



# DRUM KIT PACK

Samples of Trinity's broad range of publications for Drum Kit, including:

- *Graded Exam pieces - Grade 2 Drum*  
'Lava Lamp' by Chris Burgess
- *Graded Exam pieces - Grade 4 Drum Kit*  
'Algo Latino' by Clark Tracey
- *Graded Exam pieces - Grade 5 Drum Kit*  
'Snidey Kitten' by Mike Osborn
- *Introducing Drum Kit book 1*  
'Easy Does It' by George Double
- *Introducing Drum Kit book 2*  
'Rise' by George Double
- *Introducing Drum Kit book 3*  
'No more a Stranger'  
by George Double



NOT FOR SALE

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COLLEGE LONDON PRESS

# INITIAL - GRADE 02

## DRUM KIT

Pieces & Exercises for  
Trinity College London  
Exams 2020-2023



Audio access

BURGESS  
OSBORN  
TRACEY  
ROBINSON  
ODART





# Lava Lamp



Chris Burgess

70s U.S. Cop Show Funk ♩ = 117

1 *mf*

3 **A**

5

9

11 **B** *f*

13

15

FILL

*f*

18

C

(C)

(2) (3) (4)

*f*

22

(5) (6) (7)

*f*

26

D

D

*f*

28

*f*

30

*ff*

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GRADES

**03-05**

# DRUM KIT

Pieces & Exercises for  
Trinity College London  
Exams 2020-2023



Audio access

BURGESS  
OSBORN  
TRACEY  
SHORTER  
MIRANDA  
ZIPPEL  
COREA  
ODART  
BALL





# Algo Latino



Clark Tracey

Latin ♩ = 125

R L R L R L R L R L

1. *mf*

5

R L R L R L R L R L

**A**

9

To Coda

13

1. | 2.

R L R L R L

16

**B**

R R L L R L R L L

20

R R L L R L L

D.S. al Coda

Ride cymbal notes may be played on a rivet cymbal throughout if desired. (On the recording bars 1-5 & 26-30 are played on the ride cymbal).

⊕ Coda

24

R L R L R L R L R L

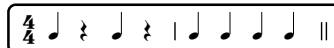
Musical notation for measures 24-27. Measure 24 contains six chords, each with an 'x' above it. Measure 25 contains a chord with an 'x', a quarter rest, and a quarter note. Measure 26 contains a chord with an 'x', a quarter note, and a quarter note. Measure 27 contains a chord with an 'x', a quarter note, and a quarter note.

28

**2**

R L R L R L R L R L

Musical notation for measures 28-31. Measure 28 contains a double bar line with a repeat sign and a '2' above it. Measure 29 contains a chord with an 'x', a quarter note, and a quarter note. Measure 30 contains a chord with an 'x', a quarter note, and a quarter note. Measure 31 contains a chord with an 'x', a quarter note, and a quarter note.



# Snidey Kitten



Mike Osborn

Fusion  $\text{♩} = 120$

2

5 **A**

8

11

14

17



**B**

20 *mf*

Musical staff 20-21: A double bar line with repeat dots is followed by a series of rhythmic patterns. The top staff contains a sequence of eighth notes with 'x' marks above them, indicating fingerings. The bottom staff contains a sequence of eighth notes with slurs and accents. The dynamic marking *mf* is placed below the first measure.

22

Musical staff 22: Continuation of the rhythmic patterns from the previous staff, ending with a quarter rest and a fermata.

24

Musical staff 24: Continuation of the rhythmic patterns from the previous staff.

26

1.

Musical staff 26: Continuation of the rhythmic patterns, ending with a first ending bracket and a repeat sign.

28

2.

Musical staff 28: Continuation of the rhythmic patterns, ending with a second ending bracket and a repeat sign. A fermata is placed over the final note.

**C**

30 *mp*

Musical staff 30: Continuation of the rhythmic patterns, starting with a dynamic marking of *mp*. The top staff has 'x' marks and the bottom staff has slurs and accents.

33

Musical staff 33: Continuation of the rhythmic patterns, ending with a fermata.

36 *mf*

Musical staff 36: Continuation of the rhythmic patterns, ending with a dynamic marking of *mf*.

39

Musical notation for measures 39-41. Measure 39 has a treble clef and a common time signature. It features a series of eighth notes with 'x' marks above them, and a circled plus sign above the second measure. The bass line has quarter notes and rests.

