum</i>	TCL 615022
<i>Percussion World: Timpani</i>	TCL 616029

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