

MTB Grade 5

Contemporary

Drums

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
Trad.	Salsa Groove	Tomplay	tomplay.com
Jamiroquai	Virtual Insanity	Tomplay	tomplay.com
Jobim	Ague de Beber	Tomplay	tomplay.com
Brad Paisley	Letter to Me	Tomplay	tomplay.com
Tool	Schism	Tomplay	tomplay.com
Bruno Mars	24k Magic	cat. ref: 185644	sheetmusicdirect.com
The Knack	My Sharona	cat. ref: 112230	sheetmusicdirect.com
Stevie Wonder	Sir Duke	cat. ref: 175105	sheetmusicdirect.com
Nina Simone	My Baby Just Cares for Me	cat. ref: 113563	sheetmusicdirect.com
Steely Dan	Do It Again (Pages 1 and 2. up to the sitar solo)	cat. ref: 175163	sheetmusicdirect.com
Peter Gabriel	Sledgehammer	cat. ref: 423485	sheetmusicdirect.com
N/A	Sast Country No.24	Graded solos for Drumkit Book 2	Woodsmoor Press
N/A	Funk Two No.26	Graded solos for Drumkit Book 2	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

[Page 3](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises
required for this grade

[Page 6](#)

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

Single and double strokes, flams, drags, five stroke rolls. This exercise is to be played at 75 beats per minute alongside a click or metronome. Left handed drummers may wish to reverse the sticking patterns indicated.

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



LLR R RRL L LLR R RRL L



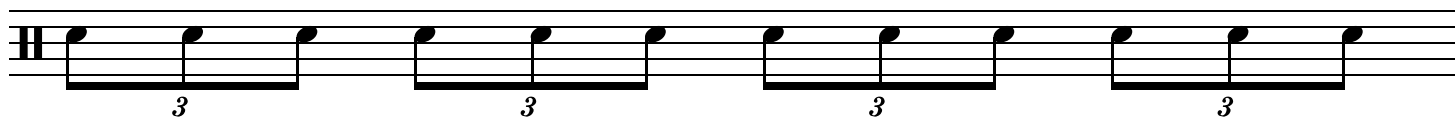
RRL R LLRR L RRL R LLRR L



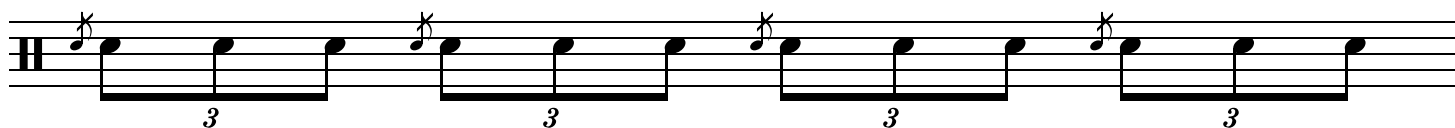
R L R L R L R L R L R L



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



LR L R RL R L LR L R RL R L



Option 1

LL R R L RRL L R LLR R L RRL L R 2

RRLL R L LLRR L R RRLL R L R LR

Grade 5 Technical Exercise 2

The repeat is to be played in the exam, 8 bars in all. From bar 2, variations and developments are welcome within the style of the groove. For the first time on bar 4, a fill is to be 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 notes notated as a diamond on the ride cymbal are to be played on the bell of the cymbal. Snare notes with lines through them are to be played as rim shots. The small snare notes in brackets are to be played as ghost notes.

$\text{♩} = 100$

Fill, first time continuity,
second time ending.

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 an "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.

♩ = 100

Fill first time continuity
Second time ending.

The musical notation is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The time signature is 4/4. The notation shows a rhythmic pattern of eighth notes and quarter notes. The first measure of the top staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The first measure of the bottom staff contains a quarter note G3, a quarter note F3, and a quarter note E3. The second measure of the top staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure of the bottom staff contains a quarter note G3, a quarter note F3, and a quarter note E3. The third measure of the top staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure of the bottom staff contains a quarter note G3, a quarter note F3, and a quarter note E3. The fourth measure of the top staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure of the bottom staff contains a quarter note G3, a quarter note F3, and a quarter note E3. The fifth measure of the top staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure of the bottom staff contains a quarter note G3, a quarter note F3, and a quarter note E3. The sixth measure of the top staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure of the bottom staff contains a quarter note G3, a quarter note F3, and a quarter note E3. The seventh measure of the top staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure of the bottom staff contains a quarter note G3, a quarter note F3, and a quarter note E3. The eighth measure of the top staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure of the bottom staff contains a quarter note G3, a quarter note F3, and a quarter note E3. The notation ends with a double bar line and repeat dots.

Technical Exercises

Technical Exercise 1

Single and double strokes, flams, drags, five stroke rolls. This exercise is to be played at 75 beats per minute alongside a click or metronome. Left handed drummers may wish to reverse the sticking patterns indicated.

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

LLR R RRL L LLR R RRL L

RRL R LLR L RRL R LLR L

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

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

LR L R RL R L LR L R RL R L

LL R R L RRL L R LLR R L RRL L R 2

RRLL R L LLRR L R RRLL R L R LR

Technical Exercise 2

The repeat is to be played in the exam, 8 bars in all. From bar 2, variations and developments are welcome within the style of the groove. For the first time on bar 4, a fill is to be 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 notes notated as a diamond on the ride cymbal are to be played on the bell of the cymbal. Snare notes with lines through them are to be played as rim shots. The small snare notes in brackets are to be played as ghost notes.

$\text{♩} = 100$

Fill, first time continuity,
second time ending.

Technical Exercise 3

Notes with a line through them are to be played as rim shots. The diamond shaped notes are to be played on the bell of the cymbal. A variety of fills should be presented for the repeats. The solo is an opportunity to showcase a creative approach and this remains the responsibility of the candidate. The elements of fills and solo are to display individual stylistic awareness and expression.

♩ = 110

Notes with a line through them are to be played as rim shots. The diamond shaped notes are to be played on the bell of the cymbal.

6

Fill

DRUM SOLO-----

Syllabus Guidance

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

Recital Guidance - Practical & Performance Grades:

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

Technical & Musicianship Guidance - Practical Grades:

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