

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces.
For guidance on selecting and approving free choice pieces please [click here](#)

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Coming Soon	East Coast Drive	MTB Handbook	MTB Exams
Coming Soon	Cuban Swing	MTB Handbook	MTB Exams
Coming Soon	Easy Now!	MTB Handbook	MTB Exams
Coming Soon	West Side	MTB Handbook	MTB Exams
Dave Hassell	#19 – Bossa Nova	Graded Course for Drum Kit – Book 1	Woodsmoor Press
Dave Hassell	#20 – Rhumba	Graded Course for Drum Kit – Book 1	Woodsmoor Press
Dave Hassell	#21 – Show Medium	Graded Course for Drum Kit – Book 1	Woodsmoor Press
Dave Hassell	#22 – Old Tyme Waltz	Graded Course for Drum Kit – Book 1	Woodsmoor Press
Dave Hassell	#23 – Swing Beat Medium	Graded Course for Drum Kit – Book 1	Woodsmoor Press
Dave Hassell	#27 - Swing Fast	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Dave Hassell	#28 – Swing Beat	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Dave Hassell	#33 – Reggae One Drop	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Dave Hassell	#43 – 3/4 Rock	Graded Course for Drum Kit – Book 2	Woodsmoor Press

Section Two: Technical (25 marks)

Technical

Technical Exercises:

Perform all the technical exercises required
for this grade

[Pages 3-5](#)

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

[Pages 7-8](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 9](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Pages 7-8](#)

PLUS

Duet:

Perform one of the duets for this grade

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Syllabus Guidance can be found on [Page 10](#)

Technical Exercises

Grade 5 Technical Exercise 1

Single and double strokes, flams, drags, five stroke rolls. This exercise is to be played at 75 beats per minute alongside a click or metronome. Left handed drummers may wish to reverse the sticking patterns indicated.

♩ = 75

R L R L R L R L R R L L R R L L R R L L

4 R R L L R R L L R L R L R L R L R L R L R R L L R R L L R R L L

7 R L R L R L R L R L R L R R L L L R R R L L L R

9 R R L L R L L R R L R R L L R R L

Grade 5 Technical Exercise 2

The repeat is to be played in the exam, 8 bars in all. From bar 2, variations and developments are welcome within the style of the groove. For the first time on bar 4, a fill is to be played with a sense of continuity and complementing the character of the piece. For the repeat, bar 8, a fill is to be played given as an ending phrase. The notes notated as a diamond on the ride cymbal are to be played on the bell of the cymbal. Snare notes with lines through them are to be played as rim shots. The small snare notes in brackets are to be played as ghost notes.

The musical notation is for an 8-bar piece in 4/4 time, marked with a tempo of 100 (♩ = 100). The notation is written on a single staff with a treble clef and a repeat sign at the beginning. The first four bars contain the following notes: Bar 1: Quarter rest, quarter note G4, quarter note A4, quarter note B4. Bar 2: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bar 3: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bar 4: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. The fifth bar contains a double bar line and a repeat sign. The sixth bar contains a double bar line and a repeat sign. The seventh bar contains a double bar line and a repeat sign. The eighth bar contains a double bar line and a repeat sign. The notation includes various symbols for drumming: a diamond for the ride cymbal, a line through a note for a rim shot, and a small note in brackets for a ghost note.

♩ = 100

Fill, first time continuity,
second time ending.

Grade 5 Technical Exercise 3

Notes with a line through them are to be played as rim shots. The diamond shaped notes are to be played on the bell of the cymbal. A variety of fills should be presented for the repeats. The solo is an opportunity to showcase a creative approach and this remains the responsibility of the candidate. The elements of fills and solo are to display individual stylistic awareness and expression.

♩ = 110

The musical notation is for a drum exercise in 4/4 time, marked with a tempo of 110 beats per minute. It consists of two staves. The first staff contains measures 1 through 5. Measure 1 is a repeat sign. Measures 2 and 3 contain eighth notes with circles above them, indicating cymbal bell hits. Measure 4 is a repeat sign. Measure 5 is a repeat sign. The second staff contains measures 6 through 10. Measure 6 is a repeat sign. Measures 7 and 8 contain eighth notes with circles above them, indicating cymbal bell hits. Measure 9 is a repeat sign. Measure 10 is a repeat sign. The notation includes various drum symbols: a star for rim shots, circles for cymbal bell hits, and diamond shapes for cymbal bell hits. The exercise is titled 'Grade 5 Technical Exercise 3' and includes a tempo marking of 110.

Fill

6

Fill

DRUM SOLO-----

Duets

Select and perform one duet from below.

Candidate to play on snare drum, teacher to play on floor tom or on an instrument of contrasting sound. All duets to be played at Mezzo-Forte and at tempo indicated.

