

Percussion Syllabus

Drum Kit, Tuned Percussion, Snare Drum,
Timpani & Orchestral Percussion

2014-2016

Trinity College London
www.trinitycollege.com

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Percussion Syllabus 2014-2016

Introduction

I am delighted to introduce this syllabus containing details of Grade and Certificate exams for Drum Kit, Tuned Percussion, Snare Drum, Timpani and Orchestral Percussion.

This syllabus is valid from 1 January 2014 to 31 December 2016. However, during 2014 candidates may offer the Pieces, Study, Rudimental Study and Technical Work from either the 2011-2013 syllabus or the 2014-2016 syllabus, but not a mixture of both. Supporting Tests must be taken from the 2014-2016 syllabus.

Trinity College London ('Trinity') syllabuses have gained international acclaim for their innovative mark schemes, breadth of repertoire and flexibility of choice.

Performing is at the heart of Trinity Grade exams, which is key to their continued success around the world. Certificate exams offer an alternative to Grade assessments; designed as mini-recitals, they place increased emphasis on performance and presentation.

Further information on all our exams including full details of our assessment criteria and additional supporting materials for teachers and candidates can be found on www.trinitycollege.com/music ('our website'). Please check our website regularly for any updates or corrections.

We hope you enjoy exploring the music on offer in this syllabus, and wish you every success in your exams and wider music-making.

Francesca Christmas

Head of Academic Governance – Music

For essential information about our entry and exam requirements, the conduct of our exams, as well as our processes and procedures, please read our *Information & Regulations* booklet or visit www.trinitycollege.com/essentialinformation

Trinity accepts entries for its exams on condition that candidates conform to the requirements of the appropriate current syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent printed syllabuses.

Trinity College London is an awarding body recognised by the Office of Qualifications and Exams Regulation (Ofqual) in England, the Welsh Government (WG), and the Northern Ireland Council for the Curriculum Exams and Assessment (CCEA). Trinity's qualifications are regulated by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

Range of qualifications

Trinity qualifications offer a variety of routes through which candidates can progress in their musical studies. Candidates may enter Grades, Certificates or any combination of the two, and need not pass every preceding level to progress on to the next. Each level is supported by the Theory syllabus and exams that develop a greater understanding of music and notation.

No theory qualifications or other prerequisites are required in order to enter for Trinity's Grade and Certificate exams in music.

Beyond Grade 8, candidates should consider Trinity's suite of Diploma exams at ATCL, LTCL and FTCL levels offering qualifications in performance, teaching, theory and composition. Rock & Pop exams are also available for Bass, Drums, Guitar, Keyboards and Vocals as well as jazz exams for Flute, Clarinet and Saxophone.

QCF* Level	EQF** Level	Group and Solo Certificates†	Music Tracks†	Classical & Jazz	Rock & Pop	Theory & Written	
7	7			FTCL Diploma		Qualifications in: Performance (recital), Teaching, Theory (written), Composition	
6	6			LTCL Diploma			
4	5			ATCL Diploma			
3	4	Advanced		Grade 8	Grade 8	Grade 8	
				Grade 7	Grade 7	Grade 7	
				Grade 6	Grade 6	Grade 6	
2	3	Intermediate		Grade 5	Grade 5	Grade 5	
				Grade 4	Grade 4	Grade 4	
1	2	Foundation		Grade 3	Grade 3	Grade 3	
				Track 2*	Grade 2	Grade 2	Grade 2
				Track 1*	Grade 1	Grade 1	Grade 1
Entry Level 3	1‡		Initial Track*	Initial	Initial		
Entry Level 1 & 2			First Access Track				

* Qualifications and Credit Framework in England, Wales and Northern Ireland

** European Qualifications Framework; † Not QCF or EQF accredited; ‡ Excludes Classical & Jazz Initial exams

Structure

Grades 1-5	Max. marks	Grades 6-8	Max. marks	Solo and Ensemble Certificates	Max. marks
Piece 1	22	Piece 1	22	Performance	90
Piece 2	22	Piece 2	22		
Piece 3 – In Snare Drum, Timpani and Tuned Percussion this piece is a study.	22	Piece 3 – In Snare Drum, Timpani and Tuned Percussion this piece is a study.	22		
Technical Work Candidate to prepare Technical Work as specified for each instrument.	14	Technical Work Candidate to prepare Technical Work as specified for each instrument.	14		
Supporting Tests Any TWO of the following: Sight Reading <i>or</i> Aural (or Unpitched Aural – Drum Kit only*) <i>or</i> Improvisation <i>or</i> Musical Knowledge (excluding Snare Drum)	10 10	Supporting Test 1 Sight Reading	10	Presentation Skills	10
		Supporting Test 2 One of the following: Improvisation <i>or</i> Aural (or Unpitched Aural – Drum Kit only*)	10		
Total	100		100		100

* Unpitched Aural Tests are available to Drum Kit candidates at all centres, at non-specialist centres this test will be administered using a CD.

Order of exam

Candidates may present the elements of the exam in an order of their choice and should indicate their preferred sequence on the appointment form, which is given to the examiner when entering the exam room. If no preference is indicated, the content of the exam will normally follow the order printed in the syllabus. For timpanists, the Technical Work **must** constitute the first element of the exam and must be unaided.

Pass bands

Grade exams		Certificate exams	
Pass band	Mark	Pass band	Mark
Distinction	87-100	Distinction	80-100
Merit	75-86		
Pass	60-74	Pass	60-79
Below Pass 1	45-59		
Below Pass 2	0-44	Below Pass	0-59

Assessment

Grade and Certificate exams assess a candidate's instrumental and musical ability through a single live performance. All candidates are assessed by an examiner against a set of published criteria which measure attainment in the following areas:

Drum Kit exams	Grade exam Pieces	Certificate exam Programme
Notational Accuracy & Musical Detail: rhythmic accuracy and attention to detail. More conveniently thoughts of as: 'Me and the Music'.	7	30
Technical Facility: instrumental control, including tone, flexibility, projection, and balance: 'Me and the Instrument'.	7	30
Time Keeping & Style: how well the candidate keeps time with the backing track, how consistent the overall time keeping is in unaccompanied pieces, and how idiomatic the playing is, appropriate to the grade: 'Me and the Audience'.	8	30
Total	22	90

All other percussion exams	Initial and Grade exam Pieces	Certificate exam Programme
Notational Accuracy & Fluency: the observation and realisation of the notes and any other details in the musical score. More conveniently thoughts of as: 'Me and the Music'.	7	30
Technical Facility: instrumental control, including tone, flexibility, projection, and balance: 'Me and the Instrument'.	7	30
Communication & Interpretation: the interpretation of the music and the way it conveys a sense of contextual understanding and audience engagement: 'Me and the Audience'.	8	30
Total	22	90

Comments and marks are given for each section of the exam. It is not necessary to pass each section of the exam to achieve an overall pass.

It is important for all candidates and teachers to have a thorough understanding of the assessment criteria for all aspects of the exam so that they are able to prepare accordingly. Please refer to our website for the marking criteria.

The marking criteria and exam syllabus content reflect a model of good practice in instrumental development, the application of which can provide rich and varied approaches for musical learning.

Length of the exam

Exams are designed to allow sufficient time for setting up in the exam room and performing all the necessary components. However, candidates are expected to arrive at least 15 minutes before the start time to allow for appropriate preparation.

Grade exams		Certificate exams (Drum Kit only)		
Level	Exam duration (minutes)	Level	Programme duration (minutes)	Exam duration (minutes)
Grade 1	15			
Grade 2	15			
Grade 3	16	Foundation	8-10	13
Grade 4	21			
Grade 5	21	Intermediate	15-20	23
Grade 6	27			
Grade 7	27			
Grade 8	32	Advanced	25-30	33

Certificate exams have a required overall timing for the chosen programme. Candidates should be aware that over and under running by more than 10% will result in marks being deducted.

During the exam

Candidates should note that:

- they may play or sing a few notes before the exam starts to get used to the acoustics of the room
- examiners may choose to curtail any performance once they have formed a judgement.

Instruments and accessories

- The standard exam room will be equipped with a drum kit (see page 10), a piano or keyboard (with amplifier) with piano stool, suitable audio equipment and a music stand.
- Trinity will not accept any liability in the event of any candidate's property being lost, stolen or damaged either while in transit to and from the exam centre or at any time during the exam itself.

Special circumstances

- When the exam is underway, no person other than the examiner and the candidate (and accompanist and/or page turner if necessary) is allowed inside the exam room except in special cases such as with an interpreter, facilitator, or assistant for a candidate with special needs. Trinity's London office must approve such arrangements in writing before an entry is made.
- No photography or unauthorised audio or video recording is permitted during the exam except by Trinity examiners for moderation and/or training purposes.
- All exams are assessed on the basis of the performance given on the day of the exam, without regard to any external circumstances.

Syllabus infringements

Any syllabus infringements (e.g. performing an incorrect item) will be reported directly to Trinity's London office by the examiner. Exam reports may be withheld until the outcome of any referred exam has been considered by Trinity.

