

Section One: Recital (75 marks)

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

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

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Will Sivier	Chicken Fill It	MTB Classical Drums Book Grade 2	MTB Bookshop
Will Sivier	Banana Dance	MTB Classical Drums Book Grade 2	MTB Bookshop
Will Sivier	Mouse Trap	MTB Classical Drums Book Grade 2	MTB Bookshop
Bruno Mars	Uptown Funk	Tomplay	tomplay.com
Nirvana	Come as You Are	Tomplay	tomplay.com
Creedence Clearwater Revival	Proud Mary	Tomplay	tomplay.com
Pink Floyd	Another Brick in The Wall	Tomplay	tomplay.com
Nirvana	Smells like Teen Spirit	Tomplay	tomplay.com
Metallica	Enter Sandman	cat. ref: 253889	sheetmusicdirect.com
AC/DC	Back in Black	cat. ref: 102344	sheetmusicdirect.com
Adele	Rollin' In the Deep (From bar 10)	cat. ref: 176320	sheetmusicdirect.com
Pharrell Williams	Happy (One verse and one chorus)	cat. ref: 175011	sheetmusicdirect.com
N/A	Rock Slow No.2	Graded solos for Drumkit Book 1	Woodsmoor Press

Tomplay pieces often include accompaniments and can be purchased individually using the link next to each piece or via a discounted subscription for MTB teachers/learners. To learn more about Tomplay and the subscription [click here](#).

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1

Technical Exercises:

Perform all the technical exercises
required for this grade

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Technical Option 2

Technical Exercises:

Perform all the technical exercises
required for this grade

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***Note: In contrast to other MTB syllabuses, 'Section Three: Musicianship Section'
(Reading Skills, Listening Skills and Duet) does not feature in Contemporary syllabuses***

Technical Exercises

Technical Exercise 1

Flams, triplets, paradiddles. Left handed drummers may wish to

♩=70 reverse the sticking shown. The repeat should be played, 12 bars given in the exam.

LR RL LR RL

cont.

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

Technical Exercise 2

The repeat is to be played in the exam, 8 bars in all. For the repeat on bar 8, a fill is to be played. This should match the character of the piece and given as an ending phrase.

Fill 2nd time to finish

Technical Exercise 3

This is a study demonstrating how the previous groove, Technical Exercise 2 may be transferred onto a whole range of appropriate percussion instruments. A hand drum or djembe type instrument is good for this, alternatively the floor tom of the drum kit may be used.

The following rhythm shown demonstrates the primary parts of the groove but this is only a basic pattern to follow. It is creative and appropriate to use both hands to "Fill in the gaps" and create a hand drum rhythm that can be played along with Technical Exercise 2.

Fill on repeat, second time.

Technical Exercises

Option 2

Technical Exercise 1

Flams, triplets, paradiddles. Left handed drummers may wish to reverse the sticking shown. The repeat should be played, 12 bars given in the exam.

♩=70

LR RL LR RL

cont.

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

Technical Exercise 2

The repeat is to be played in the exam, 8 bars in all. For the repeat on bar 8, a fill is to be played. This should match the character of the piece and given as an ending phrase.

♩=90

Fill 2nd time to finish

Technical Exercise 3

by Will Sivier

♩=80

Syllabus Guidance

- The teacher is encouraged to speak to the candidate during the exam to put them at ease or to help them understand what is being requested. For more guidance on conducting/taking the exam [click here](#).
- The recording should not be turned off at any point during the exam until all elements of the assessment have been completed. For more recording advice [click here](#).
- For Practical Grades follow the above syllabus requirements. To learn about Performance Grade requirements please [click here](#).
- To learn more about how our exams are marked visit our Marking Criteria Page [here](#).

Recital Guidance - Practical & Performance Grades:

- Repeats are optional for MTB Exams, however, they are encouraged as they are often structurally important and can offer opportunities to display greater dynamic and expressive variation.
- All D.C. and D.S. marks should be observed (unless the syllabus specifies otherwise).
- The candidate should introduce each piece they are about to perform by stating its title.
- The teacher may help the candidate tune up before the exam begins. This should be done before starting the recording.
- Recorded accompaniments are acceptable as an alternative to a live accompanist. Make sure it is played on a different device to the one recording the exam.
- The composer's dynamics, phrasing etc should be observed in the pieces. Any editorial markings may be altered to allow for a personal interpretation. Where a piece contains no, or only limited, dynamic and expressive markings, the candidate is encouraged to include their own additional dynamic or expressive elements.
- Where a candidate presents Free Choice repertoire these must be of the correct grade standard. If such pieces fall below the required grade standard then examiners may reflect this in their marking. Free Choice Guidance can be found [here](#).
- Candidates wishing to submit 2 or more pieces with Jazz improvisation may do so as part of our free choice options, these will be marked by a Jazz specialist who will normally specialise in that section of instruments (i.e. Wind, Brass etc).

Technical & Musicianship Guidance - Practical Grades:

- The tempi given for the technical section exercises (scales from memory/technical exercises etc.) are minimum speed requirements.
- There are no unprepared elements in an MTB exam. All Technical and Musicianship elements should be practised by the candidate prior to taking the exam.
- If the Listening Skills fall outside of the candidate's vocal range, they may be transposed. However, all exercises within a test must be transposed by the same interval.
- For the duet option, the teacher part may be performed by the teacher, another pupil or any suitable player on any instrument from the same family (wind/brass/strings etc) with octave transpositions made as necessary. Alternatively, a recording can be used for the teacher part during the exam.
- Duets set in the Musicianship section cannot to be used as recital pieces.