

TRINITY GUILDHALL

Percussion Syllabus

Drum Kit, Tuned Percussion, Snare Drum & Timpani

Trinity Guildhall Examinations
89 Albert Embankment
London SE1 7TP UK

T + 44 (0)20 7820 6100

F + 44 (0)20 7820 6161

E music@trinityguildhall.co.uk

www.trinityguildhall.co.uk

Patron HRH The Duke of Kent KG

Director of Music & Performing Arts Examinations

Mark Stringer GMusRNCM(Hons) FTCL ARCO(CHM) ARCM PGCE FRSA

Chief Examiner in Music

Keith Beniston GLCM FLCM PGCE FRSA

Syllabus Manager

Benjamin Norbury MA LTCL

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Published by Trinity College London

Fourth impression, June 2007

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Percussion Syllabus 2007-2010

Introduction

This syllabus contains full details of Grade and Certificate examinations in Drum Kit, Tuned Percussion, Snare Drum, Timpani and Orchestral Percussion. It is valid from 1 January 2007 to 31 December 2010, and supersedes all previous syllabuses. A new syllabus will be published in August 2010 with requirements from 2011.

Note that there will be **no overlap** allowed in 2007 from any previous grade practical syllabus from either Trinity or Guildhall. This is due to the very significant changes introduced to the structure and mark schemes. All candidates must use the new 2007 repertoire, technical work and supporting tests.

When this syllabus is replaced there will be an overlap for the first session only of 2011, during which candidates will be able to offer pieces from the 2007-2010 lists.

Full details of entry procedures, examination regulations and marking criteria are given in a separate leaflet: *Information and Regulations* which is available direct from Trinity's Head Office, Local Representatives or from our website www.trinityguildhall.co.uk. This leaflet is updated annually and candidates should ensure that they consult the current version for the year of entry.

Acknowledgements

The invaluable contributions made to the development of this syllabus and related support materials by all teachers, candidates, examiners and colleagues who have had an input over the course of consultations, field-testing and production are gratefully acknowledged. In addition to the thanks offered to the entire panel of Trinity Guildhall examiners and their wealth of experience, special mention must be made of Malcolm Ball, Barry Black, Natalie Bleicher, Matthew Brailsford, Helen Capper, George Double, Rebecca Dyer, Rob Farrer, Jan Faulkner, Paul Francis, Andy Gleadhill, Kirsty Hetherington, Noel Joyce, Abi McElheron, Jayne Obradovic, Neil Robinson, Mark Rogers, David Sharpe, Michael Skinner, Andrew Tween, Luke Wastell, Claire Webb, Dave Webster, Dave Weckl, Brian Wilshere and Natasha Witts.

Benjamin Norbury – Syllabus Manager

Grade Examinations

Structure

Trinity Guildhall's practical examination grades are numbered from 1 to 8 in increasing order of difficulty.

The structure of Graded Percussion Examinations from 2007 is as follows:

Pieces

Candidates play two pieces and a study, chosen from the published list(s). In Drum Kit only two pieces are chosen, and in Orchestral Percussion candidates play three pieces.

Technical Work

Technical work is different for each discipline. Drum Kit candidates play a Rudimental Study, Tuned Percussionists play scales and arpeggios, Snare Drum candidates have a roll study and orchestral figures to prepare and Timpanists will be tested on timpani tuning. Orchestral Percussion candidates must take the technical work set for Tuned Percussion.

Supporting Tests

For percussion examinations there are two further tests:

Up to and including Grade 5, candidates may choose any two tests from:

- Aural (or Unpitched Aural – Drum Kit only*)
- Sight Reading
- Improvisation
- Musical Knowledge (Tuned Percussion and Timpani only)

In Grades 6, 7 and 8, Test 1 **must** be Sight Reading. For Test 2 there is a choice between Aural and Improvisation.

* Unpitched Aural Tests are **only** available to Drum Kit candidates attending specialist-examined sessions in the UK. Candidates and teachers must assure themselves of the status of their chosen session before making their entry.

At the examination, candidates should note on the Appointment Slip which test(s) have been chosen.

Order of examination

The examination will usually follow the order printed in the syllabus. Candidates wishing to present their examination in any other order may do so, but must write their preferred sequence on the back of the appointment slip and point it out to the examiner at the start of the examination.

Duration

Level	Duration in minutes
Grade 1	15
Grade 2	15
Grade 3	16
Grade 4	21
Grade 5	21
Grade 6	27
Grade 7	27
Grade 8	32

Marking

From 2007 the maximum marks available for all graded percussion examinations **except Drum Kit** are as follows:

Piece 1	22
Piece 2	22
Piece 3	22
Technical Work	14
Test 1	10
Test 2	10
TOTAL	100

From 2007 the maximum marks available for all Drum Kit examinations are as follows:

Piece 1	28
Piece 2	28
Technical Work	24
Test 1	10
Test 2	10
TOTAL	100

Pass is awarded at 60

Merit is awarded at 75

Distinction is awarded at 87

Note that 'piece' may occasionally consist of more than one musical item.

The mark out of 22 for each piece is made up of three component marks, awarded for:

- **Notational Accuracy & Fluency** (*7 marks*) (Drum Kit: *9 marks*):
How well the notes are prepared and realised. More conveniently thought of as: 'Me and the Music'.
- **Technical Facility** (*7 marks*) (Drum Kit: *9 marks*):
Instrumental control and the ability to draw the most from the instrument; tone colour, articulation, pedalling etc: 'Me and the Instrument'.
- **Communication** (*8 marks*) (Drum Kit: *10 marks*):
How well the candidate interprets the music, engages the audience and conveys a sense of the meaning of the music they are playing: 'Me and the Audience'.

For more detail please see the 'Mark Scheme' and 'Assessment Criteria' sections in the *Information and Regulations* booklet, which is available from Head Office, Local Representatives or from the website www.trinityguildhall.co.uk

Technical Work

Tuned Percussion Scales and Arpeggios

All scales and arpeggios are to be played from memory.

Scales should be played hand to hand with a confident and even sound, *mezzo-forte*. For Grades 1 and 2, the examiner will stipulate the hand to begin on; Grades 3 to 8 may begin on either hand at the candidate's choice.

Minor scales

In Grade 1 and Grade 2, candidates may choose to play *either* harmonic *or* melodic *or* natural minor scales. In Grades 3, 4 and 5 candidates have a choice of harmonic *or* melodic and in Grades 6, 7 and 8 **both** harmonic *and* melodic minors must be prepared.

Tempi for scales and arpeggios

A minimum pace is required, increasing gradually grade by grade. All scales and arpeggios should be prepared in even quavers.

Grade	Scales	Arpeggios & broken chords	Scales in thirds	Dom. & dim. sevenths
Grade 1	♩ = 70	♩ = 50	–	–
Grade 2	♩ = 80	♩ = 60	–	–
Grade 3	♩ = 90	♩ = 70	–	–
Grade 4	♩ = 100	♩ = 80	–	–
Grade 5	♩ = 110	♩ = 90	–	♩ = 90
Grade 6	♩ = 120	♩ = 100	–	♩ = 100
Grade 7	♩ = 130	♩ = 110	♩ = 70	♩ = 110
Grade 8	♩ = 140	♩ = 120	♩ = 80	♩ = 120

Broken Chord Patterns

Broken Chords should be prepared in groups of four quavers, as given in the example below:



Timpani Tuning

Timpani should be tuned upward to the required note requested by the examiner.

Pieces

Repeats, solos & tempi

All repeats, including *da capo* and *dal segno* instructions, should be observed in Percussion examinations. Solos, fills and other non-notated elements should be of a standard consistent with the other pieces in the examination, and should demonstrate knowledge of the range of rudiments required for the grade. Metronome marks are given merely as a guide to performance, and candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*) in their performance.

Accompanied Pieces

In Drum Kit examinations at all grades, the Group A piece **must** be played with the backing CD sold with the book (see page 19).

Up to and including Grade 3, at least **one** accompanied piece must be performed in all other percussion examinations. From Grade 4 onwards the candidate may choose whether to perform any accompanied piece(s). In all circumstances any published accompaniment must be performed with the piece; solo performances of accompanied pieces are not acceptable.

Accompanists and page-turners

Trinity Guildhall does not provide accompanists nor can the examiner act as an accompanist or page-turner. Difficult page-turns should be overcome by photocopying the relevant pages. A page-turner may assist in Grades 6–8 examinations if absolutely necessary, but may remain in the examination room only whilst (s)he is needed. Candidates may use a recording of the piano accompaniment in examinations up to and including Grade 3. Recordings of accompaniments need not be commercial products but must be of good CD quality and must not include the solo part; cassette recordings are not acceptable.