Pieces

Repeats, solos & tempi

- ▶ All pieces should be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless instructed otherwise in the syllabus or exam publications.
- ▶ All *da capo* and *dal segno* instructions should be observed, as should 1st and 2nd time bars where repeats are included.
- ▶ Solos, fills and other non-notated elements should be of a standard consistent with the other pieces in the exam, and should demonstrate awareness of the given style.
- ▶ Long introductions, tuttis and endings should be shortened as appropriate.
- ▶ All tempo and performance markings should be observed (e.g. *Allegro*, *rall.*, *crescendo*). Metronome marks are given as a guide.

Accompanied pieces

- ▶ In Drum Kit exams at all grades, the Group A pieces must be played with the backing CD sold with the book, or live piano accompaniment if this option is available. It is the responsibility of the candidate to bring the backing CD to the exam.
- ▶ In orchestral instrument exams up to and including Grade 3, at least one accompanied piece must be performed. From Grade 4 onwards the candidate may choose whether to perform any accompanied piece(s). In all circumstances any published accompaniment must be performed live unless otherwise stated; solo performances of accompanied pieces are not acceptable.

Accompanists and page-turners

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Difficult page turns should be overcome by photocopying the relevant pages. Page turners may assist the accompanist in Grade 6-8 exams.
- ▶ Accompanists and page turners may only remain in the exam room when needed.
- ▶ Timpani, Tuned Percussion and Snare Drum candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Recordings of accompaniments need not be commercial products but must always be of a good quality and not include the solo part.

Playing from memory

Candidates may choose to perform any or all of their pieces from memory, which may improve note security, confidence and communication. However, no separate or additional marks are given specifically for memorisation.

Music and copies

- ▶ Candidates must bring an original copy (or an authorised download) of all music performed into the exam room, even if they are performing from memory. Failure to do so may result in no marks being awarded for that piece.
- ▶ Handwritten or typeset copies may be used, provided an original copy is also present.
- ▶ Sheet music can also be purchased or downloaded digitally. Proof of purchase will be required for downloads.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at www.mpaonline.org.uk
- ▶ Candidates for graded exams are encouraged to bring photocopies of pieces not published by Trinity to their exam as reference copies for the examiner, although no marks will be lost for not doing so. Photocopies can legitimately be used for this purpose, providing an original copy of the music is also in the room.
- ▶ Candidates for Certificate exams must always bring copies of the music they are playing for the examiner.
- ▶ Any photocopies will be retained by the examiner and destroyed after the exam.

Editions

Recommended editions for orchestral instruments are listed in the syllabus. Candidates are free to perform from any other edition, provided that it has not been shortened or otherwise simplified. When a particular edition must be used this is indicated in the syllabus. Product codes for publications have been included where possible.

Candidates with special needs

Trinity College London is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

If a candidate has any special needs we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit www.trinitycollege.com/musicspecialneeds or contact us to discuss your requirements.

Instruments

Drum Kit

- ▶ At Public Centres where Percussion exams are accepted, Trinity will normally supply a good quality five-piece drum kit that comprises:
 - snare drum with adjustable drum kit size stand (not orchestral)
 - 3 toms, high/medium/low
 - bass drum (18-22")
 - hi hat (12-14")
 - ride cymbal (18-22")
 - 2 crash cymbals (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 and audio equipment.
- ▶ Candidates must provide their own sticks, which must be suitable for the repertoire being performed; they may also bring their own pedals and cymbals.
- ▶ Candidates wishing to use their own drum kit may only do so at the discretion of the Local Area Representative. Setting up the drum kit must not interfere with the timing of the session.
- ▶ In all instances, candidates should provide their own additional percussion instruments (e.g. cowbells) where required.
- ▶ When the exam entry is made, it should be clearly indicated when a candidate is left-handed.
- ▶ Please note that a drum kit-equipped warm-up room is not supplied.
- ▶ Trinity recommends 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.

Four and Five-Piece Drum Kits

It is important to note that all pieces can be played using a standard five-piece kit. However, should a candidate wish to alter the set up in any way, for example to remove the middle tom tom and bring the ride cymbal nearer to the body in a classic four-piece set-up, they are free to do so, either at the beginning of the exam or between pieces.

Audio equipment

A PA system and CD player, or other appropriate playback equipment, will be provided by the centre. Candidates must bring their own CD into the exam room. Audio equipment may be operated by the candidate or the examiner and candidates are welcome to check and set levels in a brief sound check at the beginning of the exam should they wish.

Headphones

Candidates may prefer to play using headphones for accompanied pieces. A separate headphone mix or a splitter should be used as the examiner must be able to hear the backing track through the main speaker system. Candidates are responsible for providing their own headphones and cables. Due care should be given to the balance of the kit and the backing track in the room during the performance.

Electric Drum Kits

Exams may be taken on electric drum kits up to and including Grade 5.

However, it is vital that the instrument is capable of producing all timbral and dynamic variety demanded by the score, as well as any particular effects that individual pieces may call for. Particular attention should be paid to the following areas:

- dynamic contrast
- snares on/off
- cross stick
- use of brushes
- clarity of grace note rudiments
- clarity of rolls
- use of any additional percussion (e.g. cowbell)
- differentiation between ghosted and non-ghosted notes
- choked cymbal.

Set-up and adjustments

Assistance in setting up and adjusting the drum kit is permitted up to and including Grade 5. From Grade 6 onwards, candidates are expected to adjust and set up the kit unaided.

Tuned Percussion

- ▶ In Grades 1-5 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.
- ▶ Three and four mallet pieces are introduced as an option at Grade 5 and remain optional up to Grade 8.
- ▶ In Grades 6-8, where an instrument is specified in the printed music, the piece(s) must be played on that instrument. Where no instrument is specified, candidates should choose the most suitable instrument for performance.
- ▶ Technical Work in Grades 6-8 will require a four-octave instrument.
- ▶ 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.

Snare Drum

- ▶ Candidates must provide their own sticks, which must be suitable for the repertoire being performed.
- ▶ Damping dusters may be used if appropriate for the drum or the music.
- ▶ Please note that a percussion-equipped warm-up room is not supplied.

Timpani

- ▶ Hand- or pedal-tuned timpani may be used up to Grade 5. For Grades 6-8, pedal-tuned timpani must be used.
- ▶ 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.
- ▶ Rolls should not be bounced or buzzed at any level. A clean and even single stroke roll is expected. Up to and including Grade 2, rolls may be played as even, unaccented semiquavers according to the player's ability.
- ▶ Please note that a percussion-equipped warm-up room is not supplied.

Technical Work

Drum Kit exercises

- ▶ Exercises may be played either from memory or using the printed music.
- ▶ Candidates must prepare all three exercises, but only two will be played during the exam.
- ▶ Candidates will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.

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 1-3, the examiner will stipulate the hand to begin with; Grades 4-8 may begin with either hand at the candidate's choice.

Minor scales

- ▶ In Grades 1 and 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.
- ▶ 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	♩ = 100		
Grade 2	♩ = 80	♩ = 120		
Grade 3	♩ = 90	♩ = 140		
Grade 4	♩ = 100	♩ = 160		
Grade 5	♩ = 110	♩ = 60		
Grade 6	♩ = 120	♩ = 66	♩ = 60	♩ = 100
Grade 7	♩ = 130	♩ = 72	♩ = 70	♩ = 110
Grade 8	♩ = 140	♩ = 80	♩ = 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 and must be unaided.

Sight Reading parameters for Tuned Percussion, Snare Drum and Timpani

Grade	Key Signature (tuned percussion/ timpani only) (cumulative*)	Time Signature (cumulative*)	Dynamics (cumulative*)	Notation (cumulative*)	
1	C, G, F majors (Tuned Percussion)	$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$	<i>p, mf, f</i>	notes	
	A minor			rests	
	other				
2	D major	$\frac{6}{8}$	<i>mp, ff</i>	notes	
	D minor			rests	
	other			roll (Snare Drum only); ties; trills (Timpani only)	
3	B \flat , E \flat majors		<i>pp, cresc., dim.</i>	notes	
	B, E minors			rests	
	other			syncopation; acciaccaturas; accents	
4	A major (Tuned Percussion)	$\frac{12}{8}$		notes	
	G major (Timpani)			rests	
	G minor			other	rolls; hat accents; accidentals
5	A \flat major	$\frac{9}{8}, \frac{3}{8}$	<i>fp</i>	notes	
	C, F majors (Timpani)			rests	
	C \sharp , F \sharp minors			other	pause (Timpani only)
6	E major	$\frac{5}{8}, \frac{5}{4}$	<i>fz</i>	notes	
	C, F minors			rests	
	other			2-note chords (Tuned Percussion only)	
7		$\frac{7}{8}, \frac{2}{2}$ changing metres	any marking	notes	any
				rests	
				other	
8	all majors	changing metres		notes	
	all minors			rests	
				other	

* Please note, at any given grade candidates are expected to know the requirements of the preceding grade(s).

Aural

Aural tests are designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The questions, which are all based on one musical example, encourage a deepening of knowledge and are carefully graded from basic skills to more advanced understanding.

At Grades 3 and 4, the printed copy will be provided in treble or bass clef as appropriate.

