

# DRUM KIT & PERCUSSION SYLLABUS

Drum Kit | Orchestral Percussion  
Tuned Percussion  
Snare Drum | Timpani

Qualification specifications  
for graded exams from 2020



BURGESS

FAULKNER

TRACEY

SHORTER

SALMINS

PEARCEY

HEXT

ROSAURO

GREB

ODART

BARTLETT

SKINNER

DOUBLE

MOREIRA

BARRATT

ROBINSON

ALDOUS

OSBORN

TIZOL

BALL

## WHAT'S CHANGED?

### Drum kit

- ▶ Initial exam now available
- ▶ New repertoire books, featuring a wide range of new pieces and arrangements
- ▶ Backing tracks and demos available to download or stream
- ▶ New rudiment exercises
- ▶ One piece may be chosen from Trinity's *Raise the Bar* series

### Orchestral percussion

- ▶ Initial exam now available
- ▶ Technical work may now be performed on tuned percussion, snare drum or timpani
- ▶ Candidates now choose the instrument for sight reading tests

### Tuned percussion, snare drum and timpani

- ▶ Initial exam now available
- ▶ Repertoire refreshed at all levels
- ▶ Additional study options
- ▶ Orchestral extracts option now available for technical work at Grades 6-8
- ▶ New technical work exercises for timpani, in place of the tuning test
- ▶ Revised scales & arpeggios requirements for tuned percussion at Grades 6-8
- ▶ Additional information is now included to help with choosing pieces: number of mallets required for each tuned percussion piece, instruments for Grades 6-8 tuned percussion pieces, and number of drums required for each timpani piece

An information and regulations section is no longer included in the syllabus – this information can be found at [trinitycollege.com/music-regulations](http://trinitycollege.com/music-regulations)

## KEEP UP TO DATE

Please check [trinitycollege.com/percussion](http://trinitycollege.com/percussion) to make sure you are using the latest version of the syllabus and for the latest information about our Drum Kit and Percussion exams.

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Snare Drum | Timpani**

**Qualification specifications  
for graded exams from 2020**

Trinity College London  
[trinitycollege.com](http://trinitycollege.com)

**Charity number England & Wales: 1014792**

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

# Welcome

Welcome to Trinity College London's Drum Kit & Percussion syllabus, containing details of graded exams from Initial to Grade 8 for drum kit, orchestral percussion, tuned percussion, snare drum and timpani. It offers the choice and flexibility to allow percussionists to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

## Styles

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

## Techniques

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

## Pro-skills

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

## Books and backing tracks

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

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

## ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading internationally recognised awarding organisation and independent education charity that has been providing assessments around the world since 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

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

# Introduction to Trinity's graded music exams

## OBJECTIVE OF THE QUALIFICATIONS

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

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

## WHO THE QUALIFICATIONS ARE FOR

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

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

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

## ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 44-49.

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

<b>Mark</b>	<b>Attainment level</b>
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

See pages 42-49 for further information about how the exams are marked.

## DURATION OF STUDY (TOTAL QUALIFICATION TIME)

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

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

## RECOGNITION AND UCAS POINTS

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

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

### Grade 6

UCAS POINTS

PASS **8** | MERIT **10** | DISTINCTION **12**

### Grade 7

UCAS POINTS

PASS **12** | MERIT **14** | DISTINCTION **16**

### Grade 8

UCAS POINTS

PASS **18** | MERIT **24** | DISTINCTION **30**

## WHERE THE QUALIFICATIONS COULD LEAD

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

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

## HOW TO ENTER FOR AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at [trinitycollege.com/worldwide](http://trinitycollege.com/worldwide), and candidates should contact their local Trinity representative for more information.

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at [trinitycollege.com/exam-visit](http://trinitycollege.com/exam-visit)

## TRINITY QUALIFICATIONS THAT COMPLEMENT THE DRUM KIT & PERCUSSION QUALIFICATIONS

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

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

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at [trinityrock.com](http://trinityrock.com)

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

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find out more at [trinitycollege.com/theory](http://trinitycollege.com/theory)

## OTHER QUALIFICATIONS OFFERED BY TRINITY

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

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

We also offer:

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

Specifications for all these qualifications can be downloaded from [trinitycollege.com](http://trinitycollege.com)



**REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS**

<b>RQF*</b> <b>Level</b>	<b>EQF**</b> <b>Level</b>	<b>Classical &amp; Jazz</b>	<b>Rock &amp; Pop</b>	<b>Theory &amp; Written</b>	<b>Solo Certificates<sup>†</sup></b>	<b>Group Certificates<sup>†</sup></b>
7	7	FTCL				
6	6	LTCL		LMusTCL		
4	5	ATCL		AMusTCL		
		Certificate for Music Educators (Trinity CME)				
3	4	Grade 8	Grade 8	Grade 8	Advanced	Advanced
		Grade 7	Grade 7	Grade 7		
		Grade 6	Grade 6	Grade 6		
2	3	Grade 5	Grade 5	Grade 5	Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4		
1	2	Grade 3	Grade 3	Grade 3	Foundation	Foundation
		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			

\* Regulated Qualifications Framework

\*\* European Qualifications Framework

<sup>†</sup> Not RQF or EQF regulated

## REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

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

# Learning outcomes and assessment criteria

## INITIAL-GRADE 3

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

### LEARNING OUTCOMES

The learner will:

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

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

**3.**  
Respond to set musicianship tests

### ASSESSMENT CRITERIA

The learner can:

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

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

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

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## **GRADES 4-5**

(RQF Level 2)

### **LEARNING OUTCOMES**

The learner will:

---

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

---

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

---

**3.**  
Respond to set musicianship tests

### **ASSESSMENT CRITERIA**

The learner can:

---

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

---

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

---

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

---

## **GRADES 6-8**

(RQF Level 3)

### **LEARNING OUTCOMES**

The learner will:

---

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

---

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

---

**3.**  
Respond to set musicianship tests

### **ASSESSMENT CRITERIA**

The learner can:

---

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

---

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

---

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

# About the exam

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

## PIECES/STUDIES

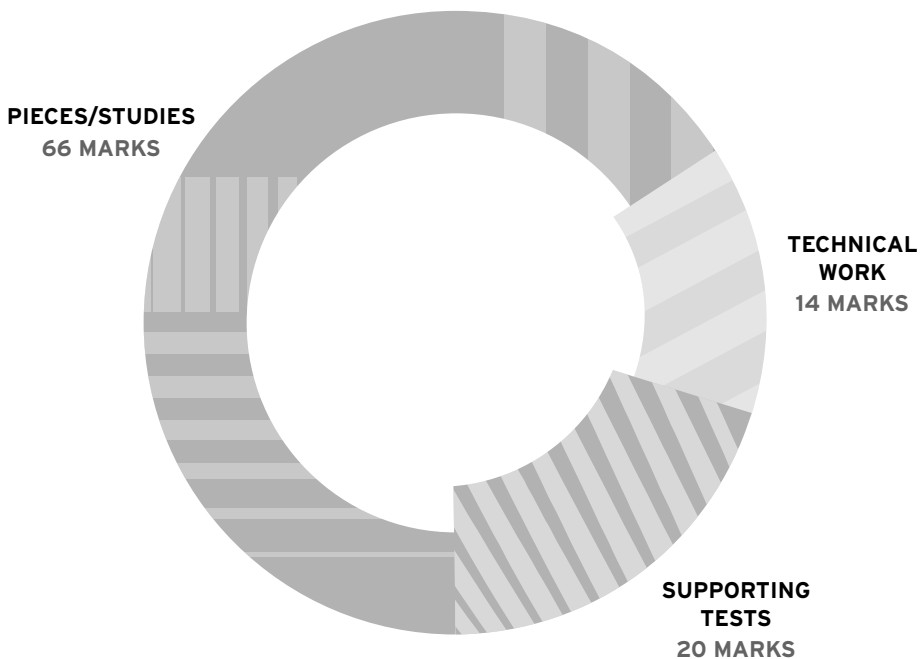
Choose three pieces *or* two pieces and a study (depending on instrument), each worth 22 marks.

## TECHNICAL WORK

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

## SUPPORTING TESTS

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



## EXAM STRUCTURE AND MARK SCHEME

<b>Initial-Grade 5</b>	Maximum marks	<b>Grades 6-8</b>	Maximum marks
<b>PIECE 1</b>	<b>22</b>	<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>	<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3/STUDY</b>	<b>22</b>	<b>PIECE 3/STUDY</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>	<b>TECHNICAL WORK</b>	<b>14</b>
<b>SUPPORTING TESTS</b>	<b>20</b>	<b>SUPPORTING TEST 1</b>	<b>10</b>
Any TWO of the following:		▶ Sight reading	
▶ Sight reading			
▶ Aural (or unpitched aural – drum kit only)			
▶ Improvisation			
▶ Musical knowledge			
		<b>SUPPORTING TEST 2</b>	<b>10</b>
		ONE of the following:	
		▶ Aural	
		▶ Unpitched aural (drum kit only)	
		▶ Improvisation	
<b>TOTAL</b>	<b>100</b>	<b>TOTAL</b>	<b>100</b>

## ORDER OF THE EXAM

Candidates can choose the order of the sections of their exam, and should indicate their preferred order on their appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, the exam will follow the order printed in this syllabus.

## EXAM DURATIONS

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



**Initial**  
13 mins



**Grade 1**  
15 mins



**Grade 2**  
15 mins



**Grade 3**  
16 mins



**Grade 4**  
21 mins



**Grade 5**  
21 mins



**Grade 6**  
27 mins



**Grade 7**  
27 mins



**Grade 8**  
32 mins

# Exam guidance: Instruments

## DRUM KIT

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

## Four and five-piece drum kits

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

## Audio equipment

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

## Headphones

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

## Electric drum kits

- ▶ Exams may be taken on electric drum kits up to and including Grade 5. However, it is vital that the instrument is capable of producing all timbral and dynamic variety demanded by the score, as well as any particular effects that individual pieces may call for. Particular attention should be paid to the following areas:
  - Dynamic contrast
  - Snares on/off
  - Cross stick



- Use of brushes
- Clarity of grace note rudiments
- Clarity of rolls
- Use of any additional percussion, eg cowbells
- Differentiation between ghosted and non-ghosted notes
- Choked cymbal

### Set-up and adjustments

- ▶ Assistance in setting up and adjusting the drum kit is permitted up to and including Grade 5. From Grade 6 onwards, candidates are expected to adjust and set it up unaided.
- ▶ Examiners are unable to assist in setting up or adjusting the drum kit.

### TUNED PERCUSSION

- ▶ At Initial to Grade 5, candidates are encouraged to play their pieces on the instruments specified, although any of the following instruments will be acceptable regardless of the specification:
  - Glockenspiel
  - Xylophone
  - Vibraphone
  - Marimba
- ▶ Candidates should always attempt to suit the instrument chosen to the music played.
- ▶ At Grades 6-8, where an instrument is specified in the printed music, the piece(s) must be played on that instrument. Where no instrument is specified, candidates should choose the most suitable instrument for performance.
- ▶ Technical work at Grades 6-8 requires a four-octave instrument.
- ▶ The use of the vibraphone pedal or finger damping on the glockenspiel is not required until Grade 3.
- ▶ Sticks must be appropriate to the instrument played, and should be in good condition.

- ▶ Please note that a warm-up room equipped with percussion instruments will not be provided.
- ▶ Information on backing tracks and audio equipment is on page 17.

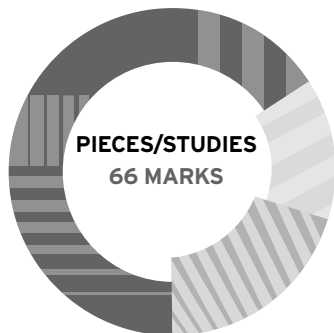
### SNARE DRUM

- ▶ Candidates must provide their own sticks, which should be suitable for the repertoire being performed.
- ▶ Damping dusters may be used if appropriate for the drum or the music.
- ▶ Please note that a warm-up room equipped with percussion instruments will not be provided.
- ▶ Information on backing tracks and audio equipment is on page 17.

### TIMPANI

- ▶ Hand or pedal-tuned timpani may be used up to Grade 5. For Grades 6-8, pedal-tuned timpani must be used.
- ▶ Timpanists may play standing or sitting. However, consideration should be given to the advantages of playing seated, as the seated position allows the feet to change intonation and re-tune the drums.
- ▶ Rolls should not be bounced or buzzed at any level. A clean and even single stroke roll is expected. Up to and including Grade 2, rolls may be played as even, unaccented semiquavers according to the player's ability.
- ▶ Please note that a warm-up room equipped with percussion instruments will not be provided.
- ▶ Information on backing tracks and audio equipment is on page 17.

# Exam guidance: Pieces/Studies



## CHOOSING PIECES/STUDIES

### Drum kit

- ▶ Candidates play three pieces in their exam: two pieces from group A (with backing track) and one piece from group B (unaccompanied).
- ▶ At Grades 1-8, one piece may be chosen from *Raise the Bar Drum Kit*.
- ▶ Candidates may perform an own composition in place of the group B (unaccompanied) piece (see page 18).
- ▶ Group A pieces must be played with the Trinity backing tracks (available to download or stream with the SoundWise code printed in the book).
- ▶ Candidates may use the backing track with or without clicks for group A pieces.

### Orchestral percussion, tuned percussion, snare drum & timpani

- ▶ Except for orchestral percussion where three pieces are played, candidates play two pieces in their exam, freely chosen from the list, and one study.
- ▶ Candidates may perform an own composition in place of one of the listed pieces (see page 18).

- ▶ Orchestral percussion, tuned percussion, timpani: Up to and including Grade 5, at least one accompanied piece must be performed. From Grade 6 onwards candidates may choose whether to perform any accompanied piece(s).
- ▶ Snare drum: Up to and including Grade 3, at least one accompanied piece must be performed.

## PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in this syllabus.
- ▶ For Drum Kit exams, all repeats should be observed unless stated otherwise. For other instruments, candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in this syllabus.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Solos, fills and other non-notated elements should be of a standard consistent with the other pieces in the exam, and should demonstrate awareness of the given style.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ Unaccompanied pieces must be played without a metronome or click track.

## ACCOMPANIMENTS AND PAGE TURNS

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Pieces that are published with an accompaniment may not be performed unaccompanied. Performance without accompaniment or backing tracks (if applicable) will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.
- ▶ Accompanists and their page turners may only remain in the exam when required.
- ▶ Orchestral Percussion, Tuned Percussion, Snare Drum and Timpani candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. From Grade 4 onwards the accompaniment must be performed live in the exam (unless stated otherwise in this syllabus).
- ▶ Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Orchestral Percussion, Tuned Percussion, Snare Drum and Timpani candidates must provide and operate their own playback equipment where recorded accompaniments are used. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc), which must be agreed with Trinity's local representative. All electrical devices must comply with health and safety requirements in the country where the exam is taking place.

## MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ We publish selected pieces in our repertoire books. Recommended editions for other pieces are listed in this syllabus, but candidates may perform from any reliable edition that has not been shortened or otherwise simplified. If a particular edition must be used, it is indicated in this syllabus. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at [mpaonline.org.uk](http://mpaonline.org.uk). Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all pieces to be performed in the exam, even if they have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ If candidates are performing pieces not contained in Trinity's repertoire books, they will need to provide a photocopy as a reference for the examiner. Photocopies will be kept by the examiner and destroyed after the exam. Examiners will have a copy of the pieces contained in Trinity's repertoire books.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

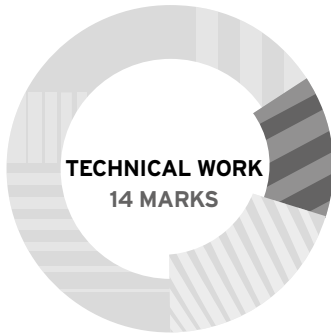
## OWN COMPOSITION

- ▶ Candidates can choose to perform an own composition as one of their pieces. Own compositions will be assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed in each grade section of this syllabus.
- ▶ Own compositions may be accompanied or unaccompanied.
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' unaided work, although teachers may offer guidance as necessary.

