

Section One: Recital (75 marks)

Select Three pieces from the following list (25 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces. For guidance on free choice [click here](#). Contemporary syllabuses cover a range of styles including Rock, Pop, Jazz, Latin etc.

Composer/Artist	Title	Book/Cat. Ref	Publisher
Stevie Wonder	Superstition	cat. ref: 174643	sheetmusicdirect.com
The Meters	Cissy Strut	cat. ref: 174634	sheetmusicdirect.com
Black Sabbath	Paranoid	cat. ref: 174296	sheetmusicdirect.com
Nirvana	Smells like Teen Spirit	cat. ref: 381768	sheetmusicdirect.com
Led Zeppelin	Rock and Roll	cat. ref: 422833	sheetmusicdirect.com
Steely Dan	Peg	cat. ref: 176355	sheetmusicdirect.com
Yes	Owner of a Lonely Heart	cat. ref: 174477	sheetmusicdirect.com
Blink-182	All the Small Things	cat. ref: 174830	sheetmusicdirect.com
System of a Down	Chop Suey	cat. ref: 174824	sheetmusicdirect.com
N/A	Reggae One Drop No.33	Graded solos for Drumkit Book 2	Woodsmoor Press

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1

Technical Exercises:

Perform all the technical exercises
required for this grade

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Technical Option 2

Technical Exercises:

Perform all the technical exercises
required for this grade

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Technical Exercises

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 cont.

R R L L cont.

mf

R L R R L R L L cont.

R L R R L L cont.

ff

RRLLRLL

R

mf

LLRRLRR

L

LLR L R L RR L R L LLR L R RR L R L

mf

cont.

RRLLRLL

R

ff

Option 1

LR L R R RL R L L LR L R R RL R L L ²

mf

R L R R L L > cont. RRLLRLL L >

6 6 *ff*

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.

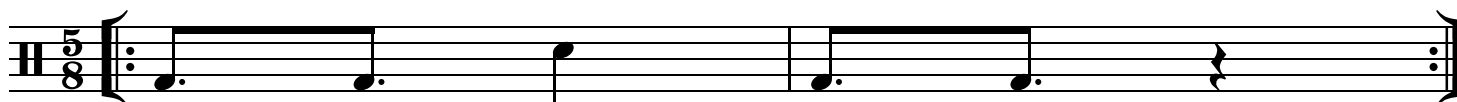
♩ = 100

Solo and fills in the style and character of the piece

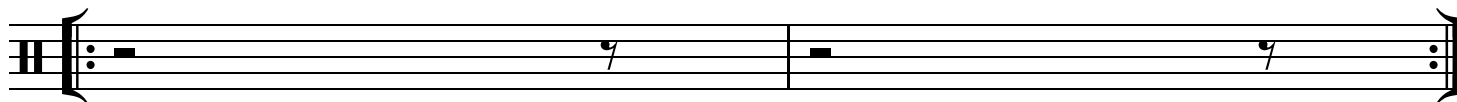
Technical Exercise 3

This exercise is a study of the movement of rhythmic elements from Drum Kit to other percussion instruments, namely hand percussion or other stylistically appropriate mediums. The previous technical exercise in the grade, Technical Exercise 2, is to be held as a "Rhythmic template" for a developed percussion accompaniment/solo. The following notation serves as an indication of the primary elements in the pattern to be captured. However, this is only a basic indication and the full interpretation/development of the groove is the creative responsibility of the candidate. All repeats are to be played, 8 bars in total.

♩=100



Solo and fills in the style and character of the piece



Technical Exercises

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 cont.

R R L L cont.

R L R R L R L L cont.

R L R R L L cont.

RRLLRLL

R

LLRRLRR

L

LLR L R L RR L R L LLR L R RR L R L

cont.

RRLLRLL

R

LR L R R RL R L L LR L R R RL R L L ²

mf

R L R R L L cont. RLLRLL L

ff

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

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

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Fill DRUM SOLO-----

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.