Tests meet the following parameters:

Grade	Parameters	Task	Response
Grade 1	major key 4 bars $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	i) Clap back the rhythm ii) Identify the melody as in $\frac{2}{4}$ or $\frac{3}{4}$ time
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody twice with a change of pitch in the second playing	Identify where the change occurs
Grade 2	major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	i) Identify the melody as major or minor ii) Explain the dynamics during the piece, which may also include <i>crescendo</i> and <i>diminuendo</i>
		▶ Listen to the melody twice with a change of rhythm or pitch in the second playing	Identify the change as pitch or rhythm

Grade	Parameters	Task	Response
Grade 3	major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the first two notes played from low to high	Identify the interval formed as a major second, minor third, major third, perfect fourth or perfect fifth
		▶ Listen to a triad played with three notes sounding together	Identify the triad as major or minor
		▶ Study a copy of the melody and listen to it three times with a change of rhythm or pitch in the second and third playing	Identify in which bar the change occurred
Grade 4	major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the accompanied melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the first two notes played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Listen to the melody once	Identify the cadence as perfect or imperfect
		▶ Study a copy of the melody and listen to it three times with a change of rhythm and pitch in the second and third playing	Identify in which bars the changes to pitch and rhythm occurred
Grade 5	major or minor key $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Identify the opening as major or minor iii) Identify any changes in tonality
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or an octave
		▶ Listen to the piece once	Explain the articulation and the dynamics
		▶ Study a copy of the piece and listen to it three times with a change of rhythm and of pitch in the melody line in the second and third playing	Locate and describe the changes of pitch and of rhythm

Grade	Parameters	Task	Response
Grade 6	major key 2/4, 3/4, 4/4 or 6/8	▶ Listen to a piece twice	State the time signature and comment after either or both playings on the main features of the piece, e.g. phrasing, style and dynamics
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Listen to part of the piece which modulates. The opening key will first be stated and the tonic chord played	Identify the key to which the music modulates as dominant, subdominant and relative minor. Answers may alternatively be given as key names
		▶ Study a copy of the piece and listen to it twice with two changes to the melody line	Locate and describe changes as rhythm, pitch or articulation
Grade 7	minor key, any time signature	▶ Listen to a piece twice	Comment, after either or both playings, on the main features of the piece, e.g. style, phrasing, articulation and dynamics
		▶ Listen to a passage from the piece once	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Study a copy of the first section of the piece and listen to it twice with three changes	Locate and describe three changes of pitch (of the melody line) or rhythm
		▶ Listen to part of the piece once with a modified ending. The opening key will first be stated and the tonic chord played	Identify the key to which the music has modulated as sub-dominant minor, relative major or dominant of the relative major. Answers may alternatively be given as key names
Grade 8	major or minor key, any time signature	▶ Listen to a piece twice	Comment on the significant features of the piece, e.g. style, rhythm, texture, dynamics, phrasing and articulation
		▶ Study a copy of the music and listen to it three times with three areas of changes in the second and third playing	Locate and describe, after either the second and/or the third playing, the three changes as rhythm, melody, harmony, articulation, dynamics or tempo

Unpitched Aural Tests for Drum Kit

The four tests given for each grade are 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. In the actual exam, Parts 1, 2 and 3 of this test will be administered using a CD (where a specialist examiner is not present)*; Part 4 will be administered live.

Part 1 Time Signature

The candidate will be asked to recognise the time signature from a rhythmic phrase played twice on the snare drum. The phrase will use one of the time signatures associated with the grade taken, as indicated in the cumulative table on page 20. The pulse will be given and accents placed on the first beat of the bar.

Part 2 Style Recognition

The candidate will be asked to recognise the musical style of a pattern played on the drum kit twice. The style will be taken from the cumulative grid on page 20.

Part 3 Identify the Changes

The candidate will listen to a short piece played twice/three times on the drum kit. On the second playing the examiner will introduce one or more changes. The changes will be to either the rhythm (rhythmic change) and/or to the drums/cymbals played (pattern change). The pattern change may be either a change to the order in which the drum(s)/cymbal(s) are played or the introduction of a different drum/cymbal.

From Grade 3 onwards the examiner will give the candidate a printed score of the original version of the piece. The candidate will be expected to respond as outlined in the table on page 20.

Part 4 Playalong

The examiner will play a short piece of music twice on the piano. The candidate will be asked to listen to the piece on the first playing. On the second playing, the candidate should accompany the examiner on the drum kit using appropriate style, rhythm and fills for the grade taken. The time signature and count-in will be provided by the examiner before the second playing. At Grades 1-4 the examiner will state the style; for Grades 5-8 the candidate will be expected to recognise the style. The styles used will be appropriate for the grade based on the styles list given in Part 2 (see page 20).

* In specialist centres in the UK all parts will be administered live, though the candidate will have no visual line to the drum kit.

Unpitched Aural grade requirements

Grade	Part 1 Time signature (cumulative*)	Part 2 Style recognition (cumulative*)	Part 3 Identify the changes	
			Change(s)	Required response
1	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	Straight 8s feel Basic Latin feel $\frac{3}{4}$ Straight	1 change: rhythm <i>or</i> pattern	Raise hand to identify moment of change
2	$\frac{6}{8}$	$\frac{12}{8}$ feel Basic $\frac{2}{4}$ March	1 change: rhythm <i>or</i> pattern	Identify the type of change
3		Basic Rhumba Indie Rock	1 change: rhythm <i>or</i> pattern	Identify the bar in which the change occurred
4	$\frac{12}{8}$ $\frac{9}{8}$	Bossa Nova Shuffle Show 2 feel Reggae	1 change: rhythm <i>or</i> pattern	Identify the bar in which the change occurred <i>and</i> the type of change
5	$\frac{5}{4}$	Swing Jazz Waltz Tango Disco	2 separate changes: 1 of rhythm <i>and</i> 1 of pattern	Identify the bars in which the changes occurred <i>and</i> the type of change
6	Any	Funk Samba $\frac{6}{8}$ Afro Cuban	2 changes involving: rhythm <i>or</i> pattern <i>or</i> rhythm <i>and</i> pattern	Identify the bars in which the changes occurred <i>and</i> the type of change
7		Mambo	3 changes involving: rhythm <i>or</i> pattern <i>or</i> rhythm <i>and</i> pattern	Identify the bars in which the changes occurred, giving a detailed explanation of the nature of the changes
8		New Orleans 2nd Line		

* Please note, at any given grade candidates are expected to know the requirements of the preceding grade(s).

Improvisation

This test explores the candidate's ability to respond fluently, coherently and creatively to a musical stimulus.

- ▶ There are three possible types of stimulus a candidate can use in the exam as the starting point for their improvisation:
 - Melodic: based on a series of pitches (for Tuned Percussion only)
 - Rhythmic: based on a rhythmic idea
 - Chordal: based on a set of chord symbols (for Tuned Percussion only).

N.B. Drum Kit, Snare Drum and Timpani candidates must use the rhythmic stimulus.

- ▶ Candidates should indicate their choice of stimulus on the appointment form.
- ▶ In the exam the examiner will present the candidate with the notated stimulus. The examiner will play the stimulus twice and then invite the candidate to play it back (except for chordal stimuli); this is to ensure the candidate has understood the stimulus.
- ▶ For Grade 1-5, candidates will be given 30 seconds' preparation time.
- ▶ For Grades 6-8, candidates will be given 60 seconds' preparation time.
- ▶ During this time they may practise their response. The examiner will then invite the candidate to perform the test for assessment.
- ▶ In all cases the stimulus is just a starting point for the improvisation. Candidates should therefore develop a response that includes melodic, rhythmic and harmonic interest as appropriate for their instrument.
- ▶ Good responses may also include articulation and dynamic interest and be idiomatic of the instrument.
- ▶ We provide further guidance and examples of responses on our website.
- ▶ The parameters are given below and in the chart on page 23.

Melodic stimuli

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.

Rhythmic stimuli

Drum Kit

The rhythmic idea/stimulus will be played by the examiner on the snare drum or on CD. After the second playing, the candidate should play the rhythm back to the examiner once, on the snare drum. The candidates should then use the preparation time to develop the idea into a drum kit improvisation. This can be as time/groove with fills, or a more melodic/linear concept around the drums or both. Dynamic contrast, thematic development and awareness of phrase lengths and structure should all be considered.

Tuned Percussion, Snare Drum & Timpani

After the examiner has played the rhythmic stimulus twice, candidates will repeat it on their instrument using one pitch.

Chordal stimuli (Tuned Percussion only)

The candidate will be presented with a piano score without a time signature (with bar lines) which contains chords and their symbols.

The examiner will play at a moderate pulse, with each chord played as 4 crotchets per bar (or 2 crotchets where more than one chord appears in a bar).

There are two possible ways of using the chordal stimulus:

- Unaccompanied: the candidate will be invited to give a solo performance, incorporating the chord pattern.
- Accompanied by the examiner: the examiner will play through the chord sequence on a loop while the candidate improvises a melodic line above. The candidate can choose to use the tempo and time signature given by the examiner or may give instructions regarding performance directions, e.g. tempo and style.

