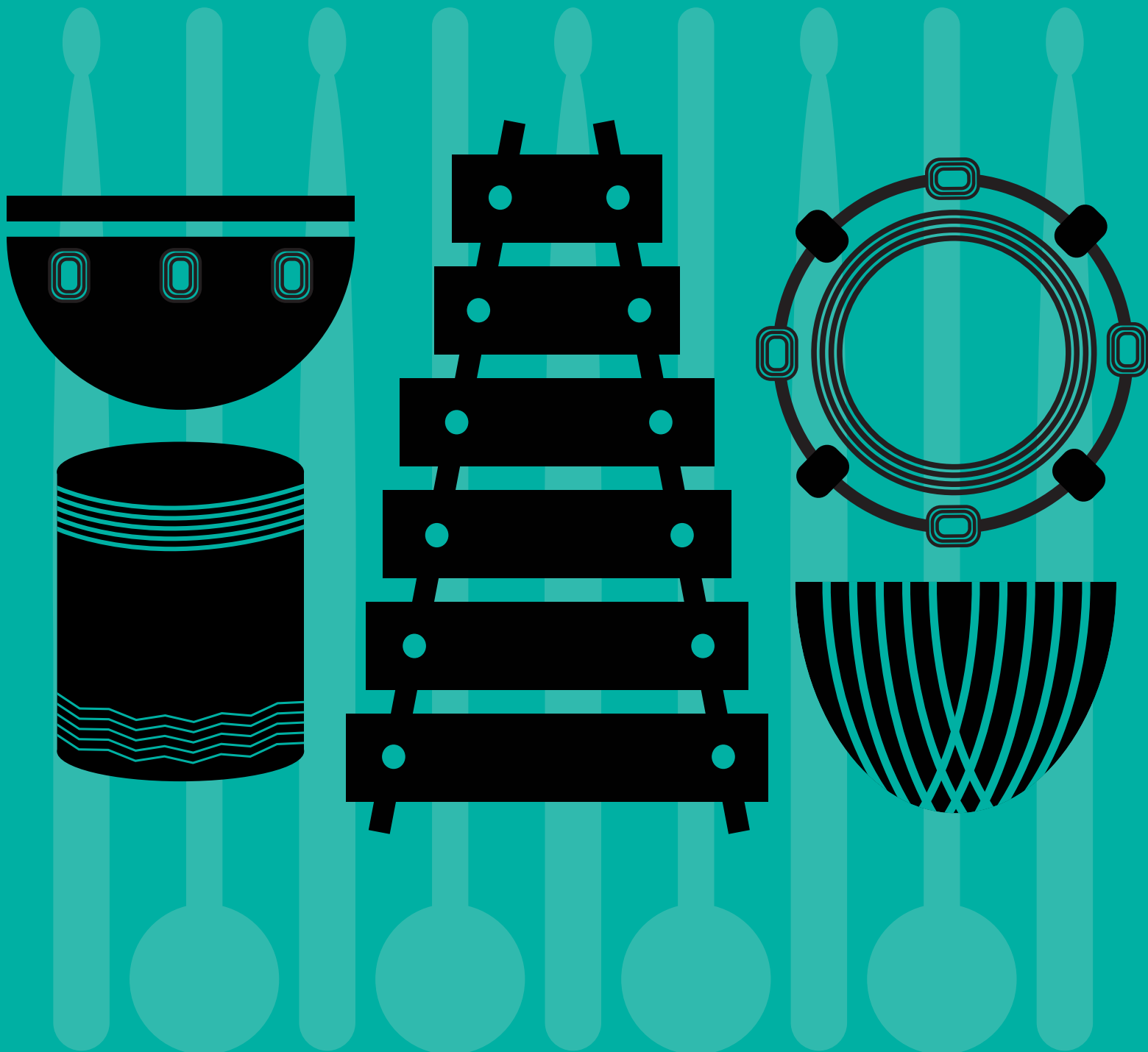


Percussion

Syllabus / 2026 Edition

The Royal
Conservatory®
The finest instrument is the mind.





Message from the President & CEO

On behalf of the millions of alumni who have studied our curriculum during the past 130 plus years—and the tens of thousands of teachers who have taught it—I would like to welcome you to The Royal Conservatory of Music family!

Our mission as an international institution is to develop human potential through leadership in music and the arts. Advancing the transformative power of music through a rich educational tradition, with its proven social and cognitive benefits, lies at the heart of everything we do.

The Royal Conservatory of Music was founded in 1886 and is considered to be the gold standard in music education. Our students have gone on to become some of the world's most recognized and respected performers and teachers in diverse musical genres, as well as leaders in nearly every field imaginable, from Canadian Supreme Court justices and world-renowned scientists to groundbreaking entrepreneurs and community visionaries. RCM alumni carry with them a lifelong appreciation of the power of music to change lives.

All of this stems from a structured and progressive system of music study that encompasses a world-class curriculum, a network of teachers (private as well as through our partner schools), and assessments by highly trained and objective professionals.

The strength of the assessment component of our Certificate Program is underpinned by the distinguished RCM College of Examiners. Members of this group of exceptional musicians and teachers from across North America are chosen for their experience, skill, and professionalism. As a result, the certificates or diplomas issued upon successful completion of exam requirements are tangible representations of the learning that has been accomplished through the efforts of both students and their teachers.

Thank you again for joining the RCM community. Music is a wonderful gift—I hope that it will continue to be a part of your life and that you will always be an advocate for the arts wherever you may call home!

The Royal Conservatory

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Introduction

For an introduction to the RCM Certificate Program, including such information as registration for examinations, prerequisites and corequisites, examination regulations, and procedures, please see the *Practical Examinations Syllabus* at rcmusic.com/syllabi.

What's New?

- The *Percussion Syllabus, 2026 Edition* has been expanded to include Preparatory, Level 3, Level 5, and Level 7.
- The levels of the RCM Certificate Program have been organized into four progressive stages of musical development: Elementary, Intermediate, Advanced, and Diploma.
- Repertoire lists have been updated and expanded to include new works written in the last twenty years, with focus on inclusion of more North American composers and to increase diversity.
- Repertoire lists and the instruments required for each have been refined.
- Open choice selections have been introduced beginning in Level 5, allowing students to explore a wider variety of percussion instruments and styles.
- Substitution policies have been clarified, allowing students and teachers more flexibility in choosing repertoire not included in the syllabus.
- Beginning in Level 5, etudes include not only western classical percussion instruments but also accessories (tambourine, triangle, cymbals, and bass drum) and instruments from other music traditions.
- The number of snare drum rudiments required at each level has been reduced, while still ensuring that students have accumulated all forty of the standard exercises by Level 10.
- Musicianship requirements (aural skills and reading skills) have been revised, reflecting a smoother progression of skill development.

Percussion Examination Requirements

Instruments, Sticks, and Mallets

- Students must provide all instruments required for examinations. Arrangements may be made to hold in-person examinations in teaching studios that are able to provide the required percussion instruments.
- Students should bring any sticks and mallets they require to the examination.
- For Preparatory and Level 1, students may use a practice pad instead of a snare drum for repertoire.

Repertoire

Repertoire Lists

The repertoire for each level is divided into lists, according to instrument.

Preparatory

List A: Snare Drum

List B: Mallet Instruments

Levels 1 to 4

List A: Snare Drum

List B: Mallet Instruments

List C: Drum Set

Levels 5 to 9

List A: Snare Drum

List B: Mallet Instruments

List C: Drum Set *or* Multiple Percussion Set-ups

List D: Timpani

Level 10 and Associate Diploma (ARCT) in Percussion, Performer

List A: Snare Drum

List B: Mallet Instruments

List C: Drum Set *or* Multiple Percussion Set-ups

List D: Timpani

★ For further details on examination requirements for repertoire, please consult the listings for each level.

★ Please see *Abbreviations* at rcmusic.com/syllabi for a list of publishers with their abbreviations.

Introduction

Open Choice Selections

Open Choice selections allow percussionists to engage with repertoire and instruments from diverse music cultures and traditions. Students in Levels 5 and up may include *one* selection on their examination program to be performed on an instrument not listed in the syllabus.

- Students must identify the instrument and piece title of the Open Choice selection on their Program Form.
- Students must provide a notated copy of the selection for examiner reference.
- Students performing an Open Choice selection that exceeds the expected length of a repertoire selection for the student's level may be stopped by the examiner once an assessment has been reached.
- It is the responsibility of the teacher to provide guidance regarding Open Choice selections to ensure that the chosen repertoire aligns with the syllabus requirements of the student's level.

Customized Variations

- Some repertoire and etude lists offer students the ability to customize their selection by creating variations on published material; for example, to perform a solo based on a rhythmic unit.
- Students must provide a notated copy of the selection as it will be performed during the exam. This may be a copy of the source material clearly indicating the variations, or a notated transcription.

Da Capo Signs and Repeats

- When performing repertoire in an examination, students should observe *da capo* and *dal segno* signs, unless stated otherwise in the syllabus.
- Repeat signs should ordinarily be ignored. However, repeat signs should be observed if indicated in the syllabus.
- At the Associate Diploma (ARCT) level, repeats may be observed at the candidate's discretion, within the allotted time.

Memorization

- Repertoire selections need not be memorized, except where indicated.
- Starting in Level 8, memory is required for List C Drum Set Solo Transcriptions.
- One mark will be deducted for each selection for which memory is required that is played with the music.

Accompaniment

Most repertoire listed in this syllabus is for solo percussion, but some selections include accompaniment. Repertoire selections that require accompaniment must be performed with accompaniment.

- For Preparatory to Level 4, students may use recorded accompaniment.
- For Levels 5 and up, recorded accompaniment is only permitted for List C selections.
- Where live accompaniment is presented as an option for List C selections, the collaborative musician may play piano or bass. The collaborative musician may play their part from any available source (for example, from a notated score, lead sheet or "Real Book," or by ear), as long as the material matches the version played by the percussionist.
- If using an app, students should ensure that the accompaniment track omits the drum part and must provide notation from the app to illustrate the drum part they will be presenting (for example, a printed screenshot).

★ Students must provide their own collaborative musician or recording (and must provide the device on which the recording is to be played).

Substitutions

Students have the option of substituting selections at each examination with alternatives of their own choice. Official approval of most substitute selections is not required. Substitute selections fall into two categories: Syllabus substitutions and Teacher's Choice substitutions. Students must comply with the following regulations regarding repertoire substitutions. A substantial mark deduction may be applied for substitute selections that do not comply with the following regulations.

Syllabus Substitutions

Students in Preparatory to Level 10 may substitute *one* repertoire selection from the corresponding instrument list of the level immediately above their examination level. For example, a Level 7, List A selection may be performed in place of a Level 6, List A selection.

- Official approval is not required prior to the examination.
- Students must ensure that the substitute piece complies with the instrument intended for the list in the level to be examined (see "Repertoire Lists" on p. 4).
- Syllabus substitutions must be performed according to the syllabus requirements of the higher level and will be evaluated at the standard of the higher level.

Introduction

Teacher's Choice Substitutions

Students in Preparatory to Level 10 may substitute *one* repertoire selection with a work not listed in the syllabus that is of comparable length, difficulty, and musical quality to selections in the specified list.

- A Teacher's Choice substitution must be composed for the instrument corresponding to the list for which it is performed. For example, a Teacher's Choice substitution for Level 7, List A must be a composition for snare drum.
 - The mark for the performance of a Teacher's Choice substitute selection will include an assessment of the appropriateness of the choice.
 - Students performing a Teacher's Choice selection that exceeds the expected length of a repertoire selection for the student's level or the time limit for the repertoire portion of the exam may be stopped by the examiner once an assessment has been reached.
 - It is the responsibility of the teacher to provide guidance regarding Teacher's Choice substitutions to ensure that the chosen repertoire complies with the syllabus requirements.
- ★ For any substitute selections falling outside these categories, and any substitutions for the Associate Diploma (ARCT), students must complete an Examination Substitute Piece Request Form (available online) in advance of the examination registration deadline. Students are advised to prepare an alternate work in case the request is not approved.

