MTB Grade 4 Contemporary Drums

MUSIC TEACHERS' BOARD

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 from
The Eagles	Blue Jeans	MTB Classical Drums Book Grade 4	MTB Bookshop
Will Sivier	Florida Sunset	MTB Classical Drums Book Grade 4	MTB Bookshop
Will Sivier	Steak House Blue	MTB Classical Drums Book Grade 4	MTB Bookshop
Stevie Wonder	Superstition	Tomplay	tomplay.com
David Bowie	Let's Dance	Tomplay	tomplay.com
Roberts/Hendrix	Hey Joe	Tomplay or cat. ref: 174639	tomplay.com or sheetmusicdirect.com
Iron Maiden	Trooper	Tomplay	tomplay.com
Red Hot Chilli Peppers	By The Way	Tomplay	tomplay.com
Bob Marley	Three Little Birds	cat. ref: 175146	sheetmusicdirect.com
Red Hot Chilli Peppers	Dani California	cat. ref: 174842	sheetmusicdirect.com
Foo Fighters	Learn To Fly	cat. ref: 176324	sheetmusicdirect.com
N/A	Rock Fast No.9	Graded Solos for Drumkit Book 1	Woodsmoor Press
N/A	12/8 Blues No.12	Graded Solos for Drumkit Book 1	Woodsmoor Press
N/A	Shuffle Two No.16	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.

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Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1	Technical Option 2
Technical Exercises:	Technical Exercises:
Perform all the technical exercises required for this grade	Perform all the technical exercises required for this grade
Page 3	Page 5

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

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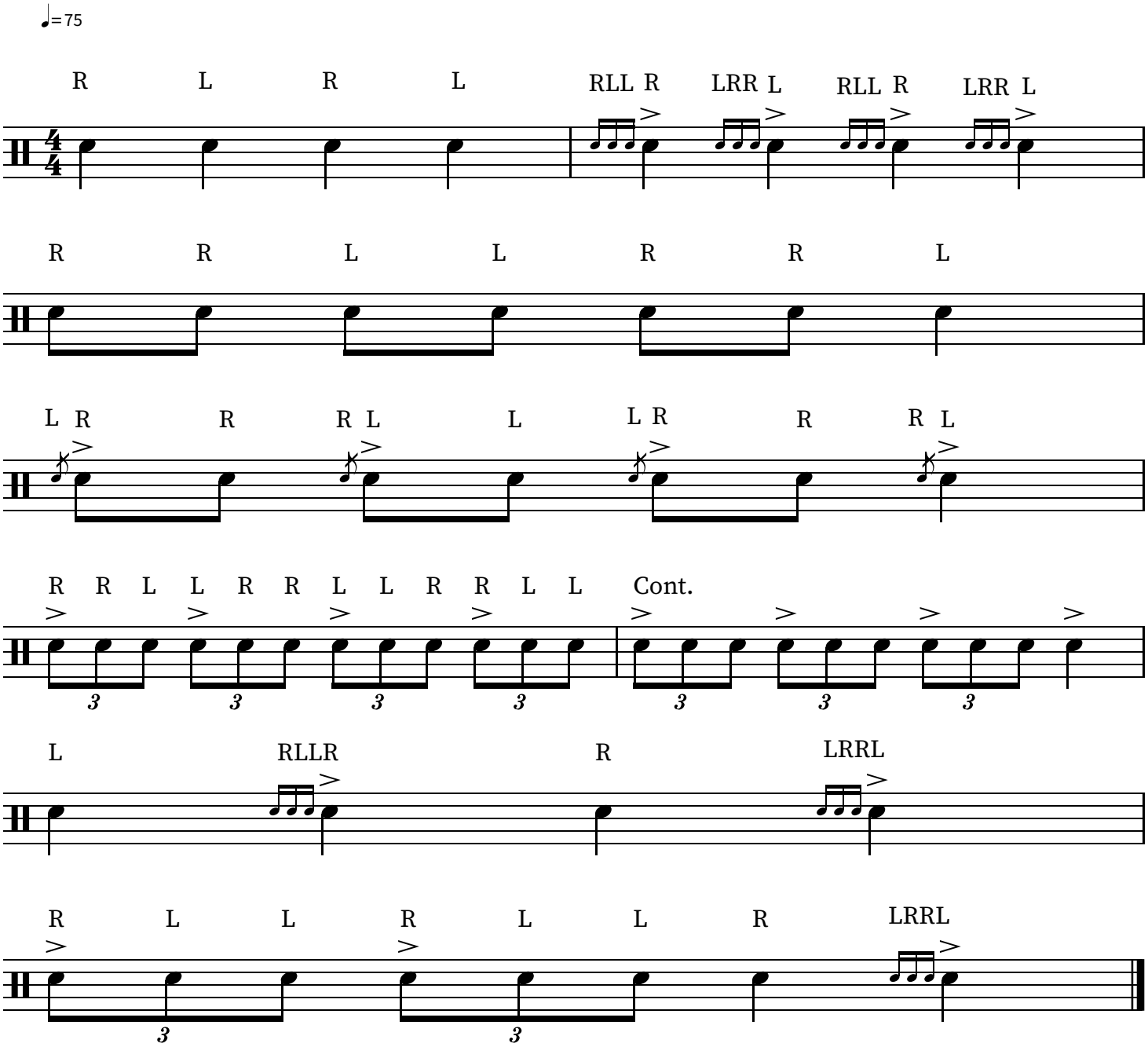
Technical Exercises