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

Parameters for Improvisation Tests

Drum Kit, Snare Drum & Timpani must use the rhythmic stimulus

Grade	Melodic stimulus: max. range of given motif	Melodic stimulus: suggested length of response	Rhythmic stimulus (cumulative*)	Rhythmic stimulus: suggested length of response	Chordal stimulus phrase played round twice (cumulative*)
Grade 1	3 notes – one step one leap – up to a 4th	2-4 bars	$\frac{4}{4}$ 2 bars crotchets, minims quavers		4-bar phrase major key I/V 1 chord per bar
Grade 2	4 notes – range up to a 5th	4 bars	with dots	4 bars	4-bar phrase major key I/IV/V 1 chord per bar
Grade 3	5 notes – range up to a 6th		with ties		4-bar phrase major key I/IV/V/ii 1 chord per bar
Grade 4	octave (diatonic)	two phrases 4-8 bars each	$\frac{2}{4}, \frac{3}{4}$ semiquavers	two phrases 4-8 bars each	4-bar phrase minor key i/iv/V 1 chord per bar
Grade 5	octave (simple chromaticism)				4-bar phrase minor key i/iv/V/VI 1 chord per bar
Grade 6	twelfth (chromatic)	3-4 phrases 4-8 bars each	$\frac{6}{8}$	3-4 phrases 4-8 bars each	8-bar phrase major key I/ii/IV/V & 7ths 1 chord per bar
Grade 7					triplets
Grade 8		4-6 phrases 4-8 bars each	$\frac{7}{8}$	4-6 phrases 4-8 bars each	12-16 bar phrase; major or minor key; all chords 6ths/7ths/9ths & dim/aug; simple suspensions; 1 or 2 chords per bar

* Tests may also include requirements from preceding grades.

Musical Knowledge (Grades 1-5 only)

The examiner will ask candidates five questions in the exam, which test their understanding of the pieces played, their knowledge of the notation and their instrument.

The examiner will first ask candidates to choose their favourite piece from the ones performed in the exam and will then ask some of the questions on that piece. The examiner will then choose one of the other pieces performed to complete the questions.

The printed score should be free of annotations which would act as an aid in the candidate's response to any of the questions asked in this section of the exam. The examiner will usually point to part of the score when asking the questions.

Sample questions and answers for Drum Kit are included in the table below. Where English note values are specified (e.g. quaver, minim), American terms may alternatively be used (e.g. eighth note, half note).

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 1	Note length name	What is the name of this note?	Quaver
	Explain time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Note durations	What is this value of this note?	Half a beat
	Musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is this part called?	The Batter Head
Grade 2	Metronome marks	Explain the sign ♩ = 72	72 crotchet beats per minute
	Musical Style (simple)	What is the style of this groove?	$\frac{12}{8}$ feel
	Rudiments	What rudiment is played here?	Flam
	Basic posture	Show me your basic stick grip.	<i>Candidate demonstrates</i>
Grade 3	Kit Techniques	How do you best produce this cross stick sound?	<i>Candidate demonstrates</i>
	Sticking Pattern	What sticking should be used to approach this passage/idea?	Paradiddle
Grade 4	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [candidate indicates], because of the co-ordination between hands and feet/ independence
Grade 5	Musical style (advanced)	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>

* Tests may also include requirements from preceding grades.

Sample questions and answers for Percussion, excluding Drum Kit, are included in the table below.

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 1	Note values	What is this note value?	Quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B \flat
	Musical terms and signs (more comprehensive)	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is the top head of the drum called?	The Batter Head
Grade 2	Metronome marks	Explain the sign $\downarrow = 72$	72 crotchet beats per minute
	Grace note rudiments	What are these called?	Flams/Drags/Ruffs
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic playing posture	Show me a good striking position on the timpani/snare drum/tuned instrument	<i>Candidate demonstrates</i>
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	Scale
	Rudiment patterns (Snare Drum/Timpani)	When you play this note, which note actually sounds?	<i>Candidate demonstrates</i>
	Warm up	How do you warm up for a piece like this?	Rudiment patterns/exercises
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [<i>candidate indicates</i>], because of the awkward leaps/sticking patterns
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of how the music reflects this</i>
	Musical structures	Describe the form of this piece	<i>Candidate identifies form of piece and describes relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C
	Roll lengths in relation to rhythmic aspects of the music (Snare Drum)	What roll would you use here?	5 stroke/7 stroke etc.

* Tests may also include requirements from preceding grades.

Certificate exams

Solo Certificate exams

- In Solo Certificate exams candidates can create their own programme to meet the required programme duration from the pieces listed on our website. Up to one third of the programme can be own choice or own composition.
- Any own choice or own compositions must be of a similar technical and musical level of demand as the listed pieces for that Certificate. More information can be found on our website.
- Trinity does not pre-approve any own-choice repertoire.
- For Certificate repertoire lists please visit www.trinitycollege.com/certificates.

Ensemble Certificate exams

- These are available for two or more candidates and offer opportunities for musical interaction and engagement with other musicians.
- No repertoire is provided for ensemble exams.
- Each part of the repertoire may be played by one player, as in chamber music, or by multiple performers.
- Players may change instruments or parts between pieces.
- The ensemble must be given a name (e.g. 'The Proctor Quintet'), which will be printed on the report form and certificates.
- One written report will be issued for each ensemble. Each member will receive a certificate if the exam is passed.
- A candidate's teacher may not take part in an ensemble exam except as a conductor.

Presentation Skills

This is an assessed item in all Certificate exams, which should be approached as if it were a public recital. Consideration will be given to the following areas:

- Stagecraft – the candidate's performance will be viewed as a whole from their entry into the exam room until their exit.
- Programme notes – candidates should present neatly produced programme notes. These could be in a folded A4 booklet and should include the following items:
 - Date, time and place of the recital
 - Names of those involved
 - Titles, composers and a brief description of each piece
 - Brief biography of the candidate
- Durations – each piece should have its running time listed in the programme notes.
- Sense of occasion – the examiner will expect the candidate and anyone else involved in the exam to be appropriately dressed and aware of a recital style of presentation.
- Programme notes and introductions may be in any language although an English translation should always be provided for the examiner.

Pieces (3 x 22 marks)

Three pieces are to be played; two from Group A and one from Group B.

Group A (to be played with CD or optional piano accompaniment)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 1 2014-2019*, published by Trinity:

Double/Double	Belfast to Peru
Riley/Staples	Stoneroller
Robinson	In the Pocket
Salmins	Squibnocket Waltz

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 1 2014-2019*, published by Trinity:

Ball	Tom-a-Hawk
Gregory	Song for a Small Boy

Technical Work (14 marks) (see page 12)

Candidate to prepare all three exercises from *Pieces and Exercises for Drum Kit 1 2014-2019*.

Only two will be heard in the exam (see page 12).

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural or Unpitched Aural (see pages 16 and 19)	Improvisation (rhythmic stimulus only) (see page 21)	Musical Knowledge (see page 24)

Pieces (3 x 22 marks)

Three pieces are to be played; two from Group A and one from Group B.

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 1 2014-2019*, published by Trinity:

Beer	Can You Hear Me?
Ellington <i>arr.</i> Double	Satin Doll
Riley/Staples	Manny's Blues
Tween/Taylor	What's Up?*

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 1 2014-2019*, published by Trinity:

Double	21st Century Fox
Tween	Flats in Dagenham

* Optional piano accompaniment available

Technical Work (14 marks) (see page 12)

Candidate to prepare **all** three exercises from *Pieces and Exercises for Drum Kit 1 2014-2019*. Only two will be heard in the exam (see page 12).

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural or Unpitched Aural (see pages 16 and 19)	Improvisation (rhythmic stimulus only) (see page 21)	Musical Knowledge (see page 24)

Pieces (3 x 22 marks)

Three pieces are to be played; two from Group A and one from Group B.

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 2 2014-2019*, published by Trinity:

Double/Double	Need I Remind You?
Holland/McDonough	Party People
McDonough	Reggae Muffin
Salmins	Way Cool

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 2 2014-2019*, published by Trinity:

Gregory	Meditation
Tween	Muddy Boots

Technical Work (14 marks) (see page 12)

Candidate to prepare **all** three exercises from *Pieces and Exercises for Drum Kit 2 2014-2019*. Only two will be heard in the exam (see page 12).

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural or Unpitched Aural (see pages 16 and 19)	Improvisation (rhythmic stimulus only) (see page 21)	Musical Knowledge (see page 24)

Pieces (3 x 22 marks)

Three pieces are to be played; two from Group A and one from Group B.

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 2 2014-2019*, published by Trinity:

Ellis <i>arr.</i> Tween	The Chicken
Jones <i>arr.</i> Double	Soul Bossa Nova
Mobley <i>arr.</i> Double	Soul Station
Riley/Staples	The Spark, The Flame

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 2 2014-2019*, published by Trinity:

Robinson	Ali's Boogaloo
McDonough	The Amgard Corps

Technical Work (14 marks) (see page 12)

Candidate to prepare **all** three exercises from *Pieces and Exercises for Drum Kit 2 2014-2019*. Only two will be heard in the exam (see page 12).

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural or Unpitched Aural (see pages 16 and 19)	Improvisation (rhythmic stimulus only) (see page 21)	Musical Knowledge (see page 24)

Pieces (3 x 22 marks)

Three pieces are to be played; two from Group A and one from Group B.