Orchestral Excerpts

Students may use standard published orchestral parts for the specified excerpts; measure numbers and/or rehearsal letters and numbers for all excerpts are included in the listings. Alternatively, students may use parts printed in anthologies of orchestral excerpts. See "Percussion Resources" on p. 95.

- Orchestral excerpts do not need to be memorized, and no extra marks will be awarded for memorization.
- Substitutions are not permitted for orchestral excerpts.
- In excerpts where a series of shorter fragments are combined, students should allow for a short break between each section to adjust the character and tempo as needed.
- Students should bring any instruments required for orchestral excerpts to the examination.

★ For further details on examination requirements for orchestral excerpts, please consult the listings for each level.

Technical Requirements

Etudes

- Etudes do not need to be memorized. Although stronger performances often result from playing by memory, no extra marks will be awarded for memorizing etudes.

Technical Tests

- The examiner will choose a representative sampling of items from the list at each level.
- Technical tests (scales, arpeggios, and chords) must be played on a mallet instrument from memory.
- Metronome speeds are intended as a guideline for the minimum tempo of each requirement.

Snare Drum Rudiments

Rudiments are relatively short, standardized patterns that form the foundation for more extended and complex drumming patterns. The "Percussive Arts Society International Drum Rudiments" is a compilation of forty rudiments, consisting of twenty-six standard rudiments in addition to drum corps, orchestral, European, and contemporary drum rudiments.

- The examiner will choose a representative sampling of rudiments from the syllabus list at each level.
- Rudiments must be played from memory.
- For Preparatory and Level 1, students may use a practice pad instead of a snare drum for rudiments.
- For Levels 2 to 10, rudiments must be played on a snare drum.

Complete rudiments for Preparatory to Level 10 are notated in "Snare Drum Rudiments" on p. 83. Students are encouraged to practice rudiments from all previous levels as part of their studies.

★ For further details on technical requirements for examinations, please consult the listings for each level.

Musicianship

Aural Skills

Testing of aural skills includes melody clapback, melody playback, and identification of intervals, chords, and chord progressions. For practice purposes, ear-training exercises are available in *RCM Online Ear Training*.

- ★ For further details on examination requirements for aural skills, please consult the requirements for each level.

Reading Skills

Sight-reading tests consist of rhythm reading and sight playing of short passages.

- Students are required to tap one measure of the beat before performing the sight-rhythm excerpt to establish a sense of pulse and to set the tempo for their performance. Students may choose to tap the beat with one hand or foot, or to clap the beat with both hands if they are speaking the rhythm. Students should continue tapping while they perform the rhythm.
 - To perform the sight-rhythm excerpt, students may speak the rhythm using the syllable of their choice (“la,” “ta,” Kodály syllables, etc.), clap the rhythm, or tap the rhythm with one hand.
 - For remote examinations, the sight-reading excerpts will be provided in advance of the examination for student preparation. Prepared reading excerpts may be slightly longer than examples provided for in-person examinations but will conform to all other requirements listed for each level.
 - Students are encouraged to review prepared reading excerpts to prepare for their remote examination but are not permitted to add markings (such as note names or numbers for counting) to the score.
- ★ For further details on examination requirements for reading skills, please consult the requirements for each level.

Theory Examinations

For Levels 5 and up

- ★ See the current *Theory Syllabus* (available online) for further information regarding theory examination prerequisites and corequisites.

Level-by-Level Requirements

Preparatory

Preparatory Requirements	Marks
Repertoire: <i>three</i> selections	60
One List A selection	20
One List B selection	20
One List A or List B selection	20
Technical Requirements	20
Technical Tests	20
Musicianship	
Aural Skills	10
– Clapback	4
– Chords	2
– Playback	4
Reading Skills	10
– Rhythm	5
– Playing	5
Total possible marks (pass = 60)	100

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum *or* practice pad
- mallet instrument

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: *one* from List A, *one* from List B, and *one* from List A *or* B.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Feldstein, Sandy, and Dave Black

Alfred's Drum Method Complete ALF

- Solo 1
- bass drum is optional

Hans, Ben, and John S. Pratt

Hal Leonard School for Snare Drum HAL

- Lesson 4: Study no. 1 *and* no. 2
- Lesson 5: Study no. 1 *and* no. 3

Ludwig, William F.

The Ludwig Drum Method MAS

- Lesson No. 11

Peters, Mitchell

Elementary Snare Drum Studies PTR, TRY

- *one* of nos. 2, 4, 7–10

Ryan, Gina

10 Beginner and Easy Solos for Snare Drum and Mallets MIN

- Bite-Sized Bits

Whaley, Garwood

Fundamental Studies for Snare Drum JRP

- *one* of Study nos. 2–8

List B

Mallet Instruments

All selections should be played with two mallets.

Benedict, Julius, arr.

- Carnival of Venice (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Cirone, Anthony J., arr.

Simple Steps to Keyboard Percussion BEL

- *two* of:
 - Blow the Man Down
 - Go Tell Aunt Rhody
 - Humpty Dumpty
 - Little Bo Peep
 - London Bridge
 - Marines' Hymn
 - Merrily We Roll Along
 - Now I Lay Me Down to Sleep
 - Old Macdonald

Preparatory

Fibich, Zdeněk

- **Poème** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Glennie, Evelyn

Hal Leonard Glockenspiel Method HAL

- *two of:*
 - Dance of the Seahorse
 - Distant Bells
 - Little Dream
 - Snowflake

Peters, Mitchell

Fundamental Method for Mallets, 1 ALF

- *one of Reading Studies*, C Major, nos. 1–3

Ryan, Gina

10 Beginner and Easy Solos for Snare Drum and Mallets MIN

- Hot and Cold

Sibelius, Jean

- **Finlandia** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Wessels, Mark, arr.

A Fresh Approach to Mallet Percussion MWP

- *two of:*
 - Baa, Baa, Black Sheep
 - The Counting Song
 - Jolly Old St. Nicholas
 - Lightly Row

Whaley, Garwood, arr.

Fundamental Studies for Mallets JRP

- *two of:*
 - Jingle Bells
 - Lightly Row
 - Mary Had a Little Lamb
 - Twinkle, Twinkle Little Star

Technical Requirements

Please see “Technical Requirements” on p. 6 for important information regarding this section of the examination.

Technical Tests

Students must play scales and arpeggios on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Range	Tempo	Note Values
Scales				
Five-note Scales	C, G, D major A minor	1–5–1	♩ = 84	♩
Arpeggios				
Tonic	C, G, D major A minor	1–3–5–3–1	♩ = 76	♩

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

1. Single Stroke Roll
2. Single Stroke Four

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Preparatory

Aural Skills

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two measures

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played the first five notes of a major or minor scale followed by the tonic triad in solid/blocked form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on their mallet instrument a melody based on the first three notes of a major scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, mediant	C, G major A minor	four notes

Reading Skills

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signature	Note Values	Approximate Length
$\frac{4}{4}$		two measures

Playing

Students will be asked to play a four-measure unaccompanied melody based on the first five notes of a scale on their mallet instrument. The melody will move by step and may contain repeated notes.

Keys	Time Signature	Note Values
C, G major A minor	$\frac{4}{4}$	

Level 1

Level 1 Requirements	Marks
Repertoire: <i>three</i> selections	60
One List A selection	20
One List B selection	20
One List A, List B, or List C selection	20
Technical Requirements	20
Technical Tests	20
Musicianship	
Aural Skills	10
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum *or* practice pad
- mallet instrument

Optional:

- drum set

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, B, or C.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Feldstein, Sandy, and Dave Black

Alfred's Drum Method Complete ALF

- Solo no. 2
→ bass drum is optional

Hans, Ben, and John S. Pratt

Hal Leonard School for Snare Drum HAL

- Etude no. 1 *or* no. 2

Ludwig, William F.

The Ludwig Drum Method MAS

- Lesson no. 15 *or* no. 19

Peters, Mitchell

Elementary Snare Drum Studies PTR, TRY

- no. 16 *or* no. 18

Ryan, Gina

10 Beginner and Easy Solos for Snare Drum and Mallets MIN

- No Pressure

Schuett, Mike

- The March MSU

Wessels, Mark

A Fresh Approach to the Snare Drum MWP

- Lesson 3, Exercise nos. 1–4
→ “buzz” the eighth notes

Whaley, Garwood

Fundamental Studies for Snare Drum JRP

- Study no. 9

List B

Mallet Instruments

All selections should be played with two mallets.

Traditional

- Amazing Grace (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)
- Londonderry Air (in *Modern School for Mallet-Keyboard Instruments* HAL)

Alan, Craig

- The Koi Pond (in *1st Recital Series for Mallet Percussion* CUW)

Bach, Johann Sebastian

- Gavotte (in *Simple Steps to Keyboard Percussion* BEL)

Brackett, Joseph

- Simple Gifts (in *A Fresh Approach to Mallet Percussion* MWP)

Level 1

Bradbury, William B.

- **Just as I Am** (arr. Mike Hannickel in *1st Recital Series for Mallet Percussion* CUW)

Bricusse, Leslie, and Anthony Newley

- **Pure Imagination** (from *Willy Wonka and the Chocolate Factory*) (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Chaminade, Cécile

- **Scarf Dance** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Cirone, Anthony J., arr.

Simple Steps to Keyboard Percussion BEL

- **The First Noel** (in *Simple Steps to Keyboard Percussion* BEL)
- **I've Been Working on the Railroad** (in *Simple Steps to Keyboard Percussion* BEL)
- **Loch Lomond** (in *Simple Steps to Keyboard Percussion* BEL)

Cohen, Leonard

- **Hallelujah** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Gershwin, George, Ira Gershwin, DuBose Heyward, and Dorothy Heyward

- **Summertime** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Glennie, Evelyn

Hal Leonard Glockenspiel Method HAL

- *two of:*
 - Bugle Song
 - Dance of the Seahorses
 - Give and Take
 - Hairpin Hustle
 - Hot 'n' Cold
 - River Ride
 - To and Fro
 - Traveler

Haydn, Franz Joseph

- **German National Anthem** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Lindsay, Ann

- **Kaitlin's Music Box** (in *1st Recital Series for Mallet Percussion* CUW)

Mozart, Leopold

- **Anglaise** (in *Fundamental Studies for Mallets* JRP)
- **Bourrée** (in *Fundamental Studies for Mallets* JRP)
- **Entrée** (in *Fundamental Studies for Mallets* JRP)

Mozart, Wolfgang Amadeus

- **Minuet** (in *Fundamental Studies for Mallets* JRP)

Pachelbel, Johann

- **Canon in D** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Peters, Mitchell

Fundamental Method for Mallets, 1 ALF

- *one of* **Reading Studies**, G Major, nos. 1–3

Purcell, Henry

- **Ayre** (in *Fundamental Studies for Mallets* JRP)

Ryan, Gina

10 Beginner and Easy Solos for Snare Drum and Mallets MIN

- **V'là l'bon vent**

Schuett, Mike

- **Trolls** MSU

Sheeran, Ed

- **Perfect** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Weiss, George David, and Bob Thiele

- **What a Wonderful World** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Wessels, Mark, arr.