## OBTAINING MUSIC FOR THE EXAM

- ▶ All publications listed in this syllabus can be ordered at [trinitycollege.com/shop](http://trinitycollege.com/shop) or your local music shop.
- ▶ Trinity publishes repertoire books, scales & arpeggios books, sight reading books and aural test books. See page 148 for more information.
- ▶ Details of the publishers listed in this syllabus can be found on page 147.
- ▶ 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.

# Exam guidance: Technical work



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

Candidates prepare the following:

**DRUM KIT** ▶ Exercises

**ORCHESTRAL PERCUSSION** ▶ *Either* tuned percussion *or* snare drum *or* timpani requirements as below

**TUNED PERCUSSION**

- ▶ Initial: exercises
- ▶ Grades 1-5: scales & arpeggios
- ▶ Grades 6-8: *either* scales & arpeggios *or* orchestral extracts

**SNARE DRUM**

- ▶ Initial: exercises
- ▶ Grades 1-5: orchestral figures and multiple bounce roll study
- ▶ Grades 6-8: *either* orchestral figures and multiple bounce roll study *or* orchestral extracts

**TIMPANI**

- ▶ Initial-Grade 5: exercises
- ▶ Grades 6-8: *either* exercises *or* orchestral extracts

## **TECHNICAL WORK**

### **Exercises**

Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique through performance. Drum kit exercises focus on the rudiments listed for the grade.

Candidates should prepare all three exercises listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

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

Metronome marks are given as a guide, but accuracy and fluency are more important than speed.

Left-handed candidates may reverse the sticking.

### **Scales & arpeggios (tuned percussion)**

Learning scales and arpeggios is an important part of developing technical focus, strength, agility and melodic skills.

Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.

All scales and arpeggios should be played from memory. A minimum pace is indicated, increasing gradually grade by grade.

### **Orchestral figures and multiple bounce roll studies**

Orchestral figures are the most common patterns used in orchestral snare drum playing and are covered progressively through the grades.

Orchestral figures and multiple bounce roll studies may be played either from memory or using the music.

### **Orchestral extracts**

At Grades 6–8, Orchestral Percussion, Tuned Percussion, Snare Drum and Timpani candidates can demonstrate technique through performing extracts selected from a range of orchestral works.

Candidates should prepare three extracts, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

Extracts may be played either from memory or using the music.

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

# Exam guidance: Supporting tests



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

At Initial to Grade 5, candidates choose two supporting tests from four options:

- ▶ Sight reading
- ▶ Aural (or unpitched aural – drum kit only)
- ▶ Improvisation
- ▶ Musical knowledge

At Grades 6–8, all candidates are assessed in sight reading, and choose *either* aural or unpitched aural (drum kit only) or improvisation for their second supporting test.

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

## SIGHT READING

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

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

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

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






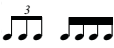





Technical expectations for the tests are given in the tables on pages 22–23. Lists are cumulative, meaning that tests may also include requirements from lower grades.

**SIGHT READING PARAMETERS FOR DRUM KIT**

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



## SIGHT READING PARAMETERS FOR TUNED PERCUSSION, SNARE DRUM AND TIMPANI

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

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

## AURAL

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

All questions are based on a single musical example played at the piano by the examiner.

At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from [trinitycollege.com/shop](http://trinitycollege.com/shop) or from your local music shop.

### Aural Initial-Grade 8: Requirements and parameters

#### Initial

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

#### Grade 1

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

**Grade 2**

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

**Grade 3**

<b>Parameters</b>	<b>Task</b>	<b>Requirement</b>
Melody only 4 bars Major or minor key $\frac{3}{4}$ $\frac{4}{4}$	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the melody once	Identify the tonality as major or minor
	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

**Grade 4**

<b>Parameters</b>	<b>Task</b>	<b>Requirement</b>
Harmonised 4 bars Major or minor key $\frac{4}{4}$ $\frac{6}{8}$	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

**Grade 5**

<b>Parameters</b>	<b>Task</b>	<b>Requirement</b>
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Major or minor key $\begin{matrix} 2 & 3 & 4 & 6 \\ 4 & 4 & 4 & 8 \end{matrix}$	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

**Grade 6**

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

**Grade 7**

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

**Grade 8**

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

## **UNPITCHED AURAL (DRUM KIT ONLY)**

### **Initial**

Requirements are listed on page 52.

### **Grades 1-8**

The four tests given for each grade are designed to develop candidates' abilities in the fields of musical perception, discrimination, memory, understanding and analysis. The tests are carefully graded from application of basic skills to more advanced understanding. In the exam, except where a specialist examiner is present\*, parts 1, 2 and 3 of this test are administered using a CD. Part 4 is administered live.

### **Unpitched aural Grades 1-8: Requirements and parameters**

#### **Part 1: Time signature**

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

#### **Part 2: Style recognition**

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




#### **Part 3: Identify the changes**

- ▶ Candidates listen to a short piece played twice/three times on the drum kit.
- ▶ On the second playing, examiners introduce one or more changes. The changes are either to the rhythm (rhythmic change) and/or to the drums/cymbals played (pattern change). The pattern change may be either a change to the order in which the drum(s)/cymbal(s) are played, or the introduction of a different drum/cymbal.
- ▶ From Grade 3 onwards, examiners give candidates a printed score of the original version of the piece.
- ▶ Candidates are expected to respond as outlined in the table opposite.

#### **Part 4: Playalong**

- ▶ Examiners play a short piece of music twice on the piano.
- ▶ On the first playing, candidates are asked to just listen to the piece.
- ▶ On the second playing, candidates should accompany the examiner on the drum kit using appropriate style, rhythm and fills for the grade taken.
- ▶ The time signature and count-in will be provided by the examiner before the second playing.
- ▶ At Grades 1-4, examiners state the style. At Grades 5-8, candidates are expected to recognise the style. The styles relate to those listed for part 2 in the table opposite.

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

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

## IMPROVISATION

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

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Example tests are available at [trinitycollege.com/supporting-tests](http://trinitycollege.com/supporting-tests)

## DRUM KIT, SNARE DRUM AND TIMPANI: Rhythmic stimulus

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

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

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

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

---

### Rhythmic stimulus

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

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**TUNED PERCUSSION:****Stylistic, motivic or harmonic stimulus**

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

**Stylistic stimulus**

This option requires candidates to improvise on their instrument over a notated accompaniment played by the examiner at the piano.

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

**Motivic stimulus**

This option requires candidates to improvise solo in response to a short melodic fragment.

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

**Harmonic stimulus**

This option requires candidates to improvise solo in response to a chord sequence.

- ▶ Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

**Parameters**

Technical expectations for the tests are given in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.

## Stylistic stimulus

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

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
2 bars	2 bars	2 bars	2 bars	2 bars
4 bars	4 bars	8 bars	8 bars	8 bars
3	3	2	2	2
12 bars	12 bars	16 bars	16 bars	16 bars
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
G, B minor	A, E $\flat$ major	F $\sharp$ , C minor	E, A $\flat$ major	C $\sharp$ , F minor
1	up to 2	up to 2	up to 2	up to 2
I, ii, IV, V i, ii $\flat$ 5, iv, V	I, ii, IV, V, vi i, ii $\flat$ 5, iv, V, VI	I, ii, IV, V, vi i, ii $\flat$ 5, iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii $\flat$ 5, III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
<i>adagio</i> , <i>allegro</i>	<i>grazioso</i> , <i>vivace</i>	<i>agitato</i> , nocturne	gigue, <i>grave</i>	impressionistic, irregular dance

**Motivic stimulus**

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

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
2 bars	2 bars	1 bar	1 bar	1 bar
8-12 bars	8-12 bars	12-16 bars	12-16 bars	12-16 bars
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
syncopation	semiquavers			triplets, duplets
accents	slurs	acciaccaturas		<i>sfz</i>
minor 6th, major 6th	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
G, B minor	A, E $\flat$ major	F $\sharp$ , C minor	E, A $\flat$ major	C $\sharp$ , F minor

**Harmonic stimulus**

	<b>Initial</b>	<b>Grade 1</b>	<b>Grade 2</b>	<b>Grade 3</b>
<b>Length of chord sequence</b>	4 bars	4 bars	4 bars	4 bars
<b>Times chord sequence is played</b>	1	2	2	2
<b>Total to improvise</b>	4 bars	8 bars	8 bars	8 bars
<b>Number of chords per bar</b>	1	1	1	1
<b>Chords</b>	I, V	I, V	I, IV, V	I, ii, IV, V
<b>Keys</b>	C major	C, F, G major		

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
4 bars	4 bars	8 bars	8 bars	8 bars
3	3	2	2	2
12 bars	12 bars	16 bars	16 bars	16 bars
1	1	1	1	1
i, iv, V	i, iv, V, VI	I, ii, IV, V i, ii <sup>b5</sup> , iv, V 7ths	I, ii, iii, IV, V, vi i, ii <sup>b5</sup> , III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
A, D, E, G, B minor		C, F, G, B <sup>b</sup> , D, E <sup>b</sup> , A major A, D, E, G, B, C, F <sup>#</sup> minor		

## MUSICAL KNOWLEDGE (Initial-Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, as well as their knowledge of notation and their instrument. Examiners ask carefully graded questions based on candidates' chosen pieces. Questions refer to the solo line only, and not the accompaniment.

In the exam, candidates choose which piece they would like to be asked about first.

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

The following tables give example questions and responses.

## DRUM KIT

	Parameters*	Sample question	Sample answer
Initial	Note durations	What is the value of this note?	Half a beat
	Stave, barlines	What is this called?	A barline
	Identify time signature	What is this called?	A time signature
	Basic musical terms and signs	What is this called?	A pause mark
Grade 1	Note length name	What is the name of this note?	A quaver
	Explain time signature	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is this part called?	The batter head



Grade 2	Metronome marks	Explain the sign ♩ = 72	72 crotchet beats per minute
	Musical style (simple)	What is the name of this groove?	<b>12</b> / <b>8</b> feel
	Rudiments	What rudiment is played here?	Flam
	Basic posture	Show me your basic stick grip	<i>Candidate demonstrates</i>
Grade 3	Kit techniques	How do you best produce this cross stick sound?	<i>Candidate demonstrates</i>
	Sticking pattern	What sticking should be used to approach this passage/idea?	Paradiddle
Grade 4	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [ <i>candidate indicates</i> ], because of the co-ordination between the hands and feet
Grade 5	Musical style (advanced)	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>

**ORCHESTRAL PERCUSSION, TUNED PERCUSSION, SNARE DRUM AND TIMPANI**

	<b>Parameters*</b>	<b>Sample question</b>	<b>Sample answer</b>
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	A treble clef
	Identify key/time signatures	What is this called?	A time signature
	Basic musical terms and signs	What is this called?	A pause mark
Grade 1	Note values	What is this note value?	A quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B $\flat$
	Musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is the top head of the drum called?	The batter head
Grade 2	Metronome marks	Explain the sign $\downarrow = 72$	72 crotchet beats per minute
	Grace note rudiments	What are these called?	Flams/drags/ruffs
	Intervals (numerical only)	What is the interval between these notes?	A 3rd
	Basic playing posture	Show me a good striking position on the instrument	<i>Candidate demonstrates</i>

Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	A scale
	Rudiment patterns (snare drum/timpani)	What rudiment is played here?	A flam
	Warm up	How might you warm up in preparation for performing this piece?	By playing rudiment patterns/exercises
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [ <i>candidate indicates</i> ], because of the awkward leaps/sticking patterns
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of how the music reflects this</i>
	Musical structures	Describe the form of this piece	<i>Candidate describes the form of the piece and identifies relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C
	Roll lengths in relation to rhythmic aspects of the music (snare drum)	What roll would you use here?	5 stroke/7 stroke, etc

# Exam guidance: Marking

## HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximums listed in the table on page 12. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

Total mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

## HOW THE PIECES AND STUDIES ARE MARKED

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

The three components are:

### Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

### Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

### Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

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

Max. mark for each piece	Component
7	FLUENCY & ACCURACY
7	TECHNICAL FACILITY
8	COMMUNICATION & INTERPRETATION
<b>22</b>	<b>TOTAL MARK FOR EACH PIECE</b>

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

<b>Total mark for each piece</b>	<b>Attainment level</b>
19-22	DISTINCTION
16-18	MERIT
13-15	PASS
10-12	BELOW PASS 1
3-9	BELOW PASS 2

## HOW THE PIECES AND STUDIES ARE MARKED

Examiners use the criteria below to decide on the mark.

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

**4 MARKS**

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.

A reasonable degree of accuracy in notes despite a number of errors.

**3 MARKS**

Only a limited sense of fluency with a lack of basic control of pulse and rhythm.

Accuracy in notes sporadic, with errors becoming intrusive.

**1-2 MARKS**

Little or no sense of fluency – control of pulse and rhythm not established.

Accuracy in notes very limited with many errors of substance.

**4 MARKS**

The various technical demands of the music generally managed despite some inconsistencies.

A basic level of tone control despite some insecurity.

**3 MARKS**

The technical demands of the music often not managed.

The performance lacks a basic level of tone control.

**1-2 MARKS**

Many or all of the technical demands of the music not managed.

Significant flaws in tone control.

**5 MARKS**

A reasonable level of stylistic understanding though some performance details omitted.

Communication and interpretation basically reliable though with some lapses.

**3-4 MARKS**

Stylistic understanding generally lacking with limited realisation of performance details.

Communication and interpretation inconsistent.

**1-2 MARKS**

Stylistic understanding not apparent with little or no realisation of performance details.

Communication and interpretation ineffective.

## HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark.

	<b>DISTINCTION</b> <b>13-14 MARKS</b>	<b>MERIT</b> <b>11-12 MARKS</b>
<b>Scales &amp; arpeggios</b>	An excellent or very good sense of fluency and accuracy.  A very high degree of technical control.  Prompt responses.	A good sense of fluency and accuracy with occasional errors.  A good degree of technical control.  Prompt responses overall.
<b>Exercises and orchestral extracts</b>	An excellent or very good sense of fluency and accuracy.  A very high degree of technical control.  Keen attention to performance details and musical character.	A good sense of fluency and accuracy with occasional errors.  A good degree of technical control.  Good attention to performance details and musical character overall.



**PASS**  
**9-10 MARKS**

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Generally prompt responses despite some hesitancy and/or restarts.

**BELOW PASS 1**  
**6-8 MARKS**

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Hesitancy in responses and restarts.

**BELOW PASS 2**  
**1-5 MARKS**

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Uncertain responses with many restarts and/or items not offered.

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Some attention to performance details and musical character.

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Limited attention to performance details and musical character.

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Little or no attention to performance details and musical character.

## HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark.

	<b>DISTINCTION 9-10 MARKS</b>	<b>MERIT 8 MARKS</b>
<b>Sight reading</b>	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>
<b>Aural/Unpitched aural</b>	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
<b>Musical knowledge</b>	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
<b>Improvisation</b>	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>

<b>PASS 6-7 MARKS</b>	<b>BELOW PASS 1 4-5 MARKS</b>	<b>BELOW PASS 2 1-3 MARKS</b>
<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.</p> <p>A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.</p> <p>Accuracy in notes sporadic with no attention to musical detail.</p>	<p>Little or no sense of fluency – control of pulse, rhythm and tonality not established.</p> <p>Accuracy in notes very limited with no attention to musical detail.</p>
<p>A generally reliable degree of aural perception in most aspects though with some imprecision.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>	<p>A limited or very limited aural perception with some lack of precision in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable aural perception in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
<p>A generally reliable degree of musical knowledge in most aspects.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>	<p>A limited or very limited degree of musical knowledge in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable musical knowledge in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
<p>A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.</p> <p>Some element of creativity and imagination in the response.</p>	<p>A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.</p> <p>A lack of creativity and imagination in the response.</p>	<p>Musical structure only partially or not apparent with no relation to the stimulus and fluency often compromised.</p> <p>Little or no creativity or imagination in the response.</p>

# Drum Kit: Initial to Grade 5

## EXAM DURATION

The Initial exam lasts 13 minutes



The Grade 1 exam lasts 15 minutes



The Grade 2 exam lasts 15 minutes



The Grade 3 exam lasts 16 minutes



The Grade 4 exam lasts 21 minutes



The Grade 5 exam lasts 21 minutes



## EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
<ul style="list-style-type: none"> <li>▸ Exercises</li> </ul>	
<b>SUPPORTING TESTS</b>	<b>20</b>
Any TWO of the following:	
<ul style="list-style-type: none"> <li>▸ Sight reading</li> <li>▸ Aural or unpitched aural</li> <li>▸ Improvisation</li> <li>▸ Musical knowledge</li> </ul>	
<b>TOTAL</b>	<b>100</b>

# Drum Kit: Initial

## PIECES

Candidates perform a balanced programme of three pieces: two pieces from group A and one piece from group B. An own composition may be played instead of the group B piece. See pages 16-18 for further guidance.

Composer	Piece	Book	Publisher
<b>Group A (with a backing track, with or without click)</b>			
1. BURGESS	Act One Beginners		
2. BURGESS	On the Right Foot	Drum Kit Exam Pieces from 2020: Initial-Grade 2	Trinity TCL019073
3. OSBORN	Caribbean Sunset		
4. TRACEY	Blues for Inclusion		
5. DOUBLE	Ballad	Introducing Drum Kit	Trinity TG008534
6. DOUBLE	Easy Does It		
<b>Group B (unaccompanied)</b>			
1. OSBORN	Grunk Funk	Drum Kit Exam Pieces from 2020: Initial-Grade 2	Trinity TCL019073
2. TRACEY	About Time		

## Own composition

Candidates may perform an own composition instead of the group B piece. More information can be found on page 18.



**Duration:**  
0.5-1 minute(s)

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

- ▶ Dynamic contrast
- ▶ Use of different rhythmic values
- ▶ Use of rudiments featured in Initial technical work (see list of rudiments on page 146)

## TECHNICAL WORK

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

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. See page 20.

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 22 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for the aural test requirements.

### Unpitched aural

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

The unpitched aural test requirements for Initial are below.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the drum kit. Questions are based on candidates' chosen pieces. See pages 38-39 for example questions and responses.

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## Unpitched aural questions

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

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# Drum Kit: Grade 1

## PIECES

Candidates perform a balanced programme of three pieces: two pieces from group A and one piece from group B. A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 1-2*. An own composition may be played instead of the group B piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
<b>Group A (with a backing track, with or without click)</b>				
1.	BURGESS	Broadway Bounce		
2.	OSBORN	Gunning for Funk	Drum Kit Exam Pieces from 2020: Initial-Grade 2	Trinity TCL019073
3.	OSBORN	In Seine		
4.	TRACEY	Soul Babes		
5.	BALL	Jack in the Box		
6.	BALL	Strollin' Thru'		
7.	FRANCIS	Toe Tapper	Raise the Bar Drum Kit: Grades 1-2	Trinity TCL018113
8.	RILEY & STAPLES	Zigfunk		
9.	TWEEN & TAYLOR	Chicano		
10.	WILSHERE	Zamalamaz		
<b>Group B (unaccompanied)</b>				
1.	BURGESS	Three Wise Monkeys	Drum Kit Exam Pieces from 2020: Initial-Grade 2	Trinity TCL019073
2.	TRACEY	Count Me In		
3.	DOUBLE	Valse		
4.	HUDSON	Top Hat	Raise the Bar Drum Kit: Grades 1-2	Trinity TCL018113
5.	SMITH	Sunny Side Up		
6.	WASTELL	Monkey March		

## Own composition

Candidates may perform an own composition instead of the group B piece. More information can be found on page 18.



**Duration:**  
approx. 1 minute

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

- ▶ Dynamic contrast
- ▶ Simple fills
- ▶ Use of rudiments featured in Grade 1 technical work (see list of rudiments on page 146)

## **TECHNICAL WORK**

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

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. See page 20.

## **SUPPORTING TESTS**

Candidates choose two of the following:

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

### **Sight reading**

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 22 for sight reading parameters.

### **Aural**

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for the aural test requirements.

### **Unpitched aural**

See pages 28-29 for the requirements and parameters.

### **Improvisation**

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### **Musical knowledge**

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the drum kit. Questions are based on candidates' chosen pieces. See pages 38-39 for example questions and responses.



# Drum Kit: Grade 2

## PIECES

Candidates perform a balanced programme of three pieces: two pieces from group A and one piece from group B. A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 1-2*. An own composition may be played instead of the group B piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
<b>Group A (with a backing track, with or without click)</b>				
1.	BURGESS	Lava Lamp		
2.	BURGESS	NY Nights	Drum Kit Exam Pieces from 2020: Initial-Grade 2	Trinity TCL019073
3.	OSBORN	Cherry Blue		
4.	TRACEY	Gently Does It		
5.	BALL	Soft Cheese		
6.	BEER	Down on the Floor		
7.	DOUBLE	Feels Good	Raise the Bar Drum Kit: Grades 1-2	Trinity TCL018113
8.	GLEADHILL	Latin Groovers		
9.	HASSELL	12/8 Blues		
<b>Group B (unaccompanied)</b>				
1.	BURGESS	Triple Decker	Drum Kit Exam Pieces from 2020: Initial-Grade 2	Trinity TCL019073
2.	OSBORN	No No Ñaño		
3.	BALL	The March Hare		
4.	BARTLETT	Fill Drill	Raise the Bar Drum Kit: Grades 1-2	Trinity TCL018113
5.	DOUBLE	It's Alive		
6.	ROBINSON	Cleverstix		
7.	SALMINS	Capricorn March		

## Own composition

Candidates may perform an own composition instead of the group B piece. More information can be found on page 18.



**Duration:**  
1-1.5 minute(s)

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

- ▶ Use of accents
- ▶ Use of simple pulsed rolls
- ▶ Use of rudiments featured in Grade 2 technical work (see list of rudiments on page 146)

## **TECHNICAL WORK**

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

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. See page 20.

## **SUPPORTING TESTS**

Candidates choose two of the following:

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

### **Sight reading**

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 22 for sight reading parameters.

### **Aural**

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

### **Unpitched aural**

See pages 28-29 for the requirements and parameters.

### **Improvisation**

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### **Musical knowledge**

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the drum kit. Questions are based on candidates' chosen pieces. See pages 38-39 for example questions and responses.

# Drum Kit: Grade 3

## PIECES

Candidates perform a balanced programme of three pieces: two pieces from group A and one piece from group B. A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 3-5*. An own composition may be played instead of the group B piece. See pages 16-18 for further guidance.

Composer	Piece	Book	Publisher
<b>Group A (with a backing track, with or without click)</b>			
1. BROWN, arr. TRACEY	Joy Spring		
2. BURGESS	Mean Beanz		
3. OSBORN	Bossa Favour	Drum Kit Exam Pieces from 2020: Grades 3-5	Trinity TCL019080
4. SHAIMAN & WITTMAN, arr. BURGESS	The Double Bubble Duchess (from <i>Charlie and the Chocolate Factory</i> )		
5. BEER	Soup		
6. HASSELL	Funk One	Raise the Bar Drum Kit: Grades 3-5	Trinity TCL018120
7. RILEY & STAPLES	Meanstreak		
8. TWEEN & TAYLOR	Kiss of a Seal		
<b>Group B (unaccompanied)</b>			
1. OSBORN	Olé!	Drum Kit Exam Pieces from 2020: Grades 3-5	Trinity TCL019080
2. OSBORN	Three Line Whip		
3. ALDOUS	Triplicity		
4. BALL	Six Shots	Raise the Bar Drum Kit: Grades 3-5	Trinity TCL018120
5. BARTLETT	A Right Old Rumba		
6. DOUBLE	Big Foot Boogie		

## Own composition

Candidates may perform an own composition instead of the group B piece. More information can be found on page 18.



**Duration:**  
1.5-2 minutes

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

- ▶ Form showing clear sections, eg ABA
- ▶ Use of open/closed hi hat patterns
- ▶ Use of rudiments featured in Grade 3 technical work (see list of rudiments on page 146)

## **TECHNICAL WORK**

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

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. See page 20.

## **SUPPORTING TESTS**

Candidates choose two of the following:

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

### **Sight reading**

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 22 for sight reading parameters.

### **Aural**

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

### **Unpitched aural**

See pages 28-29 for the requirements and parameters.

### **Improvisation**

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### **Musical knowledge**

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the drum kit. Questions are based on candidates' chosen pieces. See pages 38-39 for example questions and responses.

# Drum Kit: Grade 4

## PIECES

Candidates perform a balanced programme of three pieces: two pieces from group A and one piece from group B. A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 3-5*. An own composition may be played instead of the group B piece. See pages 16-18 for further guidance.

Composer	Piece	Book	Publisher
<b>Group A (with a backing track, with or without click)</b>			
1. COREA & RODRIGO, <i>arr.</i> TRACEY	Spain		
2. MIRANDA, <i>arr.</i> BURGESS	Helpless (from <i>Hamilton</i> )	Drum Kit Exam Pieces from 2020: Grades 3-5	Trinity TCL019080
3. OSBORN	Film Noir		
4. TRACEY	Algo Latino		
5. BALL	Kalimbo		
6. CLARVIS	When Stanley Met Astrid		
7. MILLER	St Lucia Strut	Raise the Bar Drum Kit: Grades 3-5	Trinity TCL018120
8. ROBINSON & DUTTON	Movin' On		
<b>Group B (unaccompanied)</b>			
1. BURGESS	Step It Up	Drum Kit Exam Pieces from 2020: Grades 3-5	Trinity TCL019080
2. OSBORN	Kerfuffle Shuffle		
3. ALDOUS	Samba for One		
4. FRANCIS	Monchique	Raise the Bar Drum Kit: Grades 3-5	Trinity TCL018120
5. GLEADHILL	Phats Funk		
6. HUDSON	Groove Tree		

## Own composition

Candidates may perform an own composition instead of the group B piece. More information can be found on page 18.



**Duration:**  
**2-3 minutes**

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

- ▶ Tempo changes
- ▶ Use of triplets and sextuplets
- ▶ Use of rudiments featured in Grade 4 technical work (see list of rudiments on page 146)

## **TECHNICAL WORK**

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

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. See page 20.

## **SUPPORTING TESTS**

Candidates choose two of the following:

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

### **Sight reading**

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 22 for sight reading parameters.

### **Aural**

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

### **Unpitched aural**

See pages 28-29 for the requirements and parameters.

### **Improvisation**

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### **Musical knowledge**

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the drum kit. Questions are based on candidates' chosen pieces. See pages 38-39 for example questions and responses.

# Drum Kit: Grade 5

## PIECES

Candidates perform a balanced programme of three pieces: two pieces from group A and one piece from group B. A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 3-5*. An own composition may be played instead of the group B piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
<b>Group A (with a backing track, with or without click)</b>				
1.	COLEMAN & ZIPPEL, <i>arr.</i> BURGESS	The Buddy System (from <i>City of Angels</i> )		
2.	OSBORN	Snidey Kitten	Drum Kit Exam Pieces from 2020: Grades 3-5	Trinity TCL019080
3.	OSBORN	Where's Juan?		
4.	SHORTER, <i>arr.</i> TRACEY	Footprints		
5.	BOURBASQUET & KHOURY	Move Your Feet		
6.	DOUBLE	Did You Mean It?	Raise the Bar Drum Kit: Grades 3-5	Trinity TCL018120
7.	SALMINS	2nd Line Strut		
8.	TCHAIKOVSKY, <i>arr.</i> LISTON	Waltz of the Flowers		
<b>Group B (unaccompanied)</b>				
1.	BURGESS	Gimme Five	Drum Kit Exam Pieces from 2020: Grades 3-5	Trinity TCL019080
2.	OSBORN	Barrak's Boogie		
3.	BALL	Brush Strokes		
4.	FRANCIS	Shades of Tango	Raise the Bar Drum Kit: Grades 3-5	Trinity TCL018120
5.	GLEADHILL	Bad Salad		
6.	SMITH	King Louis		

## Own composition

Candidates may perform an own composition instead of the group B piece. More information can be found on page 18.



**Duration:**  
**2-3 minutes**

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

- ▶ Use of ghosted notes
- ▶ Use of rudiments featured in Grade 5 technical work (see list of rudiments on page 146)

## **TECHNICAL WORK**

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

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. See page 20.

## **SUPPORTING TESTS**

Candidates choose two of the following:

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

### **Sight reading**

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 22 for sight reading parameters.

### **Aural**

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 26 for the aural test requirements.

### **Unpitched aural**

See pages 28-29 for the requirements and parameters.

### **Improvisation**

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### **Musical knowledge**

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the drum kit. Questions are based on candidates' chosen pieces. See pages 38-39 for example questions and responses.



# Drum Kit: Grades 6-8

## EXAM DURATION

The Grade 6 exam lasts 27 minutes



The Grade 7 exam lasts 27 minutes



The Grade 8 exam lasts 32 minutes



## EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
▶ Exercises	
<b>SUPPORTING TEST 1</b>	<b>10</b>
▶ Sight reading	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
▶ Aural	
▶ Unpitched aural	
▶ Improvisation	
<b>TOTAL</b>	<b>100</b>

# Drum Kit: Grade 6

## PIECES

Candidates perform a balanced programme of three pieces: two pieces from group A and one piece from group B. A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 6-8*. An own composition may be played instead of the group B piece. See pages 16-18 for further guidance.

Composer	Piece	Book	Publisher
<b>Group A (with a backing track, with or without click)</b>			
1. HERMAN, <i>arr.</i> BURGESS	Overture (from <i>La cage aux folles</i> )		
2. SCOTT, <i>arr.</i> OSBORN	Starsky and Hutch Theme ('Gotcha')	Drum Kit Exam Pieces from 2020: Grades 6-8	Trinity TCL019097
3. TIZOL, MILLS & ELLINGTON, <i>arr.</i> TRACEY	Caravan		
4. TRACEY	The Genius		
5. BALL	Hava Banhava		
6. MILLER	Sumo Song	Raise the Bar Drum Kit: Grades 6-8	Trinity TCL018137
7. RILEY & STAPLES	Iron Horse		
<b>Group B (unaccompanied)</b>			
1. BURGESS	Sept-a-Gone	Drum Kit Exam Pieces from 2020: Grades 6-8	Trinity TCL019097
2. OSBORN	Five Six		
3. CLARVIS	Mongo's Rug		
4. FRANCIS	Salema	Raise the Bar Drum Kit: Grades 6-8	Trinity TCL018137
5. SMITH	Three's a Crowd		

### Own composition

Candidates may perform an own composition instead of the group B piece. More information can be found on page 18.



**Duration:**  
3-4 minutes

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

- ▶ More advanced use of form, eg contrasting styles between sections
- ▶ Use of rudiments featured in Grade 6 technical work (see list of rudiments on page 146)

## TECHNICAL WORK

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

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. See page 20.

## SUPPORTING TESTS

Candidates prepare:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 22 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 26 for the aural test requirements.

### Unpitched aural

See pages 28-29 for the requirements and parameters.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

# Drum Kit: Grade 7

## PIECES

Candidates perform a balanced programme of three pieces: two pieces from group A and one piece from group B. A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 6-8*. An own composition may be played instead of the group B piece. See pages 16-18 for further guidance.