Playing from memory

Candidates are free to play any or all of their pieces from memory, and to do so is likely to help with the security of their knowledge and their ability to communicate. It is not obligatory, however, and no separate marks are given for memorisation. Candidates who play from memory must ensure that an original copy of the music performed is brought to the examination for the examiner's reference.

Music and copies

Candidates must perform from published material in the examination room; photocopies of complete pieces may not be used in examinations. **If candidates or accompanists perform from photocopies unauthorised by the publisher (other than short extracts to facilitate page-turning), no marks will be awarded for that item.**

It is strongly recommended that original copies of music needed for examinations are obtained before an examination entry is made; allowances cannot be made for delays in obtaining music. Candidates should note that variations in worldwide availability may occasionally be encountered; the contents of books should always be checked before purchase. Publishers' contact details are given at the end of this syllabus.

Examiners of grade examinations welcome the provision of reference copies of pieces not published by Trinity Guildhall. Photocopies can legitimately be used for this purpose; any copies provided will be retained by the examiner and destroyed after the examination.

Supporting Tests

Sight Reading

Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates should be able to read at sight the level of piece set for Grade 3 performance. Tests will follow the parameters given below. Note that all parameters are cumulative; the keys etc. used at each grade may also include any variable set for any previous grade. For Snare Drum rudiments please refer to *Pieces and Studies for Snare Drum Grades 1-5* and *Grades 6-8*. Timpani candidates will be required to sight read on two timpani in Grades 1-5 and three timpani in Grades 6-8.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise any or all of the piece aloud. The examiner will only take account of the actual performance of the test.

	Mode (Tuned Percussion only)	Key (Tuned Percussion only)	Time Signatures	Rhythm	Dynamics
Grade 1	major	C	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$		<i>p mf f</i>
	minor	–			
Grade 2	major	G, F	$\frac{6}{8}$		<i>pp mp ff</i>
	minor	–		<i>tr</i> (timp only)	
Grade 3	major	–	–	Syncopation	
	minor	A, E, D			
Grade 4	major	D, B \flat	$\frac{12}{8}$ $\frac{9}{8}$		Crescendo, Diminuendo
	minor	B, G plus accidentals			
Grade 5	major	A, E \flat	$\frac{5}{8}$ $\frac{5}{4}$		<i>fp</i>
	minor	F \sharp , C			
Grade 6	major	E, A \flat	–		<i>fz</i>
	minor	C \sharp , F			
Grade 7	major	B, D \flat	Changing meters, e.g. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{12}{8}$	Any notation	Any marking
	minor	G \sharp , B \flat			
Grade 8	major	all	–	Any notation	Any marking
	minor	all			

Aural

Four tests are given for each grade (two for Grade 8), designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The tests, which are all based on the same example to encourage a deepening of knowledge, are carefully graded from basic skills to more advanced understanding.

NB Tests for Grade 1 are all in major keys; Grades 2–5 and 8 may be in major or minor.

Grade 6 tests are major and Grade 7 are minor. Tests involving printed copies given to candidates will be provided in treble clef for most instruments, and in bass or alto clef for instruments normally reading those clefs.

Grade 1

1. i) To clap back the rhythm of a four bar melody in $\frac{2}{4}$, or $\frac{3}{4}$ time, played twice;
ii) to state the time signature.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To state, after hearing the melody again, whether the melody was played mainly *legato* or *staccato*.
4. To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and indicate where the change occurs. Candidates will not be required to describe the change.

Grade 2

1. To listen once to a short melody in $\frac{2}{4}$, or $\frac{3}{4}$ and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The examiner will bring the candidate in at the start of the second playing.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To listen to the complete melody again and to state,
 - i) whether it was in a major or minor key;
 - ii) the dynamic level at the start and how it changed during the piece. *Crescendo* and *diminuendo* may be included.
4. To listen to one half of the melody played twice more, first as originally heard and then with a change in the rhythm or melody, and to identify the type of change made.

Grade 3

1. To listen once to a short melody in $\frac{3}{4}$, or $\frac{4}{4}$ and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The candidate may begin right at the start, or can join in once the melody is under way.

2. To identify the interval formed by the first two notes of the melody, played from low to high and held as a sounding interval as a major second, minor third, major third, perfect fourth or perfect fifth. (All diatonic, from within the key.) Candidates may sing (or hum) the notes before answering.
3. To identify a triad played by the examiner as being either major or minor. The notes will be sounded together.
4. A printed copy of the melody will be handed to the candidate. The examiner will then play the original followed by a version (played twice) containing one change of pitch or rhythm. The candidate will be invited to indicate the bar in which the change occurred in the rhythm or melody.

Grade 4

1. To listen once to a short melody in $\frac{4}{4}$, or $\frac{6}{8}$ with a simple accompaniment and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly.
2. To identify the interval formed by the first two notes of the melody, played consecutively, as:

a unison	a perfect fourth
a minor second	a perfect fifth
a major second	a minor sixth
a minor third	a major sixth
a major third	

Candidates may sing or hum the notes before answering.
3. To listen to the piece again and to identify the cadence at the end as being either perfect or imperfect.
4. A printed copy of the melody line only will be handed to the candidate. The examiner will then play this, followed by a version (played twice) containing two changes, one of pitch and one of rhythm. The candidate will be invited to indicate the bars in which the changes occurred and to describe them.

Grade 5

1. To listen twice to a short piece of music in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{6}{8}$ played twice, and state:
 - i) the time signature;
 - ii) if it began in the major or minor;
 - iii) if the tonality changed as the piece progressed, and if so, how.After a further playing of the closing section of the piece, whether the cadence at the end was perfect, imperfect or interrupted.

2. To identify the interval formed by 2 notes selected by the examiner from the melody line, played consecutively, as:

a unison	a perfect fifth
a minor second	a minor sixth
a major second	a major sixth
a minor third	a minor seventh
a major third	a major seventh
a perfect fourth	an octave

Candidates may sing or hum the notes before answering.

3. To listen to the piece again and to comment on the articulation and the dynamics.
4. A printed copy of the complete piece will be handed to the candidate. The piece will be played once more as originally heard and then twice with two changes to the 'top' line; one to the rhythm and one to the melody. The candidate will be asked to locate and describe the changes.

Grade 6

1. To listen to a short piece in a major key in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ played twice, and state the time signature. Candidates will be invited to comment on the main features of the piece such as phrasing, style and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to the closing bars of the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. To listen again to a part of the piece which modulates and state into which key the music has modulated. Keys used will be confined to dominant, subdominant and relative minor. The opening key will be stated and the tonic chord played before the start. Answers may be given as either key or technical names (e.g. in C major: 'to G' or 'to the dominant').
4. A printed copy of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing two changes. These will be in the melody line only and may be to the rhythm, the pitch or the articulation. The candidate should identify the location and nature of the changes.

Grade 7

1. To listen twice to a short piece in a minor key and comment on the main features of the piece such as style, phrasing, articulation and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to a phrase from the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. A printed copy of the first section of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing three changes. These may be in the pitch (of the melody line only) or the rhythm. The candidate should identify and explain the changes.

4. To listen to the piece played with a modified ending and identify the key to which the music has modulated. The opening key will be stated and the key-chord played. Keys used will be limited to the sub-dominant minor, the relative major and the dominant of the relative major (e.g. G major in A minor). Answers may be given as key names or technical names. Part of the piece may be omitted by the examiner for clarity if appropriate.

Grade 8

1. A short piece will be played twice. The candidate will be invited to describe the significant features of the piece, such as style, rhythm, texture, dynamics, phrasing and articulation. Candidates are encouraged to make observations after the first playing and to supplement these after the second. This section will take the form of a short discussion with the examiner; credit will be given for the depth of perception in the candidate's comments.
2. A printed copy of the entire piece will be handed to the candidate and played by the examiner, who will then play twice a version containing three changes which may be in the rhythm, melody, harmony, articulation, dynamics or tempo. The candidate will be invited to identify and explain the changes. Changes may occur in the treble or bass clef lines, or both. The original version, as supplied to the candidate, will be played again, before the version with the changes.

NB In all sections of the Aural Tests that involve the examiner handing the candidate a printed copy of the test, candidates and teachers should note that the copy will be a laminated page, which may not be marked by the candidate in any way whatsoever during the examination.