A Fresh Approach to Mallet Percussion MWP

- **Reveille**
- **Skip to My Lou**
- **When the Saints Go Marchin' In**
- **Yankee Doodle**

Williams, John

Star Wars: Music from All Nine Films HAL

- **The Rise of Skywalker** (from *The Rise of Skywalker*)
→ play with backing track

List C

Drum Set

Easy Drum Beats & Fills HAL

- **Drum Beat no. 1** (with fills)

Stone, George Lawrence

Stick Control for the Snare Drummer ALF; STN

- *two of* **Single Beat Combinations** nos. 1–8
→ play using ostinato of bass drum on beats 1 and 3;
hi-hat on beats 2 and 4

Wylie, Kennan, and Gregg Bissonette

Hal Leonard Drumset Method (Complete ed.) HAL

- **8 Ball Willie and K Jam**
→ play with backing track

Technical Requirements

Please see “Technical Requirements” on p. 6 for important information regarding this section of the examination.

Level 1

Technical Tests

Students must play scales and arpeggios on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Range	Tempo	Note Values
Scales				
Diatonic	C, D, F major A, E, D minor (natural and harmonic)	1 octave	♩ = 96	♪
Chromatic	Starting on C			
Arpeggios				
Tonic	C, D, F major A, E, D minor	1 octave	♩ = 88	♪

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

1. Single Stroke Roll
2. Single Stroke Four
3. Single Stroke Seven
16. Single Paradiddle

★ Students are encouraged to practice rudiments from the previous level.

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Aural Skills

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$	♩ ♩ ♩ ♩ ♩	two to three measures

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in broken and then solid/blocked form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on their mallet instrument a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, dominant	C, G major A minor	five notes

Level 1

Reading Skills

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signature	Note and Rest Values	Approximate Length
$\frac{4}{4}$		two measures

Playing

Students will be asked to play a four-measure, unaccompanied melody that moves by step on their mallet instrument.

Keys	Time Signature	Note Values
C, G, F major A minor	$\frac{4}{4}$	

Level 2

Level 2 Requirements	Marks
Repertoire: <i>three</i> selections	60
One List A selection	20
One List B selection	20
One List A, List B, or List C selection	20
Technical Requirements	20
Etudes: <i>one</i> etude	8
Technical Tests	12
Musicianship	
Aural Skills	10
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum *or* practice pad
- mallet instrument

Optional:

- drum set

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, B, or C.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Feldstein, Sandy, and Dave Black

Alfred's Drum Method Complete ALF

- *one* of Solo nos. 3, 6, 9
→ bass drum is optional

Hannickel, Mike

- *Pathfinder* (in *1st Recital Series for Snare Drum* CUW)

Hans, Ben, and John S. Pratt

Hal Leonard School for Snare Drum ALF

- *Etude no. 3 or no. 4*

Ludwig, William F.

The Ludwig Drum Method MAS

- *Lesson no. 22*

Ryan, Gina

10 Beginner and Easy Solos for Snare Drum and Mallets MIN

- *Déjà Vu*

Wilcoxon, Charley

The All-American Drummer MAS

- *two* of Solo nos. 17, 52, 85

List B

Mallet Instruments

All selections should be played with two mallets.

Traditional

- *The Blue Bells of Scotland* (in *Simple Steps to Keyboard Percussion* BEL)
- *Yankee Doodle and Irish Washerwoman* (in *Modern School for Xylophone, Marimba, Vibraphone* WAR)

Bach, Johann Sebastian

- *Minuet* (in *Simple Steps to Keyboard Percussion* BEL)

Beethoven, Ludwig van

- *Country Dance* (in *Fundamental Studies for Mallets* JRP)

Brahms, Johannes

- *Theme from Academic Festival Overture* (in *Modern School for Mallet-Keyboard Instruments* HAL)

Glennie, Evelyn

Hal Leonard Glockenspiel Method HAL

- *Make Your Mind Up*
- *Norwegian Dance*
- *Sweet Dreams*
→ play either top or bottom line with live accompaniment or recording

Level 2

Hannickel, Mike

- **Grandfather's Clock** (in *1st Recital Series for Mallet Percussion* CUW)

Herman, Jerry

- **Hello, Dolly!** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Horner, James, and Will Jennings

- **My Heart Will Go On** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

John, Elton, and Tim Rice

- **Circle of Life** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

King, Ben E., Jerry Leiber, and Mike Stoller

- **Stand by Me** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Offenbach, Jacques

- **Cancan** (in *Modern School for Mallet-Keyboards Instruments* HAL)
- **The Can-Can** (arr. Craig Alan in *1st Recital Series for Mallet Percussion* CUW)

Rota, Nino

- **The Godfather (Love Theme)** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Ryan, Gina

- 10 Beginner and Easy Solos for Snare Drum and Mallets* MIN
- **Jack Was Every Inch a Sailor**

Sheeran, Ed

- **Perfect** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Simon, Paul

- **The Sound of Silence** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Swift, Taylor, Max Martin, and Shellback

- **Shake It Off** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Tchaikovsky, Pyotr Il'yich

- **Old French Song** (in *Fundamental Studies for Mallets* JRP)

Williams, John

Star Wars: Music from All Nine Films HAL

- **Han Solo and the Princess**
→ play with backing track

List C

Drum Set

Addkins, Adele, and Paul Epworth

- **Rolling in the Deep** (in *Drumset Method Songbook* HAL)
→ play with backing track or live accompaniment

Bell, Ronald, et al.

- **Get Down on It** (in *Drumset Method Songbook* HAL)
→ play with backing track or live accompaniment

Hans, Ben

Workin' Drums HAL

- **Gettin' Started**
- **Warmin' Up**

Wylie, Kennan, and Gregg Bissonette

Hal Leonard Drumset Method (Complete ed.) HAL

- play with backing track
- **Downtown Disco**
 - **Move Over Motown**

Technical Requirements

Please see "Technical Requirements" on p. 6 for important information regarding this section of the examination.

Etudes

Students must prepare one etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Easy Drum Beats & Fills HAL

- **one of Drum Beat nos. 2–4** (with fills)

Glennie, Evelyn

Hal Leonard Glockenspiel Method HAL

- **Can You Hear Me**
- **Twirling Kites**

Green, George Hamilton

Instruction Course for Xylophone MTH

- **Lesson 1: Ragtime, one of nos. 1R–4R**

Jones, Josh

Spatial Studies for Hitting Things, 1 BAC

- **Stroke Types: Combination Study no. 1 and no. 2**
- **Accents: Combination Study no. 1 and no. 2**

Level 2

Peters, Mitchell

Elementary Snare Drum Studies PTR, TRY

- one of nos. 20–24

Fundamental Method for Mallets, 1 ALF

- one of Reading Studies, F Major, nos. 1–3
- one of Reading Studies, D Major, nos. 1–3
- one of Reading Studies, B flat Major, nos. 1–4
- one of Reading Studies, Chromatic Scales, nos. 1–3

Stone, George Lawrence

Stick Control for the Snare Drummer ALF; STN

- three of Single Beat Combinations nos. 9–13
→ play using ostinato of bass drum on beats 1 and 3; hi-hat on beats 2 and 4

Wessels, Mark

A Fresh Approach to the Snare Drum MWP

- Graduation Test 1, Rudimental Etude no. 3

Whaley, Garwood

Fundamental Studies for Snare Drum JRP

- one of Study nos. 21–26

Technical Tests

Students must play scales and arpeggios on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Range	Tempo	Note Values
Scales				
Diatonic	G, F, B♭ major E, D, G minor (harmonic and melodic)	1 octave	♩ = 112	♩
Chromatic	Starting on G			
Arpeggios				
Tonic	G, F, B♭ major E, D, G minor	1 octave	♩ = 104	♩

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

- Multiple Bounce Roll
- Five Stroke Roll
- Double Paradiddle
- Triple Paradiddle

★ Students are encouraged to practice rudiments from all previous levels.

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Aural Skills

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$	$\text{♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩}$	two to three measures

Level 2

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 5th

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in broken and then solid/blocked form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on their mallet instrument a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, dominant	G, F major D minor	five notes

Reading Skills

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		two to four measures

Playing

Students will be asked to play a four-measure, unaccompanied melody that moves by step or skip on their mallet instrument.

Keys	Time Signature	Note Values
C, G, F major A, D minor	$\frac{4}{4}$	

Level 3

Level 3 Requirements	Marks
Repertoire: <i>three</i> selections	60
One List A selection	20
One List B selection	20
One List A, List B, or List C selection	20
Technical Requirements	20
Etudes: <i>one</i> etude	8
Technical Tests	12
Musicianship	
Aural Skills	10
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum
- mallet instrument

Optional:

- drum set

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, B, or C.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Bomhof, Gert, and André Waignein

10 solos for Snare Drum and Piano DHM

- Taste of Drums (no. 1)
- The Beat Is On (no. 2)

Feldstein, Sandy, and Dave Black

Alfred's Drum Method Complete ALF

- *one* of Solo nos. 10–12
→ bass drum is optional

Freytag, Edward

The Rudimental Cookbook ROF

- Hotlicks (no. 1)
- Accentuate (no. 2)

Grieg, Edvard

- Norwegian Dance (in *First 50 Solos You Should Play on the Snare Drum* HAL; *1st Recital Series for Snare Drum* CUW)

Hans, Ben, and John S. Pratt

Hal Leonard School for Snare Drum HAL

- Etude no. 5

Ryan, Gina

10 Beginner and Easy Solos for Snare Drum and Mallets MIN

- Flame Dance (Danse des flammes)

Wilcoxon, Charley

The All-American Drummer MAS

- *two* of Solos 1, 11, 12, 14, 16, 110, 115

List B

Mallet Instruments

All selections should be played with two mallets.

Traditional

- When the Saints Go Marching In (in *First 50 Songs You Should Play on the Xylophone* HAL)

Adkins, Adele, and Paul Epworth

- Rolling in the Deep (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Bach, Johann Sebastian

- Arioso (in *1st Recital Series for Mallet Percussion* CUW)
- Gavotte (in *A Fresh Approach to Mallet Percussion* MWP)
- Jesu, Joy of Man's Desire (in *A Fresh Approach to Mallet Percussion* MWP)
- Musette (in *Simple Steps to Keyboard Percussion* BEL)

Level 3

Berlioz, Hector

- Theme from Roman Carnival Overture (in *Modern School for Mallet-Keyboards Instruments* HAL)

Brahms, Johannes

- Theme from Symphony No. 3, op. 90: 2nd movement (in *Modern School for Mallet-Keyboards Instruments* HAL)

Dukas, Paul

- The Sorcerer's Apprentice (in *A Fresh Approach to Mallet Percussion* MWP)

Fučík, Julius

- Entry of the Gladiators/Thunder and Blazes (in *Modern School for Mallet-Keyboards Instruments* HAL)

Gilmore, Patrick Sarsfield

- When Johnny Comes Marching Home (in *First 50 Songs You Should Play on the Xylophone* HAL)

Goldenberg, Morris

- Etude in C Major—I (in *Modern School for Mallet-Keyboards Instruments* HAL)
- Three Short Melodies (in *Modern School for Xylophone, Marimba, Vibraphone* WAR)
- Scherzo (no. 1) *and* Allegro (no. 2)

Joplin, Scott

- The Entertainer (arr. Ann Lindsay in *1st Recital Series for Mallet Percussion* CUW)

Leontovych, Mykola

- Ukrainian Bell Carol (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Mozart, Leopold

- Burlesque (in *A Fresh Approach to Mallet Percussion* MWP)

Offenbach, Jacques

- Orpheus in the Underworld (in *A Fresh Approach to Mallet Percussion* MWP)

Perry, Katy, et al.