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 3 2014-2019*, published by Trinity:

Ball	Lime Tree Bay
Frishberg <i>arr.</i> Double	You Would Rather Have the Blues
Miller	Yabba Dabba
Tween/Taylor	On the Path*

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 3 2014-2019*, published by Trinity:

Double	Benton Street Bop
Francis	Samba Time

* Optional piano accompaniment available

Technical Work (14 marks) (see page 12)

Candidate to prepare **all** three exercises from *Pieces and Exercises for Drum Kit 3 2014-2019*. Only two will be heard in the exam (see page 12).

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural or Unpitched Aural (see pages 16 and 19)	Improvisation (rhythmic stimulus only) (see page 21)	Musical Knowledge (see page 24)

Pieces (3 x 22 marks)

Three pieces are to be played; two from Group A and one from Group B.

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 3 2014-2019*, published by Trinity:

Double/Double	Warning
Holland/McDonough	London Town
Miller	Aiden's Song
Tween/Taylor	Funky March*

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 3 2014-2019*, published by Trinity:

McDonough	Funkylicious
Salmins	V is for Vernel

* Optional piano accompaniment available

Technical Work (14 marks) (see page 12)

Candidate to prepare **all** three exercises from *Pieces and Exercises for Drum Kit 3 2014-2019*. Only two will be heard in the exam (see page 12).

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 14)	ii) Aural or Unpitched Aural (see pages 16 and 19) or Improvisation (rhythmic stimulus only) (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played; two from Group A and one from Group B.

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 4 2014-2019*, published by Trinity:

Miller	Jaxon's Jump
Riley/Staples	Undertow
Taylor/McDonough	So It Is
Tween/Taylor	Good Gadd*

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 4 2014-2019*, published by Trinity:

Riley	9 by 3
Salmins	Line 'em Up

* Optional piano accompaniment available

Technical Work (14 marks) (see page 12)

Candidate to prepare **all** three exercises from *Pieces and Exercises for Drum Kit 4 2014-2019*. Only two will be heard in the exam (see page 12).

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 14)	ii) Aural or Unpitched Aural (see pages 16 and 19) or Improvisation (rhythmic stimulus only) (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played; two from Group A and one from Group B.

Group A (to be played with CD)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 4 2014-2019*, published by Trinity:

Riley/Staples	Frantic
Robinson/Dutton	Odd One Out
Salmins	Brazil Overture
Weckl/Weingart	Crossing Paths

Group B (unaccompanied)

The following pieces are contained in the book *Pieces and Exercises for Drum Kit 4 2014-2019*, published by Trinity:

Robinson	Fusion Illusion
Whitfield	Turkish Delight

Technical Work (14 marks) (see page 12)

Candidate to prepare **all** three exercises from *Pieces and Exercises for Drum Kit 4 2014-2019*. Only two will be heard in the exam (see page 12).

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 14)	ii) Aural or Unpitched Aural (see pages 16 and 19) or Improvisation (rhythmic stimulus only) (see page 21)

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**.

Tuned Percussion – Grade 1

Subject code: TUN

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Aldous	Ballad*	Tuned Percussion Solos	Mark Aldous
Anon.	Jumping Dance*	Percussion Music for Beginners	EMB 13379
Czerny <i>arr. Barratt</i>	Rise and Shine*	Bravo! Percussion Book 1	Boosey BH4300133
Faulkner	Walking Along*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Haydn	Lied*	Percussion Music for Beginners	EMB 13379
Hext	The Music Box*	Tuned-In	Hext
Hext	The Windmill*	Tuned-In	Hext
Kabalevsky <i>arr. Barratt</i>	Russian Dance*	Bravo! Percussion Book 1	Boosey BH4300133
Trad.	Oranges and Lemons*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Trad.	This Old Man*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
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
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Technical Work (14 marks)

All sections to be prepared.			
Scales & Arpeggios (from memory) – the examiner will select from the following:			
Scales: C, G and F major A, E and D minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) Chromatic starting on C	one octave	hand to hand, beginning on either hand at the direction of the examiner	<i>mf</i>
Arpeggios: C, G and F major A, E and D minor			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 21)	Musical Knowledge (see page 24)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Aldous	Along the Riverbank* or Woodpecker*	Tuned Percussion Solos	Mark Aldous
Clarke	The Duke of Gloucester's March*	Bravo! Percussion Book 1	Boosey BH4300133
Faulkner	Hi Five!* or In the Clouds* or Rumba* or Up and Down*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Hext	The Carousel*	Tuned-In	Hext
Offenbach	The Can-Can*	1st Recital Series for Mallet Percussion [piano accomp. available separately]	Curnow CMP0853-03-400
Tchaikovsky	The Hurdy Gurdy*	Bravo! Percussion Book 1	Boosey BH4300133
Tchaikovsky	The Organ Grinder*	Percussion Music for Beginners	EMB 13379
Trad.	Hickory Dickory Dock*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Trad.	When I was a tailor*	Bravo! Percussion Book 1	Boosey BH4300133
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
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Technical Work (14 marks)

All sections to be prepared.			
Scales & Arpeggios (from memory) – the examiner will select from the following:			
Scales: D and B \flat major B and G minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) Chromatic starting on D and B \flat	one octave	hand to hand, beginning on either hand at the direction of the examiner	<i>mf</i>
Arpeggios: D and B \flat major B and G minor			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 21)	Musical Knowledge (see page 24)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Aldous	Newsflash*	Tuned Percussion Solos	Mark Aldous
Barratt	Rosewood Tango* or Tambov Troika*	Bravo! Percussion Book 2	Boosey BH4300134
Bartlett	Dreamy, no. 41*	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP M2244-00069
Faulkner	Flamenco*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Faulkner	On the Breeze*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Hext	Cleo*	Tuned-In	Hext
Köhler	Cock-a-doodle Waltz*	Bravo! Percussion Book 2	Boosey BH4300134
L. Mozart	Bourée*	Percussion Music for Beginners	EMB 13379
Reichardt	Vivace*	Percussion Music for Beginners	EMB 13379
Weijmans	Foxy..., no. 3 and ...and Rocky, no. 4	Mallet Minded	De Haske DHP1001930-401
Zivkovic	Das kleine Zirkuspony*	Funny Mallets: My First book for Xylophone and Marimba	Gretel-Verlag

Study (22 marks)

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

Faulkner	Grade 3 major Study or Grade 3 minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i>)	Trinity
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Technical Work (14 marks)

All sections to be prepared.			
Scales & Arpeggios (from memory) – the examiner will select from the following:			
Scales: A and E \flat major F \sharp and C minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor) Chromatic starting on A and E \flat	two octaves	hand to hand, beginning on either hand at the direction of the examiner	<i>mf</i>
Arpeggios: A and E \flat major F \sharp and C minor			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 21)	Musical Knowledge (see page 24)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Aldous	Tears of a Clown* or Latin Xylo*	Tuned Percussion Solos	Mark Aldous
Anon.	Two Hungarian Dances* [both]	Percussion Music for Beginners	EMB 13379
Bartlett	Minuet, no. 42	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP M2244-00069
Bernstein	Cool from <i>West Side Story</i> *	Solos for the Percussion Player	Schirmer GS33209
Clementi	Sonatina, no. 2	Masters on Marimba	De Haske DHP1053787-401
Faulkner	Tango*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Hext	Spike Island March*	Tuned-In	Hext
Menken	Can You Feel the Love Tonight*† or The Bells of Notre Dame*†	Disney Solos for Mallet Percussion	Hal Leonard
Trad.	Charlie is my Darling*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
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
Zivkovic	Xylophone Polka*	Funny Mallets: My First book for Xylophone and Marimba	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
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Technical Work (14 marks)

All sections to be prepared.			
Scales & Arpeggios (from memory) – the examiner will select from the following:			
Scales: E and A \flat major C \sharp and F minor (candidate's choice of <i>either</i> harmonic or melodic minor) Chromatic starting on E and A \flat	two octaves	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
Arpeggios: E and A \flat major C \sharp and F minor			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 21)	Musical Knowledge (see page 24)

† CD accompaniment permitted in the exam.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Aldous	Xylo Rhumba*	Tuned Percussion Solos	Mark Aldous
Alford	Sparks*		Boosey BH82886
Bartlett	Boogalie-Woogalie, no. 48*	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP M2244-00069
Bartlett	Clowning Around!, no. 45*	Play Percussion: 50 Short Pieces for Tuned Percussion	UMP M2244-00069
Faulkner	Czardina*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Faulkner	Hi Five! for Four*	Pieces and Studies for Tuned Percussion Grades 1-5	Trinity
Hamilton Green	Caprice Valsante*		Fischer W1519
Hext	The Big Wheel*	Tuned-In	Hext
Joplin	Magnetic Rag*	Ragtime Favourites	Fentone F855-400
Menken	Friend like me*† or Under the sea*†	Disney Solos for Mallet Percussion	Hal Leonard
Pershing	Gavotte or Waltz	Contemporary Etudes for 3 & 4 Mallets	Alfred 19626
Weijmans	Burlesca no. 5 or Hungarian Folksong no. 7	13 Pieces for Mallets	De Haske DHP0970866-401
Weijmans	Rock, no. 23 or Challenger, no. 24	Mallet Minded	De Haske DHP0970866-401
Zivkovic	Memories	Funny Vibraphone	Gretel-Verlag
Zivkovic	No Ragtime	Funny Xylophone Book 1	Gretel-Verlag

Study (22 marks)

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

Faulkner	Grade 5 major Study or Grade 5 minor Study (from <i>Pieces and Studies for Tuned Percussion Grades 1-5</i>)	Trinity
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† CD accompaniment permitted in the exam.