Unpitched Aural Tests for Drum Kit

Several tests are given, designed to develop the candidate's 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. **Note that these tests are available for specialist-examined visits in the UK only.**

The tests for Grades 1 to 6 has four parts, the Grade 7 test has five and the Grade 8 test has six.

Part 1

The candidate will play along on the drum kit to a piano part played by the examiner. The candidate should accompany it on the second playing. The examiner will count in. The candidate should use appropriate rhythms and fills for the grade taken.

Part 2

The examiner will play a short phrase twice on the drum kit. The candidate is to watch and then play it back. The phrase will contain styles, rhythms and fills appropriate to the grade.

Part 3

The candidate will be asked to recognise the time signature of a phrase played twice by the examiner. The phrase will use one of the time signatures associated with the grade taken. A pulse will be given and accents placed on the first beat of the bar.

Part 4

The candidate will be asked to recognise the style of a pattern played by the examiner on the drum kit.

Part 5 (Grades 7 & 8 only)

The candidate will be shown three rhythmic patterns: A, B and C. The examiner will then play one of these twice and ask the candidate to state which one (A, B or C) was played.

Part 6 (Grade 8 only)

The examiner will state the time signature and indicate the pulse, then play the phrase twice; the candidate is to recognise and name the note values. The phrase will not contain rests and an accent will be placed on the first beat of each bar.

Example tests can be downloaded from our website www.trinityguildhall.co.uk

Improvisation

The improvisation tests explore the candidate's ability to respond creatively to an aural/visual stimulus offered by the examiner, usually as a rhythmic cell. The tasks undertaken develop from simple recognition, assimilation and invention to extension and other techniques.

In every case the stimulus has been designed to allow a genuinely free creative improvisation and to avoid the implication of a 'mirror image' response. At all grades the stimuli seek to provide a wide range of improvisatory possibilities, whilst avoiding excessive complication within themselves. The greatest credit will be given for candidates who most effectively incorporate elements of the stimulus into their improvisation, showing creativity and good instrumental knowledge and ability.

Outline and Test Parameters

According to the candidate's choice, the examiner will tap the rhythm or play the pitches or chords on the piano, and will also give a notated copy of the relevant test to the candidate which the candidate can refer to throughout the test. In this way both auditory and visual learners will be assisted to produce their best possible response.

Format

Candidates may select any one of the following types of test:

- either* rhythmic: based on a rhythmic idea
- or* melodic: based on a series of pitches (tuned percussion only)
- or* chordal: based on a set of chord symbols (tuned percussion only)

The parameters are given in the chart overleaf.

Rhythmic Tests

The examiner will give the candidate a written version of an opening rhythm and then play it twice. Candidates will then repeat it on their instrument using one pitch (on snare for Drum Kit players). They then have 30 seconds to develop a piece of music based on this rhythm and then adding further material, fills etc as appropriate. Instrumental range used for Drum Kit is as follows: Grades 1-3: on at least bass, snare & hi-hat, Grades 4-5: on at least bass, snare, 2 tom-toms and hi-hat, Grades 6-8: on whole kit.

Melodic Tests (Tuned Percussion only)

The examiner will give the candidate a copy of a series of written pitches and will play it through twice with each pitch lasting for about 2 seconds. The candidate will play the pitches back to the examiner, and then has 30 seconds to prepare a short phrase incorporating these pitches, which is then performed. The candidate may play during the preparation time.

Chordal Tests (Tuned Percussion only)

The examiner will give the candidate a copy of a 2-stave piano score containing chords written out without a time signature (with bar lines) and chord symbols printed above each chord. The examiner will play this through twice, establishing a moderate pulse with each chord played as 4 crotchets per bar (or 2 crotchets where more than one chord appears in a bar). The candidate then has 30 seconds (60 seconds for Grades 6 to 8) in which to prepare a short improvisation over the given chords. Candidates can choose to use the tempo and time signature that the examiner played, or to request a quicker or slower tempo and a $\frac{3}{4}$, $\frac{4}{4}$ or compound 'feel' if they prefer.

The examiner will then play the chords as before, while the candidate improvises above them. The phrase may be repeated several times, depending on length and speed, until the improvisation reaches a natural conclusion. Alternatively, tuned percussionists may choose to perform the improvisation as a solo, which must incorporate the chord pattern.

Written Keys for Chordal Tests (Tuned Percussion only)

	Grades 1, 2 & 3	Grades 4 & 5	Grades 6, 7 & 8
Tuned Percussion	C, F & G major	A, D, E, G & B minor	C, F, G, B \flat , D, E \flat & A major plus relative minors

Notes

Marks are awarded for planning, structure, form, melodic, harmonic & rhythmic creativity, inventiveness and logical progression, appropriate length and use of instrumental resources.

Candidates should regard the note values and ranges given as the minimum that will be expected, but may extend these if they wish.

Tuned Percussionists taking the melodic test may play chords if they wish, and will receive credit for their appropriate use, but they are not obligatory, and the test is essentially of melodic invention.

The length of the response in the chart overleaf is given as a guide only, and the candidate should aim to perform a musically satisfying and balanced response.

Parameters for Improvisation Tests:

Drum Kit, Snare Drum & Timpani must take the Rhythmic tests

Grade	Melody tests: Max. range of given motif	Melody tests: Suggested length of response	Rhythm tests	Rhythm tests: Suggested length of response	Chord tests Phrase played round twice
1	3 notes – one step one leap – up to 4 th	2-4 bars	In $\frac{4}{4}$ 2 bars crotchets minims, quavers	approx 2 bars	4 bar phrase Major key I/V 1 chord per bar
2	4 notes – range up to 5 th	approx 4 bars	As above with dots	approx 4 bars	4 bar phrase Major key I/IV/V 1 chord per bar
3	5 notes – range up to 6 th		As above with ties		4 bar phrase Major key I/IV/V/ii 1 chord per bar
4	Octave (diatonic)	Two phrases approx 4-8 bars each	In $\frac{2}{4}$ $\frac{3}{4}$ or $\frac{4}{4}$ plus semiquavers	Two phrases approx 4-8 bars each	4 bar phrase Minor key I/IV/V 1 chord per bar
5	Octave (simple chromaticism)				4 bar phrase Minor key I/IV/V/vi 1 chord per bar
6	Twelfth (chromatic)	3-4 phrases	Plus $\frac{6}{8}$	3-4 phrases 8-12 bars	8 bar phrase Major key I/ii/IV/V and 7ths 1 chord per bar
7			Plus triplets		8-12 bar phrase Major or Minor key I/ii/III/iv/V/VI and 6ths/7ths 1 or 2 chords per bar
8			4-6 phrases	Plus $\frac{7}{8}$	4-6 phrases 12-16 bars

Musical Knowledge (Orchestral Percussion, Tuned Percussion & Timpani only)

These questions test the candidate's understanding of their chosen pieces, the context of their performance and their knowledge of their instrument and its technical demands, including best practice for rehearsal and performance.

Five questions, each worth 2 marks, will normally be asked. Questions will include discussions on most of the areas mentioned below, but not all parameters will be relevant to all disciplines and pieces, and examiners will select questions as appropriate. Candidates must ensure that copies are not so heavily annotated that a reasonable range of questions for the grade is precluded.

Grade 1

1. Pitch names, note types (e.g. minim) and durations of any notes in the pieces played, including dotted notes and any leger lines.
2. Clefs, time/key signatures and any common musical term/sign encountered.
3. Identify and explain *p/f*, accidentals, phrase marks, 1st & 2nd time bars and *staccato/legato*, when appearing in the pieces played.
4. Comment on any significant, interesting or unusual features of piece(s) played. Show a basic understanding of the instrument, including the names of its main parts (e.g. heads, rims, keys, etc) and maintenance.

Grade 2

As for Grade 1, and additionally:

1. Show an understanding of any term, sign or mark of expression in the pieces played.
2. Identify and explain any metronome marks, grace notes, ornaments etc. appearing in the pieces played.
3. The numerical value (only) of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'a second' not 'a minor second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Be aware of appropriate basic posture when playing.

Grade 3

As for previous grades, and additionally:

1. Identify and demonstrate an understanding of the keys, (together with their relative major/minor), in which the pieces played are written.
2. Identify any common musical devices such as scale or arpeggio patterns in the pieces played.
3. Show an understanding of the reasons for, and methods employed in, the instrumental or vocal warm up (of both instrument and performer).
4. The difference between written and sounding pitch of their instrument (transposing instruments only, including descant recorder, double bass and other octave transposing instruments).