- Roar (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Ravel, Maurice

- Sleeping Beauty's Pavane (in *Modern School for Mallet-Keyboards Instruments* HAL)

Rossini, Gioachino

- Excerpt from "William Tell Overture" (in *A Fresh Approach to Mallet Percussion* MWP)

Ryan, Gina

- 10 *Beginner and Easy Solos for Snare Drum and Mallets* MIN
- Sur le coin de la rue Chambly

Schumann, Robert

- Soldier's March (in *A Fresh Approach to Mallet Percussion* MWP)

Simon, Paul

- Scarborough Fair/Canticle (in *First 50 Songs You Should Play on the Xylophone* HAL)

Sousa, John Philip

- Semper Fidelis (in *Modern School for Mallet-Keyboards Instruments* HAL)
- The Liberty Bell (in *Modern School for Mallet-Keyboards Instruments* HAL)

Sherman, Richard M., and Robert B. Sherman

- Let's Go Fly a Kite (in *First 50 Songs You Should Play on the Xylophone* HAL)

Verdi, Giuseppe

- March from "Aida" (in *Fundamental Studies for Mallets* JRP)

Weber, Carl Maria von

- Hunters' Chorus (in *Fundamental Studies for Mallets* JRP and *A Fresh Approach to Mallet Percussion* MWP)

Wilks, Teena

- Have You Seen the Wind Blow? AWK
→ with piano accompaniment

Williams, John

Star Wars: Music from All Nine Films HAL

→ play with backing track

- May the Force Be with You (from *A New Hope*)
- Yoda's Theme (from *The Empire Strikes Back*)

Williams, Pharrell

- Happy (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Živković, Nebojša Jovan

Funny Vibraphone, 1 GRE

- Andante (no. 1)

Funny Xylophone, 1 GRE

- Liedchen (no. 1)

Level 3

List C

Drum Set

Hans, Ben

Workin' Drums HAL

- Turn the Corner
- Lazy Days

Jackson, Michael

- Billie Jean (in *Drumset Method Songbook* HAL)
→ play with backing track or live accompaniment

Levine, Adam, and James Valentine

- She Will Be Loved (in *Drumset Method Songbook* HAL)
→ play with backing track or live accompaniment

Sullivan, Frankie, and Jim Peterik

- Eye of the Tiger (Theme from *Rocky III*) (in *Drumset Method Songbook* HAL)
→ play with backing track or live accompaniment

Wylie, Kennan, and Gregg Bissonette

Hal Leonard Drumset Method (Complete ed.) HAL

→ play with backing track

- Paradise
- Stormy Tuesday

Technical Requirements

Please see “Technical Requirements” on p. 6 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Easy Drum Beats & Fills HAL

- *one* of Drum Beat nos. 5–11 (with fills)

Green, George Hamilton

Instruction Course for Xylophone MTH

- Lesson 4: Ragtime, no. 5R

Jones, Josh

Spatial Studies for Hitting Things BAC

- Stroke Types: Combinations Study no. 3 *and* no. 4
- Accents: Combination Study no. 3 *and* no. 4

Peters, Mitchell

Elementary Snare Drum Studies PTR, TRY

- *one* of nos. 27, 31, 32, 34, 38, 41–46

Fundamental Method for Mallets, 1 ALF

- *one* of Reading Studies, A Minor, nos. 1–3
- *one* of Bass Clef Studies nos. 1–8 (marimba only)
- *one* of Reading Studies, Double Stops, nos. 1–3

Stone, George Lawrence

Stick Control for the Snare Drummer ALF; STN

- *four* of Single Beat Combinations nos. 14–23
→ play using the ostinato of bass drum on beats 1 and 3; hi-hat on beats 2 and 4

Wessels, Mark

A Fresh Approach to the Snare Drum

- Lesson 8, Rudimental Etude no. 6
- Lesson 9, Rudimental Etude no. 7
- Graduation Test 2, Rudimental Etude no. 9

Whaley, Garwood

Fundamental Studies for Snare Drum JRP

- Study no. 53 *or* no. 54

Technical Tests

Students must play scales and arpeggios on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Range	Tempo	Note Values
Scales				
Diatonic	D, F, B♭ major B, D, G minor (harmonic and melodic)	1 octave	♩ = 66	
Chromatic	Starting on D			
Arpeggios				
Tonic	D, F, B♭ major B, D, G minor	1 octave	♩ = 40	

Level 3

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

- 10. Nine Stroke Roll
- 13. Thirteen Stroke Roll
- 20. Flam
- 22. Flam Tap

★ Students are encouraged to practice rudiments from all previous levels.

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Aural Skills

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two to three measures

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 4th
perfect 5th

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

AND

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back on their instrument a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant	D, F major D, G minor	five to six notes

Reading Skills

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		four measures

Playing

Students will be asked to play a short unaccompanied passage on their mallet instrument.

Keys	Time Signatures	Note Values
C, G, D, F major A, D minor	$\frac{3}{4}$	

Level 4

Level 4 Requirements	Marks
Repertoire: <i>three</i> selections	60
One List A selection	20
One List B selection	20
One List A, List B, or List C selection	20
Technical Requirements	20
Etudes: <i>one</i> etude	8
Technical Tests	12
Musicianship	
Aural Skills	10
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum
- mallet instrument

Optional:

- drum set

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, B, or C.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Alan, Craig

1st Recital Series for Snare Drum CUW

- Regiment of the Rudiments
- Rudimental Rhumba

Archer, Violet

- Little Suite for Solo Snare Drum CMC

Beethoven, Ludwig van

- Turkish March (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Bomhof, Gert

- Danza Dinamico (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Bomhof, Gert, and André Waignein

10 solos for Snare Drum and Piano DHM

- Funny B (no. 3)
- O & O (no. 4)
- Jolly Joker (no. 5)

Feldstein, Sandy, and Dave Black

Alfred's Drum Method Complete ALF

- *one* of Solo nos. 4, 5, 7, 13, 15–17, 19, 20
→ bass drum is optional

Freytag, Edward

The Rudimental Cookbook ROF

- 5+2=7 (no. 3)
- Straight Six Eight (no. 4)
- Add a Pop (no. 5)
- Single Strokin' (no. 6)
- Para Flams (no. 7)
- Crazy Eights (no. 8)
- Diddles-R-Us (no. 9)

Goldenberg, Morris

- Simple Minuet (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Hans, Ben

First 50 Solos You Should Play on the Snare Drum HAL

- Upstairs/Downstairs

Hal Leonard School for Snare Drum HAL

- Mr. Harr's March

Hans, Ben, and John S. Pratt

Hal Leonard School for Snare Drum HAL

- Etude no. 6

Ludwig, William F.

The Ludwig Drum Method MAS

- Lesson no. 34

Level 4

Peters, Mitchell*Elementary Snare Drum Studies* PTR; TRY

- one of nos. 73, 74, 77, 78

Rossini, Gioachino

- **William Tell Overture** (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Ryan, Gina*10 Beginner and Easy Solos for Snare Drum and Mallets* MIN

- **Step Aside**

Wilcoxon, Charley*The All-American Drummer* MAS

- **two of Solo nos. 2–40** (except nos. 11, 12, 14, 16)

List B

Mallet Instruments

All selections should be played with two mallets unless otherwise indicated; for example, [4m] indicates the selection should be played with four mallets.

Anonymous 13th-century

- **Estampie** (arr. Linda Lorren Pimentel in *The Solo Marimbist*, 1 PRM)

Traditional

- **Three Camps** (in *Modern School for Mallet-Keyboard Instruments* HAL)
- [4m] **What Shall We Do with the Happy Sailor?** (in *Bar Percussion Solo Notebook*, 2 PRM)

Anderson-Lopez, Kristen, and Ropert Lopez

- **Let It Go** (from *Frozen*) (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Bach, Johann Sebastian

- **Bourrée** (in *Fundamental Studies for Mallets* JRP)
- **Two-Part Invention in C Major** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Ben, Jorge

- **Mas que nada** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Borodin, Alexander

- **String Quartet no. 2** (arr. James Curnow in *1st Recital Series for Mallet Percussion* CUW)

Clementi, Muzio

- **Sonatina** (in *A Fresh Approach to Mallet Percussion* MWP)

Couperin, François

- **Le petit rien** (in *Fundamental Studies for Mallets* JRP)

Delibes, Léo

- **Pizzicato Polka** (in *Modern School for Mallet-Keyboard Instruments* HAL)
- **Pizzicati from “Sylvia”** (arr. Ann Lindsay in *1st Recital Series for Mallet Percussion* CUW)

Goldenberg, Morris

- **Etude in C Major–II** (in *Modern School for Mallet-Keyboard Instruments* HAL)
- **Etude in D Minor**

Gounod, Charles

- **Funeral March of a Marionette** (arr. Ann Lindsay in *1st Recital Series for Mallet Percussion* CUW)

Grieg, Edvard

- **Anitra’s Dance** (in *Modern School for Mallet-Keyboard Instruments* HAL)
- **Theme from Piano Concerto in A Minor, op. 16: 1st movement** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Gurlitt, Cornelius

- **March** (in *Fundamental Studies for Mallets* JRP)

Handel, George Frideric

- **Impertinence** (in *Fundamental Studies for Mallets* JRP)

Hannickel, Mike

- **Along Came a Spider** (in *1st Recital Series for Mallet Percussion* CUW)

Lennon, John, and Paul McCartney

- **The Fool on the Hill** (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Mozart, Wolfgang Amadeus

- **Theme from Piano Concerto No. 20 in D Minor, K 466: 2nd movement** (in *Modern School for Mallet-Keyboard Instruments* HAL)
- **Theme from Sonata in C Major: 2nd movement** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Napier, LeRoy

- **Raggedy Ragtime Rag** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Offenbach, Jacques

- **Barcarolle** (arr. Linda Lorren Pimentel in *The Solo Marimbist*, 1 PRM)

Pasek, Benj, and Justin Paul

- **This Is Me** (from *The Greatest Showman*) (in *First 50 Songs You Should Play on the Bells/Glockenspiel* HAL)

Pimentel, Linda Lorren

- **Meditation** (in *The Solo Marimbist*, 1 PRM)

Level 4

Rodríguez, Gerardo Matos

- **La cumparsita** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Ryan, Gina

10 *Beginner and Easy Solos for Snare Drum and Mallets* MIN

- **Crêpe**

Sherman, Richard M., and Robert B. Sherman

- **Supercalifragilisticexpialidocious** (in *First 50 Songs You Should Play on the Xylophone* HAL)

Shostakovich, Dmitri

- **Waltz** (arr. Linda Lorren Pimentel in *The Solo Marimbist*, 1 PRM)

Sibelius, Jean

- [3m] **Finlandia** (arr. Linda Lorren Pimentel in *The Solo Marimbist*, 1 PRM)

Tchaikovsky, Pyotr Il'yich

- **The New Doll** (in *Fundamental Studies for Mallets* JRP)

Vivaldi, Antonio

- **The Four Seasons: Autumn** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Williams, John

Star Wars: Music from All Nine Films HAL

→ play with backing track

- **The Imperial March** (Darth Vader's Theme) (from *The Empire Strikes Back*)
- **Princess Leia's Theme** (from *A New Hope*)
- **Rey's Theme** (from *The Force Awakens*)
- **Star Wars** (Main Theme)
- **Throne Room and End Title** (from *A New Hope*)

Williams, Paul, and Kenneth Ascher

- **The Rainbow Connection** (from *The Muppet Movie*) (in *First 50 Songs You Should Play on the Xylophone* HAL)

Živković, Nebojša Jovan

Funny Marimba, 1 GRE

- [4m] **Mazurka** (no. 1)
- [4m] **Bauern-Tanz** (no. 2)
- [4m] **Sizilianisches Lied** (no. 3)

Funny Vibraphone, 1 GRE

- **Sommerlied** (no. 2)
- **Tropfen** (no. 3)

Funny Xylophone, 1 GRE

- **Sweet Quick Sixteen** (no. 2)