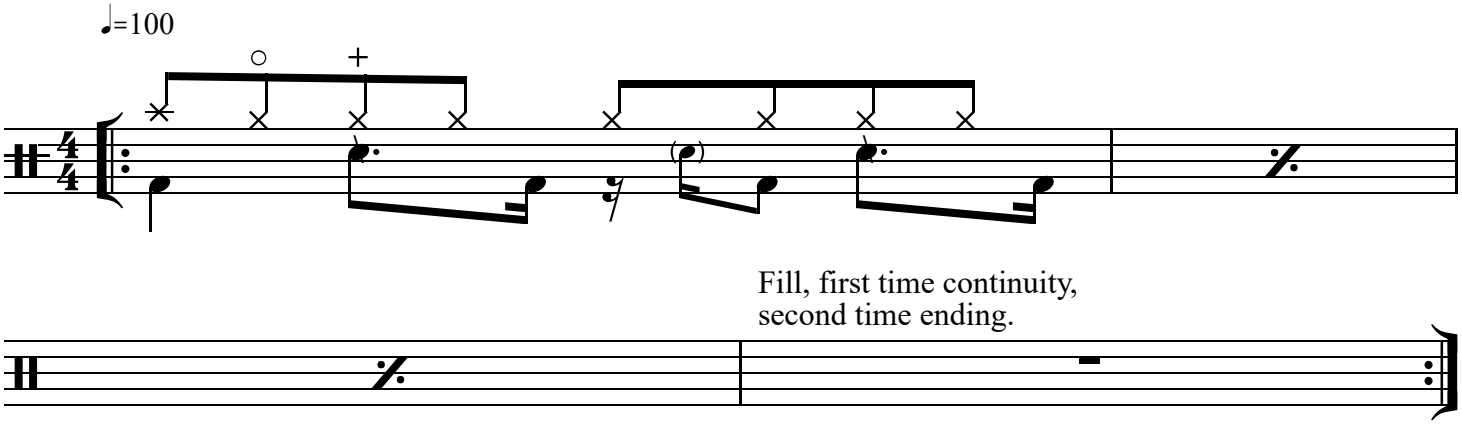
Technical Exercise 1

Single Strokes, Ruffs, Flam Tap, Double strokes, Triplets. The exercise is to be played alongside an audible click or metronome. Left handed drummers may wish to reverse the sticking shown.