42

Musical notation for measures 42-43. Measure 42 has a treble clef and a common time signature. It features eighth notes with 'x' marks and accents. Measure 43 has a treble clef and a common time signature with a half note and a fermata.

44

Musical notation for measures 44-45. Measure 44 has a treble clef and a common time signature. Measure 45 has a treble clef and a common time signature. The piece ends with a double bar line and a 2/4 time signature.

46

**D**

Musical notation for measures 46-48. Measure 46 has a treble clef and a 2/4 time signature, marked with a 'D' in a box and a forte 'f' dynamic. Measure 47 has a treble clef and a 6/8 time signature. Measure 48 has a treble clef and a 4/4 time signature.

49

Musical notation for measures 49-51. Measure 49 has a treble clef and a 2/4 time signature. Measure 50 has a treble clef and a 6/8 time signature. Measure 51 has a treble clef and a 4/4 time signature.

52

Musical notation for measures 52-54. Measure 52 has a treble clef and a 2/4 time signature. Measure 53 has a treble clef and a 6/8 time signature. Measure 54 has a treble clef and a 4/4 time signature.

55

Musical notation for measures 55-57. Measure 55 has a treble clef and a 2/4 time signature. Measure 56 has a treble clef and a 6/8 time signature. Measure 57 has a treble clef and a 4/4 time signature.

58

Musical notation for measures 58-59. Measure 58 has a treble clef and a 2/4 time signature. Measure 59 has a treble clef and a 6/8 time signature. The piece ends with a double bar line and a forte 'ff' dynamic.

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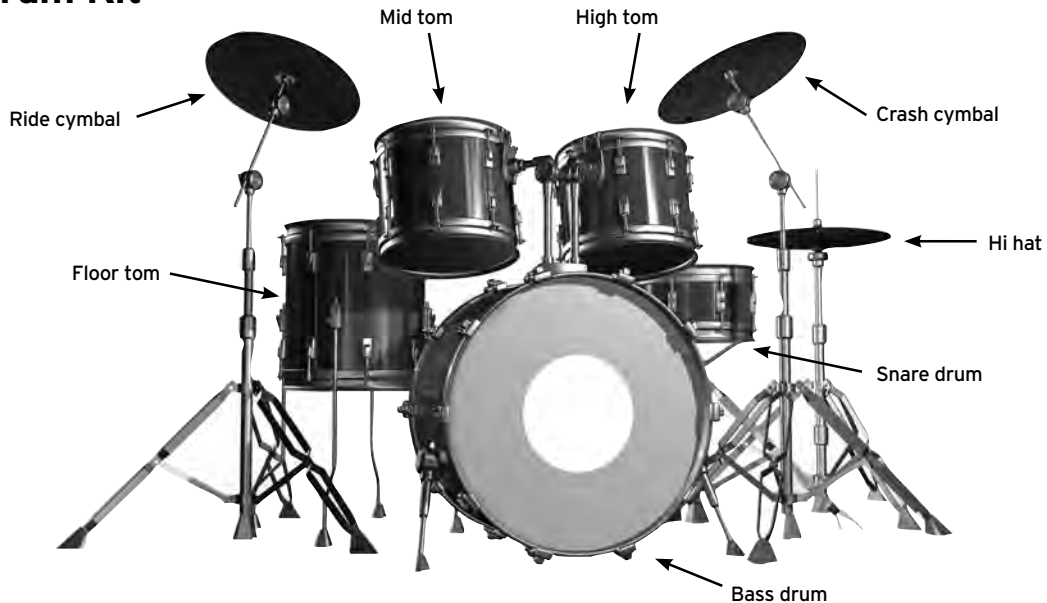
Audio access

# Introducing **Drum** **Kit** **part 1**

Pieces, duets, exercises and tips for the beginner

# Stage 1

## A basic Drum Kit



## Setting up

The position of the kit is very important; it will either allow you to move freely around the toms or cause you to contort yourself, affecting your time-keeping and sound.

Begin seated, with your right foot (for right handers) on the bass drum pedal. Bring the snare drum in between the legs, still facing forward and then, where your left foot naturally falls, place the hi hat pedal. The floor tom is to the right of your right leg and the high and mid toms should be set where you can comfortably reach them. The ride cymbal goes to the right of the mid tom and the crash cymbal to the left of the high tom. Some people prefer to use a four-piece kit, leaving out the mid tom. The set up is the same and you simply bring your ride in closer.