List C

Drum Set

Andersson, Benny, and Stig Anderson

- **Dancing Queen** (in *Drumset Method Songbook* HAL)
- play with backing track or live accompaniment

Hans, Ben

Workin' Drums HAL

- **All Together Now**
- **Feelin' the Three**
- **Four on the Floor**
- **One for Liberty**
- **Simply Swing**
- **Some Crazy Stuff**
- **The Usual Suspects**

Holmquist, Joe

Drum Set Etudes, 1 KJO

- **one** of Etude nos. 1–12

Jovi, Jon Bon, Desmond Child, and Richie Sambora

- **Livin' on a Prayer** (in *Drumset Method Songbook* HAL)
- play with backing track or live accompaniment

Robson, Steve, and Jeffrey Steele

- **What Hurts the Most** (in *Drumset Method Songbook* HAL)
- play with backing track or live accompaniment

Thomas, Rob, and Itaal Shur

- **Smooth** (in *Drumset Method Songbook* HAL)
- play with backing track or live accompaniment

Wylie, Kennan, and Gregg Bissonette

Hal Leonard Drumset Method (Complete ed.) HAL

→ play with backing track

- **Encore no. 1**
- **Encore no. 2**

Technical Requirements

Please see “Technical Requirements” on p. 6 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Easy Drum Beats & Fills HAL

- **two** of Drum Beat nos. 12–30 (with fills)

Green, George Hamilton

Instruction Course for Xylophone MTH

- **Lesson 5, no. 11**

Jones, Josh

Spatial Studies for Hitting Things, 1 BAC

- **Stroke Types: Combination Study no. 5 and no. 6**

Level 4

Peters, Mitchell

Elementary Snare Drum Studies PTR; TRY

- one of nos. 48–58, 61–69, 70–72

Fundamental Method for Mallets, 1 ALF

- one of Reading Studies, A Major, nos. 1–3
- one of Reading Studies, E Minor, nos. 1–4
- one of Reading Studies, E flat Major, nos. 1–3

Stone, George Lawrence

Stick Control for the Snare Drummer ALF; STN

- four of Single Beat Combinations nos. 1–23
→ play using bossa nova ostinato of bass drum on beats 1, (2)+, 3, (4)+; hi-hat on beats 2 and 4

Wessels, Mark

A Fresh Approach to the Snare Drum

- Lesson 11, Rudimental Etude no. 10
- Lesson 12, Rudimental Etude no. 11
- Lesson 13, Rudimental Etude no. 12
- Lesson 14, Rudimental Etude no. 13

Whaley, Garwood

Fundamental Studies for Snare Drum JRP

- one of Study nos. 58–61, 63–72, 74–79

Wooton, John

Dr. Throwdown's Rudimental Remedies ROF

- Lesson nos. 1–5: one etude

Zeltsman, Nancy

Four-Mallet Marimba Playing HAL

- one of Study nos. 1–9

Technical Tests

Students must play scales and arpeggios on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Range	Tempo	Note Values
Scales				
Diatonic	D, A, B♭, E♭ major B, G, C minor (harmonic and melodic)	1 octave	♩ = 72	♪
Chromatic	Starting on C			
Arpeggios				
Tonic	D, A, B♭, E♭ major B, G, C minor	1 octave	♩ = 66	♪♪♪

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

- 9. Seven Stroke Roll
- 15. Seventeen Stroke Roll
- 21. Flam Accent
- 24. Flam Paradiddle
- 31. Drag

★ Students are encouraged to practice rudiments from all previous levels.

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Aural Skills

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$		two to four measures

Level 4

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 4th
perfect 5th
perfect octave

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

AND

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form *once*.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant	D, A major G, C minor	six to eight notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		four measures

Playing

Students will be asked to play a short unaccompanied passage.

Keys	Time Signatures	Note and Rest Values
C, G, D, F major A, E, D minor	$\frac{3}{4}$ $\frac{4}{4}$	

Level 5

Level 5 Requirements	Marks
Repertoire: <i>three</i> selections	60
One List A selection	20
One List B selection	20
One List A, B, C, D, or Open Choice selection	20
Technical Requirements	20
Etudes: <i>one</i> etude	8
Technical Tests	12
Musicianship	
Aural Skills	10
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 5 Theory	

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum
- mallet instrument

Optional:

- drum set *or* multiple percussion set-ups
- timpani
- instrument(s) needed for Open Choice and/or Etude selections

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, B, C, D, *or* an Open Choice selection.

The program selected should not exceed 15 minutes in length.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Bomhof, Gert

- *Eight-Parade* (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Bomhof, Gert, and André Waignein

10 Solos for Snare Drum and Piano DHM

- *Overmarch and Dance*
- *Rolls Rondo*
- *Take a Train*

Burns, Roy, and Sandy Feldstein

Intermediate Drum Method ALF

- *Changing Times*
- *Flamboyant*
- *Swinging Grace Notes*

Colonnato, Frank

- *Study No. 2* (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Curnow, James

1st Recital Series for Snare Drum CUW

- *Drummed Out*

Feldstein, Sandy, and Dave Black

Alfred's Drum Method Complete ALF

- *one* of Solo nos. 26–30

Fink, Siegfried

Solobuch für kleine Trommel, 1 SIM

- *Rondino* (no. 1)
- *Courante* (no. 2)

Freytag, Edward

The Rudimental Cookbook ROF

- *Seven and Six* (no. 10)
- *Draggin' the Seven* (no. 11)

Hannickel, Mike

1st Recital Series for Snare Drum CUW

- *The Girl I Left Behind Me*

Hans, Ben

40 Intermediate Snare Drum Solos for Concert Performance HAL

- *Adventure in Dynamics*
- *Five Friends*
- *For Banes*
- *Nine to Five*
- *A Time Perspective*
- *Trio Grande*
- *The Whisper*

Lefèvre, Guy

20 études pour caisse-claire ou tambour, niveau moyen LED

- *one* of nos. 1–5

Level 5

Peters, Mitchell*Intermediate Snare Drum Studies* PTR; TRY

- one of nos. 1, 3, 5, 7

Ryan, Gina*Eight Easy and Intermediate Solos for Percussion* MIN

- Two Latte Cups

Schinstine, William J.*Southern Special* SMP

- Cut Rate
- Southern Special
- Stick Waltz
- Two Way March

Schuett, Mike

- Reminiscing MSU

Whaley, Garwood*Musical Studies for the Intermediate Snare Drummer* JRP

- one of pp. 3, 6, 8

List B

Mallet Instruments

All selections should be played with two mallets unless otherwise indicated; for example, [4m] indicates the selection should be played with four mallets.

Traditional

- The Downfall of Paris (arr. George B. Bruce and Daniel D. Emmett, in *Modern School for Mallet-Keyboard Instruments* HAL)

Bach, Johann Sebastian

- Prelude no. 2 (in *Fundamental Studies for Mallets* JRP)

Bizet, Georges

- Toreador Song from *Carmen* (in *Modern School for Mallet-Keyboard Instruments* HAL)

Brahms, Johannes

- Theme from *Symphony No. 4: 3rd movement* (in *Modern School for Mallet-Keyboard Instruments* HAL)

Clementi, Muzio

- Andante (in *Fundamental Studies for Mallets* JRP)

Djawadi, Ramin

- Game of Thrones (in *First 50 Songs You Should Play on the Xylophone* HAL)

Ellington, Duke

- [2m or 4m] Don't Get Around Much Anymore (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Ford, Mark*Marimba: Technique Through Music* INN

- [4m] Fry

Goldenberg, Morris*Three Short Melodies* (in *Modern School for Xylophone, Marimba, Vibraphone* WAR)

- Allegro (no. 3)

Jackson, Milt

- [2m or 4m] Bag's Groove (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Kosma, Joseph

- [2m or 4m] Autumn Leaves (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Lichner, Heinrich

- Sonata (in *Fundamental Studies for Mallets* JRP)

Mouret, Jean-Joseph

- Rondeau (arr. James Curnow in *1st Recital Series for Mallet Percussion* CUW)

Peters, Mitchell

- [4m] Sea Refractions PTR

Quartier, Bart*Image: 20 Children's Songs for Marimba* MTH

- [4m] Cat Nap (no. 2)
- [4m] Crocodile Tears (no. 4)

Rosauro, Ney*Seven Brazilian Children Songs* PCO

- [4m] A Canoa Virou (no. 1)

Ryan, Gina*Eight Easy and Intermediate Solos for Percussion* MIN

- [3m] Conversation Water

Scarlatti, Domenico

- Larghetto (in *Fundamental Studies for Mallets* JRP)

Schubert, Franz

- Allegretto (in *Fundamental Studies for Mallets* JRP)

Schumann, Robert

- Little Hunting Song (in *Fundamental Studies for Mallets* JRP)

Tchaikovsky, Pyotr Il'yich

- Danse Chinoise from *The Nutcracker* (in *Modern School for Mallet-Keyboard Instruments* HAL)

Živković, Nebojša Jovan*Funny Marimba*, 1 GRE

- [4m] Silvias Lied (no. 5)

Funny Vibraphone, 1 GRE

- Bauernlied (no. 4)

Funny Xylophone, 1 GRE

- Alla Pollaca (no. 3)
- Double-Dodl-Dee (no. 5)

Level 5

List C

Drum Set or Multiple Percussion Set-ups

Drum Set

Hans, Ben*Workin' Drums* HAL

- 12 A.M.
- Big Reach
- Fill 'Er Up
- First and Twelve
- Hear Together
- On the Bubble
- Ride It
- A Swingin' Waltz

Holmquist, Joe*Drum Set Etudes*, 1 KJO

- one of Etude nos. 13–26

Mars, Bruno, Ari Levine, and Philip Lawrence

- Locked Out of Heaven (in *Drumset Method Songbook* HAL)
- play with backing track or live accompaniment

Riley, John*The Art of Bop Drumming* MTN

- Soloing: One-bar Phrases and Developing Musical Phrases
- using the notated material in Step 2 as an example, choose any one-bar phrase to perform your own 32-bar solo while trading fours with yourself

Scheuerell, Casey*Berklee Jazz Drums* BEE

- Chart Reading: one of Chart Reading Blues nos. 1–3
- play with recording

Tyson, David, and Christopher Ward

- Black Velvet (in *Drumset Method Songbook* HAL)
- play with backing track or live accompaniment

Wylie, Kennan, and Gregg Bissonette*Hal Leonard Drumset Method* (Complete ed.) HAL

- play with backing track
- Jazz Chart 1
- Jazz Chart 2

Multiple Percussion Set-ups

Freytag, Edward*Multiplicity* ROF

- 7even, 7even, 7even
- Groove 3
- Tambella
- Two for Two

Goldenberg, Morris

- March for Two Drums (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Pollard, John*Shazam!* ROF

- Rockin' Rowls

Ryan, Gina*Eight Easy and Intermediate Solos for Percussion* MIN

- La rivière de tes mots

List D

Timpani

Fink, Siegfried*Solobuch für Pauken*, 1 SIM

- Marsch (no. 1)

Goodman, Saul*Modern Method for Tympani* WAR

- one of Exercise nos. 5–9, 11, 26–30

Hochrainer, Richard*Etudes for Timpani*, 1 DOB

- one of nos. 1–5, 7–10, 12

Ryan, Gina*Eight Easy and Intermediate Solos for Percussion* MIN

- Duct Tape Prom Dress

Whaley, Garwood*Fundamental Studies for Timpani* JRP

- one of pp. 8, 9, 12–14, 16, 19, 27, 28, 31, 34, 38–41, 46, 47, 49, 50
- two Tuning Studies (from Section III)

Technical Requirements

Please see “Technical Requirements” on p. 6 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Aleo, Keith*Complementary Percussion* BAC