Composer	Piece	Book	Publisher
<b>Group A (with a backing track, with or without click)</b>			
1. GREB, <i>arr.</i> BURGESS	Couscous		
2. LLOYD WEBBER, BLACK & HAMPTON, <i>arr.</i> BURGESS	Sunset Boulevard (from <i>Sunset Boulevard</i> )	Drum Kit Exam Pieces from 2020: Grades 6-8	Trinity TCL019097
3. PURIM & MOREIRA, <i>arr.</i> OSBORN	Tombo in 7/4		
4. TRACEY	7 for 7		
5. DOUBLE	Lazybones		
6. HUDSON & BARNES	Blakesley Avenue	Raise the Bar Drum Kit: Grades 6-8	Trinity TCL018137
7. MILLER	Traveller		
<b>Group B (unaccompanied)</b>			
1. BURGESS	Funk Junk	Drum Kit Exam Pieces from 2020: Grades 6-8	Trinity TCL019097
2. OSBORN	Self Destruct		
3. ROBINSON	Off Limits		
4. SMITH	For Art's Sake	Raise the Bar Drum Kit: Grades 6-8	Trinity TCL018137
5. TWEEN	Present and Correct		

## Own composition

Candidates may perform an own composition instead of the group B piece. More information can be found on page 18.



**Duration:**  
**3-4 minutes**

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

- ▶ Use of irregular time signatures
- ▶ Use of rudiments featured in Grade 7 technical work (see list of rudiments on page 146)

## TECHNICAL WORK

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

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. See page 20.

## SUPPORTING TESTS

Candidates prepare:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 22 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 27 for the aural test requirements.

### Unpitched aural

See pages 28-29 for the requirements and parameters.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

# Drum Kit: Grade 8

## PIECES

Candidates perform a balanced programme of three pieces: two pieces from group A and one piece from group B. A maximum of one piece may be chosen from *Raise the Bar Drum Kit: Grades 6-8*. An own composition may be played instead of the group B piece. See pages 16-18 for further guidance.

Composer	Piece	Book	Publisher
<b>Group A (with a backing track, with or without click)</b>			
1. GREB, <i>arr. BURGESS</i>	Grebfruit		
2. SONDHEIM & STYNE, <i>arr. BURGESS</i>	Overture (from <i>Gypsy</i> )	Drum Kit Exam Pieces from 2020: Grades 6-8	Trinity TCL019097
3. TRACEY	The Lingo		
4. TRACEY	Victory		
5. CLARVIS	Lindsay's Umbrella Dance		
6. SALMINS	Overture	Raise the Bar Drum Kit: Grades 6-8	Trinity TCL018137
7. WASTELL	Purple Pumpkin		
<b>Group B (unaccompanied)</b>			
1. BURGESS	Sucka Punch	Drum Kit Exam Pieces from 2020: Grades 6-8	Trinity TCL019097
2. OSBORN	Battercada		
3. MILLER	Swiss Swagger		
4. RILEY	7evens	Raise the Bar Drum Kit: Grades 6-8	Trinity TCL018137
5. SCHULMAN	Super High Five		

## Own composition

Candidates may perform an own composition instead of the group B piece. More information can be found on page 18.



**Duration:**  
3.5-5 minutes

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

- ▶ Creative use of form
- ▶ Wide range of expressive techniques
- ▶ Use of any rudiments (see list of rudiments on page 146)

## TECHNICAL WORK

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

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. See page 20.

## SUPPORTING TESTS

Candidates prepare:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 22 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 27 for the aural test requirements.

### Unpitched aural

See pages 28-29 for the requirements and parameters.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

# Orchestral Percussion: Initial to Grade 5

## EXAM DURATION

The Initial exam lasts 13 minutes



The Grade 1 exam lasts 15 minutes



The Grade 2 exam lasts 15 minutes



The Grade 3 exam lasts 16 minutes



The Grade 4 exam lasts 21 minutes



The Grade 5 exam lasts 21 minutes



## EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
<b>SUPPORTING TESTS</b>	<b>20</b>
<b>TOTAL</b>	<b>100</b>

Any TWO of the following:

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



# Orchestral Percussion: Initial

## PIECES

Candidates perform a balanced programme of three pieces, one chosen from the Initial tuned percussion list (see page 82), one from the Initial snare drum list (see page 105) and one from the Initial timpani list (see page 125). Pieces must not be taken from study lists. At least one accompanied piece must be performed. An own composition may be played instead of one listed piece. Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece. See pages 16–18 for further guidance.

## TECHNICAL WORK

Candidates choose one of the following:

- ▶ Technical work for Initial tuned percussion (see page 83)
- ▶ Technical work for Initial snare drum (see page 106)
- ▶ Technical work for Initial timpani (see page 126)

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for the aural test requirements.

### Improvisation

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

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

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

See pages 30–37 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instruments. Questions are based on candidates' chosen pieces. See pages 38 and 40–41 for more information.

# Orchestral Percussion: Grade 1

## PIECES

Candidates perform a balanced programme of three pieces, one chosen from the Grade 1 tuned percussion list (see page 84), one from the Grade 1 snare drum list (see page 107) and one from the Grade 1 timpani list (see page 127). Pieces must not be taken from study lists. At least one accompanied piece must be performed. An own composition may be played instead of one listed piece. Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece. See pages 16–18 for further guidance.

## TECHNICAL WORK

Candidates choose one of the following:

- ▶ Technical work for Grade 1 tuned percussion (see page 85)
- ▶ Technical work for Grade 1 snare drum (see page 108)
- ▶ Technical work for Grade 1 timpani (see page 128)

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See page 23 for sight reading parameters.

## Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for the aural test requirements.

## Improvisation

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

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

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

See pages 30–37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instruments. Questions are based on candidates' chosen pieces. See pages 38 and 40–41 for more information.

# Orchestral Percussion: Grade 2

## PIECES

Candidates perform a balanced programme of three pieces, one chosen from the Grade 2 tuned percussion list (see page 86), one from the Grade 2 snare drum list (see page 109) and one from the Grade 2 timpani list (see page 129). Pieces must not be taken from study lists. At least one accompanied piece must be performed. An own composition may be played instead of one listed piece. Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece. See pages 16-18 for further guidance.

## TECHNICAL WORK

Candidates choose one of the following:

- ▶ Technical work for Grade 2 tuned percussion (see page 87)
- ▶ Technical work for Grade 2 snare drum (see page 110)
- ▶ Technical work for Grade 2 timpani (see page 130)

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See page 23 for sight reading parameters.

## Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

## Improvisation

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

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

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

See pages 30-37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instruments. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Orchestral Percussion: Grade 3

## PIECES

Candidates perform a balanced programme of three pieces, one chosen from the Grade 3 tuned percussion list (see page 88), one from the Grade 3 snare drum list (see page 111) and one from the Grade 3 timpani list (see page 131). Pieces must not be taken from study lists. At least one accompanied piece must be performed. An own composition may be played instead of one listed piece. Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece. See pages 16–18 for further guidance.

## TECHNICAL WORK

Candidates choose one of the following:

- ▶ Technical work for Grade 3 tuned percussion (see page 89)
- ▶ Technical work for Grade 3 snare drum (see page 112)
- ▶ Technical work for Grade 3 timpani (see page 132)

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See page 23 for sight reading parameters.

## Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24–25 for the aural test requirements.

## Improvisation

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

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

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

See pages 30–37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instruments. Questions are based on candidates' chosen pieces. See pages 38 and 40–41 for more information.

# Orchestral Percussion: Grade 4

## PIECES

Candidates perform a balanced programme of three pieces, one chosen from the Grade 4 tuned percussion list (see page 90), one from the Grade 4 snare drum list (see page 113) and one from the Grade 4 timpani list (see page 133). Pieces must not be taken from study lists. At least one accompanied piece must be performed. An own composition may be played instead of one listed piece. Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece. See pages 16-18 for further guidance.

## TECHNICAL WORK

Candidates choose one of the following:

- ▶ Technical work for Grade 4 tuned percussion (see page 91)
- ▶ Technical work for Grade 4 snare drum (see page 114)
- ▶ Technical work for Grade 4 timpani (see page 134)

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See page 23 for sight reading parameters.

## Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

## Improvisation

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

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

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

See pages 30-37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instruments. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Orchestral Percussion: Grade 5

## PIECES

Candidates perform a balanced programme of three pieces, one chosen from the Grade 5 tuned percussion list (see page 92), one from the Grade 5 snare drum list (see page 115) and one from the Grade 5 timpani list (see page 135). Pieces must not be taken from study lists. At least one accompanied piece must be performed. An own composition may be played instead of one listed piece. Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece. See pages 16-18 for further guidance.

## TECHNICAL WORK

Candidates choose one of the following:

- ▶ Technical work for Grade 5 tuned percussion (see page 93)
- ▶ Technical work for Grade 5 snare drum (see page 116)
- ▶ Technical work for Grade 5 timpani (see page 136)

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See page 23 for sight reading parameters.

## Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 26 for the aural test requirements.

## Improvisation

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

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

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

See pages 30-37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instruments. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Orchestral Percussion: Grades 6-8

## EXAM DURATION

The Grade 6 exam lasts 27 minutes



The Grade 7 exam lasts 27 minutes



The Grade 8 exam lasts 32 minutes



## EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
<b>SUPPORTING TEST 1</b>	<b>10</b>
▶ Sight reading	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
▶ Aural	
▶ Improvisation	
<b>TOTAL</b>	<b>100</b>

# Orchestral Percussion: Grade 6

## PIECES

Candidates perform a balanced programme of three pieces, one chosen from the Grade 6 tuned percussion list (see page 95), one from the Grade 6 snare drum list (see page 118) and one from the Grade 6 timpani list (see page 138). Pieces must not be taken from study lists. An own composition may be played instead of one listed piece. Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece. See pages 16-18 for further guidance.

## TECHNICAL WORK

Candidates choose one of the following:

- ▶ Technical work for Grade 6 tuned percussion (see pages 96-97)
- ▶ Technical work for Grade 6 snare drum (see page 119)
- ▶ Technical work for Grade 6 timpani (see page 139)

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

## Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See page 23 for sight reading parameters.

## Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 26 for the aural test requirements.

## Improvisation

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

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

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

See pages 30-37 for the requirements and parameters.



# Orchestral Percussion: Grade 7

## PIECES

Candidates perform a balanced programme of three pieces, one chosen from the Grade 7 tuned percussion list (see page 98), one from the Grade 7 snare drum list (see page 120) and one from the Grade 7 timpani list (see page 140). Pieces must not be taken from study lists. An own composition may be played instead of one listed piece. Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece. See pages 16-18 for further guidance.

## TECHNICAL WORK

Candidates choose one of the following:

- ▶ Technical work for Grade 7 tuned percussion (see pages 99-100)
- ▶ Technical work for Grade 7 snare drum (see page 121)
- ▶ Technical work for Grade 7 timpani (see page 141)

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

## Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See page 23 for sight reading parameters.

## Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 27 for the aural test requirements.

## Improvisation

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

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

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

See pages 30-37 for the requirements and parameters.

# Orchestral Percussion: Grade 8

## PIECES

Candidates perform a balanced programme of three pieces, one chosen from the Grade 8 tuned percussion list (see page 101), one from the Grade 8 snare drum list (see page 122) and one from the Grade 8 timpani list (see page 142). Pieces must not be taken from study lists. An own composition may be played instead of one listed piece. Programmes must comprise one tuned percussion piece, one timpani piece and one snare drum piece. See pages 16-18 for further guidance.

## TECHNICAL WORK

Candidates choose one of the following:

- ▶ Technical work for Grade 8 tuned percussion (see pages 102-103)
- ▶ Technical work for Grade 8 snare drum (see page 123)
- ▶ Technical work for Grade 8 timpani (see page 143)

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

## Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Candidates choose whether to perform the test on tuned percussion, snare drum or timpani. Choice of instrument should be indicated on the appointment form. See page 23 for sight reading parameters.

## Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 27 for the aural test requirements.

## Improvisation

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

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

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

See pages 30-37 for the requirements and parameters.

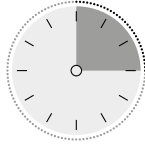
# Tuned Percussion: Initial to Grade 5

## EXAM DURATION

The Initial exam lasts 13 minutes



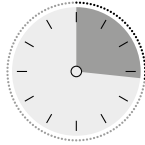
The Grade 1 exam lasts 15 minutes



The Grade 2 exam lasts 15 minutes



The Grade 3 exam lasts 16 minutes



The Grade 4 exam lasts 21 minutes



The Grade 5 exam lasts 21 minutes



## EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>STUDY</b>	<b>22</b>
<b>TECHNICAL WORK*</b>	<b>14</b>
<ul style="list-style-type: none"> <li>▸ Scales &amp; arpeggios</li> </ul>	
<b>SUPPORTING TESTS</b>	<b>20</b>
Any TWO of the following: <ul style="list-style-type: none"> <li>▸ Sight reading</li> <li>▸ Aural</li> <li>▸ Improvisation</li> <li>▸ Musical knowledge</li> </ul>	
<b>TOTAL</b>	<b>100</b>

# Tuned Percussion: Initial

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. All pieces require two mallets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	<b>Composer</b>	<b>Piece</b>	<b>Book</b>	<b>Publisher</b>
1.	ALDOUS, EVANS & PEARCEY	Blast Off!*	Introducing Percussion	Trinity TCL020000
2.	ALDOUS, EVANS & PEARCEY	Ignition*	Introducing Percussion	Trinity TCL020000
3.	BARRON	Hunky-dory <i>and</i> On the Nail	Learn as You Play Tuned Percussion & Timpani	Boosey MO60080982
4.	GARRAWAY	Seesaw <i>and</i> Big Jumps	Play Drum Kit, Timpani & Percussion book 1	Lindsay 0859570517
5.	PEARCEY	Acapulco Bay* (1st version)	Team Percussion	IMP 0863598633
6.	PEARCEY	Sort 'em Out!*	Team Percussion	IMP 0863598633

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
0.5-1 minute(s)

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

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

## STUDY

Candidates perform one study, chosen from the list below. Both are available at [trinitycollege.com/percussion-studies](http://trinitycollege.com/percussion-studies)

	<b>Composer</b>	<b>Study</b>
1.	PEARCEY	Up and Down
2.	PEARCEY	Walk Along

## TECHNICAL WORK

Candidates prepare **all three** exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See page 20 for more information.

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**a.** Sticking patterns

---

**b.** Roll development

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**c.** Dynamics

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for the aural test requirements.

## Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 30-37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Tuned Percussion: Grade 1

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. All pieces require two mallets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	<b>Composer</b>	<b>Piece</b>	<b>Book</b>	<b>Publisher</b>
1.	ALDOUS	Ballad*	Tuned Percussion Solos	Mark Aldous
2.	ALDOUS, EVANS & PEARCEY	Destination Reached*	Introducing Percussion	Trinity TCL020000
3.	ALDOUS, EVANS & PEARCEY	Down to Earth*	Introducing Percussion	Trinity TCL020000
4.	HEXT	The Music Box*	Tuned-In	Hext HXT7
5.	HEXT	The Windmill*	Tuned-In	Hext HXT7
6.	PEARCEY	Sleigh Ride*	Team Percussion	IMP 0863598633
7.	TRAD., <i>arr.</i> FAULKNER	Oranges and Lemons*	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
8.	TRAD., <i>arr.</i> FAULKNER	This Old Man*	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
approx. 1 minute

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

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

## STUDY

Candidates perform one study, chosen from the list below.

	<b>Composer</b>	<b>Study</b>	<b>Book</b>	<b>Publisher</b>
1.	FAULKNER	Grade 1 Major Study	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
2.	FAULKNER	Grade 1 Minor Study	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649

## TECHNICAL WORK

Candidates prepare **all sections**. See page 20 for more information.