## Individual parts of the Drum Kit



Snare drum



Bass drum



Hi hat



Ride/Crash cymbal



High tom  
Mid tom



Floor tom

## Left-handed players

The kit can be set up as easily for left handers as it can for right. It is a mirror image, sideways on. With the snare between the legs, the bass drum pedal fits under the left foot and the hi hat pedal under the right. The mid tom is mounted to the left of the high tom and the floor tom sits to the left of the left leg.



## Grip

The way we hold the sticks and strike the drums is important for sound production at the kit. There are two types of grip that drummers use to hold their sticks: **matched grip** and **traditional grip**.

### 1. Matched grip

Take the stick in your leading hand. Make sure you grip the shaft – the main body of the stick – a third of the way up from the butt (the bottom end) between the second joint of your index finger and the tip of the thumb. This is called the fulcrum, and is very important for control. The other three fingers should rest gently around the shaft lower down. The stroke is then a smooth arc of the tip up and down, and should feel as if you were throwing a ball onto the floor with the amount of force needed for it to bounce up again and be caught. The grip for the other hand is the same, hence the term 'matched'.



### 2. Traditional grip

The right-hand grip (for right-handed players) is exactly the same as the matched grip. For the left-hand grip, hold your hand out flat with the palm upwards. With your other hand, place the stick (tip towards you) between the base of your thumb and index finger about a third of the way down the stick; now rotate your left hand until your thumbnail points upwards. Gently curl the fourth and fifth fingers under the stick to form a 'cushion'. The second and third fingers gently curl over the stick (similar to matched grip). This controls the amount of bounce. The playing stroke is produced by a combination of finger, wrist and, to a lesser extent, arm movement.



## Choosing sticks

Finding the right stick is important and will affect your sound at the kit. It's a good idea to visit your local drum shop and try out different weights of stick on a practice pad. There is no right and wrong stick to start with, and a certain make and model will feel very comfortable and natural to you personally.

The tip of the stick will be made either from wood or nylon and each finish gives a different tone. Some drummers prefer the warmth of a wood tip and others like the added definition that nylon gives on the hi hat and ride cymbal.

As players develop, so does the size of their stick bag! The 'broom handles' you might use on a big metal gig might overpower the polite conversation of the drinks reception you're playing at the following afternoon, so eventually you'll need a range of sticks, brushes, mallets and rutes/hot rods to suit the different situations.

Here is the final performance piece which covers all the topics mentioned in this introduction to drum kit.

Get to know how the piece should sound by listening to track 15, which is the full version with drums.

Now it's time for you to try playing the piece along with the backing track (track 16).



### Handy tip

Use the accents in bars 1 and 2 to emphasise the time.

## Easy Does It

4/4

Count in *mf*

3

6

9

13

17

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# Introducing **Drum** **Kit** **part 2**

Pieces, duets, exercises and tips for the progressing drummer

# Performance piece

Here is a piece which makes use of independence and repeats. Get to know how the piece should sound by listening to the demo track. Then you can start playing the piece along with the backing track.



## Rise

**Rock** ♩ = 88

Count in

Trashy Hats  
(play crash on repeat)

*f*

1. 2.

4

6

1. Trashy Hats

10

2.

*mf*

Chorus (Tight Hi Hat)

12

*f*

16

Trashy Hats  
(play crash on repeat)

20

1. 2.

23



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# Introducing **Drum** **Kit** **part 3**

Pieces, exercises and tips for the advancing drummer

# Performance piece

Get to know how the piece should sound by listening to the demo track. Then you can start to play the piece along with the backing track.



# No More a Stranger

Disco ♩ = 98

Count in *f*

(Strings 4 bars)

1

Verse

5

9

Pre Chorus

13

17

Chorus

21

25

1. 2.

30

33

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## Introducing Drum Kit

An introduction to learning Drum Kit and a useful aid for exam preparation. Contains playalongs, solos and duets suitable for individual practice, lessons and performance. *Ballad* and *Easy Does It* (Introducing Drum Kit – part 1) may be played in Initial Drum Kit exams in 2020-2023.

Following on from Part 1, Part 2 covers all the musical, technical and notational elements required for Grades 1 and 2 Drum Kit performance.

Part 3 (Summer 2020) takes the learner on to Grade 3 and beyond.