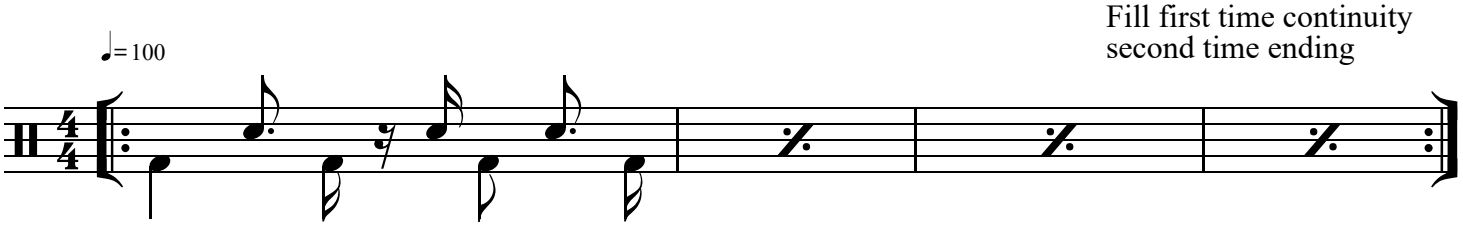
Technical Exercise 2

The repeat is to be played in the exam, 8 bars in all. For the first time on bar 4, a fill is to played with a sense of continuity and complementing the character of the piece. For the repeat, bar 8, a fill is to be played given as an ending phrase. The snare notes with a line through them are to be played as rim shots. The small snare notes in brackets are to be played as ghost notes.



Technical Exercise 3

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



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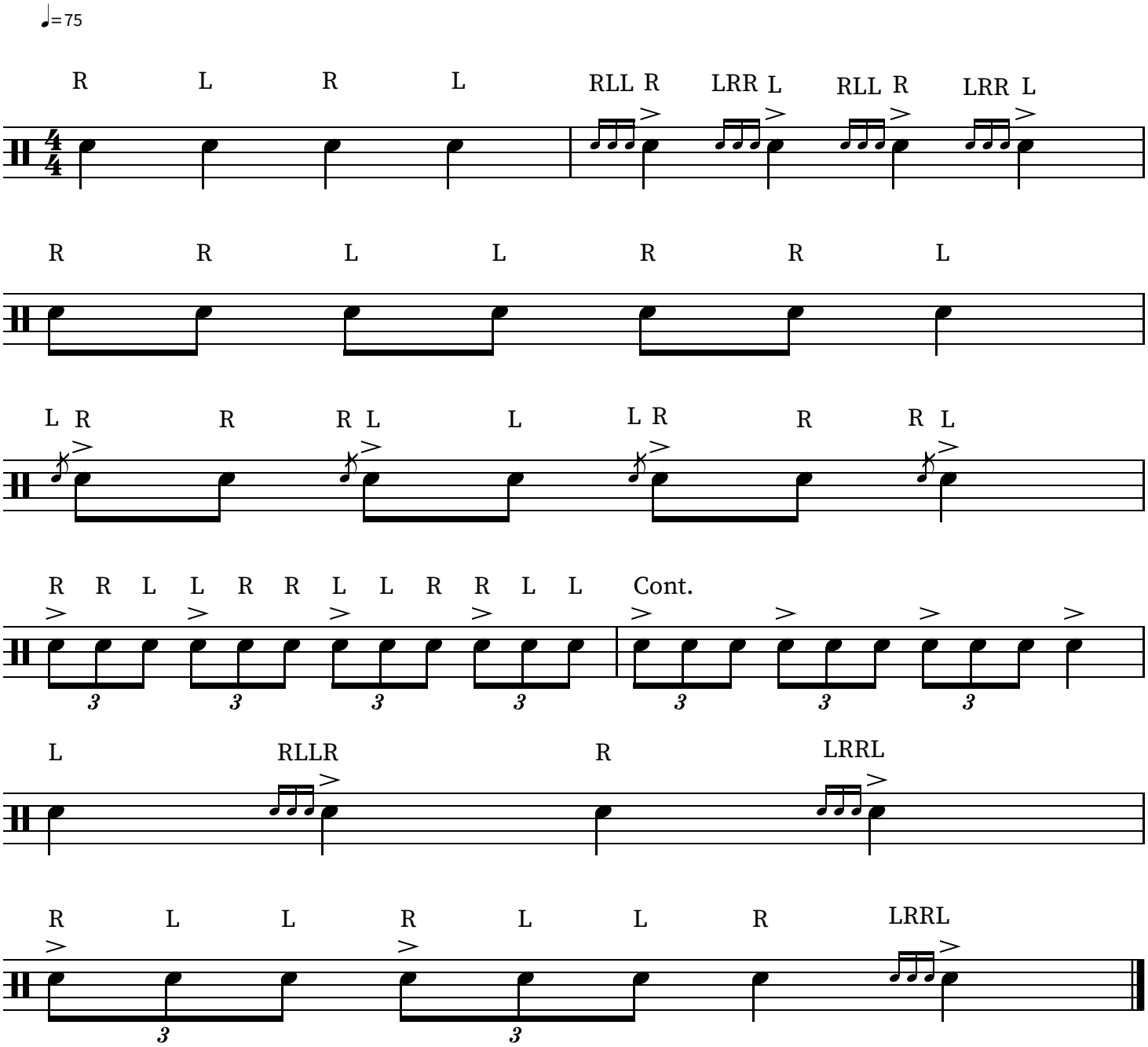
Technical Exercises