Technical Work *(14 marks)*

All sections to be prepared.			
Scales & Arpeggios (from memory) – the examiner will select from the following:			
Scales: B and D \flat major G \sharp and B \flat minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor) Chromatic starting on starting any note as directed by the examiner	two octaves	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
Arpeggios: B and D \flat major G \sharp and B \flat minor Dominant 7th in the keys of C, G and F Diminished 7th starting on C, E \flat , G \flat and A			

Supporting Tests *(2 x 10 marks)*

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 21)	Musical Knowledge (see page 24)

Pieces *(2 x 22 marks)*

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Publisher
J S Bach	Minuet and Badinerie (no. 19 from Masters on Marimba)	De Haske DHP1053787-401
Dittersdorf	Scherzo* [<i>arr. Boo</i>]	Ludwig
Größmann	Jacques' Prélude (Etüde no. 10 from Popular Songs for Marimba)	Zimmerman ZM 35510
Handel	Arrival of the Queen of Sheba (no. 16 from Masters on Marimba)	De Haske DHP1053787-401
Humperdink	Evening Prayer (from The Solo Marimbist vol. 2)	Per-Mus
Joplin	Ragtime Dance* (from Ragtime Favourites)	Fentone F855-400
Pershing	Intrada or Fanfare or Burlesque or Toccata (from Contemporary études for 3 & 4 Mallets)	Alfred 19626
Peters	3 + 6 or Modo Nuovo (from Fundamental Solos for Mallets)	Alfred 17321
Peters	Dog Beach	Mitchell
Peters	Piece 1 (from Three Pieces for Three Mallets)	Mitchell
Rosauro	Children Song (from Vibes, Etudes and Songs)	ProPercussao
Rosauro	Etude in Bossa (from Vibes, Etudes and Songs)	ProPercussao
Steinquest	Rudimental Ragtime*	Row Loff
Stock	Lullaby for Lugansk (from 4 Mallets for Vibraphone)*	Alto
Trad. <i>arr.</i> Glennie	Londonderry Air (from Marimba Encores)	Faber
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 or no. 2 (from 24 Etudes for Marimba) [may be played on xylophone at candidate's choice]	Southern Percussion
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Technical Work (14 marks)

All sections to be prepared.			
Scales & Arpeggios (from memory) – the examiner will select from the following:			
Scales: F#, C, G and F major Eb, A, E and D harmonic <i>and</i> melodic minor	three octaves	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
C and G major in 3rds C harmonic minor in 3rds Chromatic in minor 3rds starting on D and Bb	two octaves		
Arpeggios: F#, C, G and F major Eb, A, E and D minor Broken major chords starting on C, G and F Broken minor chords starting on A, E and D	three octaves		
Dominant 7th in the keys of D, Bb, A and Eb Diminished 7th starting on C#, E, G and Bb	two octaves		

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) <i>or</i> Improvisation (see page 21)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

J S Bach	O Sacred Head (from The Solo Marimbist vol. 2)	Per-Mus
Debussy	Le petit nègre (from The Solo Marimbist vol. 2)	Per-Mus
Gaetano	Swing Low Sweet Chariot (from Three Spirituals)	Per-Mus
Glennie	Giles (from Three Chorales for Marimba)	Faber
Gomez	Marimba Flamenca	Southern Music HL03776319
Gomez	Raindance	Southern Music HL03775478
Jarvis	Jungle Walk	Southern Music HL03775950
Joplin	New Rag* (from Ragtime Favourites)	Fentone F855-400
Lipner	Crystal Mallet	Malletworks
Peters	Chorale and Variations (from Fundamentals Solos for Mallets)	Alfred 17321
Peters	Sea Refractions or Sonata Allegro* or Teardrops	Mitchell
Ptasazyńska	Scherzo for Xylophone & Piano*	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 Etudes for Marimba) [may be played on xylophone at candidate's choice]	Southern Percussion
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Technical Work *(14 marks)*

All sections to be prepared.			
Scales & Arpeggios (from memory) – the examiner will select from the following:			
Scales: D, B \flat , A and E \flat major B, G, F \sharp and C harmonic <i>and</i> melodic minor	three octaves	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
D and B \flat major in 3rds G harmonic minor in 3rds Chromatic in minor 3rds starting on A and E \flat	two octaves		
Arpeggios: D, B \flat , A and E \flat major B, G, F \sharp and C minor Broken major chords starting on D, B \flat , A and E \flat 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 Diminished 7th starting on D, F, A \flat and B	two octaves		

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Improvisation (see page 21)

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

J S Bach	Courante (from Suite I), no. 21 (from Masters on Marimba)	De Haske DHP1053787-401
Creston	Concertino for Marimba, 1st movt*	Schirmer
Gerassimez	Eravie	Svitzer
Großmann	Rimpartido Alto* (Etüde no. 8 from Popular Songs for Marimba)	Zimmerman ZM 35510
Hamilton Green	Log cabin Blues [no repeats]*	Meredith Music
Heifetz	Hora-Staccato*	Fischer W2211
Inns	Robin Harry	Boosey BH83209
Kreisler	Tambourin Chinoise*	Charles Foley CF1934
Mayuzumi	Concertino for Xylophone, 1st movt or 3rd movt*	Peters EP6856A
Musser	Etude in A flat, op. 6 no. 2 – 2 mallets	Studio4Music
Musser	Etude in C major, op. 6 no. 10 – 4 mallets	Studio4Music
Pershing	Arioso or Alla Marcia (from Contemporary Solos for Four Mallets)	Alfred 19627
Peters	Yellow After the Rain	Mitchell
Richards	Zimba Zamba for Marimba & Piano*	Studio M-050-00823-1
Rimsky-Korsakov	The Flight of the Bumble Bee, no. 24 (from Masters on Marimba)	De Haske DHP1053787-401
Sarasate arr. Eddy	Zigeunerweisen*	C S Records

Study (22 marks)

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

Butov	No. 8 (from 24 Etudes for Marimba) [may be played on xylophone at candidate's choice]	Southern Percussion
Butov	No. 11 (from 24 Etudes for Marimba) [may be played on xylophone at candidate's choice]	Southern Percussion

Technical Work *(14 marks)*

All sections to be prepared.			
Scales & Arpeggios (from memory) – the examiner will select from the following:			
Scales: E, A \flat , B, D \flat and F \sharp major C \sharp , F, G \sharp and B \flat harmonic <i>and</i> melodic minor	three octaves	hand to hand, beginning on either hand at the candidate's choice	<i>mf</i>
A and E \flat major in 3rds C melodic minor in 3rds Chromatic in minor 3rds starting on E and A \flat	two octaves		
Arpeggios: E, A \flat , B, D \flat and F \sharp major C \sharp , F, G \sharp and B \flat minor Broken major chords starting on E, A \flat , D \flat and F \sharp Broken minor chords starting on C \sharp , F, G \sharp and B \flat	three octaves		
Dominant 7th in all keys Diminished 7th starting on any note	two octaves		

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Improvisation (see page 21)

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

Composer	Piece	Book	Publisher
Barratt	Jamie's Two Step* or Pamp's Rag*	Bravo! Percussion book 1	Boosey BH4300133
Bartlett	Just a Minute March or Three and Easy	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Beck	Single Stick It	10 Intermediate Snare Drum Solos	Kendor 13477
Hannickel	Pathfinder*	1st Recital Series for Snare Drum [piano accomp. available separately]	Curnow CMP0851-03-400
Skinner/ Faulkner	Austrian Dance* or Stepping Out*	Pieces and Studies for Snare Drum Grades 1-5	Trinity
Skinner	Accent Patrol	Pieces and Studies for Snare Drum Grades 1-5	Trinity

Technical Work (14 marks)

All sections to be prepared.	
i) Orchestral Figures	
Grade 1 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
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

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:		
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (rhythmic stimulus only) (see page 21)

Rudimental Study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 2 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
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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. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Barratt	Middlesex March* or Musette*	Bravo! Percussion book 1	Boosey BH4300133
Bartlett	Five's Alive or Marchin' to April or Slammin' the Flam	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Beck	Flam It	10 Intermediate Snare Drum Solos	Kendor 13477
Faulkner	Jiggity Jig*	Pieces and Studies for Snare Drum Grades 1-5	Trinity
Hans Oskam	Accent Etude in 2/4 Doubling the Waltz	40 Intermediate Snare Drum Solos	Hal Leonard HL06620067 De Haske
Skinner	March in Time*	Pieces and Studies for Snare Drum Grades 1-5	Trinity
Skinner/ Faulkner	Rolling	Pieces and Studies for Snare Drum Grades 1-5	Trinity

Technical Work (14 marks)

All sections to be prepared.		
i) Orchestral Figures		
Grade 2 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)		Trinity
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