$\text{♩} = 100$ Duet one

Candidate

Teacher

$\text{♩} = 70$ Duet two

Candidate

Teacher

$\text{♩} = 100$ Duet three

Candidate

Teacher

Reading Skills

Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not clapped).

♩ = 90

1

candidate

metronome

♩ = 76

2

♩ = 84

3

♩ = 66

4

Exercise 4: 3/4 time, tempo 66. The exercise consists of two systems of two staves each. The first system has a 4-measure phrase. The second system has a 4-measure phrase. The top staff in both systems contains eighth and sixteenth notes, while the bottom staff contains quarter notes.

♩ = 70

5

Exercise 5: 2/4 time, tempo 70. The exercise consists of two systems of two staves each. The first system has a 4-measure phrase. The second system has a 4-measure phrase. The top staff in both systems contains eighth and sixteenth notes, while the bottom staff contains quarter notes.

♩ = 60

6

Exercise 6: 4/4 time, tempo 60. The exercise consists of two systems of two staves each. The first system has a 4-measure phrase. The second system has a 4-measure phrase. The top staff in both systems contains eighth and sixteenth notes with accents, while the bottom staff contains quarter notes.

Listening Skills

[Click here to find the MTB
Listening skills recordings in
Treble Clef](#)

[Click here to find the MTB
Listening skills recordings in
Bass Clef](#)

The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

Only the teacher should have this sheet in front of them during the exam.

For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

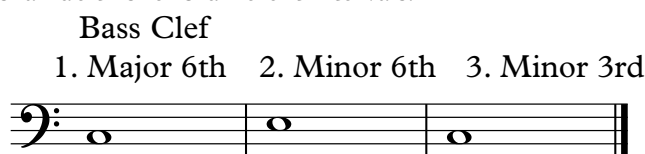
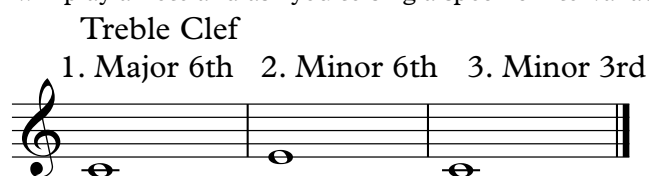
I shall play a 3 note chord, and then you will sing back the highest, middle, then lowest notes.

We shall do this for 4 different chords.



Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.



Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

Before each, I will indicate the pulse.



Syllabus Guidance

- The teacher is encouraged to speak to the candidate during the exam to put them at ease or to help them understand what is being requested. For more guidance on conducting/taking the exam [click here](#).
- The recording should not be turned off at any point during the exam until all elements of the assessment have been completed. For more recording advice [click here](#).
- For Practical Grades follow the above syllabus requirements. To learn about Performance Grade requirements please [click here](#).
- To learn more about how our exams are marked visit our Marking Criteria Page [here](#).

Recital Guidance - Practical & Performance Grades:

- Repeats are optional for MTB Exams, however, they are encouraged as they are often structurally important and can offer opportunities to display greater dynamic and expressive variation.
- All D.C. and D.S. marks should be observed (unless the syllabus specifies otherwise).
- The candidate should introduce each piece they are about to perform by stating its title.
- The teacher may help the candidate tune up before the exam begins. This should be done before starting the recording.
- Recorded accompaniments are acceptable as an alternative to a live accompanist. Make sure it is played on a different device to the one recording the exam.
- The composer's dynamics, phrasing etc should be observed in the pieces. Any editorial markings may be altered to allow for a personal interpretation. Where a piece contains no, or only limited, dynamic and expressive markings, the candidate is encouraged to include their own additional dynamic or expressive elements.
- Where a candidate presents Free Choice repertoire these must be of the correct grade standard. If such pieces fall below the required grade standard then examiners may reflect this in their marking. Free Choice Guidance can be found [here](#).
- Candidates wishing to submit 2 or more pieces with Jazz improvisation may do so as part of our free choice options, these will be marked by a Jazz specialist who will normally specialise in that section of instruments (i.e. Wind, Brass etc).

Technical & Musicianship Guidance - Practical Grades:

- The tempi given for the technical section exercises (scales from memory/technical exercises etc.) are minimum speed requirements.
- There are no unprepared elements in an MTB exam. All Technical and Musicianship elements should be practised by the candidate prior to taking the exam.
- If the Listening Skills fall outside of the candidate's vocal range, they may be transposed. However, all exercises within a test must be transposed by the same interval.
- For the duet option, the teacher part may be performed by the teacher, another pupil or any suitable player on any instrument from the same family (wind/brass/strings etc) with octave transpositions made as necessary. Alternatively, a recording can be used for the teacher part during the exam.
- Duets set in the Musicianship section cannot to be used as recital pieces.