Option 2

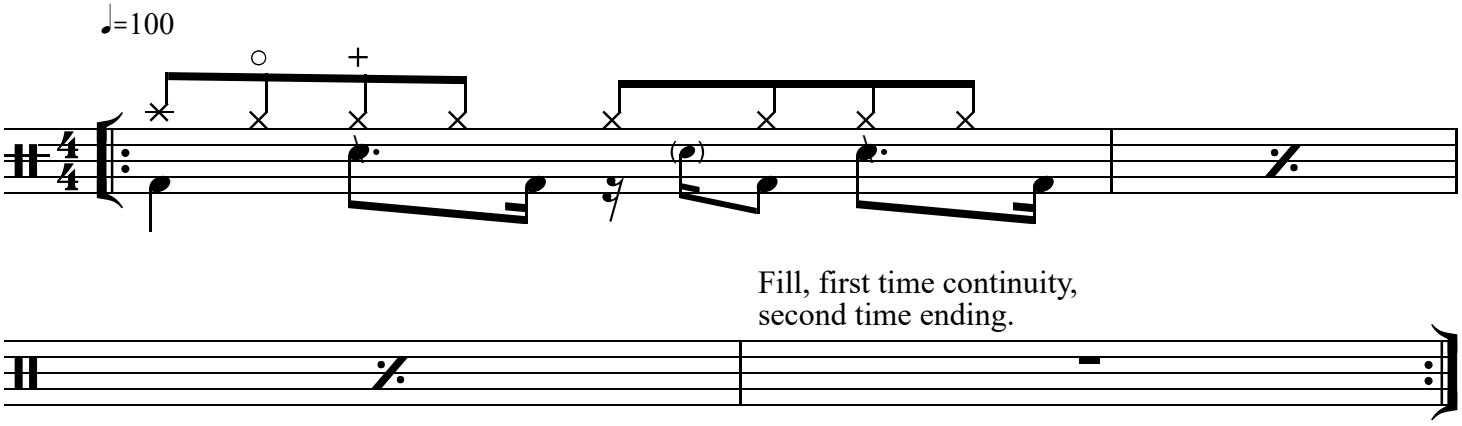
Technical Exercise 1

Single Strokes, Ruffs, Flam Tap, Double strokes, Triplets. The exercise is to be played alongside an audible click or metronome. Left handed drummers may wish to reverse the sticking shown.