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:		
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (rhythmic stimulus only) (see page 21)

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

Composer	Piece	Book	Publisher
Barratt	Rosewood Tango* or Rudimento!* or The Stickler*	Bravo! Percussion book 2	Boosey BH4300134
Bartlett	Spanish Accents or Roll on Friday	Play Percussion: 50 Short Pieces for Snare Drum	UMP M2244-00076
Beck	Paradiddle Waltz	10 Intermediate Snare Drum Solos	Kendor 13477
Bomhof	March & Dance	On Stage, Musical Solos for Snare Drum	De Haske DHP1012692-401
Hans	Upstairs/Downstairs	40 Intermediate Snare Drum Solos	Hal Leonard HLO6620067
Oskam	Funky Five	Rudimental Drumming	De Haske DHP1002053-401
Sonntag Skinner/ Faulkner	Little Drummer Boy Alla Marcia* or Polka* or This Old Man*	Magic Sticks Pieces and Studies for Snare Drum Grades 1-5	Zimmermann 33490 Trinity

Technical Work (14 marks)

All sections to be prepared.		
i) Orchestral Figures		
Grade 3 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)		Trinity
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

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:		
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (rhythmic stimulus only) (see page 21)

Rudimental Study (22 marks)

Candidates should prepare the following study:

Skinner	Grade 4 Rudimental Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity
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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. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Bartlett	Football Crazy! or Young, Free and Singles!	Play Percussion: 50 More Short Pieces for Snare Drum	UMP M2244-00373
Beck	Mixing It Up or Syncopated	10 Intermediate Snare Drum Solos	Kendor 13477
Bellson	Out on a Wing or Trixie	Solos & Duets for Snare Drum	Alfred 34470
Hans	Tijuana Tap	40 Intermediate Snare Drum Solos	Hal Leonard HL06620067
Slawson	Calypso Hippo or Groove Trail	Dynamic Solos for Snare Drum	Alfred 37481
Sonntag	Happy Sticks	Magic Sticks	Zimmermann 33490
Skinner	Snares Off or Three by Two or Tambou-rim	Pieces and Studies for Snare Drum Grades 1-5	Trinity

Technical Work (14 marks)

All sections to be prepared.		
i) Orchestral Figures		
Grade 4 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)		Trinity
ii) Multiple Bounce Roll Study		
Skinner	Grade 4 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)	Trinity

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:		
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (rhythmic stimulus only) (see page 21)

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

Composer	Piece	Book	Publisher
Bartlett	Demo for Doubles! or Ruff-ly Britannia	Play Percussion: 50 More Short Pieces for Snare Drum	UMP M2244-00373
Beck	Slow Fast	10 Intermediate Snare Drum Solos	Kendor 13477
Bellson	Chicken in the Basket	Solos & Duets for Snare Drum	Alfred 34470
Bomhof	Even and Odd	On Stage, Musical Solos for Snare Drum	De Haske DHP1012692-401
Goldenberg	Farfel's Gavotte	12 Progressive Solos for Snare Drum	Chappell/Hal Leonard 00347783
Skinner	Latin Paradiddle or Scottish March	Pieces and Studies for Snare Drum Grades 1-5	Trinity
Sonntag	Study on Variable Meters	Magic Sticks	Zimmermann 33490
Zivkovic	Etude no. 1	Ten Etudes for Snare Drum	Studio4Music

Technical Work (14 marks)

All sections to be prepared.		
i) Orchestral Figures		
Grade 5 figures (from <i>Pieces and Studies for Snare Drum Grades 1-5</i>)		Trinity
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

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:		
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (rhythmic stimulus only) (see page 21)

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

Composer	Piece	Publisher
Goldenberg	Soldier's March (from 12 Progressive Solos for Snare Drum)	Chappell/Hal Leonard 00347783
Skinner	Camp Duty (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
Skinner/ Faulkner	Tango* (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
Slawson	Uncle's Ant Farm (from <i>Dynamic Solos for Snare Drum</i>)	Alfred 37481
Sonntag	Study no. 2 (from <i>Magic Sticks</i>)	Zimmermann 33490
Wilshere	Bronze (from <i>Percussion World – Snare Drum</i>)	Trinity
Zivkovic	Etude no. 5 (from <i>Ten Etudes for Snare Drum</i>)	Studio4Music

Technical Work (14 marks)

All sections to be prepared.	
i) Orchestral Figures	
Grade 6 figures (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
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

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Improvisation (rhythmic stimulus only) (see page 21)

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

Composer	Piece	Publisher
Bellson	Andy's Workout (from Solos & Duets for Snare Drum)	Alfred 34470
Goldenberg	$\frac{5}{8}$ Romp (from 12 Progressive Solos for Snare Drum)	Chappell/Hal Leonard 00347783
Goldenberg	Etude in $\frac{7}{8}$, p. 68 (from Modern School for Snare Drum)	Alfred 0714B
Hans	Meter Reader (from 40 Intermediate Snare Drum Solos)	Hal Leonard HL06620067
Skinner	TV Theme or Variations on a Bolero or March 'Out of Step' (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
Sonntag	Study no. 7 (from Magic Sticks)	Zimmermann 33490
Wilshere	Silver (from Percussion World – Snare Drum)	Trinity
Zivkovic	Etude no. 2 (from Ten Etudes for Snare Drum)	Studio4Music

Technical Work (14 marks)

All sections to be prepared.		
i) Orchestral Figures		
Grade 7 figures (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)		Trinity
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

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Improvisation (rhythmic stimulus only) (see page 21)

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

Composer	Piece	Publisher
Bomhof	Teccolino (from <i>Rhythms & Rolls</i>)	De Haske DHP1023252-401
Goldenberg	Graduation Etude (from <i>12 Progressive Solos for Snare Drum</i>)	Chappell/Hal Leonard 00347783
Goldenberg	Ramble Rumble (from <i>12 Progressive Solos for Snare Drum</i>)	Chappell/Hal Leonard 00347783
Skinner	Man of La Mancha (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
Skinner	Caixa March (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
Sonntag	Study no. 8 (from <i>Magic Sticks</i>)	Zimmermann 33490
Wilshere	Gold (from <i>Percussion World – Snare Drum</i>)	Trinity
Zivkovic	Etude no. 3 (from <i>Ten Etudes for Snare Drum</i>)	Studio4Music

Technical Work (14 marks)

All sections to be prepared.	
i) Orchestral Figures	
Grade 8 figures (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity
ii) Multiple Bounce Roll Study	
Skinner Grade 8 Multiple Bounce Roll Study (from <i>Pieces and Studies for Snare Drum Grades 6-8</i>)	Trinity

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Improvisation (rhythmic stimulus only) (see page 21)

Technical Work (14 marks) must be offered first in the exam (see page 13)

As directed by the examiner, candidates are required to:

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

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Barratt	Alpenstock* or Kettle Waltz* or Pick Up Your Sticks!*	Bravo! Percussion book 1	Boosey BH4300133
Faulkner	Day Out* or Ländler* or Lazy and Long* or Spiky and Short*	Pieces and Studies for Timpani Grades 1-5	Trinity
Obradovic/ Faulkner	Basically Beethoven*	Pieces and Studies for Timpani Grades 1-5	Trinity

Study (22 marks)

Candidates should prepare the following study:

Obradovic/ Faulkner	Grade 1 Study (from <i>Pieces and Studies for Timpani Grades 1-5</i>)	Trinity
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Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (rhythmic stimulus only) (see page 21)	Musical Knowledge (see page 24)

Technical Work (14 marks) must be offered first in the exam (see page 13)

As directed by the examiner, candidates are required to:

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

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Alan	Twilight Outrider*	1st Recital Series for Timpani [Piano accomp. available separately]	Curnow
Barratt	Classical Minuet* or Fanfare* or March Past Kiev*	Bravo! Percussion book 1	Boosey BH4300133
Barratt	Schmaltzy Waltz*	Bravo! Percussion book 2	Boosey BH4300134
Bartlett	Piccadilly Circus, Leicester Square or See-Saw or Waltz of Sorts	Play Percussion: 50 Short Pieces for Timpani	UMP M2244-00052
Faulkner	Hi Five!* or Jiggity Jig* or On Parade*	Pieces and Studies for Timpani Grades 1-5	Trinity
Rossini	William Tell*	Pieces and Studies for Timpani Grades 1-5	Trinity

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
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Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (rhythmic stimulus only) (see page 21)	Musical Knowledge (see page 24)

Technical Work (14 marks) must be offered first in the exam (see page 13)

As directed by the examiner, candidates are required to:

- i) Sing or whistle a given note and tune one drum to that note.
- ii) 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.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

The following alternative pieces are available:

Composer	Piece	Book	Publisher
Barratt	Bravura*	Bravo! Percussion book 1	Boosey BH4300133
Barratt	Flight Past* or Rolling By*	Bravo! Percussion book 2	Boosey BH4300134
Bartlett	Enjoy the Trip(let)!	Percussion World – Timpani	Trinity
Bartlett	$\frac{6}{8}$ Syncopate or Gimme Five! or Pocketful o' Paradiddles	Play Percussion: 50 Short Pieces for Timpani	UMP M2244-00052
Faulkner	May Dance* or Troika Tune* or Gopak*	Pieces and Studies for Timpani Grades 1-5	Trinity
Kendle	Nimble Stix	Percussion World – Timpani	Trinity
Muczynski	Movement no. 2, Three Designs for Three Timpani	Solos for the Percussion Player	Schirmer GS33209
Slawson	Beat Four Hits The Floo or Gut Buster	Dynamic Solos for Timpani	Alfred 39038