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

### SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<b>Scales</b> <ul style="list-style-type: none"> <li>▶ C, G and F major</li> <li>▶ A, E and D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)</li> <li>▶ Chromatic scale starting on C</li> </ul>	one octave	min. ♩ = 70	hand to hand	<i>mf</i>
<b>Arpeggios</b> <ul style="list-style-type: none"> <li>▶ C, G and F major</li> <li>▶ A, E and D minor</li> </ul>		min. ♩ = 100		

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for the aural test requirements.

## Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 30–37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40–41 for more information.

# Tuned Percussion: Grade 2

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. All pieces require two mallets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	ALDOUS	Along the Riverbank*	Tuned Percussion Solos	Mark Aldous
2.	ALDOUS	Woodpecker*	Tuned Percussion Solos	Mark Aldous
3.	FAULKNER	Hi Five!*	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
4.	FAULKNER	In the Clouds*	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
5.	FAULKNER	Rumba*	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
6.	HEXT	Melissa the Donkey*	Tuned-In	Hext HXT7
7.	HEXT	The Carousel*	Tuned-In	Hext HXT7
8.	OFFENBACH, arr. ALAN	The Can-Can*	1st Recital Series for Mallet Percussion‡	Curnow CMP0853-03-400

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



Duration:  
1-1.5 minute(s)

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

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

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	FAULKNER	Grade 2 Major Study	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
2.	FAULKNER	Grade 2 Minor Study	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649

\* Accompanied

‡ Accompaniment published separately



## TECHNICAL WORK

Candidates prepare **all sections**. See page 20 for more information.

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

### SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p><b>Scales</b></p> <ul style="list-style-type: none"> <li>▶ D and B<math>\flat</math> major</li> <li>▶ B and G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)</li> <li>▶ Chromatic scales starting on D and B<math>\flat</math></li> </ul>	one octave	min. ♩ = 80	hand to hand	<i>mf</i>
<p><b>Arpeggios</b></p> <ul style="list-style-type: none"> <li>▶ D and B<math>\flat</math> major</li> <li>▶ B and G minor</li> </ul>		min. ♩ = 120		

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

## Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 30-37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Tuned Percussion: Grade 3

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. All pieces require two mallets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	ALDOUS	Newsflash*	Tuned Percussion Solos	Mark Aldous
2.	BARRATT	Rosewood Tango*	Bravo! Percussion book 2	Boosey M060103605
3.	FAULKNER	Flamenco*	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
4.	FAULKNER	On the Breeze*	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
5.	HEXT	Cleo*	Tuned-In	Hext HXT7
6.	HEXT	Freddy the Fish*	Tuned-In	Hext HXT7
7.	HEXT	The Old Clock*	Tuned-In	Hext HXT7
8.	NEWMAN	You've Got a Friend in Me (from <i>Toy Story</i> )*	Disney Solos for Mallet Percussion	Hal Leonard HLO0841553
9.	ROSAURO	Etude #3	Beginning Exercises and Studies for Two Mallets	ProPercussao
10.	VAN GORP	Easy, Man!*	Big Swing Pop	De Haske DHP0981329-400
11.	WEIJMANS	Foxy..., no. 3 and ...and Rocky, no. 4	Mallet Minded	De Haske DHP1001930-401

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
1.5-2 minutes

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

- ▶ Form showing clear sections, eg ABA
- ▶ Melodic range of one octave or more
- ▶ Use of keys listed for Grade 3 technical work

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	FAULKNER	Grade 3 Major Study	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
2.	FAULKNER	Grade 3 Minor Study	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649

## TECHNICAL WORK

Candidates prepare **all sections**. See page 20 for more information.

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

### SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<b>Scales</b> <ul style="list-style-type: none"> <li>▶ A and E<math>\flat</math> major</li> <li>▶ F<math>\sharp</math> and C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)</li> <li>▶ Chromatic scales starting on A and E<math>\flat</math></li> </ul>	two octaves	min. ♩ = 90	hand to hand	<i>mf</i>
<b>Arpeggios</b> <ul style="list-style-type: none"> <li>▶ A and E<math>\flat</math> major</li> <li>▶ F<math>\sharp</math> and C minor</li> </ul>		min. ♩ = 140		

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

## Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 30-37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Tuned Percussion: Grade 4

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. All pieces require two mallets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	ALDOUS	Latin Xylo*	Tuned Percussion Solos	Mark Aldous
2.	ALDOUS	Tears of a Clown*	Tuned Percussion Solos	Mark Aldous
3.	BERNSTEIN, arr. O'REILLY	Cool (from <i>West Side Story</i> )*	Solos for the Percussion Player	Schirmer GS33209
4.	FAULKNER	Tango*	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
5.	HEXT	Spike Island March*	Tuned-In	Hext HXT7
6.	MENKEN	The Bells of Notre Dame (from <i>The Hunchback of Notre Dame</i> )*†	Disney Solos for Mallet Percussion	Hal Leonard HL00841553
7.	MERKIES	Empty Pocket*†	The Sound of Pop Rock Blues vol. 2	De Haske DHP0991723-400
8.	TRAD., arr. FAULKNER	Charlie is My Darling*	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
9.	VAN GORP	Mr John*†	Big Swing Pop	De Haske DHP0981329-400
10.	VAN GORP	Waltz for L*†	Big Swing Pop	De Haske DHP0981329-400
11.	WEIJMANS	Gallop, no. 2	13 Pieces for Mallets	De Haske DHP0970866-401
12.	ZIVKOVIC	Alla Pollacca	Funny Xylophone book 1 (Funny Mallets Series)	Gretel-Verlag M1017
13.	ZIVKOVIC	Xylophone Polka*	My First Book for Xylophone and Marimba (Funny Mallets Series)	Gretel-Verlag M1019

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
2-3 minutes

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

- ▶ Tempo changes
- ▶ Use of triplets and sextuplets
- ▶ Use of keys listed for Grade 4 technical work

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	FAULKNER	Grade 4 Major Study	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
2.	FAULKNER	Grade 4 Minor Study	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649

\* Accompanied

† CD accompaniment permitted in the exam

## TECHNICAL WORK

Candidates prepare **all sections**. See page 20 for more information.

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

### SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p><b>Scales</b></p> <ul style="list-style-type: none"> <li>▶ E and A<math>\flat</math> major</li> <li>▶ C<math>\sharp</math> and F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)</li> <li>▶ Chromatic scales starting on E and A<math>\flat</math></li> </ul>	two octaves	min. ♩ = 100	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
<p><b>Arpeggios</b></p> <ul style="list-style-type: none"> <li>▶ E and A<math>\flat</math> major</li> <li>▶ C<math>\sharp</math> and F minor</li> </ul>		min. ♩ = 160		

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

## Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 30-37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Tuned Percussion: Grade 5

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. All pieces require two mallets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	ALDOUS	Xylo Rhumba*	Tuned Percussion Solos	Mark Aldous
2.	ALFORD	Sparks*		Boosey M060828867
3.	ELINGS	Cap-Rice*†	Moments of Swing	De Haske DHP1012931-400
4.	ELINGS	There Is No Closer Friend*†	Moments of Swing	De Haske DHP1012931-400
5.	ELINGS	Velvet Gown*†	Moments of Swing	De Haske DHP1012931-400
6.	FAULKNER	Czardina*	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
7.	GREEN	Caprice Valsant*		Fischer W1519
8.	HEXT	The Big Wheel*	Tuned-In	Hext
9.	MENKEN	Friend Like Me (from <i>Aladdin</i> )*†	Disney Solos for Mallet Percussion	Hal Leonard HL00841553
10.	ROSAURO	Etude #6	Beginning Exercises and Studies for Two Mallets	ProPercussao
11.	WEIJMANS	Burlesca, no. 5	13 Pieces for Mallets	De Haske DHP0970866-401
12.	ZIVKOVIC	Memories	Funny Vibraphone book 1 (Funny Mallets Series)	GreTel-Verlag M1015

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
3-4 minutes

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

- ▶ Chromaticism
- ▶ Use of semiquaver passages
- ▶ Use of three mallets
- ▶ Use of keys listed for Grade 5 technical work

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	FAULKNER	Grade 5 Major Study	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649
2.	FAULKNER	Grade 5 Minor Study	Tuned Percussion Pieces & Studies: Grades 1-5	Trinity TG005649

\* Accompanied

† CD accompaniment permitted in the exam

## TECHNICAL WORK

Candidates prepare **all sections**. See page 20 for more information.

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

### SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p><b>Scales</b></p> <ul style="list-style-type: none"> <li>▶ B and D<math>\flat</math> major</li> <li>▶ G<math>\sharp</math> and B<math>\flat</math> minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)</li> <li>▶ Chromatic scale starting on any note as directed by the examiner</li> </ul>	two octaves	min. = 110	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
<p><b>Arpeggios</b></p> <ul style="list-style-type: none"> <li>▶ B and D<math>\flat</math> major</li> <li>▶ G<math>\sharp</math> and B<math>\flat</math> minor</li> <li>▶ Dominant 7ths in the keys of C, G and F</li> <li>▶ Diminished 7ths starting on C, D<math>\sharp</math>/E<math>\flat</math>, F<math>\sharp</math>/G<math>\flat</math> and A</li> </ul>		arpeggios: min. = 60  7ths: min. = 90		

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 26 for the aural test requirements.

## Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 30-37 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Tuned Percussion: Grades 6-8

## EXAM DURATION

The Grade 6 exam lasts 27 minutes



The Grade 7 exam lasts 27 minutes



The Grade 8 exam lasts 32 minutes



## EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>STUDY</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
<ul style="list-style-type: none"> <li>▶ <i>Either scales &amp; arpeggios or orchestral extracts</i></li> </ul>	
<b>SUPPORTING TEST 1</b>	<b>10</b>
<ul style="list-style-type: none"> <li>▶ Sight reading</li> </ul>	
<b>SUPPORTING TEST 2</b>	<b>10</b>
<p>ONE of the following:</p> <ul style="list-style-type: none"> <li>▶ Aural</li> <li>▶ Improvisation</li> </ul>	
<b>TOTAL</b>	<b>100</b>



# Tuned Percussion: Grade 6

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below.

Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. The number of mallets required for each piece is indicated in square brackets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

Composer	Piece	Book	Publisher
<b>Any instrument</b>			
1. ELINGS	Dixie-Rhythm-March*† [2]	Moments of Swing	De Haske DHP1012931-400
2. ELINGS	Too Many Notes Samba*† [2]	Moments of Swing	De Haske DHP1012931-400
<b>Marimba</b>			
3. DITTERSDORF, <i>arr.</i> BOO	Scherzo* (marimba or xylophone) [2]		Ludwig 10620205
4. GROSSMANN	Jacques Prélude (Étude no. 10) [4]	Popular Songs for Marimba	Zimmermann ZM35510
5. HUMPERDINK, <i>arr.</i> PIMENTEL & MOORE	Evening Prayer [4]	The Solo Marimbist vol. 2	Per-Mus MB10007
6. PERSHING	Toccata [3]	Contemporary Etudes for 3 & 4 Mallets	Alfred 19626
7. PETERS	Piece no. 1 [3]	Three Pieces for Three Mallets	Mitchell MP3
8. TRAD., <i>arr.</i> GLENNIE	Londonderry Air [4]	Marimba Encores	Faber 057151734X
9. WEYER	Press [4]	Spinning Yarns	Tapspace TSPB-33
<b>Xylophone</b>			
10. GREEN	Chromatic Foxtrot* (no repeats) [2]	Xylophone Rags	Meredith HL00317047
11. MEAD	Roller-Coaster* [2]		Southern Percussion SPGM2
12. STEINQUEST	Rudimental Ragtime* [2]		Row-Loff CSS001
<b>Vibraphone</b>			
13. BARRY	Strollin' [4]	Summer Daze	Southern Percussion SPTBA1
14. ROSAURO	Children Song [4]	Vibes Etudes and Songs	ProPercussao
15. ROSAURO	Etude in Bossa [4]	Vibes Etudes and Songs	ProPercussao

\* Accompanied

† CD accompaniment permitted in the exam

### Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
**3-4 minutes**

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

- ▶ More advanced use of form, eg theme and variations
- ▶ Extensive range
- ▶ Use of three mallets
- ▶ Use of keys listed for Grade 6 technical work

### STUDY

Candidates perform one study, chosen from the list below. They may be played on xylophone at candidates' choice.

	Composer	Study	Book	Publisher
1.	BUTOV	No. 1	24 Etudes for Marimba	Studio 4 34960
2.	BUTOV	No. 2	24 Etudes for Marimba	Studio 4 34960

### TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 20.

Scales & arpeggios are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007\**.

#### Either

#### 1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

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

\* Please note that changes have been made to the requirements since the book was published. Additional examples are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

**Or**

**2. ORCHESTRAL EXTRACTS** (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

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

**SUPPORTING TESTS**

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

**Sight reading**

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

**Aural**

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 26 for the aural test requirements.

**Improvisation**

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 30-37 for the requirements and parameters.

# Tuned Percussion: Grade 7

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. The number of mallets required for each piece is indicated in square brackets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
<b>Marimba</b>				
1.	GLENNIE	Giles [4]	Three Chorales for Marimba	Faber 0571515193
2.	GOMEZ	Marimba Flamenca [4]		Southern HLO3776319
3.	GOMEZ	Rain Dance [4]		Southern HLO3775478
4.	GROSSMANN	My Melancholic Roll (Étude no. 7) [4]	Popular Songs for Marimba	Zimmermann ZM35510
5.	PETERS	Sea Refractions [4]		Mitchell MP17
6.	PETERS	Sonata-Allegro* [3]		Mitchell MP12
7.	PETERS	Teardrops [3]		Mitchell MP9
8.	WEYER	Breathe [4]	Spinning Yarns	Tapspace TSPB-33
<b>Xylophone</b>				
9.	GREEN	Rainbow Ripples* (no repeats) [2]	Xylophone Rags	Meredith HLO0317047
10.	PTASAZYŃSKA	Scherzo for Xylophone & Piano* [2]	Four Preludes & Scherzo	PWM 7249
<b>Vibraphone</b>				
11.	BARRY	Dorian Dance [4]	Summer Daze	Southern Percussion SPTBA1
12.	BARRY	El Viaje [4]	Summer Daze	Southern Percussion SPTBA1
13.	LIPNER	Crystal Mallet [4]		MalletWorks

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
3-4 minutes

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

- ▶ Use of irregular time signatures
- ▶ Modulation
- ▶ Use of four mallets
- ▶ Use of any key

**STUDY**

Candidates perform one study, chosen from the list below. They may be played on xylophone at candidates' choice.

	<b>Composer</b>	<b>Study</b>	<b>Book</b>	<b>Publisher</b>
1.	BUTOV	No. 3	24 Etudes for Marimba	Studio 4 34960
2.	BUTOV	No. 9	24 Etudes for Marimba	Studio 4 34960

**TECHNICAL WORK**

Candidates prepare *either* section **1.** or section **2.** See page 20.

Scales & arpeggios are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007\**.

**Either****1. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

<b>Scales</b>				
▶ B $\flat$ and D major	two octaves	hand to hand or in 3rds	min. ♩ = 70	<i>mf</i>
▶ B $\flat$ and D major	one octave	legato roll or in octaves		
▶ G and B harmonic <i>and</i> melodic minor	two octaves	hand to hand or in 3rds		
▶ G and B harmonic <i>and</i> melodic minor	one octave	legato roll or in octaves		
▶ Chromatic in minor 3rds starting on B $\flat$ and G	two octaves			
<b>Arpeggios</b>				
▶ B $\flat$ and D major	two octaves	arpeggio or broken chord	min. ♩ = 110	
▶ G and B minor		arpeggio or broken chord		
▶ Dominant 7th in the keys of B $\flat$ and D		hand to hand		
▶ Diminished 7th starting on D, F, A $\flat$ and B		hand to hand		

\* Please note that changes have been made to the requirements since the book was published. Additional examples are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

**Or**

**2. ORCHESTRAL EXTRACTS** (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

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**a.** Holst: The Planets – VI. Uranus, the Magician

Orchestral Excerpts for Percussion vol. 1: Tuned Percussion (ed. Hathway) (Southern Percussion)

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**b.** Kodály: Háry János Suite – 6. Satz: Einzug des kaiserlichen Hofes

Orchester Probespiel: Pauke/Schlagzeug (Schott ED7855)

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**c.** Prokofiev: Cinderella Suite no. 1 – 2. Pas de Chat (fig. 21 to end)

Orchester Probespiel: Pauke/Schlagzeug (Schott ED7855)

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## **SUPPORTING TESTS**

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### **Sight reading**

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

## **Aural**

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 27 for the aural test requirements.

