

MTB Grade 8 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
Dream Theatre	Erotomania	cat. ref: 175140	sheetmusicdirect.com
Paul Simon (Steve Gadd)	Late in The Evening	cat. ref: 176311	sheetmusicdirect.com
Rush	Spirit of Radio	cat. ref: 443434	sheetmusicdirect.com
Jimi Hendrix (Mitch Mitchell)	Fire	cat. ref: 174632	sheetmusicdirect.com
Toto (Jeff Porcaro)	Rosanna	cat. ref: 378895	sheetmusicdirect.com
N/A	Funk Shuffle No.40	Graded solos for Drumkit Book 2	Woodsmoor Press
N/A	Afro Cuban Nanigo No.42	Graded solos for Drumkit Book 2	Woodsmoor Press
N/A	5/8 Rock No.47	Graded solos for Drumkit Book 2	Woodsmoor Press
N/A	7/8 Rock No.48	Graded solos for Drumkit Book 2	Woodsmoor Press

Section Two: Technical (25 marks)

Prepare the Technical Exercises 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

Single Strokes in quarter notes, eighth note triplets, 16th notes, quintuplet 16th notes, sextuplet 16th notes, 32nd notes and double quintuplet 32nd notes. Five, seven and nine stroke rolls. Left handed players may wish to reverse the sticking patterns indicated. This is to be presented played to an audible click or metronome.

♩ = 70

Technical Exercise 1 consists of seven staves of drum notation, each starting with a half note (♩) equal to 70 BPM. The notation is as follows:

- Staff 1:** 4/4 time signature. Pattern: Quarter note (mp), Quarter note, Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >). Dynamics: mp, ff.
- Staff 2:** Pattern: Quarter note (mp), Quarter note, Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >). Dynamics: mp, ff.
- Staff 3:** Pattern: Quarter note (mp), Quarter note, Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >). Dynamics: mp, ff.
- Staff 4:** Pattern: Quarter note (mp), Quarter note, Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >). Dynamics: mp, ff.
- Staff 5:** Pattern: Quarter note (mp), Quarter note, Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >). Dynamics: mp, ff.
- Staff 6:** Pattern: Quarter note (mp), Quarter note, Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >). Dynamics: mp, ff.
- Staff 7:** Pattern: Quarter note (mp), Quarter note, Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >), Eighth note triplet (marked with >). Dynamics: mp, ff.

Option 1

2

mp *ff*

R R L L R L L R R L

R R L L R R L L R

R R L L R R L L R

Technical Exercise 2

The first two bars are to be played as notated with the repeat, 4 bars in all. The notated ride cymbal is the bell of the cymbal, the snare is a rimshot, the small note in parentheses is a ghost snare. Following this, a 4 bar development in character with solo/fills and stylistic use of voices is to be given.

$\text{♩} = 90$

Fill

Development of the groove, solo and fills.

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. All repeats are to be played, 8 bars in total.

♩ = 90

Fill

Development of the groove, solo and fills.

Technical Exercises

Technical Exercise 1

Single Strokes in quarter notes, eighth note triplets, 16th notes, quintuplet 16th notes, sextuplet 16th notes, 32nd notes and double quintuplet 32nd notes. Five, seven and nine stroke rolls.

Left handed players may wish to reverse the sticking patterns indicated. This is to be presented played to an audible click or metronome.

♩ = 70

The exercise consists of seven staves, each representing a different rhythmic pattern. Each staff begins with a half note (♩) and a 4/4 time signature. The patterns are as follows:

- Staff 1: Quarter notes, eighth note triplets (marked with a '3'), and 16th notes (marked with a '3'). Dynamics: *mp* to *ff*.
- Staff 2: Quarter notes, eighth note triplets (marked with a '3'), and 16th notes (marked with a '3'). Dynamics: *mp* to *ff*.
- Staff 3: Quarter notes, eighth note triplets (marked with a '5'), and 16th notes (marked with a '5'). Dynamics: *mp* to *ff*.
- Staff 4: Quarter notes, eighth note triplets (marked with a '6'), and 16th notes (marked with a '6'). Dynamics: *mp* to *ff*.
- Staff 5: Quarter notes, eighth note triplets (marked with a '7'), and 16th notes (marked with a '7'). Dynamics: *mp* to *ff*.
- Staff 6: Quarter notes, eighth note triplets (marked with a '9'), and 16th notes (marked with a '9'). Dynamics: *mp* to *ff*.
- Staff 7: Quarter notes, eighth note triplets (marked with a '5'), 16th notes (marked with a '5'), 32nd notes (marked with a '5'), and double quintuplet 32nd notes (marked with a '5'). Dynamics: *mp* to *ff*.

Option 2

mp *ff* *ff* *ff*

R R L L R L L R R L 2

R L L R R L L R

R R L L R R L L R

Technical Exercise 2

The first two bars are to be played as notated with the repeat, 4 bars in all. The notated ride cymbal is the bell of the cymbal, the snare is a rimshot, the small note in parentheses is a ghost snare. Following this, a 4 bar development in character with solo/fills and stylistic use of voices is to be given.

$\text{♩} = 90$

Fill

Development of the groove, solo and fills.

Technical Exercise 3

A development within the style and character of the notated groove is to be given for the repeat. A variety of fills should be presented. 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.

♩ = 100

Fill / solo

Solo on cymbals and hi hat whilst maintaining bass and snare as notated

Continue 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.