Grade 4

As for previous grades, and additionally:

1. Identify/explain any main key encountered throughout the pieces played, though no detailed knowledge of modulatory processes will be expected.
2. Name the tonic and the dominant (and the 3 notes of their triads) of any of the keys in which the pieces are written.
3. The full name of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'major second' not 'second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Comment on any particular technical or musical challenges encountered in the preparation of the pieces played.

Grade 5

As for previous grades, and additionally:

1. Comment on any significant features of the musical style and period, (e.g. Bebop, Baroque transcription, contemporary) of the pieces played.
2. Point out any interesting or noteworthy structural/formal aspects of the pieces played.
3. Show an understanding of the keys used in the pieces played, including an understanding of modulations and a knowledge of tonic, dominant and subdominant of the keys in which the pieces are written.

Grades 6-8

Musical Knowledge questions are not available at these grades.

Instruments

At Public Centres where Percussion Examinations are accepted, Trinity Guildhall will normally supply a good quality 5 piece drum kit that comprises:

- snare drum with adjustable drum kit size stand (not orchestral)
- 3 toms (minimum) high/medium/low
- bass drum (18-22")
- Hi Hat (12-14")
- ride cymbal (18-22")
- crash cymbal (14-18")
- splash for Grades 5-8
- adjustable drum stool

In the case of an Examiner Visit, the organiser is responsible for providing the drum kit.

Drum heads should be in good condition and tuned correctly, and all stands and pedals should be in good mechanical order. Larger kits may be used, as may flat drum kits, but electric drum kits may not. Double bass drum pedals may be used in solos and fills if desired. Candidates wishing to use their own kits may only do so at the discretion of the Centre Representative, and the setting-up of the kit must not be allowed to interfere with the timing of the session.

In all cases candidates must provide their own sticks, which must be in good condition and suitable for the repertoire being performed. When the examination Entry is made, it should be clearly indicated when a drum kit candidate is left-handed.

For all drum kit grades it is the responsibility of the person signing the Entry Form to ensure that suitable playback equipment for CDs is provided. Some centres may provide this equipment and the applicant should contact the centre well in advance to confirm the arrangements. In all cases, arrangements (about power supply, equipment insurance etc.) must be agreed with the Centre Representative.

The equipment must be of good quality, comprising CD player with track search facility and good quality loudspeakers that are capable of reproducing the volume required for comfortable play along (c. 20W). 'Ghetto blasters' are to be discouraged unless they have sufficient power to enable comfortable monitoring of CD for play along or are connected to an external amplifier. Headphones may be worn by the candidate as long as there is a separate amplification route that enables the examiner to hear both drum kit and backing adequately.

Please note that a percussion-equipped Warm-Up Room is not supplied for Percussion examinations.

Trinity Guildhall recommend 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 studies.

Rudimental Study (24 marks)

Candidates should prepare the following study:

Webster Grade 1 Rudimental Study
 (from *Pieces and Studies for Drum Kit book 1*)

Trinity Guildhall

Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

Group A (To be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 1*, published by Trinity Guildhall:

Ball	Strollin Thru'
Francis	Toe Tapper
Wilshire	Zamalamaz

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 1*, published by Trinity Guildhall:

Webster	Ringo
Webster	Cha Cha Chango
Double	Valse

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural or Unpitched Aural* (see pages 9 and 13)

Improvisation (Rhythmic test only) (see page 14)

*only available in the UK (see page 4)

Rudimental Study (24 marks)

Candidates should prepare the following study:

Webster Grade 2 Rudimental Study
(from *Pieces and Studies for Drum Kit book 1*)

Trinity Guildhall

Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

Group A (To be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 1*, published by Trinity Guildhall:

Webster/Ball	Rock Changes
Gleadhill	Latin Groovers
Hassell	$\frac{12}{8}$ Blues

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 1*, published by Trinity Guildhall:

Ball	March Hare
Bartlett	Full O'Fills
Double	It's Alive

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural or Unpitched Aural* (see pages 9 and 13)

Improvisation (Rhythmic test only) (see page 14)

*only available in the UK

Rudimental Study (24 marks)

Candidates should prepare the following:

Webster Grade 3 Rudimental Studies nos. 1 and 2
(from *Pieces and Studies for Drum Kit book 2*)

Trinity Guildhall

Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

Group A (To be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 2*, published by Trinity Guildhall:

Ball	Roarin' Thru'
Hassell	Funk One
Ball	Show Off

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 2*, published by Trinity Guildhall:

Houliff	Latino
Bartlett	The Cheeky Chops Charlston
Ball	Six Shots

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural or Unpitched Aural* (see pages 9 and 13)

Improvisation (Rhythmic test only) (see page 14)

*only available in the UK (see page 4)

Rudimental Study (24 marks)

Candidates should prepare the following:

Webster Grade 4 Rudimental Studies nos. 1 and 2
(from *Pieces and Studies for Drum Kit book 2*)

Trinity Guildhall

Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

Group A (To be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 2*, published by Trinity Guildhall:

Ball	Kalimbo
Francis	Three into One
Gleadhill	Jamming for Jamaica

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 2*, published by Trinity Guildhall:

Gleadhill	Phats Funk
Bartlett	Tom Tom Swing Song
Ball	Bossa Bother

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural or Unpitched Aural* (see pages 9 and 13)

Improvisation (Rhythmic test only) (see page 14)

*only available in the UK (see page 4)

Rudimental Study (24 marks)

Candidates should prepare the following:

Webster Grade 5 Rudimental Studies nos. 1 and 2
 (from *Pieces and Studies for Drum Kit book 3*)

Trinity Guildhall

Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

Group A (To be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 3*, published by Trinity Guildhall:

Ball	Lime Tree Bay
Double	Easy For Izzy
Bourbasquet/ Khoury	Move Your Feet

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 3*, published by Trinity Guildhall:

Gleadhill	Bad Salad
Bartlett	Brush Rush
Black	Stickler

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural or Unpitched Aural* (see pages 9 and 13)

Improvisation (Rhythmic test only) (see page 14)

*only available in the UK (see page 4)

Rudimental Study (24 marks)

Candidates should prepare the following study:

Wastell Paragroover
(from *Pieces and Studies for Drum Kit book 3*)

Trinity Guildhall

Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

Group A (To be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 3*, published by Trinity Guildhall:

Ball	Hi Time
Black/Ball	The 51st Way
Joyce	Salsa/Songo

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 3*, published by Trinity Guildhall:

Gleadhill	Gamelan Song
Gleadhill	Very Metal
Tween	Max

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 8)

ii) Aural or Unpitched Aural* (see pages 9 and 13)
or Improvisation (Rhythmic test only) (see page 14)

*only available in the UK (see page 4)

Rudimental Study (24 marks)

Candidates should prepare the following study:

Francis $\frac{3}{4}$ Workout no. 1 and no. 2
(from *Pieces and Studies for Drum Kit book 4*)

Trinity Guildhall

Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

Group A (To be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 4*, published by Trinity Guildhall:

Bourbasquet/

Melot	Ça Tourne
Ball	Six of One ...
Joyce	Five

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 4*, published by Trinity Guildhall:

Francis	9 to Go
Tween	Batucada Para Um
Gleadhill	Backbeat Breakout

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 8)

ii) Aural or Unpitched Aural* (see pages 9 and 13)
or Improvisation (Rhythmic test only) (see page 14)

*only available in the UK (see page 4)

Rudimental Study (24 marks)

Candidates should prepare the following study:

Tween Bo Diddley
(from *Pieces and Studies for Drum Kit book 4*)

Trinity Guildhall

Pieces (2 x 28 marks)

Two pieces are to be played, one from each Group.

Group A (To be played with CD)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 4*, published by Trinity Guildhall:

Gastaldin/
Melot Zap De Mime
Weckl/Weingart Crossing Paths
Robinson/
Dutton Odd One Out

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Studies for Drum Kit book 4*, published by Trinity Guildhall:

Double Freddie Boy
Tween Afro-Jazz
Gleadhill I'll Swing For You

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 8)

ii) Aural or Unpitched Aural* (see pages 9 and 13)
or Improvisation (Rhythmic test only) (see page 14)

*only available in the UK (see page 4)

Pieces

Three pieces are played, one chosen from the Tuned Percussion list, one from the Timpani list and one from the Snare Drum list for the corresponding Grade. The pieces chosen must not be taken from any study lists.

Technical Work

Technical Work is that set for Tuned Percussion.