- Bass Drum: Etude no. 1
- Cymbals: Etude no. 1
- Tambourine: Etude no. 1
- Triangle: Etude no. 1 *or* no. 3

Level 5

Baklouk, Michel Merhej*Classical Riqq Technique* MEL

Popular Arabic Rhythms in 2/4 Time

- Wahda Saghira (or Maqsum): **Exercise no. 1**
- Wahda sha'biyya: **Version 1 and Version 2**
- Masmudi Saghir (or Baladi): **Exercise no. 4 and no. 5**
- Zaffa: **Exercise no. 6**
- Sudasi: **Exercise no. 7 or no. 9**
- Ayyub: **Exercise no. 10**
- Wahda Shami (or Malfuf): **Exercise no. 11 and**
- Darwish al-Misri: Exercise no. 12**

Beethoven, Ludwig van

- **Ode to Joy** (arr. Liam Teague, in *Hal Leonard Steelpan Method* HAL)

Burns, Roy, and Sandy Feldstein*Intermediate Drum Method* ALF

- **Study Using Single Stroke Rolls with Accents** (omit repeats)
- **Study Using Double Stroke Rolls with Accents** (omit repeats)

Carroll, Raynor*Exercises, Etudes, and Solos for the Timpani* BAT

- The Legato Stroke (Moving Both Hands): **two of Etudes A–D**
- The Staccato Stroke: **two of Etudes A–F**

Chester, Gary*The New Breed* MOD

- **one of System nos. 1–10 with Melody I-A or I-B** (two consecutive lines)

DeJohnette, Jack, and Charlie Perry*The Art of Modern Jazz Drumming* HAL

- **Book II: Performance Patterns**
→ create a *four-bar* solo phrase followed by four bars of cymbal rhythm; perform from memory

Gonçalves, Guilherme, and Mestre Odilon Costa*O Batuque Carioca* GOO

- Surdo: Surdo de 3a (Corte or Centrador): **Variation nos. 1–12**
→ perform with a collaborative musician playing the parts for both Surdos de 1ª (Marcação) and Surdos de 2ª (Reposta)

Green, George Hamilton*Instruction Course for Xylophone* MTH

- **Lesson 22, no. 1R**

Jennings, Paul*Hal Leonard Djembe Method* HAL

- **Lamban** (parts 1 and 2)
- **Dunuba** (Donaba) (parts 1 and 2)

Jones, Josh*Spatial Studies for Hitting Things*, 1 BAC

- Stroke Types: **Combination Study No. 7 and No. 8**

Malabe, Frank, and Bob Weiner*Afro-Cuban Rhythms for Drumset* ALF; MTN

- Afro-Cuban 6/8 Feel: **Exercise nos. 10, 10a, 10b, 10c, and 11**
→ play each exercise *four* times
- Afro-Cuban 6/8 Feel: **Exercise no. 14a** (Variations 1–5)
→ play each variation *four* times

Molinelli, Ami*Pandeiro Basics* MEL

- *all* rhythms in the following:
 - Chapter 11: **Choro and Samba Fingering with 16th Note Rotation**
 - Chapter 12: **Accents for the Choro and Samba Patterns**
 - Chapter 13: **From Choro to Samba**
 - Chapter 14: **Differing Hand/Finger Techniques for Playing Choro & Samba**
 - Chapter 15: **Beginning Improvisation**

Peters, Mitchell*Fundamental Method for Mallets*, 1 ALF

- **one of Reading Studies**, E Major, nos. 1–3
- **one of Reading Studies**, A flat Major, nos. 1–3

Fundamental Method for Mallets, 2 ALF

- Rolling with Four Mallets: **Etude no. 1 or no. 2**

Fundamental Method for Timpani ALF

- **Legato Etude no. 5**
- **Staccato Etude no. 1**
- Etudes for Two Timpani: **one of nos. 1–10**

Riley, John*The Art of Bop Drumming* MTN

- Comping: **Comp Example 1** (any *three* consecutive lines)
→ play comp ideas on snare drum while maintaining jazz ride, hi-hat, and bass drum ostinato
- Comping: **Comp Example 1** (any *three* consecutive lines)
→ play comp ideas on bass drum while maintaining jazz ride and hi-hat ostinato

Spiro, Michael*The Conga Drummer's Guidebook* SHM

- Building Stamina: **Example nos. 5–11**

Teague, Liam*Hal Leonard Steelpan Method* HAL

- **Chicachanga**

Level 5

Uribe, Ed

The Essence of Afro-Cuban Percussion and Drum Set ALF

→ with a collaborative musician playing the clave

Congas–Tumbadoras

- The Tumbaó: **Basic one-bar patterns for one drum nos. 1–4 and Basic one-bar patterns for two drums nos. 1–5**
- Bembé: demonstrate patterns for **Low Conga, Mid Conga, and High Conga**, playing each two-bar pattern *four* times

Velez, Glen

13 Solos for Bodhran FRM

- **one of nos. 1–4**

11 Tar Solos FRM

- **one of nos. 1–3**

Wilcoxon, Charley

The All-American Drummer MAS

- **one of Solo nos. 41–80**

Wooton, John

Dr. Throwdown's Rudimental Remedies ROF

- Lesson nos. 6–10: **one etude**

Zeltsman, Nancy

Four-Mallet Marimba Playing HAL

- **one of Study nos. 10–19**

Technical Tests

Students must play scales and arpeggios on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Range	Tempo	Note Values
Scales				
Diatonic	A, E, F, A $\flat$ major A, E, F minor (harmonic and melodic)	2 octaves	$\text{♩} = 84$	
Chromatic	Starting on A, F			
Double Stops in Thirds	A, F major	1 octave	$\text{♩} = 84$	
Arpeggios				
Tonic	A, E, F, A $\flat$ major A, E, F minor (harmonic and melodic)	2 octaves	$\text{♩} = 72$	
Dominant 7th	A, E, F, A $\flat$ major			

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo, and in *open* (slow) to *closed* (fast) to *open* (slow) pattern. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

- Double Stroke Open Roll
- Fifteen Stroke Roll
- Single Paradiddle-diddle
- Swiss Army Triplet
- Inverted Flam Tap
- Lesson 25

★ Students are encouraged to practice rudiments from all previous levels.

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Level 5

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position

Chord Progressions

Students will be asked to identify chord progressions in major keys as I–IV–I or I–V–I after the examiner has played the progression *twice*. The progression will be played in keyboard style, and the bass line will ascend from the tonic.

Chord Progressions
I–IV–I
I–V–I

Playback

Students will be asked to play back a melody based on the first five notes and upper tonic of a major or minor scale. The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	A, E major A, E minor	$\frac{3}{4}$	up to eight notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a passage of music comparable to Level 2 repertoire on their mallet instrument.

Keys	Time Signatures	Approximate Length
major and minor keys, up to two sharps or flats	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	six to eight measures

Level 6

Level 6 Requirements	Marks
Repertoire: <i>three</i> selections	60
One List A selection	20
One List B selection	20
One List A, B, C, D, or Open Choice selection	20
Technical Requirements	20
Etudes: <i>one</i> etude	8
Technical Tests	12
Musicianship	
Aural Skills	10
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 6 Theory	

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum
- mallet instrument

Optional:

- drum set *or* multiple percussion set-ups
- timpani
- instrument(s) needed for Open Choice and/or Etude selections

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, B, C, D, *or* an Open Choice selection.

The program selected should not exceed 17 minutes in length.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Traditional

- The Downfall of Paris (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Bomhof, Gert, and André Waignein

10 solos for Snare Drum and Piano DHM

- Raggedy Rolls
- Slavonic Groove

Buggert, Robert W.

- Rolling Accents (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Burns, Roy, and Sandy Feldstein

Intermediate Drum Method ALF

- 2/4 Singled Out
- Five Out
- Innuendo

Colonnato, Frank

- Study 6 (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Delécluse, Jacques

Méthode de caisse-claire LED

- *one* of Etude nos. 1–8

Dvořák, Antonín

- Humoresque (arr. Mike Hannickel, in *1st Recital Series for Snare Drum* CUW)

Feldstein, Sandy, and Dave Black

Alfred's Drum Method Complete ALF

- Solo no. 36 *or* no. 40

Fink, Siegfried

Solobuch für kleine Trommel, 1 SIM

- Triplet (no. 3)

Level 6

Freytag, Edward*The Rudimental Cookbook* ROF

- Diddle City (no. 12)
- Funky Fat (no. 13)

Hannickel, Mike*1st Recital Series for Snare Drum* CUW

- Parameters

Hans, Ben*40 Intermediate Snare Drum Solos for Concert Performance*

HAL

- February March
- Friction
- The Long and Short of It
- Meter Reader
- On Target
- Roll Up Your Sleeves
- Variations on a Tenor Drum Theme
- The Wright Day at Kitty Hawk

Hal Leonard School for Snare Drum HAL

- Mr. Rothman's March
- Mr. Porcaro's March

Lefèvre, Guy*20 études pour caisse-claire ou tambour, niveau moyen* LED

- one of nos. 6–10

Peters, Mitchell*Intermediate Snare Drum Studies* PTR; TRY

- one of nos. 9–12, 17, 18

Pratt, John S.*Hal Leonard School for Snare Drum* HAL

- Rubber Baby Buggy Bumpers

Rossini, Gioachino

- The Barber of Seville (arr. Craig Alan, in *1st Recital Series for Snare Drum* CUW)

Ryan, Gina*Eight Easy and Intermediate Solos for Percussion* MIN

- Infusion

Schinstine, William J.*Southern Special* SMP

- Cream and Sugar
- Doodler Delight
- Double Diddle
- Ps and Cues
- Popping Paradiddles
- Rig-a-ma-roll
- Rocket Rangers
- Roll Call
- Turnabout Is Fair Play

Whaley, Garwood*Musical Studies for the Intermediate Snare Drummer* JRP

- one of pp. 9, 11, 12, 15, 17, 20, 23, 24

List B

Mallet Instruments

Selections should be played with the specified number of mallets; for example, [4m] indicates the selection should be played with four mallets.

