

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	Louis Bel's Daughter	MTB Handbook	MTB Exams
Coming Soon	The Boston Shuffle	MTB Handbook	MTB Exams
Coming Soon	It's a Four Bar!	MTB Handbook	MTB Exams
Coming Soon	Tango Interrupted	MTB Handbook	MTB Exams
Dave Hassel	#34 – Reggae Four Drop	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Dave Hassel	#35 – Show Tempo Fast	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Dave Hassel	#37 - Calypso	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Dave Hassel	#38 – Disco Feel	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Dave Hassel	#39 – Mambo Show	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Nils Rohwer	Rockzone – single or double pedal version	Drum Play Along Book 1	Coda Music
Nils Rohwer	Shaggy Reggae – single or double pedal version	Drum Play Along Book 1	Coda Music

Section Two: Technical (25 marks)

Technical

Technical Exercises:

Perform all the technical exercises required
for this grade

[Pages 3-4](#)

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 6-7](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 8](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Pages 6-7](#)

PLUS

Duet:

Perform one of the duets for this grade

[Page 5](#)

Syllabus Guidance can be found on [Page 9](#)

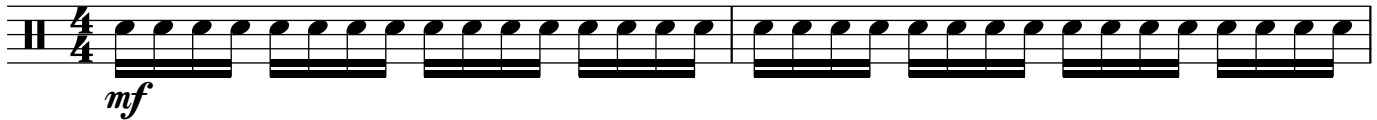
Technical Exercises

Grade 6 Technical Exercise 1

Single strokes, double strokes and paradiddles in 16ths, ratamacues and nine stroke rolls. Left handed drummers might wish to reverse the sticking shown. The piece is to be presented alongside an audible click or metronome.

♩ = 80

R L R 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 R R L L



3 R L R R L R L L R L R R L R L L R L R R L L R L R R L L R



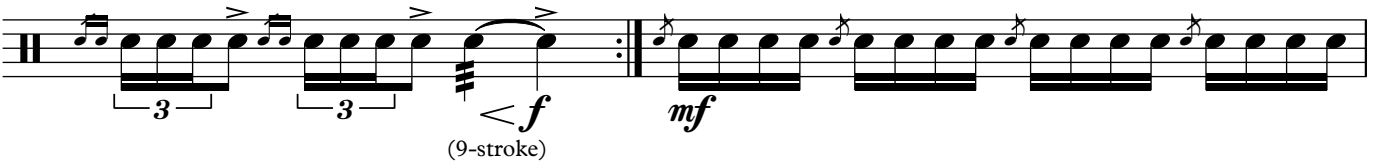
5 L R R L R L L

LL R L R L RR L R L R LL R L R RR L R L

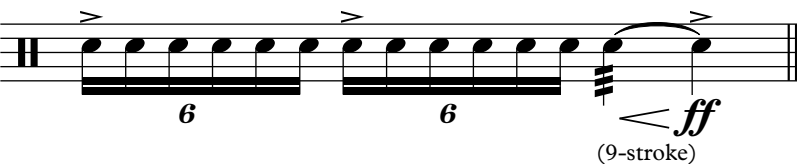


8 LL R L R L RR L R L R L L

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



10 R L R R L L R L R R L L R R



LR L R R RL R L L LR L R R RL R L L 2

mf

ff

Grade 6 Technical Exercise 2

The first repeat is to be played as notated, 4 bars in all. Following this a four bar development and solo to be played in the style and character of the piece, the last bar phrased as an ending. Snare notes with lines through them are to be played as rim shots.

♩ = 100

Solo and fills in the style and character of the piece

Grade 6 Technical Exercise 3

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.

♩ = 100

4

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.

♩ = 100 Duet one

Candidate

Teacher

3

♩ = 100 Duet two

Candidate

Teacher

3

♩ = 60 Duet three

Candidate

Teacher

3

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).

♩ = 120 Swung quavers (♩=♩ ♩)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩ ♩)

2

♩ = 88 Swung quavers (♩=♩ ♩)

3

♩ = 128 Swung quavers (♩♩=♩♩³)

4

Exercise 4 consists of four measures in 3/4 time. The first measure has a whole rest on the treble staff and a quarter note on the bass staff. The second measure has eighth notes on the treble staff and quarter notes on the bass staff. The third measure has eighth notes on the treble staff and quarter notes on the bass staff. The fourth measure has eighth notes on the treble staff and quarter notes on the bass staff.

Exercise 4 continues with measures 5-8. The first measure has eighth notes on the treble staff and quarter notes on the bass staff. The second measure has eighth notes on the treble staff and quarter notes on the bass staff. The third measure has eighth notes on the treble staff and quarter notes on the bass staff. The fourth measure has a dotted half note on the treble staff and quarter notes on the bass staff.

♩ = 90 Swung quavers (♩♩=♩♩³)

5

Exercise 5 consists of eight measures in 2/4 time. The first measure has a whole rest on the treble staff and a quarter note on the bass staff. The second measure has eighth notes on the treble staff and quarter notes on the bass staff. The third measure has eighth notes on the treble staff and quarter notes on the bass staff. The fourth measure has eighth notes on the treble staff and quarter notes on the bass staff. The fifth measure has eighth notes on the treble staff and quarter notes on the bass staff. The sixth measure has eighth notes on the treble staff and quarter notes on the bass staff. The seventh measure has eighth notes on the treble staff and quarter notes on the bass staff. The eighth measure has eighth notes on the treble staff and quarter notes on the bass staff.

♩ = 118 Swung quavers (♩♩=♩♩³)

6

Exercise 6 consists of four measures in 4/4 time. The first measure has a whole rest on the treble staff and a quarter note on the bass staff. The second measure has a half note on the treble staff and quarter notes on the bass staff. The third measure has eighth notes on the treble staff and quarter notes on the bass staff. The fourth measure has eighth notes on the treble staff and quarter notes on the bass staff.

Exercise 6 continues with measures 5-8. The first measure has eighth notes on the treble staff and quarter notes on the bass staff. The second measure has eighth notes on the treble staff and quarter notes on the bass staff. The third measure has eighth notes on the treble staff and quarter notes on the bass staff. The fourth measure has eighth notes on the treble staff and quarter notes on the bass staff.

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](#)

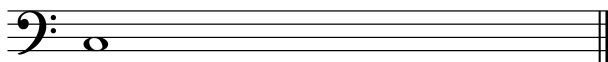
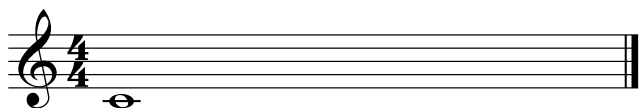
The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

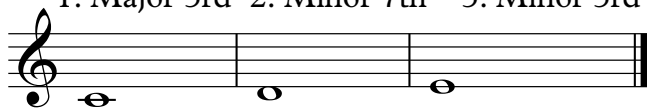


Test 2 - Intervals.

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

Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

2. Minor 7th 3. Minor 3rd

1. Major 3rd



Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.