### **Improvisation**

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 30-37 for the requirements and parameters.

# Tuned Percussion: Grade 8

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. The number of mallets required for each piece is indicated in square brackets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

Composer	Piece	Book	Publisher
<b>Marimba</b>			
1. BERG	Blue Memories [4]		Svitzer
2. BRICE	Valiseeh* [2/4]		Southern Percussion SPTMB2
3. MUSSER	Etude in A flat, op. 6 no. 2 [2]		Studio 4
4. MUSSER	Etude in C, op. 6 no. 10 [4]		Studio 4
5. PETERS	Yellow after the Rain [4]		Mitchell
6. ROSAURO	<i>Either Allegro-Adagio-Piu mosso and Andante or Animato-Poco meno mosso-Prestissimo (from Marimba Concerto Suite) [4]</i>		ProPercussao
<b>Xylophone</b>			
7. BERENSKA	Taps in Tempo* [2/4]		Southern Percussion
8. GREEN	Jovial Jasper* (no repeats) [2]	Xylophone Rags	Meredith HL00317047
9. INNS	Robbin' Harry* [4]		Boosey M060832093
10. MAYUZUMI	<i>Either 1st movt or 3rd movt (from Concertino for Xylophone)* [2]</i>		Peters EP6856A
11. PITFIELD	Sonata (any two movts) [4]		Peters EP66161
<b>Vibraphone</b>			
12. HOULLIF	Tranquility [4]		Ludwig 10620382
13. ROSAURO	My Dear Friend [4]	Vibes Etudes and Songs	ProPercussao

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
3.5-5 minutes

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

- ▶ Creative use of form
- ▶ Expressive techniques, wide range, chromaticism and rhythmic variation
- ▶ Use of four mallets
- ▶ Use of any key

### STUDY

Candidates perform one study, chosen from the list below. They may be played on xylophone at candidates' choice.

	<b>Composer</b>	<b>Study</b>	<b>Book</b>	<b>Publisher</b>
1.	BUTOV	No. 8	24 Etudes for Marimba	Studio 4 34960
2.	BUTOV	No. 11	24 Etudes for Marimba	Studio 4 34960

### TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 20.

Scales & arpeggios are in Trinity's *Tuned Percussion Scales & Arpeggios from 2007\**.

#### **Either**

#### **1. SCALES & ARPEGGIOS** (from memory) – Examiners select from the following:

<b>Scales</b>				
▶ Eb and A major	two octaves	hand to hand or in 3rds	min. ♩ = 80	<i>mf</i>
▶ Eb and A major	one octave	legato roll or in octaves		
▶ C and F# harmonic <i>and</i> melodic minor	two octaves	hand to hand or in 3rds		
▶ C and F# harmonic <i>and</i> melodic minor	one octave	legato roll or in octaves		
▶ Chromatic in minor 3rds starting on Eb and C	two octaves			
<b>Arpeggios</b>				
▶ Eb and A major	two octaves	arpeggio or broken chord	min. ♩ = 120	
▶ C and F# minor		arpeggio or broken chord		
▶ Dominant 7th in the keys of Eb and A		hand to hand		
▶ Diminished 7th starting on any note		hand to hand		

\* Please note that changes have been made to the requirements since the book was published. Additional examples are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)



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**Or**

**2. ORCHESTRAL EXTRACTS** (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

---

**a.** Gershwin: Porgy and Bess – Introduction

Orchester Probespiel: Pauke/Schlagzeug (Schott ED7855)

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**b.** Dukas: L'apprenti sorcier – Scherzo (4th bar of fig. 17 to 4th bar of fig. 19) (may be played on xylophone)

Orchester Probespiel: Pauke/Schlagzeug (Schott ED7855)

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**c.** Stravinsky: Danse de la suite de Kachtcheï, enchantée par l'oiseau de feu

Orchester Probespiel: Pauke/Schlagzeug (Schott ED7855)

**SUPPORTING TESTS**

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

**Sight reading**

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

**Aural**

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 27 for the aural test requirements.

**Improvisation**

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 30–37 for the requirements and parameters.

# Snare Drum: Initial to Grade 5

## EXAM DURATION

The Initial exam lasts 13 minutes



The Grade 1 exam lasts 15 minutes



The Grade 2 exam lasts 15 minutes



The Grade 3 exam lasts 16 minutes



The Grade 4 exam lasts 21 minutes



The Grade 5 exam lasts 21 minutes



## EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

	Maximum marks
<b>RUDIMENTAL STUDY</b>	<b>22</b>
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>TECHNICAL WORK*</b>	<b>14</b>
<ul style="list-style-type: none"> <li>▶ Orchestral figures and multiple bounce roll study</li> </ul>	
<b>SUPPORTING TESTS</b>	<b>20</b>
Any TWO of the following: <ul style="list-style-type: none"> <li>▶ Sight reading</li> <li>▶ Aural</li> <li>▶ Improvisation</li> <li>▶ Musical knowledge</li> </ul>	
<b>TOTAL</b>	<b>100</b>

# Snare Drum: Initial

## RUDIMENTAL STUDY

Candidates perform one study, chosen from the list below. Both are available at [trinitycollege.com/percussion-studies](http://trinitycollege.com/percussion-studies)

	Composer	Study
1.	PEARCEY	Steady March
2.	PEARCEY	Always Even

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	ALDOUS, EVANS & PEARCEY	Blast Off*	Introducing Percussion	Trinity TCL020000
2.	ALDOUS, EVANS & PEARCEY	Ignition*	Introducing Percussion	Trinity TCL020000
3.	GARRAWAY	Semisonic	Play Drum Kit, Timpani & Percussion book 1	Lindsay 0859570517
4.	PEARCEY	Acapulco Bay*	Team Percussion	IMP 0863598633
5.	PEARCEY	Auld Lang Syne*	Team Percussion	IMP 0863598633
6.	STANLEY	In a Minim	Play Drum Kit, Timpani & Percussion book 1	Lindsay 0859570517

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
0.5-1 minute(s)

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

- ▶ Dynamic contrast
- ▶ Use of different rhythmic values
- ▶ Use of single strokes and double strokes

## TECHNICAL WORK

Candidates prepare **all three** exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See page 20 for more information.

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**a.** Sticking patterns

---

**b.** Roll development

---

**c.** Dynamics

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Snare Drum: Grade 1

## RUDIMENTAL STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Backyard Beat	Snare Drum Studies	Mark Aldous
2.	SKINNER	Grade 1 Rudimental Study	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	ALDOUS, EVANS & PEARCEY	Destination Reached*	Introducing Percussion	Trinity TCL020000
2.	ALDOUS, EVANS & PEARCEY	Down to Earth*	Introducing Percussion	Trinity TCL020000
3.	BARRATT	Jamie's Two-Step*	Bravo! Percussion book 1	Boosey M060103599
4.	BARRATT	Pamp's Rag*	Bravo! Percussion book 1	Boosey M060103599
5.	BARTLETT	Just a Minute March	Play Percussion: 50 Short Pieces for Snare Drum	UMP M224400076
6.	BARTLETT	Three and Easy?!	Percussion World – Snare Drum or Play Percussion: 50 Short Pieces for Snare Drum	Trinity TCL615022 or UMP M224400076
7.	SKINNER	Accent Patrol	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632
8.	SKINNER & FAULKNER	Stepping Out*	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
approx. 1 minute

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

- ▶ Dynamic contrast
- ▶ Simple syncopation
- ▶ Use of rudiments featured in Grade 1 technical work (see list of rudiments on page 146)

## TECHNICAL WORK

Candidates prepare **both** sections. See page 20 for more information.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5* (TG005632).

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**a. Orchestral figures** – Grade 1 Orchestral Figures

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**b. Multiple bounce roll study** – Skinner: Grade 1 Multiple Bounce Roll Study

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for the aural test requirements.

## Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Snare Drum: Grade 2

## RUDIMENTAL STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Woody's Waltz	Snare Drum Studies	Mark Aldous
2.	SKINNER	Grade 2 Rudimental Study	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BARRATT	Variations on Old MacDonald*	Bravo! Percussion book 2	Boosey M060103605
2.	BARTLETT	Fives Alive!	Play Percussion: 50 Short Pieces for Snare Drum	UMP M224400076
3.	BARTLETT	Marchin' to April	Percussion World – Snare Drum or Play Percussion: 50 Short Pieces for Snare Drum	Trinity TCL615022 or UMP M224400076
4.	BARTLETT	Slammin' the Flam!	Play Percussion: 50 Short Pieces for Snare Drum	UMP M224400076
5.	FAULKNER	Jiggity Jig*	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632
6.	HANS	Accent Etude in 2/4	40 Intermediate Snare Drum Solos	Hal Leonard HL06620067
7.	KENDLE	Stately Minuet	Percussion World – Snare Drum	Trinity TCL615022
8.	PURCELL, <i>arr.</i> BARRATT	March*	Bravo! Percussion book 2	Boosey M060103605
9.	SKINNER	Rolling	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632
10.	SKINNER & FAULKNER	March in Time*	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
1-1.5 minute(s)

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

- ▶ Use of accents
- ▶ Use of simple pulsed rolls
- ▶ Use of rudiments featured in Grade 2 technical work (see list of rudiments on page 146)

## TECHNICAL WORK

Candidates prepare **both** sections. See page 20 for more information.

All requirements are in *Trinity's Snare Drum Pieces & Studies: Grades 1-5* (TG005632).

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**a. Orchestral figures** – Grade 2 Orchestral Figures

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**b. Multiple bounce roll study** – Skinner: Grade 2 Multiple Bounce Roll Study

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.



# Snare Drum: Grade 3

## RUDIMENTAL STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Rhythm and Roll	Snare Drum Studies	Mark Aldous
2.	SKINNER	Grade 3 Rudimental Study	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BARRATT	Rosewood Tango*	Bravo! Percussion book 2	Boosey M060103605
2.	BARRATT	Rudimento!*	Bravo! Percussion book 2	Boosey M060103605
3.	BARTLETT	Roll on Friday	Play Percussion: 50 Short Pieces for Snare Drum	UMP M224400076
4.	BARTLETT	Spanish Accents	Play Percussion: 50 Short Pieces for Snare Drum	UMP M224400076
5.	BEETHOVEN, <i>arr.</i> LINDSAY	Turkish March*	1st Recital Series for Snare Drum‡	Curnow CMP0851-03-400
6.	GRIEG, <i>arr.</i> CURNOW	Norwegian Dance, op. 35 no. 2*	1st Recital Series for Snare Drum‡	Curnow CMP0851-03-400
7.	HANS	Upstairs/Downstairs	40 Intermediate Snare Drum Solos	Hal Leonard HL06620067
8.	KENDLE	Tricky Triplets	Percussion World – Snare Drum	Trinity TCL615022
9.	LARSON	No. 2	Artistic Studies for Snare Drum	C Alan 18760
10.	SKINNER & FAULKNER	Alla Marcia*	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632
11.	SKINNER & FAULKNER	Polka*	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632
12.	SKINNER & FAULKNER	This Old Man*	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
1.5-2 minutes

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

- ▶ Form showing clear sections, eg ABA
- ▶ Use of *crescendo/diminuendo*
- ▶ Use of rudiments featured in Grade 3 technical work (see list of rudiments on page 146)

\* Accompanied

‡ Accompaniment published separately

## TECHNICAL WORK

Candidates prepare **both** sections. See page 20 for more information.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5* (TG005632).

---

**a. Orchestral figures** – Grade 3 Orchestral Figures

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**b. Multiple bounce roll study** – Skinner: Grade 3 Multiple Bounce Roll Study

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Snare Drum: Grade 4

## RUDIMENTAL STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Sticks for Six	Snare Drum Studies	Mark Aldous
2.	SKINNER	Grade 4 Rudimental Study	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BARTLETT	Football Crazy!	Play Percussion: 50 More Short Pieces for Snare Drum	UMP M224400373
2.	BECK	Mixing It Up	10 Intermediate Snare Drum Solos	Kendor 13477
3.	BECK	Syncopated	10 Intermediate Snare Drum Solos	Kendor 13477
4.	BELLSON	Out on a Wing	Solos & Duets for Snare Drum	Alfred 34470
5.	BELLSON	Trixie	Solos & Duets for Snare Drum	Alfred 34470
6.	HANS	Nine to Five	40 Intermediate Snare Drum Solos	Hal Leonard HLO6620067
7.	KENDLE	Flamboyant Flams	Percussion World – Snare Drum	Trinity TCL615022
8.	LARSON	No. 11	Artistic Studies for Snare Drum	C Alan 18760
9.	SLAWSON	Calypto Hippo	Dynamic Solos for Snare Drum	Alfred 37481
10.	SLAWSON	Groove Trail	Dynamic Solos for Snare Drum	Alfred 37481
11.	SKINNER	Snares Off	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632
12.	SKINNER	Tambou-rim	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632
13.	SKINNER & FAULKNER	Three by Two	Snare Drum Pieces & Studies: Grades 1-5	Trinity TG005632

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
2-3 minutes

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

- ▶ Tempo changes
- ▶ Use of triplets and sextuplets
- ▶ Use of rudiments featured in Grade 4 technical work (see list of rudiments on page 146)

## TECHNICAL WORK

Candidates prepare **both** sections. See page 20 for more information.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5* (TG005632).

---

**a. Orchestral figures** – Grade 4 Orchestral Figures

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**b. Multiple bounce roll study** – Skinner: Grade 4 Multiple Bounce Roll Study

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Snare Drum: Grade 5

## RUDIMENTAL STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Twos and Threes	Snare Drum Studies	Mark Aldous
2.	SKINNER	Grade 5 Rudimental Study	Snare Drum Pieces & Studies: Grades 1-5	Trinity TGO05632

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BARTLETT	Demo' for Doubles!	Play Percussion: 50 More Short Pieces for Snare Drum	UMP M224400373
2.	BARTLETT	Ruff-ly Britannia!	Play Percussion: 50 More Short Pieces for Snare Drum	UMP M224400373
3.	BARTLETT	Semis-Detached	Percussion World – Snare Drum	Trinity TCL615022
4.	BECK	Slow-Fast	10 Intermediate Snare Drum Solos	Kendor 13477
5.	BOMHOF	Eight-Parade	21 Solos for Snare Drum	De Haske DHP0970833-401
6.	BOMHOF	Even and Odd	On Stage: Musical Solos for Snare Drum	De Haske DHP1012692-401
7.	BOMHOF	Playing Scotch	21 Solos for Snare Drum	De Haske DHP0970833-401
8.	LARSON	No. 12	Artistic Studies for Snare Drum	C Alan 18760
9.	SKINNER	Latin Paradiddle	Snare Drum Pieces & Studies: Grades 1-5	Trinity TGO05632
10.	SKINNER	Scottish March	Snare Drum Pieces & Studies: Grades 1-5	Trinity TGO05632

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
**2-3 minutes**

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

- ▶ Use of accented roll passages
- ▶ Greater tonal exploration of the drum
- ▶ Use of rudiments featured in Grade 5 technical work (see list of rudiments on page 146)

## TECHNICAL WORK

Candidates prepare **both** sections. See page 20 for more information.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 1-5* (TG005632).

