

## 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
Coming Soon	Old School Dance	MTB Handbook	MTB Exams
Coming Soon	Funky Farm	MTB Handbook	MTB Exams
Coming Soon	Not Quite a Reggae	MTB Handbook	MTB Exams
Coming Soon	A Five and Dangerous	MTB Handbook	MTB Exams
Dave Hassell	#40 – Funk Shuffle	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Dave Hassell	#41 – Samba	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Dave Hassell	#42 – Afro Cuban	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Dave Hassell	#44 – 5/4 Rock	Graded Course for Drum Kit – Book 2	Woodsmoor Press
Nils Rohwer	African Song – single or double pedal version	Drum Play Along – Book 1	Coda Music
Nils Rohwer	Pop Ballade – 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 7 Technical Exercise 1

Single strokes, flam paradiddles, pataflafla, ratamacue. The exercise is to be played alongside an audible click or metronome. Left handed drummers may wish to reverse the sticking patterns shown.

♩ = 80

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



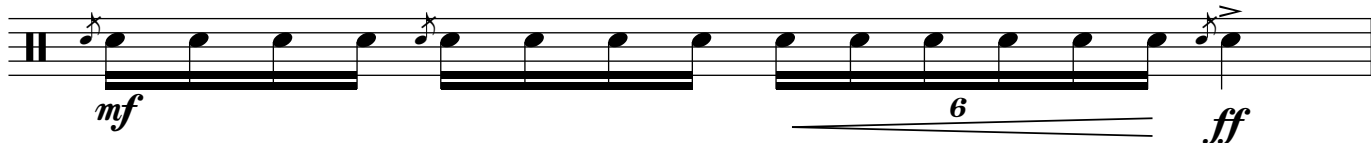
2 L R L R R R L R L L L R L R R R L



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



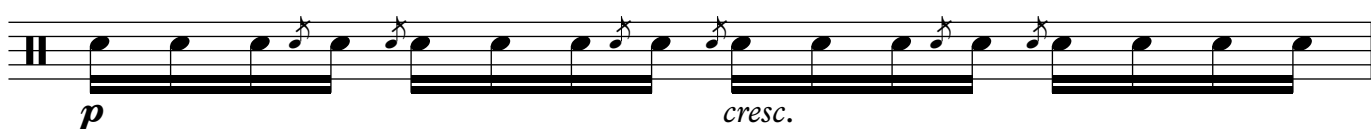
4 R L R L L L R L R R L R L L R R R L



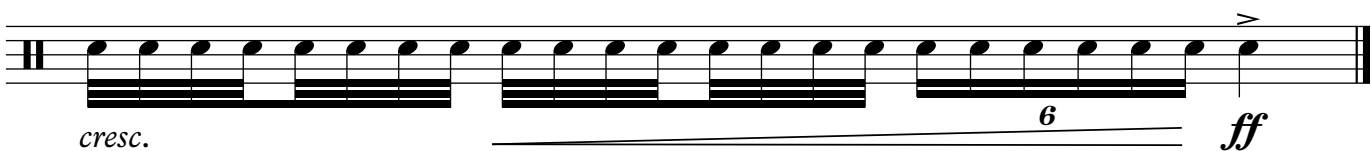
5 LL R LL R L R L RR L RR L R L R RR L R L R



6 R L R R L L R L R R L L R L R R L L R L



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



## Grade 7 Technical Exercise 2

The first four bars are to be played as notated including the repeat, 8 bars in all. Following this, an 8 bar development in Samba character with solo/fills and stylistic use of voices is to be given including "Snares off/on" movements whilst playing.

♩ = 95

5

Solo/fills/development to be given whilst maintaining lower voice rhythm on feet.

## Grade 7 Technical Exercise 3

A development within the style and character of the notated groove is to be given for the repeat. A variety of fills should be presented. 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

3

Fill. 8-bar solo.

6

## 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

3

Handwritten musical score for 'The Rose Tree' in G major, 3/4 time. The score is written on two staves. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into three measures. The first measure has a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody starts with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The accompaniment starts with a half note G2, followed by a quarter note A2, and a quarter note B2. The second measure has a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody starts with a half note C5, followed by a quarter rest, then a quarter note B4, and a quarter note A4. The accompaniment starts with a half note G2, followed by a quarter note A2, and a quarter note B2. The third measure has a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody starts with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The accompaniment starts with a half note G2, followed by a quarter note A2, and a quarter note B2. The score ends with a double bar line.

**♩ = 100**

## Duet two

3

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The music is in 3/4 time. The first staff contains a melody with eighth and sixteenth notes, including triplets and a five-note run. The second staff contains a bass line with quarter notes and a final half note. The score is divided into two measures by a double bar line.

$\text{♩} = 100$

### Duet three

# Tgcf lpi 'Unknu

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).

1

♩ = 140

candidate

metronome

2

♩ = 120

3

♩ = 104

♩ = 90

4

$\frac{3}{4}$

♩ = 106

5

$\frac{2}{4}$

♩ = 86

6

$\frac{4}{4}$

# 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.

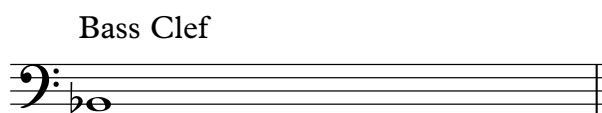
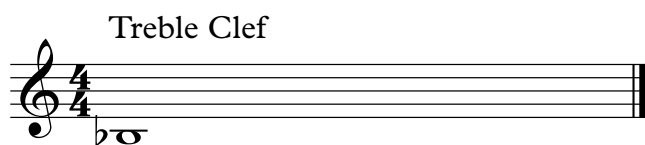
Only the teacher should have this sheet in front of them during the exam.

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

## Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



## Test 2 - Singing back notes

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

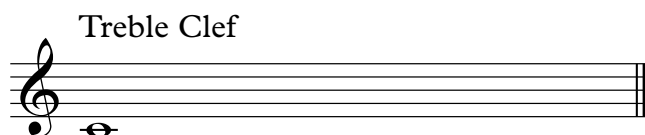
We shall do this for 4 chords.



## Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.





## 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.