Bach, Johann Sebastian

- [2m] *Jesu, Joy of Man's Desiring*, from Cantata No. 147 (in *Modern School for Mallet-Keyboards Instruments* HAL)

Badelt, Klaus, and Hans Zimmer

- [2m] *He's a Pirate* (from *Pirates of the Caribbean*) (in *First 50 Songs You Should Play on the Xylophone* HAL)

Beethoven, Ludwig van

- [4m] *Adagio from the Appassionata Sonata* (in Garwood Whaley, *Musical Studies for the Intermediate Mallet Player* MTH)
- [2m] *Turkish March* (in *Musical Studies for the Intermediate Mallet Player* MTH)

Chopin, Frédéric

- [4m] *Prelude* (arr. Linda Lorren Pimentel in *The Solo Marimbist*, 2 PRM)
- [2m] *Waltz in B Minor*, op. 69, no. 2 (in *Modern School for Mallet-Keyboards Instruments* HAL)

Davila, Julie*Impressions on Wood* ROF

- [4m] *Jonathan's Light*
- [4m] *Mango Bay*

Ellington, Duke

- [2m or 4m] *In a Mellow Tone* (in *First 50 Songs You Should Play on the Vibraphone* HAL)
- [2m or 4m] *It Don't Mean a Thing* (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Fisher, Marvin

- [2m or 4m] *When Sunny Gets Blue* (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Ford, Mark*Marimba: Technique Through Music* INN

- [4m] *Kain*
- [4m] *Manhattan*
- [4m] *Oakland*
- [4m] *Wellington*
- [4m] *White Hollow*

Goldenberg, Morris*Modern School for Xylophone, Marimba, Vibraphone* WAR

- [2m] *Etude no. 1*

Gomez, Alice

- [4m] *Marimba Flamenca* SMP

Grieg, Edvard

- [4m] *In the Hall of the Mountain King* (from *Peer Gynt Suite*) (in *Bar Percussion Solo Notebook*, 2 PRM)

Level 6

Jung, Ji Hye, and Eric Cha-Beach, arr.*Korean Songs for Marimba LIQ*

- [4m] Butterfly
- [4m] Flowers
- [4m] Frogs
- [4m] Hunting Birds

Larson, Keith

- [4m] Suite Mexicana SMP

Lennon, John, and Paul McCartney

- [2m] A Hard Day's Night (in *First 50 Songs You Should Play on the Xylophone HAL*)

Mozart, Wolfgang Amadeus

- [2m] Theme from Piano Concerto No. 22: 3rd movement (in *Modern School for Mallet-Keyboards Instruments HAL*)

Kaper, Bronisław

- [2m or 4m] On Green Dolphin Street (in *First 50 Songs You Should Play on the Vibraphone HAL*)

Peters, Mitchell

- [3m] Deserted Road (in *Fundamental Solos for Mallets ALF*)

Pimentel, Linda Lorren*Bar Percussion Solo Notebook, 2 PRM*

- [6m] Blue Zoo
- [4m] Solitude
- [4m] Strolling in the Sunshine

Quartier, Bart*Image: 20 Children's Songs for Marimba MTH*

- [4m] Mobile (no. 7)
- [4m] Out for a Walk with Granddad (no. 8)
- [4m] Imitation (no. 18)

Rosauro, Ney*Seven Brazilian Children Songs PCO*

- [4m] Ciranda Cirandinha (no. 2)
- [4m] Terezinha de Jesus (no. 4)
- [4m] O Cravo Brigou com a Rosa (no. 5)

Rossini, Gioachino

- [2m] Theme from William Tell Overture (in *Modern School for Mallet-Keyboards Instruments HAL*)

Ryan, Gina*Eight Easy and Intermediate Solos for Percussion MIN*

- [3m or 4m] Roasted in Unicorn Smoke

Simons, Seymour, and Gerald Marks

- [2m or 4m] All of Me (in *First 50 Songs You Should Play on the Vibraphone HAL*)

Whaley, Garwood*Musical Studies for the Intermediate Mallet Player MTH*

- [2m] Mixed Meter Study
- [2m] Rag Study

Williams, John*Star Wars: Music from All Nine Films HAL*

- [2m] Cantina Band (from *A New Hope*)
→ play with backing track

Williams, Spencer

- [2m or 4m] Basin Street Blues (in *First 50 Songs You Should Play on the Vibraphone HAL*)

Živković, Nebojša Jovan*Funny Marimba, 1 GRE*

- [4m] Der Wanderer (no. 6)

Funny Vibraphone, 1 GRE

- [2m] Ragtime for Joe (no. 5)
- [4m] Erinnerungen (no. 6)

Funny Xylophone, 1 GRE

- [2m] No Ragtime (no. 7)
- [2m] Thessaloniki (no. 8)

List C

Drum Set or Multiple Percussion Set-ups

Drum Set

DeJohnette, Jack, and Charlie Perry*The Art of Modern Jazz Drumming HAL*

- Book II: Performance Patterns
→ create a *six*-bar solo phrase followed by six bars of cymbal rhythm; perform from memory

Hanna, Jake*Syncopated Big Band Figures: Solos, 1 TRY*

- one of Solos nos. 1–5
→ interpret the figures as section or ensemble shots

Hans, Ben*Workin' Drums HAL*

- Big Groove
- Breakdown
- Bring It
- Chicago Shufflin'
- El gato
- Five and Dime
- Goin' Around
- Movin' On
- So the Story Goes
- Up the Ladder

Holmquist, Joe*Drum Set Etudes, 1 KJO*

- one of nos. 27–37

Level 6

Riley, John*The Art of Bop Drumming* MTN

- Soloin: **One-bar Phrases and Developing Musical Phrases**
→ using the notated material in Step 2 as an example, choose any one-bar phrase to perform your own 24-bar solo while trading fours with yourself; demonstrate Steps 3, 4, and 5 in your solo

Scheuerell, Casey*Berklee Jazz Drums* BEE

- The Alan Dawson Legacy: **Syncopation Exercise no. 1 or no. 2**
→ apply to Exercise One in Reed: Progressive Steps to Syncopation for the Modern Drummer ALF
- Chart Reading: **one of Chart Reading Blues nos. 4–7**
→ play with recording

Wylie, Kennan, and Gregg Bissonette*Hal Leonard Drumset Method* (Complete ed.) HAL

- play with backing track
- Caribbean Cruise *and* Soca Spirit
- Miss Jones
- Rock Chart

Multiple Percussion Set-ups

Feldstein, Sandy, and Dave Black*Alfred's Drum Method Complete* ALF

- **one of Solo nos. 37–39**

Freytag, Edward*Multiplicity* ROF

- Odd Eights
- Quintessence
- Swing It!

Pollard, John*Shazam!* ROF

- Oh Well!

Ryan, Gina*Eight Easy and Intermediate Solos for Percussion* MIN

- Interjection

List D

Timpani

Carroll, Raynor*Exercises, Etudes, and Solos for the Timpani* BAT

- The Staccato Stroke: **one of Etudes A–H**

Delécluse, Jacques*30 études pour timpani* LED

- **one of nos. 1–4**

Fink, Siegfried*Solobuch für Pauken*, 1 SIM

- Toccata (no. 2)

Goodman, Saul*Modern Method for Tympani* WAR

- **one of Exercise nos. 34–52**

Hochrainer, Richard*Etudes for Timpani*, 1 DOB

- **one of nos. 16–19, 21, 24**

Peters, Mitchell*Intermediate Timpani Studies* PTR

- **one of nos. 1, 5, 9**

Ryan, Gina*Eight Easy and Intermediate Solos for Percussion* MIN

- Le neutre s'estompera

Whaley, Garwood*Musical Studies for the Intermediate Timpanist* JRP

- **one of pp. 3, 5, 8, 9, 13, 15, 16, 17**

Technical Requirements

Please see “Technical Requirements” on p. 6 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Aleo, Keith*Complementary Percussion* BAC

- Cymbals: **one of Etude nos. 3, 7, 10**
- Tambourine: Etude no. 10
- Triangle: Etude no. 2

Baklout, Michel Merhej*Classical Riqq Technique* MEL

Popular Arabic Rhythms in 4/4 Time

- Wahda al-Qasa'id: Exercise no. 13
- Wahda Kabira: Exercise no. 14 *and* no. 15
- Wahda Kabira: Exercise no. 16

Burns, Roy, and Sandy Feldstein*Intermediate Snare Drum Method* ALF

- Study Using Flams and Accents (omit repeats)
- Study Using Ratamacues, Drags and Drag Paradiddles and Accents

Carroll, Raynor*Exercises, Etudes, and Solos for the Timpani* BAT

- Sticking Patterns: **two of Etudes A–H**

Level 6

Chester, Gary*The New Breed* MOD

- *one of* System nos. 11–20 with Melody I-A *or* I-B (four consecutive lines)

Gonçalves, Guilherme, and Mestre Odilon Costa*O Batuque Carioca* GOO

Caixa/Tarol

- *all of*:
 - Mangueira (Caixa atual)
 - Mocidade Independente (Caixa original)
 - Portela (Caixa atual)
 - Salgueiro (Tarol original)
 - União da Ilha (Caixa original)
 - Vila Isabel (Caixa original)
- perform with a collaborative musician playing the parts for both Surdos de 1ª (Marcação) and Surdos de 2ª (Reposta); for “Mangueira,” play surdo only on beat 2

Green, George Hamilton*Instruction Course for Xylophone* MTH

- Lesson 23: Ragtime

Jennings, Paul*Hal Leonard Djembe Method* HAL

- Djole (parts 1–3)
- Denadon (parts 1 and 2)

Jones, Josh*Spatial Studies for Hitting Things*, 1 BAC

- Dynamics and Subitos: Combination Study nos. 1–4

Malabe, Frank, and Bob Weiner*Afro-Cuban Rhythms for Drumset* ALF, MTN

- Palito Patterns and Cascara: Exercise no. 12 *and* no. 13
- play each exercise *twice*

AND

- Palito Patterns and Cascara: Exercise nos. 17, 19 *and* 18, 20
- play each set of exercises (in order) *four* times

Molinelli, Ami*Pandeiro Basics* MEL

- *all* rhythms in the following:
 - Chapter 23 Northeastern Brazilian Rhythms: Baião
 - Chapter 24 Northeastern Brazilian Rhythms: Coco
 - Chapter 25 Northeastern Brazilian Rhythms: Xaxado

Peters, Mitchell*Fundamental Method for Mallets*, 1 ALF

- *one of* Reading Studies, G Minor, nos. 1–3
- *one of* Reading Studies, B Minor, nos. 1–3

Fundamental Method for Mallets, 2 ALF

- *one of* Reading Studies, B Major, nos. 1–3
- Rolling with Four Mallets: Etude no. 3 *or* no. 4

Peters, Mitchell (continued)*Fundamental Method for Timpani* ALF

- Accent Etude no. 1
- Cross-Sticking Etude no. 1 *or* no. 2
- Familiar Melodies: Lightly Row *or* Ode to Joy
- Roll Etude no. 2
- Short-Roll Etude no. 3
- Etude for Dynamic Control of Roll
- Glissando Etude
- Etudes for Two Timpani: *one of* nos. 11–20

Riley, John*The Art of Bop Drumming* MTN

- Comping: Comp Example no. 2 (any *three* consecutive staves)
 - play comp ideas on *snare drum* while maintaining jazz ride, hi-hat, and bass drum ostinato
- Comping: Comp Example no. 2 (any *three* consecutive staves)
 - play comp ideas on *bass drum* while maintaining jazz ride and hi-hat ostinato

Spiro, Michael*The Conga Drummer's Guidebook* SHM

- Building Stamina: Example nos. 12–24

Teague, Liam*Hal Leonard Steelpan Method* HAL

- Dot to Dot
- Waltz for Celia

Uribe, Ed*The Essence of Afro-Cuban Percussion and Drum Set* ALF

→ with a collaborative musician playing the clave

- Bongos: Basic Martillo Pattern no. 1 *followed by* One-bar variations nos. 2–6
- Congas–Tumbadoras (The Tumbadó): Two-bar variations for two drums nos. 1–10

Velez, Glen*13 Solos for Bodhran* FRM

- *one of* nos. 5–8
- *one of* nos. 4–7

Wilcoxon, Charley*The All-American Drummer* MAS

- *two of* Solo nos. 81–120

Wooton, John*Dr. Throwdown's Rudimental Remedies* ROF

- Lesson nos. 11, 13–15: *one* etude

Zeltsman, Nancy*Four-Mallet Marimba Playing* HAL

- *one of* Study nos. 20–30

Level 6

Technical Tests

Students must play scales and arpeggios on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Range	Tempo	Note Values
Scales				
Diatonic	G, E, B, D $\flat$ major G, E, B, C $\sharp$ minor (harmonic and melodic)	2 octaves	$\text{♩} = 88$	
Chromatic	Starting on E, D $\flat$			
Double Stops in Thirds	G, E major	1 octave	$\text{♩} = 88$	
Arpeggios				
Tonic	G, E, B, D $\flat$ major G, E, B, C $\sharp$ minor	2 octaves	$\text{♩} = 80$	
Dominant 7th	G, E, B, D $\flat$ major			

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo, and in *open* (slow) to *closed* (fast) to *open* (slow) pattern. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

- 8. Six Stroke Roll
- 11. Ten Stroke Roll
- 23. Flamacue
- 30. Flam Drag
- 35. Single Dragadiddle
- 38. Single Ratamacue

★ Students are encouraged to practice rudiments from all previous levels.