---

**a. Orchestral figures** – Grade 5 Orchestral Figures

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**b. Multiple bounce roll study** – Skinner: Grade 5 Multiple Bounce Roll Study

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 26 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Snare Drum: Grades 6-8

## EXAM DURATION

The Grade 6 exam lasts 27 minutes



The Grade 7 exam lasts 27 minutes



The Grade 8 exam lasts 32 minutes



## EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
<b>RUDIMENTAL STUDY</b>	<b>22</b>
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
<ul style="list-style-type: none"> <li>▶ <i>Either</i> orchestral figures and multiple bounce roll study</li> <li>or orchestral extracts</li> </ul>	
<b>SUPPORTING TEST 1</b>	<b>10</b>
<ul style="list-style-type: none"> <li>▶ Sight reading</li> </ul>	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
<ul style="list-style-type: none"> <li>▶ Aural</li> <li>▶ Improvisation</li> </ul>	
<b>TOTAL</b>	<b>100</b>

# Snare Drum: Grade 6

## RUDIMENTAL STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Diddle Dance	Snare Drum Studies	Mark Aldous
2.	SKINNER	Grade 6 Rudimental Study	Snare Drum Pieces & Studies: Grades 6-8	Trinity TG006363

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BELLSON	Turn Terry Loose	Solos & Duets for Snare Drum	Alfred 34470
2.	BOMHOF	Radetzky & Co	On Stage: Musical Solos for Snare Drum	De Haske DHP1012692-401
3.	GOLDENBERG	Simple Simon March	12 Progressive Solos for Snare Drum	Hal Leonard HLO0347783
4.	HANS	On Target	40 Intermediate Snare Drum Solos	Hal Leonard HLO6620067
5.	KENDLE	Rolls in Rhythm	Percussion World – Snare Drum	Trinity TCL615022
6.	KENDLE	Stick With It!	Percussion World – Snare Drum	Trinity TCL615022
7.	LARSON	No. 17	Artistic Studies for Snare Drum	C Alan 18760
8.	SKINNER	Camp Duty	Snare Drum Pieces & Studies: Grades 6-8	Trinity TG006363
9.	SLAWSON	Uncle's Ant Farm	Dynamic Solos for Snare Drum	Alfred 37481
10.	WILSHERE	Bronze	Percussion World – Snare Drum	Trinity TCL615022

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
3-4 minutes

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

- ▶ More advanced use of form, eg theme and variations
- ▶ Use of quintuplets
- ▶ Use of rudiments featured in Grade 6 technical work (see list of rudiments on page 146)



## TECHNICAL WORK

Candidates prepare *either* section **1.** *or* section **2.** See page 20.

### Either

- 1. ORCHESTRAL FIGURES and MULTIPLE BOUNCE ROLL STUDY** (music may be used) – Candidates prepare both parts.

All requirements are in Trinity's *Snare Drum Pieces & Studies: Grades 6-8* (TG006363).

- a. Orchestral figures** – Grade 6 Orchestral Figures
- b. Multiple bounce roll study** – Skinner: Grade 6 Multiple Bounce Roll Study

### Or

- 2. ORCHESTRAL EXTRACTS** (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

- |  |   |
|--|---|
| <b>a.</b> Mahler: Symphony no. 3 – 1st movt                              | Orchestral Excerpts for Percussion vol. 2: Snare Drum (ed. Hathway) (Southern Percussion) |
| <b>b.</b> Prokofiev: Romeo & Juliet Suite no. 1 – No. 7: Death of Tybalt | Orchestral Excerpts for Percussion vol. 2: Snare Drum (ed. Hathway) (Southern Percussion) |
| <b>c.</b> Rimsky-Korsakov: Capriccio Espagnol – III: Alborada            | Orchestral Excerpts for Percussion vol. 2: Snare Drum (ed. Hathway) (Southern Percussion) |

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 26 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

# Snare Drum: Grade 7

## RUDIMENTAL STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Five and Counting	Snare Drum Studies	Mark Aldous
2.	SKINNER	Grade 7 Rudimental Study	Snare Drum Pieces & Studies: Grades 6-8	Trinity TG006363

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BOMHOF	Compilation no. 1	21 Solos for Snare Drum	De Haske DHP0970833-401
2.	GOLDENBERG	Etude in 7/8, p68	Modern School for Snare Drum	Alfred 0714B
3.	HANS	Sombrero Bolero	40 Intermediate Snare Drum Solos	Hal Leonard HLO6620067
4.	KENDLE	A Riddle of Rudiments	Percussion World – Snare Drum	Trinity TCL615022
5.	LARSON	No. 25	Artistic Studies for Snare Drum	C Alan 18760
6.	SKINNER	Variations on a Bolero	Snare Drum Pieces & Studies: Grades 6-8	Trinity TG006363
7.	WANAMAKER	Chops Are Us	Rudimental Contest Solos	Alfred 11802
8.	WANAMAKER	Free Flight	Rudimental Contest Solos	Alfred 11802
9.	WHALEY	No. 6	Recital Solos for Snare Drum	Meredith HL00317051
10.	WILSHERE	Silver	Percussion World – Snare Drum	Trinity TCL615022

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
**3-4 minutes**

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

- ▶ Use of irregular time signatures
- ▶ Clearly defined multiple bounce and double stroke rolls
- ▶ Use of any rudiments (see list of rudiments on page 146)

## TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 20.

### Either

- 1. ORCHESTRAL FIGURES and MULTIPLE BOUNCE ROLL STUDY** (music may be used) – Candidates prepare both parts.

All requirements are in *Trinity's Snare Drum Pieces & Studies: Grades 6-8* (TG006363).

- a. Orchestral figures** – Grade 7 Orchestral Figures
- b. Multiple bounce roll study** – Skinner: Grade 7 Multiple Bounce Roll Study

### Or

- 2. ORCHESTRAL EXTRACTS** (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

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

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 27 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

# Snare Drum: Grade 8

## RUDIMENTAL STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Nimble and Neat	Snare Drum Studies	Mark Aldous
2.	SKINNER	Grade 8 Rudimental Study	Snare Drum Pieces & Studies: Grades 6-8	Trinity TG006363

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BOMHOF	Teccolino	Rhythms & Rolls	De Haske DHP1023252-401
2.	CIRONE	No. 3	Portraits in Rhythm	Alfred HAB00101
3.	HANS	Pearl Harbor Suite	40 Intermediate Snare Drum Solos	Hal Leonard HLO6620067
4.	KENDLE	Five Alive!	Percussion World – Snare Drum	Trinity TCL615022
5.	O'REILLY	Introduction and Rondo	Solos for the Percussion Player	Schirmer GS33209
6.	SKINNER	Caixa March	Snare Drum Pieces & Studies: Grades 6-8	Trinity TG006363
7.	SONNTAG	Eerie Snare Drum, no. 18	Magic Sticks	Zimmermann ZM33490
8.	SONNTAG	The Crazy Snare Drum, no. 19	Magic Sticks	Zimmermann ZM33490
9.	WANAMAKER	Cyclone	Rudimental Contest Solos	Alfred 11802
10.	WILSHERE	Gold	Percussion World – Snare Drum	Trinity TCL615022

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
3.5-5 minutes

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

- ▶ Creative use of form
- ▶ Wide range of expressive techniques
- ▶ Use of any rudiments (see list of rudiments on page 146)

## TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 20.

### Either

- 1. ORCHESTRAL FIGURES and MULTIPLE BOUNCE ROLL STUDY** (music may be used) – Candidates prepare both parts.

All requirements are in *Trinity's Snare Drum Pieces & Studies: Grades 6-8* (TG006363).

- a. Orchestral figures** – Grade 8 Orchestral Figures (all five exercises to be prepared)
- b. Multiple bounce roll study** – Skinner: Grade 8 Multiple Bounce Roll Study

### Or

- 2. ORCHESTRAL EXTRACTS** (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

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

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 27 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

# Timpani: Initial to Grade 5

## EXAM DURATION

The Initial exam lasts 13 minutes



The Grade 1 exam lasts 15 minutes



The Grade 2 exam lasts 15 minutes



The Grade 3 exam lasts 16 minutes



The Grade 4 exam lasts 21 minutes



The Grade 5 exam lasts 21 minutes



## EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>STUDY</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
<ul style="list-style-type: none"> <li>▸ Exercises</li> </ul>	
<b>SUPPORTING TESTS</b>	<b>20</b>
Any TWO of the following:	
<ul style="list-style-type: none"> <li>▸ Sight reading</li> <li>▸ Aural</li> <li>▸ Improvisation</li> <li>▸ Musical knowledge</li> </ul>	
<b>TOTAL</b>	<b>100</b>

# Timpani: Initial

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. All pieces require two drums. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	ALDOUS, EVANS & PEARCEY	Blast Off*	Introducing Percussion	Trinity TCL020000
2.	ALDOUS, EVANS & PEARCEY	Ignition*	Introducing Percussion	Trinity TCL020000
3.	BARRON	Exercise 2 <i>and</i> Exercise 3, p17	Learn as You Play Tuned Percussion & Timpani	Boosey M060080982
4.	PEARCEY	Mind the Gap!	Team Percussion	IMP 0863598633
5.	PEARCEY	Sort 'em Out	Team Percussion	IMP 0863598633
6.	STANLEY	Ding Dong	Play Drum Kit, Timpani & Percussion book 1	Lindsay 0859570517

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



Duration:  
0.5-1 minute(s)

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

- ▶ Dynamic contrast
- ▶ Use of different rhythmic values
- ▶ Use of two drums

## STUDY

Candidates perform one study, chosen from the list below. Both are available at [trinitycollege.com/percussion-studies](http://trinitycollege.com/percussion-studies)

	Composer	Study
1.	PEARCEY	Stately March
2.	PEARCEY	Timp Time

## TECHNICAL WORK

Candidates prepare **all three** exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See page 20 for more information.

---

**a.** Sticking patterns

---

**b.** Roll development

---

**c.** Dynamics

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.



# Timpani: Grade 1

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. All pieces require two drums. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	ALDOUS, EVANS & PEARCEY	Destination Reached*	Introducing Percussion	Trinity TCL020000
2.	ALDOUS, EVANS & PEARCEY	Down to Earth*	Introducing Percussion	Trinity TCL020000
3.	BARRATT	Alpenstock*	Bravo! Percussion book 1	Boosey M060103599
4.	BARRATT	Kettle Waltz*	Bravo! Percussion book 1	Boosey M060103599
5.	BEETHOVEN, <i>arr.</i> FAULKNER & OBRADOVIC	Basically Beethoven*	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
6.	FAULKNER	Ländler*	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
7.	FAULKNER	Lazy and Long*	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
8.	FAULKNER	Spiky and Short*	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
9.	PEARCEY	Sticking to the Point	Team Percussion	IMP 0863598633

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
approx. 1 minute

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

- ▶ Dynamic contrast
- ▶ Simple syncopation
- ▶ Use of two drums

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	OBRADOVIC & FAULKNER	Grade 1 Study	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
2.	PEARCEY	Big and Bold	Timpani Studies	Mark Aldous

## TECHNICAL WORK

Candidates prepare **all three** exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See page 20 for more information.

---

**a.** Sticking patterns

---

**b.** Roll development

---

**c.** Dynamics

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Timpani: Grade 2

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. All pieces require two drums. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BARRATT	March Past Kiev*	Bravo! Percussion book 1	Boosey M060103599
2.	BARTLETT	Piccadilly Circus, Leicester Square	Percussion World – Timpani or Play Percussion: 50 Short Pieces for Timpani	Trinity TCL616029 or UMP M224400052
3.	BARTLETT	See-saw	Percussion World – Timpani or Play Percussion: 50 Short Pieces for Timpani	Trinity TCL616029 or UMP M224400052
4.	BARTLETT	Waltz of Sorts	Play Percussion: 50 Short Pieces for Timpani	UMP M224400052
5.	FAULKNER	Jiggity Jig*	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
6.	ROSSINI, arr. FAULKNER & OBRADOVIC	William Tell*	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
7.	SLAWSON	Pauken Platz	Dynamic Solos for Timpani	Alfred 39038

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
1-1.5 minute(s)

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

- ▶ Use of accents
- ▶ Use of simple pulsed rolls
- ▶ Use of two drums

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	OBRADOVIC & FAULKNER	Grade 2 Study	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
2.	PEARCEY	Built It!	Timpani Studies	Mark Aldous

## TECHNICAL WORK

Candidates prepare **all three** exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See page 20 for more information.

---

**a.** Sticking patterns

---

**b.** Roll development

---

**c.** Dynamics and damping

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Timpani: Grade 3

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. All pieces require two drums. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BARRATT	Flight Past*	Bravo! Percussion book 2	Boosey M060103605
2.	BARTLETT	6/8 Syncopate	Play Percussion: 50 Short Pieces for Timpani	UMP M224400052
3.	BARTLETT	Gimme Five!	Play Percussion: 50 Short Pieces for Timpani	UMP M224400052
4.	BARTLETT	Pocketful o' Paradiddles	Play Percussion: 50 Short Pieces for Timpani	UMP M224400052
5.	BOMHOF	Ronduet, no. 2	Solo Pieces for Timpani	De Haske DHP0970888-401
6.	FAULKNER	Gopak*	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
7.	HOULIFF	Hop-Scotch	Contest Solos for the Young Timpanist	Kendor 13735
8.	KENDLE	Nimble Sticks	Percussion World – Timpani	Trinity TCL616029
9.	SLAWSON	Beat Four Hits the Floor	Dynamic Solos for Timpani	Alfred 39038
10.	SLAWSON	Gut Buster	Dynamic Solos for Timpani	Alfred 39038
11.	WHALEY	Solo Study 1	Primary Handbook for Timpani	Hal Leonard HL00317130

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
1.5-2 minutes

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

- ▶ Form showing clear sections, eg ABA
- ▶ Use of damping
- ▶ Use of two drums

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	OBRADOVIC & FAULKNER	Grade 3 Study	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
2.	PEARCEY	Regal March	Timpani Studies	Mark Aldous

## TECHNICAL WORK

Candidates prepare **all three** exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See page 20 for more information.

- 
- a. Sticking patterns

---

  - b. Roll development

---

  - c. Dynamics and damping

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Timpani: Grade 4

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. The number of drums required for each piece is indicated in square brackets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BARTLETT	G Whizz!, no. 6 [3]	Play Percussion: 20 Short Solos for Timpani	UMP M224400755
2.	BARTLETT	Roll Up, Roll Down! [2]	Play Percussion: 50 More Short Pieces for Timpani	UMP M224400366
3.	BARTLETT	Short 'n' Sweet Samba, no. 1 [2]	Play Percussion: 20 Short Solos for Timpani	UMP M224400755
4.	BARTLETT	Sweet Sixteenths [2]	Percussion World – Timpani	Trinity TCL616029
5.	FAULKNER	Circus Polka* [2]	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
6.	FAULKNER	Music for a Solemn Occasion* [2]	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
7.	HANNICKEL	Winter Thunder**† [2]	1st Recital Series for Timpani‡	Curnow CMP0852-03-400
8.	JOPLIN, <i>arr.</i> CURNOW	Maple Leaf Rag**† [2]	1st Recital Series for Timpani‡	Curnow CMP0852-03-400
9.	KENDLE	Galop [2]	Percussion World – Timpani	Trinity TCL616029
10.	SLAWSON	Quiere Bailar? [3]	Dynamic Solos for Timpani	Alfred 39038
11.	WHALEY	Solo Study 4 [2]	Primary Handbook for Timpani	Hal Leonard HLO0317130
12.	WHALEY	Solo Study 5 [2]	Primary Handbook for Timpani	Hal Leonard HLO0317130

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
2-3 minutes

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

- ▶ Tempo changes
- ▶ Use of triplets and sextuplets
- ▶ Use of two drums

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	OBRADOVIC & FAULKNER	Grade 4 Study	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
2.	PEARCEY	Penguin Waddle	Timpani Studies	Mark Aldous

\* Accompanied

† CD accompaniment permitted in the exam

‡ Accompaniment published separately

## TECHNICAL WORK

Candidates prepare **all three** exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See page 20 for more information.