All books come with free audio downloads.



Part 1	TG 008534	ISBN 978-0-85736-018-2
Part 2	TCL 019004	ISBN 978-0-85736-808-9
NEW Part 3	TCL 019011	ISBN 978-0-85736-809-6

## Raise the Bar – Drum Kit

**Raise the Bar** brings together the most popular pieces from past Trinity exam syllabuses and enhances them with informative teaching notes. Each book contains an attractive and varied selection that will help drummers expand their repertoire and discover more music from different styles and genres. Backing and/or demo tracks are included for the accompanied pieces as free audio downloads.

All pieces are listed on the Trinity Drum Kit Syllabus 2020-2023, giving candidates a much wider choice of repertoire than ever before.



Grades 1-2  
TCL 018113  
ISBN 978-0-85736-012-0



Grades 3-5  
TCL 018120  
ISBN 978-0-85736-013-7



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TCL 018137  
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Sight reading pieces for Drum Kit

Book 1 (Grades 1-4)	TG 008749	ISBN 978-0-85736-118-9
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## Unpitched Aural: Specimen tests for Drum Kit

Sample tests for the Unpitched Aural section of Trinity College London Drum Kit exams

Grades 1-8	TG 008770	ISBN 978-0-85736-119-6
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## Drum Kit Exam Pieces & Studies 2020-2023

Everything a drummer needs to prepare for the performance and technical work components of Trinity Drum Kit exams in 2020-2023, which now extend to Initial level. Encompassing a wider range of styles than ever before, the syllabus allows candidates to follow distinct stylistic pathways – jazz, funk, Latin, musical theatre – with arrangements of well-known works sitting alongside pieces specifically written for the syllabus.



Initial-Grade 2  
Grades 3-5  
Grades 6-8

TCL 019073  
TCL 019080  
TCL 019097

ISBN 978-0-85736-812-6  
ISBN 978-0-85736-813-3  
ISBN 978-0-85736-814-0

Candidates at Grades 1-8 can widen their repertoire choice for exams in 2020-2023 using **Raise the Bar – Drum Kit**.



**Introducing Drum Kit** (see below) contains extra exam pieces for Initial level.

*Codes for the Drum Kit series 2014-2019 (valid under the overlap arrangement until the end of 2020) can be found in our price list.*

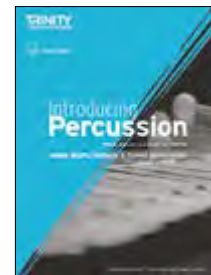


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## Introducing Percussion

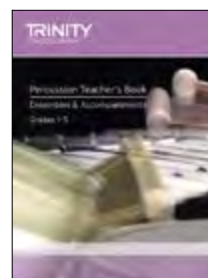
Pieces, exercises and tips for the beginner on Snare Drum, Timpani and Tuned Percussion. **Introducing Percussion** can be used to develop skills on any one instrument, or all three disciplines alongside one another. The performance pieces can be used in lessons or individual practice, and backing tracks are included as a free download.

TCL 020000 ISBN 978-0-85736-900-0



## Percussion Exam Pieces & Studies from 2007

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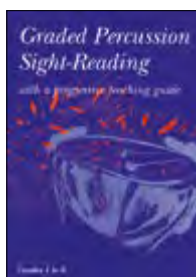


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## NEW Introducing Theory



TCL 024107  
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This book has been designed to help the beginner student to read and write commonly used musical symbols, providing a firm grounding in notation from which to progress onto Trinity's Theory of Music Workbook Grade 1.

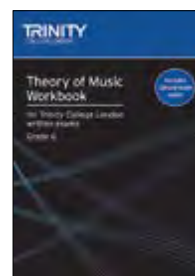
There is ample opportunity to practise each element throughout this workbook, with symbols often explored in more than one way to build deeper understanding and to consolidate the learning.

'Did you know?', 'Handy tip' and 'Remember' boxes give advice along the way, encouraging the development of good musical handwriting habits. After completing the exercises in this book, any student is sure to feel confident when they begin studying for their first Theory of Music exam.

By Naomi Yandell, author of Trinity's popular Theory of Music Workbook series.

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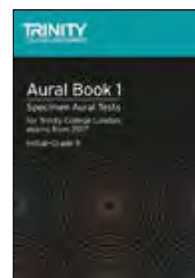
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