Study (22 marks)

Candidates should prepare the following study:

Obradovic/

Faulkner	Grade 3 Study (from <i>Pieces and Studies for Timpani Grades 1-5</i>)	Trinity
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Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (rhythmic stimulus only) (see page 21)	Musical Knowledge (see page 24)

Technical Work (14 marks) must be offered first in the exam (see page 13)

As directed by the examiner, candidates are required to:

- i) Sing or whistle a given note and tune one drum to that note.
- ii) 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.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Barratt	Burlesca*	Bravo! Percussion book 2	Boosey BH4300134
Bartlett	Roll Up, Roll Down!	Play Percussion: 50 More Short Pieces for Timpani	UMP M2244-00052
Bartlett	Sweet Sixteenths	Percussion World – Timpani	Trinity
Bomhof	Ballad, no. 5	Solo Pieces for Timpani	De Haske DHP0970888-401
Faulkner	Circus Polka*	Pieces and Studies for Timpani Grades 1-5	Trinity
Faulkner	Music for a Solemn Occasion*	Pieces and Studies for Timpani Grades 1-5	Trinity
Joplin	Maple Leaf Rag*	1st Recital Series for Timpani [Piano accomp. available separately]	Curnow CMP0852-03-400
Kendle	Galop	Percussion World – Timpani	Trinity
Slawson	Different Strokes	Dynamic Solos for Timpani	Alfred 39038

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
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Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (rhythmic stimulus only) (see page 21)	Musical Knowledge (see page 24)

Technical Work (14 marks) must be offered first in the exam (see page 13)

As directed by the examiner, candidates are required to:

- i) Tune one drum relative to a given 'A'.
- ii) 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'.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Composer	Piece	Book	Publisher
Bartlett	Faintly Funky or Take Your Time	Play Percussion: 50 Short Pieces for Timpani	UMP M2244-00052
Bomhof	Tripletude, no. 6 or Changing Meters I, no. 7	Solo Pieces for Timpani	De Haske DHP0970888-401
Faulkner	Blues*	Pieces and Studies for Timpani Grades 1-5	Trinity
Muczynski	No. 1 or no. 3	3 Designs for Three Timpani	Schirmer GS35357
Obradovic/ Faulkner	My Homeland*	Pieces and Studies for Timpani Grades 1-5	Trinity
Tcherepnin	Sonatina, 3rd or 4th movt* [version for 3 timpani]	Solos for the Percussion Player	Schirmer GS33209
Whaley	Statement for Timpani		Meredith Music
Woud	Study no. 1 or Study no. 4	Symphonic Studies for Timpani	De Haske DHP0991775-401

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
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Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (rhythmic stimulus only) (see page 21)	Musical Knowledge (see page 24)

Technical Work (14 marks) must be offered first in the exam (see page 13)

As directed by the examiner, candidates are required to:

- i) Tune three or four drums, relative to a given 'A' to any notes requested by the examiner.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Bartlett	Paradiddle Fiddle! or Tango Timpano or Where's the Downbeat?! (from Play Percussion: 20 Short Solos for Timpani)	UMP M2244-00755
Bomhof	Dancing Timpani, no. 8 or March, no. 9 or Memory no. 10 (from Solo Pieces for Timpani)	De Haske DHP0970888-401
Caroll	Misterioso or Variations (from Exercises, Etudes and Solos for Timpani)	Batterie
Hext	Mischiefous March* (from Percussion World – Timpani)	Trinity
O'Reilly	Primeval Dance (from Solos for the Percussion Player)	Schirmer GS33209
Rabbio	Solo II or Solo VIII (from Contest & Recital Solos for Timpani)	Alfred 37480
Slawson	Tamale Timbales (from Dynamic Solos for Timpani)	Alfred 39038
Woud	Study no. 7 or Study no. 8 (from Symphonic Studies for Timpani)	De Haske DHP0991775-401

Study (22 marks)

Candidates should prepare the following study:

Woud	Study no. 10 (from Symphonic Studies for Timpani)	De Haske 991775
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Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Improvisation (rhythmic stimulus only) (see page 21)

Technical Work (14 marks) must be offered first in the exam (see page 13)

As directed by the examiner, candidates are required to:

- i) Tune three or four drums, relative to a given 'A' to any notes requested by the examiner.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Bartlett	Fourths, of course! (from Play Percussion: 20 Short Solos for Timpani)	UMP M2244-00755
Bomhof	Changing Meters II, no. 12 or Happiness, no. 14 or Gracious no. 15 (from Solo Pieces for Timpani)	De Haske DHP0970888-401
Caroll	Prelude (from Exercises, études and solos for timpani)	Batterie
Evans	Shades of Bartók	Southern Percussion
Fink	Sonatina (from Solo book for Timpani vol. 2)	Simrock EE2868
Hext	Trinity Variations* (from Percussion World – Timpani)	Trinity
Ridout	Sonatina for Timpani – Movement 1 or Movement 3	Boosey BH4300039
Woud	No. 5 or No. 17 (from The Timpani Challenge – 30 Performance Studies)	Pustjens
Woud	Study no. 18 or Study no. 20 (from Symphonic Studies for Timpani)	De Haske DHP0991775-401

Study (22 marks)

Candidates should prepare the following study:

Woud	Study no. 12 (from Symphonic Studies for Timpani)	De Haske 991775
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Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Improvisation (rhythmic stimulus only) (see page 21)

Technical Work (14 marks) must be offered first in the exam (see page 13)

As directed by the examiner, candidates are required to:

i) Tune four drums, relative to a given 'A' to any notes requested by the examiner.

Pieces (2 x 22 marks)

Two pieces are to be played, freely chosen from the list below, to form a balanced programme. All pieces published with accompaniment are indicated with an asterisk (*). The accompaniment **must** be played in the exam wherever it exists.

Beck	Any two movements from <i>Sonata for Timpani</i>	Boston BMC13776
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 DHP0970888-401
Carter	Saëta (from Solos for the Percussion Player)	Schirmer GS33209
Frock	Beguine and Samba (from Seven Solo Dances for the Advanced Timpanist)	Southern Music HL03770400
Hext	Dialogues* (from Percussion World – Timpani)	Trinity
Ukena	No. II Funk	Southern Music HL03775549
Woud	No. 23 (from The Timpani Challenge – 30 Performance Studies)	Pustjens
Woud	Study no. 22 <i>or</i> Study no. 25 (from Symphonic Studies for Timpani)	De Haske DHP0991775-401

Study (22 marks)

Candidates should prepare the following study:

Woud	Study no. 29 (from Symphonic Studies for Timpani)	De Haske 991775
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Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Improvisation (rhythmic stimulus only) (see page 21)

Music Publishers

Non-UK 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.

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.

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www.boosey.com

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in UK c/o Southern Percussion

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www.zimmerman-frankfurt.de

UK Specialist Supplier

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Rayleigh, Essex
SS6 8XQ, UK

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www.southernpercussion.co.uk

* If you are buying *24 Etudes for Marimba*, contact Southern Percussion.

Trinity College London Publications

- Drum Kit Books** *Drum Kit Exam Pieces and Studies 2014-2019*. Containing all pieces, studies and rudiments required for Trinity College London drum kit exams from 2014, plus backing CD for all Group A pieces. Published in four books as follows:
- | | |
|-------------------------------------|------------|
| <i>Drum Kit 1: Grades 1 & 2</i> | TCL 012227 |
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- Also available: *Introducing Drum Kit* TG 008534
- Percussion Books** Trinity College London books for Tuned Percussion, Snare Drum and Timpani containing pieces and studies (and technical work, for Snare Drum only) for Trinity College London exams from 2007. Available as follows:
- | | |
|---|-----------|
| <i>Pieces and Studies for Tuned Percussion Grades 1-5</i> | TG 005649 |
| <i>Pieces and Studies for Snare Drum Grades 1-5</i> | TG 005632 |
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- | | |
|--------------------------------|-----------|
| <i>Book 1: Initial-Grade 5</i> | TG 005939 |
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- Unpitched Aural: Specimen Tests for Drum Kit*: sample tests for candidates preparing for the Unpitched Aural section of Drum Kit exams. TG 008770
- Sight Reading** *Sound at Sight Drum Kit*: graded practice tests for the sight reading component of Drum Kit exams.
- | | |
|---------------------------|-----------|
| <i>Book 1: Grades 1-4</i> | TG 008749 |
| <i>Book 2: Grades 5-8</i> | TG 008855 |
- Percussion Repertoire** The following Trinity publications remain available and are, in some cases, used in the Trinity College London 2011 Percussion syllabus:
- | | |
|---|------------|
| <i>Percussion World: Tuned Percussion</i> | TCL 617026 |
| <i>Percussion World: Snare Drum</i> | TCL 615022 |
| <i>Percussion World: Timpani</i> | TCL 616029 |

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