Supporting Tests

Candidates must choose two out of the four available tests at Grades 1–5 and must offer Sight Reading and either Aural or Improvisation at Grades 6–8 as stipulated on page 4. Sight Reading, either offered as a choice at Grades 1–5 or as a compulsory test for Grades 6–8, will be requested on any instrument (tuned percussion, snare drum or timpani) at the **examiner's choice**.

Instruments

In Grades 1 to 5 candidates are encouraged to play their pieces on the instruments specified, though 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.

In Grades 6 to 8 where an instrument is specified, the piece(s) must be played on that instrument.

Where no instrument is specified candidates should choose the most suitable instrument for performance.

The use of the vibraphone pedal or finger damping on the glockenspiel is not required until Grade 3.

The rolling of sustained notes on the xylophone or marimba is not required until Grade 3.

Sticks appropriate to the instrument played must be used, and should be in good condition.

Please note that a percussion-equipped Warm-Up Room is not supplied for Percussion examinations.

Pieces

All pieces published with accompaniment are indicated with an asterisk. The accompaniment **must** be played in the examination wherever it exists.

Up to and including grade 3 **at least** one piece must be accompanied.

3 and 4 mallet pieces are introduced as an option at Grade 5 and remain optional up to Grade 8.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Tuned Percussion Grades 1-5*, published by Trinity Guildhall:

Faulkner	Walking Along*
Trad.	Oranges and Lemons*
Trad.	This Old Man*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Anon.	Jumping Dance*	Percussion Music for Beginners	EMB 13379
Haydn	Lied*	Percussion Music for Beginners	EMB 13379
Hext	The Music Box*	Tuned-In	Hext Music
Hext	The Windmill*	Tuned-In	Hext Music
Zivkovic	Polka* or Waltz*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Faulkner	Grade 1 major Study or Grade 1 minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i>)	Trinity Guildhall
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Technical Work (14 marks) (see page 6)

Scales and Arpeggios (from memory)

Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the direction of the examiner:

- C, G and F major (one octave)
- A, E and D minor (one octave): candidate's choice of *either* harmonic or melodic or natural minor
- Chromatic scale starting on C (one octave)

Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the direction of the examiner:

- C, G and F major (one octave)
- A, E and D minor (one octave)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8); **Aural** (see page 9)

Improvisation (see page 14); **Musical Knowledge** (see page 17)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Tuned Percussion Grades 1-5*, published by Trinity Guildhall:

Faulkner	Hi Five!*
Faulkner	In the Clouds*
Faulkner	Rumba*
Faulkner	Up and Down*
Trad.	Hickory Dickory Dock*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Hext	The Carousel*	Tuned-In	Hext Music
Offenbach	The Can-Can*	1st Recital Series for Mallet Percussion [piano accomp. available separately]	Curnow 0853.03 CMP
Tchaikovsky	The Organ Grinder*	Percussion Music for Beginners	EMB 13379
Zivkovic	Ententanz*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Faulkner	Grade 2 major Study or Grade 2 minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i>)	Trinity Guildhall
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Technical Work (14 marks) (see page 6)

Scales and Arpeggios (from memory)

Scales

The following scales to be performed **mf**, hand to hand, beginning on either hand at the direction of the examiner:

D and B \flat major (one octave)

B and G minor (one octave): candidate's choice of *either* harmonic or melodic or natural minor

Chromatic scale starting on D and B \flat (one octave)

Arpeggios

The following arpeggios to be performed **mf**, hand to hand, beginning on either hand at the direction of the examiner:

D and B \flat major (one octave)

B and G minor (one octave)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8); **Aural** (see page 9)

Improvisation (see page 14); **Musical Knowledge** (see page 17)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Tuned Percussion Grades 1-5*, published by Trinity Guildhall:

Faulkner Flamenco*
Faulkner On the Breeze*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Barratt	Rosewood Tango*	Bravo! Percussion book 2	Boosey
Bartlett	Dreamy, no. 41*	Play Percussion – 50 Short Pieces for Tuned Percussion	UMP
Hext	Cleo*	Tuned-In	Hext Music
L. Mozart	Bourée*	Percussion Music for Beginners	EMB 13379
Reinhardt	Vivace*	Percussion Music for Beginners	EMB 13379
Weijmans	Foxy..., no. 3 and ...Rocky, no. 4	Mallet Minded	De Haske 991930

Study (22 marks)

Candidates should prepare **one** of the following studies:

Faulkner Grade 3 major Study or Grade 3 minor Study
(from *Pieces and Studies for Tuned Percussion Grades 1-5*) Trinity Guildhall

Technical Work (14 marks) (see page 6)

Scales and Arpeggios (from memory)

Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the direction of the examiner:

A and E \flat major (two octaves)

F \sharp and C minor (two octaves): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on A and E \flat (two octaves)

Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the direction of the examiner:

A and E \flat major (two octaves)

F \sharp and C minor (two octaves)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8); **Aural** (see page 9)

Improvisation (see page 14); **Musical Knowledge** (see page 17)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Tuned Percussion Grades 1-5*, published by Trinity Guildhall:

Faulkner	Tango*
Trad.	Charlie is my Darling*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Anon.	Two Hungarian Dances* [both]	Percussion Music for Beginners	EMB 13379
Clementi	Sonatina, no. 2	Masters on Marimba	De Haske
Hext	Spike Island March*	Tuned-In	Hext Music
Bernstein	Cool from <i>West Side Story</i> *	Solos for the Percussion Player	Schirmer
Weijmans	Gallop, no. 2	13 Pieces for Mallets	De Haske 970866
Weijmans	On the Border, no. 11	Mallet Minded	De Haske 991930
Zivkovic	Alla Pollacca	Funny Xylophone book 1	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Faulkner	Grade 4 major Study or Grade 4 minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i>)	Trinity Guildhall
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Technical Work (14 marks) (see page 6)

Scales and Arpeggios (from memory)

Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

E and A \flat major (two octaves)

C \sharp and F minor (two octaves): candidate's choice of *either* harmonic or melodic minor

Chromatic scale starting on E and A \flat (two octaves)

Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

E and A \flat major (two octaves)

C \sharp and F minor (two octaves)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8); **Aural** (see page 9)

Improvisation (see page 14); **Musical Knowledge** (see page 17)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Tuned Percussion Grades 1-5*, published by Trinity Guildhall:

Faulkner Czardina*
 Faulkner Hi Five! for Four*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Bartlett	Boogalie-Woogalie, no. 48*	Play Percussion, 50 Short Pieces for Tuned Percussion	UMP
Bartlett	Clowning Around!, no. 45*	Play Percussion, 50 Short Pieces for Tuned Percussion	UMP
Hamilton Green	Caprice Valsante*		Fischer
Hext	The Big Wheel*	Tuned-In	Hext Music
Pershing	Gavotte or Waltz	Contemporary études for 3 & 4 Mallets	Alfred 19626
Weijmans	Burlesca no. 5 or Hungarian Folksong no. 7	13 Pieces for Mallets	De Haske 970866
Weijmans	Rock, no. 23	Mallet Minded	De Haske 991930
Weijmans	Challenger, no. 24	Mallet Minded	De Haske 991930
Zivkovic	Memories	Funny Vibraphone	Gretel-Verlag
Zivkovic	Ragtime*	Funny Mallets My First book for Xylophone and Marimba	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Faulkner Grade 5 major Study or Grade 5 minor Study
 (from *Pieces and Studies for Tuned Percussion Grades 1-5*) Trinity Guildhall

Technical Work (14 marks) (see page 6)

Scales and Arpeggios (from memory)

Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

B and D \flat major (two octaves)

G \sharp and B \flat minor (two octaves): candidate's choice of *either* harmonic or melodic minor

Chromatic scale (two octaves): starting any note as directed by the examiner

Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

- B and D \flat major (two octaves)
- G \sharp and B \flat minor (two octaves)
- Dominant 7th in the keys of C, G and F (two octaves)
- Diminished 7th starting on C, E \flat , G \flat and A (two octaves)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 9)

Improvisation (see page 14)

Musical Knowledge (see page 17)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

Composer	Piece	Publisher
J S Bach	Minuet and Badinerie, no. 19 (from Masters on Marimba)	De Haske
Dittersdorf	Scherzo* [arr. Boo]	Ludwig
Handel	Arrival of the Queen of Sheba, no. 16 (from Masters on Marimba)	De Haske
Humperdink	Evening Prayer (from The Solo Marimbist)	Permus
Pershing	Intrada <i>or</i> Fanfare <i>or</i> Burlesque <i>or</i> Toccata (from Contemporary études for 3 & 4 Mallets)	Alfred 19626
Peters	3 + 6 <i>or</i> Modo Nuovo (from Fundamental Solos for Mallets)	Alfred 17321
Peters	Piece 1 (from Three Pieces for Three Mallets)	Mitchell Peters
Zivkovic	Der Kleine Paganini (from Funny Xylophone book 1)	Gretel-Verlag
Zivkovic	Tropical Feel (from Funny Marimba book 2)	Gretel-Verlag