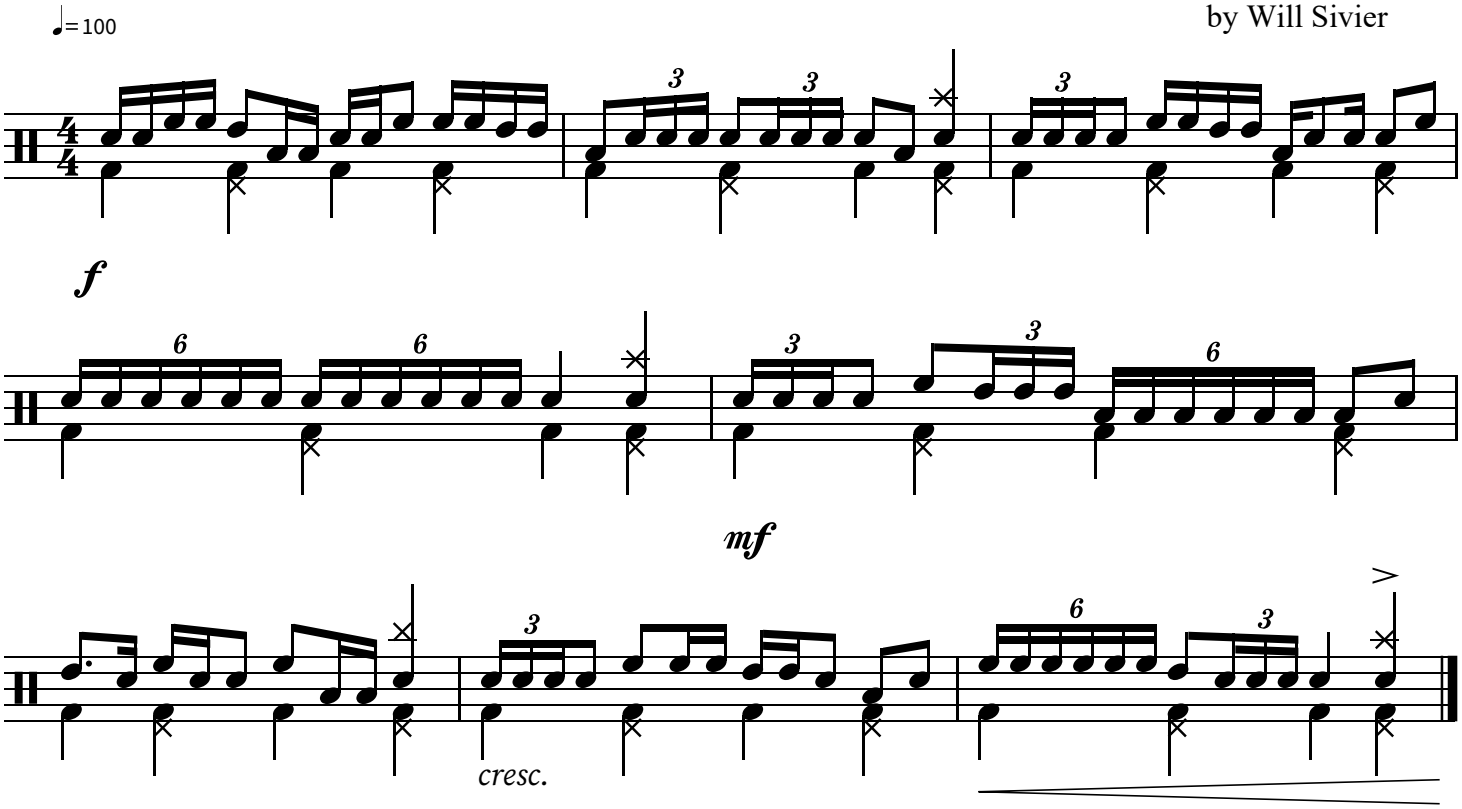


Technical Exercise 2

The repeat is to be played in the exam, 8 bars in all. For the first time on bar 4, a fill is to played with a sense of continuity and complementing the character of the piece. For the repeat, bar 8, a fill is to be played given as an ending phrase. The snare notes with a line through them are to be played as rim shots. The small snare notes in brackets are to be played as ghost notes.



Technical Exercise 3



MUSIC TEACHERS' BOARD

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.

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