---

**a.** Sticking patterns

---

**b.** Roll development

---

**c.** Dynamics and damping

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24-25 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.



# Timpani: Grade 5

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. At least one accompanied piece must be performed. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. The number of drums required for each piece is indicated in square brackets. An own composition may be played instead of one listed piece. See pages 16–18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BARTLETT	Carmina Commotion!, no. 14 [4]	Play Percussion: 20 Short Pieces for Timpani	UMP M224400755
2.	BOMHOF	Tripletude, no. 6 [2]	Solo Pieces for Timpani	De Haske DHP0970888-401
3.	DAVILA	Asi Bailo Yo!*† [2]	Temp-Tastic	Row-Loff WSS003
4.	FAULKNER	My Homeland* [3]	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
5.	FAULKNER & OBRADOVIC	Blues* [3]	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
6.	HANNICKEL	Declivities*† [4]	1st Recital Series for Timpani‡	Curnow CMP0852-03-400
7.	SLAWSON	Copper Rocks [3]	Dynamic Solos for Timpani	Alfred 39038
8.	SLAWSON	Paukenstein [3]	Dynamic Solos for Timpani	Alfred 39038
9.	WHALEY	Solo Study 9 [2]	Primary Handbook for Timpani	Hal Leonard HL00317130
10.	WHALEY	Solo Study 10 [2]	Primary Handbook for Timpani	Hal Leonard HL00317130
11.	WHALEY	Statement for Timpani [3]		Meredith

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
2-3 minutes

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

- ▶ Pedal glissandi
- ▶ More sophisticated damping
- ▶ Use of three drums

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	OBRADOVIC & FAULKNER	Grade 5 Study	Timpani Pieces & Studies: Grades 1-5	Trinity TG005656
2.	PEARCEY	Time Crusade	Timpani Studies	Mark Aldous

\* Accompanied

† CD accompaniment permitted in the exam

‡ Accompaniment published separately

## TECHNICAL WORK

Candidates prepare **all three** exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed. Music may be used. See page 20 for more information.

---

**a.** Tuning and pitch awareness

---

**b.** Roll development

---

**c.** Dynamics and damping

## SUPPORTING TESTS

Candidates choose two of the following:

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

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 26 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and their instrument. Questions are based on candidates' chosen pieces. See pages 38 and 40-41 for more information.

# Timpani: Grades 6-8

## EXAM DURATION

The Grade 6 exam lasts 27 minutes



The Grade 7 exam lasts 27 minutes



The Grade 8 exam lasts 32 minutes



## EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>STUDY</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
<ul style="list-style-type: none"> <li>▸ <i>Either</i> exercises</li> <li style="padding-left: 20px;"><i>or</i> orchestral extracts</li> </ul>	
<b>SUPPORTING TEST 1</b>	<b>10</b>
<ul style="list-style-type: none"> <li>▸ Sight reading</li> </ul>	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following: <ul style="list-style-type: none"> <li>▸ Aural</li> <li>▸ Improvisation</li> </ul>	
<b>TOTAL</b>	<b>100</b>

# Timpani: Grade 6

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. The number of drums required for each piece is indicated in brackets. An own composition may be played instead of one listed piece. See pages 16-18 or further guidance.

	Composer	Piece	Book	Publisher
1.	BOMHOF	March, no. 9 [3]	Solo Pieces for Timpani	De Haske DHP0970888-401
2.	BOMHOF	Memory, no. 10 [3]	Solo Pieces for Timpani	De Haske DHP0970888-401
3.	BOMHOF	Swinging Timpani, no. 13 [3]	Solo Pieces for Timpani	De Haske DHP0970888-401
4.	CAROLL	Misterioso [3]	Exercises, Etudes and Solos for Timpani	Fischer CF10090
5.	CAROLL	Variations [3]	Exercises, Etudes and Solos for Timpani	Fischer CF10090
6.	DAVILA	Hop On, Hop Off*† [2]	Timp-Tastic	Row-Loff WSS003
7.	HEXT	Mischievous March* [3]	Percussion World – Timpani	Trinity TCL616029
8.	O'REILLY	Primeval Dance [3]	Solos for the Percussion Player	Schirmer GS33209
9.	RABBIO	Solo II [3]	Contest & Recital Solos for Timpani	Alfred 37480
10.	RABBIO	Solo VIII [2]	Contest & Recital Solos for Timpani	Alfred 37480
11.	SCHINSTINE	Experience in Six [3]	Tymp Tunes	Southern HL3770349
12.	WOUD	Study no. 8 [3]	Symphonic Studies for Timpani	De Haske DHP0991775-401

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
3-4 minutes

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

- ▶ More advanced use of form, eg theme and variations
- ▶ Basic pitch change on one drum
- ▶ Use of three drums

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Ruthenium Rumba	Timpani Studies	Mark Aldous
2.	WOUD	Study no. 10	Symphonic Studies for Timpani	De Haske DHP0991775-401

\* Accompanied

† CD accompaniment permitted in the exam

## TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 20.

### Either

- 1. EXERCISES** (music may be used) – Candidates prepare all three exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed

- a.** Tuning and pitch awareness
- b.** Roll development and sticking
- c.** Rhythmic independence and tuning

### Or

- 2. ORCHESTRAL EXTRACTS** (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

- |   |  |
|---|--|
| <b>a.</b> Beethoven: Sinfonie Nr. 1 – 3. Satz: Menuetto | Orchester Probespiel: Pauke/Schlagzeug (Schott ED7855) |
| <b>b.</b> Mozart: Die Zauberflöte – Ouvertüre           | Orchester Probespiel: Pauke/Schlagzeug (Schott ED7855) |
| <b>c.</b> Tchaikovsky: Sinfonie Nr. 4 – 1. Satz         | Orchester Probespiel: Pauke/Schlagzeug (Schott ED7855) |

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 26 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

# Timpani: Grade 7

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. The number of drums required for each piece is indicated in brackets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BOMHOF	Gracious, no. 15 [4]	Solo Pieces for Timpani	De Haske DHP0970888-401
2.	BOMHOF	Happiness, no. 14 [4]	Solo Pieces for Timpani	De Haske DHP0970888-401
3.	CAROLL	Prelude [4]	Exercises, Etudes and Solos for Timpani	Fischer CF10090
4.	DAVILA	Flamenco*† [4]	Timp-Tastic	Row-Loff WSS003
5.	EVANS	Shades of Bartók [4]		Southern Percussion
6.	FROCK	Minuet [4]	Seven Solo Dances for the Advanced Timpanist	Southern HL03770400
7.	FROCK	Rock Stock [4]	Seven Solo Dances for the Advanced Timpanist	Southern HL03770400
8.	HEXT	Trinity Variations* [3]	Percussion World – Timpani	Trinity TCL616029
9.	RIDOUT	<i>Either 1st movt or 3rd movt (from Sonatina for Timpani) [4]</i>		Boosey M060022494
10.	SLAWSON	March of the Giants [4]	Dynamic Solos for Timpani	Alfred 39038
11.	WOUD	No. 5 [3]	The Timpani Challenge: 30 Performance Studies	Pustjens
12.	WOUD	No. 17 [4]	The Timpani Challenge: 30 Performance Studies	Pustjens
13.	WOUD	Study no. 20 [4]	Symphonic Studies for Timpani	De Haske DHP0991775-401

### Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
**3-4 minutes**

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

- ▶ Use of irregular time signatures
- ▶ Extensive use of tonal contrasts
- ▶ Use of three drums

\* Accompanied

† CD accompaniment permitted in the exam

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Avalanche	Timpani Studies	Mark Aldous
2.	WOUD	Study no. 12	Symphonic Studies for Timpani	De Haske DHP0991775-401

## TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 20.

### Either

**1. EXERCISES** (music may be used) – Candidates prepare all three exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed

- a. Tuning and pitch awareness
- b. Sticking and damping
- c. Rhythmic independence and tuning

### Or

**2. ORCHESTRAL EXTRACTS** (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

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

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 27 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

# Timpani: Grade 8

## PIECES

Candidates perform a balanced programme of two pieces, chosen from the list below. Pieces published with an accompaniment are indicated with an asterisk (\*) and must not be played unaccompanied. The number of drums required for each piece is indicated in brackets. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
1.	BECK	Any two movts (from <i>Sonata for Timpani</i> ) [4]		Boston BM11304
2.	BOMHOF	Performing Timpani, no. 18 [4]	Solo Pieces for Timpani	De Haske DHP0970888-401
3.	CARTER	Saëta [4]	Solos for the Percussion Player	Schirmer GS33209
4.	DAVILA	Coconut Tea*† [4]	Timp-Tastic	Row-Loff WSS003
5.	FROCK	Beguine and Samba [4]	Seven Solo Dances for the Advanced Timpanist	Southern HL03770400
6.	KAMSTRA	Rockin' Pauken [4]		Tapspace TSPCS16-004
7.	UKENA	No. 2 Funk [4]		Southern HL03775684
8.	WOUD	No. 23 [4]	The Timpani Challenge: 30 Performance Studies	Pustjens
9.	WOUD	Study no. 22 [4]	Symphonic Studies for Timpani	De Haske DHP0991775-401
10.	WOUD	Study no. 25 [4]	Symphonic Studies for Timpani	De Haske DHP0991775-401

## Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information can be found on page 18.



**Duration:**  
3.5-5 minutes

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

- ▶ Creative use of form
- ▶ Wide range of expressive techniques
- ▶ Use of four drums

## STUDY

Candidates perform one study, chosen from the list below.

	Composer	Study	Book	Publisher
1.	PEARCEY	Tortilla Rhapsody	Timpani Studies	Mark Aldous
2.	WOUD	Study no. 29	Symphonic Studies for Timpani	De Haske DHP0991775-401

\* Accompanied

† CD accompaniment permitted in the exam



## TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 20.

### Either

- 1. EXERCISES** (music may be used) – Candidates prepare all three exercises. All are available at [trinitycollege.com/percussion-tw](http://trinitycollege.com/percussion-tw)

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed

- a.** Tuning and pitch awareness
- b.** Articulation and damping
- c.** Rhythmic independence and tuning

### Or

- 2. ORCHESTRAL EXTRACTS** (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

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

## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 23 for sight reading parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See pages 24 and 27 for the aural test requirements.

### Improvisation

Candidates perform an improvisation based on a rhythmic stimulus. See page 30 for the requirements and parameters.

# Policies

## **SAFEGUARDING AND CHILD PROTECTION**

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

## **EQUAL OPPORTUNITIES**

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

## **REASONABLE ADJUSTMENT**

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

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

## **DATA PROTECTION**

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

## **CUSTOMER SERVICE**

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

## **QUALITY ASSURANCE**

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

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

## **EXAM INFRINGEMENTS**

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

## **MALPRACTICE**

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

## **RESULTS REVIEW AND APPEALS PROCEDURE**

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

# Rudiments

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

# Publishers

The following list covers all publications listed in this syllabus. Publisher abbreviations used in the repertoire lists are printed in bold. UK distributors are indicated where applicable. Publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly; please contact publishers directly for details.

## ALFRED

Alfred Music  
*alfred-music.co.uk*  
c/o Faber

## BOOSEY

Boosey & Hawkes Music  
Publishers Ltd  
*boosey.com*

## BOSTON

Boston Music  
c/o De Haske

## C ALAN

C Alan Publications  
*c-alanpublications.com*

## CURNOW

Curnow Music Press  
c/o De Haske

## DE HASKE

De Haske Hal Leonard Ltd  
see *halleonard.com*

## FABER

Faber Music Ltd  
*fabermusic.com*

## FISCHER

Carl Fischer Music  
*carlfischer.com*  
c/o MDS

## GRETEL VERLAG

*gretel-verlag.de*  
c/o Southern Percussion

## HAL LEONARD

De Haske Hal Leonard Ltd  
see *halleonard.com*

## HEXT MUSIC

c/o Southern Percussion

## IMP

International Music  
Publications Ltd  
c/o Faber

## KENDOR

Kendor Music Inc  
*kendormusic.com*  
c/o Southern Percussion

## LINDSAY

Lindsay Music  
*lindsaymusic.co.uk*

## LUDWIG

Ludwig Masters  
Publications  
*ludwigmasters.com*  
c/o Boosey

## MALLETWORKS

MalletWorks Music  
*malletworks.com*

## MARK ALDOUS

Mark Aldous Music  
*markaldous.com*

## MDS

Music Distribution  
Services Ltd  
*mdslondon.co.uk*

## MEREDITH

Meredith Music  
Publications  
*meredithmusic.com*  
c/o De Haske

## MITCHELL

Mitchell Peters  
c/o Southern Percussion

## PER-MUS

Per-Mus Publications  
*permus.com*  
c/o Southern Percussion

## PETERS

Peters Edition Ltd  
*editionpeters.com*

## PRO PERCUSSAO

Pro Percussao Brasil  
c/o Southern Percussion

## PUSTJENS

Pustjens Percussion  
Products  
*pustjenspercussion.nl*  
c/o Southern Percussion

## PWM

Polskie Wydawnictwo  
Muzyczne  
*pwm.com.pl*  
c/o MDS

## ROW-LOFF

Row-Loff Productions  
*rowloff.com*  
c/o Southern Percussion

## SCHIRMER

G Schirmer Inc  
c/o De Haske

## SCHOTT

Schott Music Ltd  
*schott-music.com*

## SOUTHERN

Southern Music Company  
*southernmusic.com*  
c/o De Haske

## SOUTHERN PERCUSSION

*southernpercussion.co.uk*

## STUDIO 4

Studio 4 Music  
*mostlymarimba.com*  
c/o Southern Percussion

## SVITZER

Edition Svitzer  
*editionsvitzer.com*

## TAPSPACE

*tapspace.com*

## TRINITY

Trinity College London  
Press  
*trinitycollege.com*

## UMP

United Music Publishing Ltd  
*ump.co.uk*

## ZIMMERMANN

Musikverlag Zimmermann  
*zimmermann-frankfurt.de*  
c/o MDS

# Trinity publications

The following Trinity publications support this syllabus. All are available from [trinitycollege.com/shop](http://trinitycollege.com/shop) or from your local music shop.

## Drum Kit Exam Pieces from 2020

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

## Percussion Exam Pieces & Studies from 2007

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

## Raise the Bar

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

## Introducing Drum Kit

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

## Introducing Percussion

Introducing Percussion	TCL 020000
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## Percussion World

Snare Drum	TCL 615022
Timpani	TCL 616029
Tuned Percussion	TCL 617026

## Tuned Percussion Scales & Arpeggios from 2007

Grades 1-8	TG 007131
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## Specimen Sight Reading Tests

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

## Specimen Aural Tests from 2017

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

## Specimen Unpitched Aural Tests

Grades 1-8	TG 008770
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## Theory of Music Workbooks

Grade 1	TG 006509
Grade 2	TG 006516
Grade 3	TG 006523
Grade 4	TG 006530
Grade 5	TG 006547
Grade 6	TG 007476
Grade 7	TG 007483
Grade 8	TG 007490

# Drum kit and percussion resources

Join us online to access a range of resources to support teaching and learning at [trinitycollege.com/percussion-resources](https://trinitycollege.com/percussion-resources)

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

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

For further help you can contact the music support team at Trinity's central office at [music@trinitycollege.com](mailto:music@trinitycollege.com), or find the contact details of your local representative at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide)


Facebook

 [/TrinityCollegeLondon](https://www.facebook.com/TrinityCollegeLondon)

Twitter

 [/TrinityC\\_L](https://twitter.com/TrinityC_L)

YouTube

 [/TrinityVideoChannel](https://www.youtube.com/TrinityVideoChannel)  
(examples of graded exams, supporting tests and more)

# Notes