Study (22 marks)

Candidates should prepare **one** of the following studies:

Butov	No. 1 <i>or</i> no. 2 (from 24 études for marimba) [may be played on xylophone at candidate's choice]	Studio4Music
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Technical Work (14 marks) (see page 6)

Scales and Arpeggios (from memory)

Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

- F#, C, G and F major (three octaves)
- C and G major in 3rds (two octaves)
- D#, A, E and D minor (three octaves): harmonic *and* melodic minor as requested by the examiner
- C harmonic minor in 3rds (two octaves)
- Chromatic in minor 3rds starting on D and B \flat (two octaves)

Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

- F#, C, G and F major (three octaves)
- D#, A, E and D minor (three octaves)
- Broken major chords starting on C, G and F (three octaves)
- Broken minor chords starting on A, E and D (three octaves)
- Dominant 7th in the keys of D, B \flat , A and E \flat (two octaves)
- Diminished 7th starting on C#, E, G and B \flat (two octaves)

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 8)

ii) Aural (see page 9) *or* **Improvisation** (see page 14)

Pieces (3 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

J S Bach	O Sacred Head (from The Solo Marimbist)	Permus
Debussy	Le petit nègre (from The Solo Marimbist)	Permus
Gomez	Marimba Flamenca	Southern Music
Gomez	Raindance	Southern Music
Peters	Chorale and Variations (from Fundamentals Solos for Mallets)	Alfred
Peters	Sea Refractions	Mitchell Peters
Peters	Teardrops	Mitchell Peters
Ptasazyńska	Scherzo for Xylophone & Piano* (from Four Preludes and Scherzo)	PWM 7249
Stock	Cycling Song (from Cross Sticks)	Stock

Study (22 marks)

Candidates should prepare **one** of the following studies:

Butov	No. 3 or no. 9 (from 24 études for marimba) [may be played on xylophone at candidate's choice]	Studio4Music
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Technical Work (14 marks) (see page 6)

Scales and Arpeggios (from memory)

Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

D, B \flat , A and E \flat major (three octaves)

D and B \flat major in 3rds (two octaves)

B, G, F \sharp and C minor (three octaves): harmonic *and* melodic minor as requested by the examiner

G harmonic minor in 3rds (two octaves)

Chromatic in minor 3rds starting on A and E \flat (two octaves)

Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

D, B \flat , A and E \flat major (three octaves)

B, G, F \sharp and C minor (three octaves)

Broken major chords starting on D, B \flat , A and E \flat (three octaves)

Broken minor chords starting on B, G, F \sharp and C (three octaves)

Dominant 7th in the keys of B, D \flat and F \sharp (two octaves)

Diminished 7th starting on D, F, A \flat and B (two octaves)

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 8)

ii) Aural (see page 9) *or* **Improvisation** (see page 14)

Pieces (3 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

J S Bach	Courante (from Suite I), no. 21 (from Masters on Marimba)	De Haske
Creston	Concertino for Marimba, 1st movt*	Schirmer
Hamilton Green	Log cabin Blues [no repeats]*	Meredith Music
Heifetz	Hora-Staccato*	Fischer
Kreisler	Tambourin Chinoise*	Charles Foley
Mayazumi	Concertino for Xylophone, 1st movt or 3rd movt*	Peters
Pershing	Arioso or Alla Marcia (from Contemporary Solos for Four Mallets)	Alfred 19627
Peters	Yellow After the Rain	Mitchell Peters
Richards	Zimba Zamba for Marimba & Piano*	Studio
Rimsky-		
Korsakov	The Flight of the Bumble Bee, no. 24 (from Masters on Marimba)	De Haske
Sarasate,		
arr. Eddy	Zigeunerweisen*	C S Records

Study (22 marks)

Candidates should prepare **one** of the following studies:

Butov	No. 8 (from 24 études for marimba) [may be played on xylophone at candidate's choice]	Studio4Music
Butov	No. 11 (from 24 études for marimba) [may be played on xylophone at candidate's choice]	Studio4Music

Technical Work (14 marks) (see page 6)

Scales and Arpeggios (from memory)

Scales

The following scales to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

E, A \flat , B, D \flat and F \sharp major (three octaves)

A and E \flat major in 3rds (two octaves)

C \sharp , F, G \sharp and B \flat minor (three octaves): harmonic *and* melodic minor as requested by the examiner

C melodic minor in 3rds (two octaves)

Chromatic in minor 3rds starting on E and A \flat (two octaves)

Arpeggios

The following arpeggios to be performed *mf*, hand to hand, beginning on either hand at the candidate's choice:

E, A \flat , B, D \flat and F \sharp major (three octaves)

C \sharp , F, G \sharp and B \flat minor (three octaves)

Broken major chords starting on E, A \flat , D \flat and F \sharp (three octaves)

Broken minor chords starting on C \sharp , F, G \sharp and B \flat (three octaves)

Dominant 7th (two octaves): in all keys as directed by the examiner

Diminished 7th (two octaves): starting on any note as directed by the examiner

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 8)

ii) Aural (see page 9) *or* **Improvisation** (see page 14)

Snare Drum

Instruments

The snare drum must be of good quality with a stand that is adjustable to suit candidate whether standing or sitting. Heads must be correctly tensioned and in good condition with no pitting or tears.

Damping mutes may be used if appropriate for the drum or the music. Sticks must be in good condition and suitable for the repertoire being performed.

Pieces

All pieces published with accompaniment are indicated with an asterisk. The accompaniment **must** be played in the examination wherever it exists.

Up to and including grade 3 **at least** one piece must be accompanied.

Rudimental Study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 1 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity Guildhall
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Snare Drum Grades 1-5*, published by Trinity Guildhall:

Skinner/ Faulkner	Austrian Dance*
Skinner	Accent Patrol
Skinner/ Faulkner	Stepping Out*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Bartlett	Just a Minute March, no. 41	Play Percussion, 50 Short Pieces for Snare Drum	UMP
Hannickel	Pathfinder*	1st Recital Series for Snare Drum [piano accomp. available separately]	Curnow

Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

i) Orchestral Figures

Grade 1 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity Guildhall
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ii) Multiple Bounce Roll Study

Skinner	Grade 1 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity Guildhall
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Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 9)

Improvisation (Rhythmic test only) (see page 14)

Rudimental Study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 1 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity Guildhall
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Snare Drum Grades 1-5*, published by Trinity Guildhall:

Faulkner	Jiggity Jig*
Skinner	March in Time*
Skinner/ Faulkner	Rolling

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Bartlett	Marchin' to April, no. 43	Play Percussion, 50 Short Pieces for Snare Drum	UMP
Oskam	Doubling the Waltz		De Haske

Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

i) **Orchestral Figures**

Grade 2 figures (from *Pieces and Studies for Snare Drum Grades 1-5*) Trinity Guildhall

ii) **Multiple Bounce Roll Study**

Skinner	Grade 2 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity Guildhall
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Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 9)

Improvisation (Rhythmic test only) (see page 14)

Rudimental Study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 3 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity Guildhall
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Snare Drum Grades 1-5*, published by Trinity Guildhall:

Skinner/ Faulkner	Polka*
Skinner/ Faulkner	Alla Marcia*
Skinner/ Faulkner	This Old Man*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Bomhof	March & Dance	On Stage, Musical Solos for Snare Drum	De Haske
Oskam	Funky Five		De Haske

Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

i) Orchestral Figures

Grade 3 figures (from *Pieces and Studies for Snare Drum Grades 1-5*) Trinity Guildhall

ii) Multiple Bounce Roll Study

Skinner	Grade 3 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity Guildhall
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Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 9)

Improvisation (Rhythmic test only) (see page 14)

Rudimental Study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 5 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity Guildhall
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Snare Drum Grades 1-5*, published by Trinity Guildhall:

Skinner	Scottish March
Skinner	Latin Paradiddle

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Bomhof	Even and Odd	On Stage, Musical Solos for Snare Drum	De Haske
Zivkovic	Etude no. 1	Ten études for Snare Drum	Studio4Music

Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

i) **Orchestral Figures**

Grade 5 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity Guildhall
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ii) **Multiple Bounce Roll Study**

Skinner	Grade 5 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity Guildhall
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Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 9)

Improvisation (Rhythmic test only) (see page 14)

Rudimental Study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 6 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity Guildhall
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Snare Drum Grades 6-8*, published by Trinity Guildhall:

Skinner	Camp Duty
Skinner/ Faulkner	Tango*

The following alternative pieces are available:

Composer	Piece	Publisher
Wilshire	Bronze (from <i>Percussion World – Snare Drum</i>)	Trinity
Zivkovic	Etude no. 5 (from <i>Ten études for Snare Drum</i>)	Studio4Music

Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

i) Orchestral Figures

Grade 6 figures (from *Pieces and Studies for Snare Drum Grades 6-8*) Trinity Guildhall

ii) Multiple Bounce Roll Study

Skinner	Grade 6 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity Guildhall
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Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 8)

ii) Aural (see page 9) or Improvisation (Rhythmic test only) (see page 14)

Rudimental Study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 7 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity Guildhall
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Snare Drum Grades 6-8*, published by Trinity Guildhall:

Skinner	TV Theme
Skinner	Variations on a Bolero
Skinner	March "Out of Step"

The following alternative pieces are available:

Composer	Piece	Publisher
Goldenberg	Etude in $\frac{7}{8}$, p. 68 (from <i>Modern School for Snare Drum</i>)	Alfred
Wilshere	Silver (from <i>Percussion World – Snare Drum</i>)	Trinity

Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

i) Orchestral Figures

Grade 7 figures (from *Pieces and Studies for Snare Drum Grades 6-8*) Trinity Guildhall

ii) Multiple Bounce Roll Study

Skinner	Grade 7 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity Guildhall
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Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 8)

ii) Aural (see page 9) or Improvisation (Rhythmic test only) (see page 14)

Rudimental Study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 8 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity Guildhall
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Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Snare Drum Grades 6-8*, published by Trinity Guildhall:

Skinner	Man of La Mancha
Skinner	Caixa March

The following alternative pieces are available:

Composer	Piece	Publisher
Bomhof	Teccolino (from <i>Rhythms & Rolls</i>)	De Haske
Wilshere	Gold (from <i>Percussion World – Snare Drum</i>)	Trinity

Technical Work (14 marks) (see page 6)

Candidates to prepare i) and ii):

i) **Orchestral Figures**

Grade 8 figures (from *Pieces and Studies for Snare Drum Grades 6-8*) Trinity Guildhall

i) **Multiple Bounce Roll Study**

Skinner	Grade 8 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity Guildhall
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Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) **Sight Reading** (see page 8)

ii) **Aural** (see page 9) **or Improvisation (Rhythmic test only)** (see page 14)

Instruments

Hand- or pedal-tuned timpani may be used up to Grade 5. From Grade 6 to 8 pedal-tuned timpani must be used.

Each drum should be placed in a position that allows the stick to fall on to the correct playing spot. 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. Players should consider the choice of sticks for specific sections of the music enhancing individual performance. Sticking should be organised and pencilled sticking on the copy is acceptable.

Throughout the grades the player should develop a deeper understanding of damping rests in order to achieve clarity, avoiding overtones and defining length of notes. Rolls should not be bounced or buzzed at any level. A clean and even single stroke roll is expected. In the lower grades rolls may be played as even unaccented semiquavers according to the players ability. Candidates should not be afraid to use slow rolls on the low drums as well as fast ones on the higher drums. By Grade 4 the player should have a deeper understanding of the relationship between the speed of rolls.

Please note that a percussion-equipped Warm-Up Room is not supplied for Percussion examinations.

Pieces

All pieces published with accompaniment are indicated with an asterisk. The accompaniment **must** be played in the examination wherever it exists.

Up to and including grade 3 **at least** one piece must be accompanied.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Timpani Grades 1-5*, published by Trinity Guildhall:

Faulkner	Day Out*
Faulkner	Ländler*
Faulkner	Lazy and Long*
Faulkner	Spiky and Short*
Obradovic/ Faulkner	Basically Beethoven*

Study (22 marks)

Candidates should prepare the following study:

Obradovic/

Faulkner Grade 1 Study

(from *Pieces and Studies for Timpani Grades 1-5*)

Trinity Guildhall

Technical Work (14 marks) (see page 6)

As directed by the examiner, candidates are required to:

- i) Sing or whistle a given note, then tune one drum to that note.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 9)

Improvisation (Rhythmic test only) (see page 14)

Musical Knowledge (see page 17)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Timpani Grades 1-5*, published by Trinity Guildhall:

Faulkner	Hi Five!*
Faulkner	Jiggity Jig*
Faulkner	On Parade*
Rossini	William Tell*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Alan	Twilight Outrider*	1st Recital Series for Timpani [Piano accomp. available separately]	Curnow
Barratt	March Past Kiev*	Bravo! Percussion book 1	Boosey

Study (22 marks)

Candidates should prepare the following study:

Obradovic/ Faulkner	Grade 2 Study (from <i>Pieces and Studies for Timpani Grades 1-5</i>)	Trinity Guildhall
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Technical Work (14 marks) (see page 6)

As directed by the examiner, candidates are required to:

- Sing or whistle a given note and tune one drum to that note.
- Tune a second drum so that the two drums form the interval of a perfect 4th or 5th above the given note.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 9)

Improvisation (Rhythmic test only) (see page 14)

Musical Knowledge (see page 17)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Timpani Grades 1-5*, published by Trinity Guildhall:

Faulkner	May Dance*
Faulkner	Troika Tune*
Faulkner	Gopak*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Barratt	Bravura*	Bravo! Percussion book 1	Boosey
Barratt	Flight Past*	Bravo! Percussion book 2	Boosey
Bartlett	Enjoy the Trip(let)!	Percussion World – Timpani	Trinity
Kendle	Nimble Stix	Percussion World – Timpani	Trinity

Study (22 marks)

Candidates should prepare the following study:

Obradovic/

Faulkner Grade 3 Study
(from *Pieces and Studies for Timpani Grades 1-5*)

Trinity Guildhall

Technical Work (14 marks) (see page 6)

As directed by the examiner, candidates are required to:

- Sing or whistle a given note and tune one drum to that note.
- Tune a second drum so they form the interval of a major 3rd, perfect 4th or perfect 5th above the given note, or a major 2nd below.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 9)

Improvisation (Rhythmic test only) (see page 14)

Musical Knowledge (see page 17)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Timpani Grades 1-5*, published by Trinity Guildhall:

Faulkner	Circus Polka*
Faulkner	Music for a Solemn Occasion*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Barratt	Burlesca*	Bravo! Percussion book 2	Boosey
Bartlett	Sweet Sixteenths	Percussion World – Timpani	Trinity
Bomhof	Ballad, no. 5	Solo Pieces for Timpani	De Haske
Joplin	Maple Leaf Rag*	1st Recital Series for Timpani [Piano accomp. available separately]	Curnow
Kendle	Galop	Percussion World – Timpani	Trinity

Study (22 marks)

Candidates should prepare the following study:

Obradovic/ Faulkner	Grade 4 Study (from <i>Pieces and Studies for Timpani Grades 1-5</i>)	Trinity Guildhall
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Technical Work (14 marks) (see page 6)

As directed by the examiner, candidates are required to:

- Sing or whistle a given note and tune one drum to that note.
- Tune a second drum so that the drums form an interval of a minor 3rd, major 3rd, perfect 4th, perfect 5th or major 6th above the given note or a major 2nd or minor 3rd below the given note.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 9)

Improvisation (Rhythmic test only) (see page 14)

Musical Knowledge (see page 17)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

The following pieces are contained in the book *Pieces and Studies for Timpani Grades 1-5*, published by Trinity Guildhall:

Faulkner	My Homeland*
Obradovic/ Faulkner	Blues*

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Bomhof	Tripletude, no. 6 or Changing Meters I, no. 7	Solo Pieces for Timpani	De Haske
Muczynski	No. 1 or no. 3	3 Designs for Three Timpani	Schirmer
Schinstine	Emotional motion	Timpani Audition Solos	Kendor
Tcherepnin	Sonatina, 3rd or 4th movt* [version for 3 timpani]	Solos for the Percussion Player	Schirmer
Woud	Study no. 1 or Study no. 4	Symphonic Studies for Timpani	De Haske

Study (22 marks)

Candidates should prepare the following study:

Obradovic/ Faulkner	Grade 5 Study (from <i>Pieces and Studies for Timpani Grades 1-5</i>)	Trinity Guildhall
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Technical Work (14 marks) (see page 6)

As directed by the examiner, candidates are required to:

- Tune one drum relative to a given "A".
- Tune a second drum to form the interval of a major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th or major 6th either above or below the given "A".

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 8)

Aural (see page 9)

Improvisation (Rhythmic test only) (see page 14)

Musical Knowledge (see page 17)

Pieces *(2 x 22 marks)*

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

Bomhof	Dancing Timpani, no. 8 or March, no. 9 or Memory no. 10 (from Solo Pieces for Timpani)	De Haske
Hext	Mischievous March* (from Percussion World – Timpani)	Trinity
O'Reilly	Primeval Dance (from Solos for the Percussion Player)	Schirmer
Raynor Carol	Misterioso (from Exercises, Etudes and Solos for Timpani)	Batterie
Raynor Carol	Variations (from Exercises, Etudes and Solos for Timpani)	Batterie
Woud	Study no. 7 or Study no. 8 (from Symphonic Studies for Timpani)	De Haske

Study *(22 marks)*

Candidates should prepare the following study:

Cumberland	Study no. 3 (from 20 Graduated Studies)	Paganini Press
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Technical Work *(14 marks)* (see page 6)

As directed by the examiner, candidates are required to:

- i) Tune 3 or 4 drums, relative to a given "A" to any notes requested by the examiner.

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) and ii):

i) Sight Reading (see page 8)

ii) Aural (see page 9) or **Improvisation (Rhythmic test only)** (see page 14)

Pieces *(2 x 22 marks)*

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

Bomhof	Changing Meters II, no. 12 <i>or</i> Happiness, no. 14 <i>or</i> Gracious no. 15 (from Solo Pieces for Timpani)	De Haske
Caroll	Prelude (from Exercises, etudes and solos for timpani)	De Haske
Evans	Shades of Bartók	Southern Percussion
Hext	Trinity Variations* (from Percussion World – Timpani)	Trinity
Woud	Study no. 18 <i>or</i> Study no. 20 (from Symphonic Studies for Timpani)	De Haske

Study *(22 marks)*

Candidates should prepare the following study:

Woud	Study no. 12 (from Symphonic Studies for Timpani)	De Haske
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Technical Work *(14 marks)* (see page 6)

As directed by the examiner, candidates are required to:

- i) Tune 3 *or* 4 drums, relative to a given "A" to any notes requested by the examiner.

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 8)

ii) Aural (see page 9) **or Improvisation (Rhythmic test only)** (see page 14)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme.

Beck	any two movements from <i>Sonata</i>	Kendor
Bomhof	Eightnology no. 16 <i>or</i> Changing Meters III, no. 17 <i>or</i> Performing Timpani no. 18 (from Solo Pieces for Timpani)	De Haske
Carter	Saëta (from Solos for the Percussion Player)	Schirmer
Hext	Dialogues* (from Percussion World – Timpani)	Trinity
Woud	Study no. 22 <i>or</i> Study no. 25 (from Symphonic Studies for Timpani)	De Haske

Study (22 marks)

Candidates should prepare the following study:

Woud	Study no. 29	Symphonic Studies for Timpani	De Haske
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Technical Work (14 marks) (see page 6)

As directed by the examiner, candidates are required to:

- i) Tune 4 drums, relative to a given "A" to any notes requested by the examiner.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 8)

ii) Aural (see page 9) *or* **Improvisation (Rhythmic test only)** (see page 14)

Certificate Examinations for Ensembles

Structure

Certificate examinations consist of a performance of a certain number of pieces without technical work or supporting tests, and are particularly popular with ensembles seeking experience and validation of the performing experience.

In order to encourage the co-operative skills essential for the development of a well-rounded musician, assessments are offered for ensembles at three levels: First Recital (FR), Intermediate Recital (IR) and Advanced Recital (AR). Ensemble performances can be an enjoyable and effective way to open or close a session of solo examinations taken by individual students of one or more teachers, or within a school entry. Provided that ensembles have repertoire of the appropriate level of difficulty and, as long as the examination centre can accommodate the performers adequately, there is no restriction on the nature or size of ensembles.

A programme of contrasted items should be chosen to match the capabilities of the players, as follows:

Level	Length of programme	Number of pieces
First Recital Certificate	up to 10 minutes	4-6
Intermediate Recital Certificate	10-15 minutes	3-4
Advanced Recital Certificate	20-25 minutes	3

Repertoire should be chosen in line with the guidelines set out in the 'Levels of Achievement' statements in the *Information & Regulations 2007* booklet, where the relevant assessment criteria are also to be found.

Marking

The items are presented as a concert performance for which a written programme is presented to the examiner at the start, together with (photo)copies of the music being performed. Spoken introductions may also be given to each piece. The examination is marked out of 100, with the marks for performance (88 marks) divided equally amongst the pieces. The quality of the programme choice and planning is assessed (6 marks), as is the stagecraft and presentation (6 marks). Mark boundaries are as follows:

Pass 60, Merit 75, Distinction 87.

Programme planning and notes

Examiners will award marks for the artistry and effectiveness of the programme's design and the balance of contrasts in styles and tempi within the programme. Written and (where applicable) spoken material will be considered in relation to the quality of the writing of the programme notes, the accuracy, interest and appropriateness of the points made and the degree of care taken with the presentation of the material.

Stagecraft and presentation

In this section examiners will assess the way that the performer(s) behave whenever 'on stage', their awareness of and interaction with other members of the performing group and the ensemble skills that they show. In addition their sense of occasion and their personal presentation will be appraised.

Music Publishers

Abbreviations used in this syllabus are given in brackets after the publisher's full name.

Please note that agents' or distributors' addresses are given for non-UK publishers. These publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly at the addresses listed here.

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.

Alfred Publishing (*Alfred*): www.alfred.com in UK: c/o Faber Music Ltd

Batterie (*Batterie*): c/o De Haske Music (UK) Ltd

Boosey & Hawkes Music Publishers Ltd (*Boosey*): in UK: c/o Schott Music Ltd

Mail Order: Boosey & Hawkes, c/o Music Exchange, Claverton Road, Manchester M23 9ZA, UK
tel. +44 (0)20 7291 7255 or (Freephone in UK only) 0800 731 4778; www.boosey.com

Trade: Boosey & Hawkes, c/o Schott Music Ltd, MDS Music Distribution Service
5/6 Raywood Office Complex, Leacon Lane, Charing, Ashford, Kent TN27 0EN, UK
tel. +44 (0)1233 712 233

Breitkopf & Härtel (*Breitkopf*): Walkmühlstraße 52, Wiesbaden D-65195, Germany

tel. +49 611 45008 58; www.breitkopf.com; in UK: c/o Broome Cottage, The Street, Suffield,
Norwich NR11 7EQ, UK; tel. +44 (0)1263 768 732

C S Records (*C S Records*): in UK: c/o Southern Percussion

Curnow Music Press (*Curnow*): P.O. Box 142, Wilmore, KY 40390, USA

tel. +1 800 7287 669; www.curnowmusicpress.com

De Haske Music (UK) Ltd (*De Haske*): Fleming Road, Earlstrees, Corby, Northants. NN17 2SN, UK

tel. +44 (0)1536 260981; www.dehaske.com

Editio Musica Budapest Ltd (*EMB*): P.O. Box 332, H-1370 Budapest, Hungary

tel. +36 1483 3100; www.emb.hu; in UK: c/o Faber Music Ltd

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Drum Kit 4: Grades 7 & 8

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Pieces and Studies for Tuned Percussion Grades 1-5

Pieces and Studies for Snare Drum Grades 1-5

Pieces and Studies for Snare Drum Grades 6-8

Pieces and Studies for Timpani Grades 1-5

Percussion Teacher's Book: Ensembles & Accompaniments – containing extra ensemble parts for group teaching and a CD of all piano accompaniments.

Aural Tests *Trinity Guildhall Aural Tests from 2007:* In two volumes, Initial to Grade 5 and Grade 6 to Grade 8, each with CD, containing sample tests for the Aural section of the exam. With explanations, sample answers and advice on completing the tests.

Sight Reading The following Guildhall publications are still valid into 2007:

Drum Kit Sight Reading

Percussion Sight Reading

Percussion Repertoire The following Trinity publications remain available and, in some cases, used on the Trinity Guildhall 2007 Percussion syllabus:

Percussion World: Tuned Percussion

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