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Level 6

Chord Progressions

Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression *twice*. The progression will be played in keyboard style and the bass line will ascend from the tonic.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i

Playback

Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	G, E major G, E minor	$\frac{3}{4}$	up to nine notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a passage of music comparable to Level 3 repertoire on their mallet instrument.

Keys	Time Signatures	Approximate Length
major and minor keys, up to three sharps or flats	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	six to eight measures

Level 7

Level 7 Requirements	Marks
Repertoire: <i>three</i> selections	60
One List A selection	20
One List B selection	20
One List A, B, C, D, or Open Choice selection	20
Technical Requirements	20
Etudes: <i>one</i> etude	8
Technical Tests	12
Musicianship	
Aural Skills	10
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite Level 7 Theory	

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum
- mallet instruments

Optional:

- drum set *or* multiple percussion set-ups
- timpani
- instrument(s) needed for Open Choice and/or Etude selections

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, *and* one from List A, B, C, D, *or* an Open Choice selection.

The program selected should not exceed 20 minutes in length.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Traditional

- Connecticut Halftime (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Burns, Roy, and Sandy Feldstein

Intermediate Drum Method ALF

- Equal Eights
- Strike Out
- Triple R

Davila, Julie

- Breaking Borders (in *Aptitude: A Conversation in Snare Soloing* ROF)

Delécluse, Jacques

Méthode de caisse-claire LED

- *one* of Etude nos. 9–15

Feldstein, Sandy, and Dave Black

Alfred's Drum Method Complete ALF

- Final Orchestral Solo
- Final Rudimental Solo

Fink, Siegfried

Solobuch für kleine Trommel, 1 SIM

- Marcia (no. 4)
- Gigue (no. 5)
- Gaillarde (no. 6)

Freytag, Edward

The Rudimental Cookbook ROF

- Legend of a Two-Eyed Soldier (no. 14)
- Five Against Two (no. 15)

Hans, Ben

40 Intermediate Snare Drum Solos for Concert Performance HAL

- Dog 'n' Suds
- Flam Trap
- The Mile
- Reply
- Sam Lord's Castle
- Split Decision
- Supra-Phonic Six-Eight
- Themes for Side Drum
- Tijuana Tap
- The Waterfront

Level 7

Lefèvre, Guy*20 études pour caisse-claire ou tambour, niveau moyen* LED

- one of nos. 11–15

Peters, Mitchell*Intermediate Snare Drum Studies* PTR; TRY

- one of nos. 23–26

Pratt, John S.*Hal Leonard School for Snare Drum* HAL

- Double Paradiddle Thumpster
- Grandson Sterling, Keep Banging Away on Your Drum!
- Hi Boots!
- Just Feeling the Flamacue
- Reindeers on the Rooftop

Schinstine, William J.*Southern Special* SMP

- The Big Beat
- Three Ply
- Time for a Change

Whaley, Garwood*Musical Studies for the Intermediate Snare Drummer* JRP

- one of pp. 25–28

Wilcoxon, Charley*The All-American Drummer* MAS

- one of Solo nos. 121–131

Wyre, John

- Cinq (in *Nexus: Portfolio for Snare Drum* HRK)

List B

Mallet Instruments

Selections should be played with the specified number of mallets; for example, [4m] indicates the selection should be played with four mallets.

Andersson, Benny, Stig Anderson, and Björn Ulvaeus

- [2m] **Dancing Queen** (in *First 50 Songs You Should Play on the Xylophone* HAL)

Bach, Carl Philipp Emanuel

- [2m or 4m] **March in D Major, BWV Anh. 122** (in *Notenbuch der Anna Magdalena Bach*)
- [2m or 4m] **March in G Major, BWV Anh 124** (in *Notenbuch der Anna Magdalena Bach*)

Bach, Johann Sebastian

- [2m or 4m] **Minuet in D Minor** (arr. Linda Lorren Pimentel in *The Solo Marimbist*, 1 PRM)

Berlioz, Hector

- [2m] **Rakoczy March** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Billings, William

- [4m] **When Jesus Wept** (in *Musical Studies for the Intermediate Mallet Player* MTH)

Brackett, Joseph

- [4m] **The Gift to Be Simple** (arr. Linda Lorren Pimentel in *The Solo Marimbist*, 1 PRM)

Burritt, Michael

- [4m] **The Offering** KPP

Cabello, Camila, et al.

- [2m or 4m] **Havana** (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Crüger, Johann

- [4m] **Herr, ich habe missgehandelt** (in *Musical Studies for the Intermediate Mallet Player* MTH)

Davila, Julie*Impressions on Wood* ROF

- [4m] **Full Moon Rising**
- [4m] **Impressions**
- [4m] **Mystic Fire**
- [4m] **Tango**

Diamond, Neil

- [2m or 4m] **Sweet Caroline** (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Duke, Vernon

- [2m or 4m] **Autumn in New York** (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Dvořák, Antonín

- [2m] **Slavonic Dance No. 1** (in *First 50 Songs You Should Play on the Xylophone* HAL)

Ford, Mark*Marimba: Technique Through Music* INN

- [4m] **Birchbrook**
- [4m] **Coventry**
- [4m] **Green Run**
- [4m] **Montecristo**
- [4m] **Stone Man**
- [4m] **Tucker**
- [4m] **Whitby**

Goldenberg, Morris*Modern School for Xylophone, Marimba, Vibraphone* ALF

- [2m] one of Etude nos. 5–8

Howard, Bart

- [2m or 4m] **Fly Me to the Moon** (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Jobim, Antônio Carlos

- [2m or 4m] **Desafinado** (in *First 50 Songs You Should Play on the Vibraphone* HAL)
- [2m or 4m] **The Girl from Ipanema** (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Jung, Ji Hye, and Eric Cha-Beach, arr.*Korean Songs for Marimba* LIQ

- [4m] **Birdie**
- [4m] **Island Baby**
- [4m] **Mother's Love**
- [4m] **Sea Shanty**

Level 7

Khachaturian, Aram

- [4m] **Oriental Dance** (arr. Linda Lorren Pimentel in *The Solo Marimbist*, 1 PRM)

Kerr, Samuel

- [4m] **November** SKM

Mancini, Henry

- [2m or 4m] **The Pink Panther** (in *First 50 Songs You Should Play on the Vibraphone* HAL)

McCartney, Paul, and Linda McCartney

- [2m] **Live and Let Die** (in *First 50 Songs You Should Play on the Xylophone* HAL)

Meacham, F.W.

- [2m] **The American Patrol** (in *First 50 Songs You Should Play on the Xylophone* HAL)

Mozart, Wolfgang Amadeus

- [2m] **Turkish Rondo** (Rondo alla Turca) (in *Modern School for Mallet-Keyboard Instruments* HAL; *Musical Studies for the Intermediate Mallet Player* MTH)

Peters, Mitchell

- [4m] **Yellow After the Rain** PTR

Fundamental Solos for Mallets ALF

- [4m] **3+6**
- [4m] **Adrift**
- [4m] **Daybreak**
- [4m] **Dragonfly**
- [4m] **Escapade**
- [4m] **Louis Crab**
- [4m] **Musing**
- [4m] **Sojourn**

Petzold, Christian

- [2m or 4m] **Minuet in G Major**, BWV Anh 114 (in *Notenbuch der Anna Magdalena Bach*)
- [2m or 4m] **Minuet in G Minor**, BWV Anh 115 (in *Notenbuch der Anna Magdalena Bach*)

Quartier, Bart*Image: 20 Children's Songs for Marimba* MTH

- [4m] **From the Cradle** (no. 1)
- [4m] **Fuzz** (no.10)
- [4m] **Why...?** (no.13)
- [4m] **Ice-Cream Cone** (no. 16)
- [4m] **Children's Fancy** (no. 19)

Rosauro, Ney*Seven Brazilian Children Songs* PCO

- [4m] **Pirulito que bate bate** (no. 3)
- [4m] **À moda da tal Anquinha** (no. 6)
- [4m] **Vamos maninha** (no. 7)

Rossini, Gioachino

- [2m or 4m] **William Tell Overture** (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Ruiz, Pablo Beltrán, and Luis Demetrio

- [2m or 4m] **Sway** (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Schumann, Robert

- [4m] **Choral** (arr. Linda Lorren Pimentel in *The Solo Marimbist*, 2 PRM)

Tyson, Blake

- [4m] **A Cricket Sang and Set the Sun** TYS

Wagner, Richard

- [2m] **Ride of the Valkyries** (in *Modern School for Mallet-Keyboard Instruments* HAL)

Williams, John*Star Wars: Music from All Nine Films* HAL

- [2m] **March of the Resistance** (from *The Force Awakens*)
→ play with backing track

Zawinul, Josef

- [2m or 4m] **Birdland** (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Živković, Nebojša Jovan*Funny Marimba*, 1 GRE

- [4m] **Ein Liebeslied?** (no. 7)
- [4m] **Auf der Wiese** (no. 8)
- [4m] **Srpska igra** (no. 9)

Funny Vibraphone, 1 GRE

- [4m] **Walzer** (no. 7)
- [4m] **Heinz on Hawaii** (no. 8)

Funny Xylophone, 1 GRE

- [2m] **Dee-Diddle-Do** (no. 9)
- [2m] **Glissando-Polka** (no. 10)

List C

Drum Set *or* Multiple Percussion Set-ups

Drum Set

DeJohnette, Jack, and Charlie Perry*The Art of Modern Jazz Drumming* HAL

- **Book II: Performance Patterns**
→ create an *eight*-bar solo phrase followed by eight bars of cymbal rhythm; perform from memory

Hanna, Jake*Syncopated Big Band Figures: Solos*, 1 TRY

- **one of Solo nos. 6–10**
→ interpret the figures as section or ensemble shots

Hans, Ben*Workin' Drums* HAL

- **Big Band Swinger**
- **Heavy**
- **Shut the Door**
- **Supernova**
- **Time Frame**
- **Trainin'**
- **Transit**
- **Up Front**

Level 7

Holmquist, Joe*Drum Set Etudes*, 2 KJO

- *one of nos. 1–10*

Mintzer, Bob*Mintzer Big Band Essentials Play-along* (app)

→ play with recording (minus drums) or live accompaniment

- **Havin' Some Fun**
- **Home Basie**
- **New Rochelle**
- **Tribute**

Riley, John*The Art of Bop Drumming* MTN

- **Soloing: Three-beat Phrases**
→ using any three-beat phrase, perform *four* short solos for a total of 32 bars while trading fours with yourself; introduce a second idea, use rolls, and “stick on stick” in your solo

The Master Drummer (expanded ed.) HDN

- **Chapter 3: Creativity**
→ perform a 32-bar solo based on phrases 1–14

Scheuerell, Casey*Berklee Jazz Drums* BEE

- **The Alan Dawson Legacy: *one of Syncopation Exercise nos. 3–5***
→ apply to Exercise One in Reed: *Progressive Steps to Syncopation for the Modern Drummer* ALF
- **Chart Reading: 16-Bar Blues**
→ play with recording

Wylie, Kennan, and Gregg Bissonette*Hal Leonard Drumset Method* (Complete ed.) HAL

→ play with backing track

- **Pass the Picante**
- **Summer Samba**

Multiple Percussion Set-ups

Freytag, Eward*Multiplicity* ROF

- **Mix 'N Match**
- **Cha-Cha-Ching**
- **Under Construction**

Pollard, John*Shazam!* ROF

- **Shazam!**
- **Timpleblox**

List D

Timpani

Delécluse, Jacques*30 études pour timpani* LED

- *one of nos. 5–10*

Fink, Siegfried*Solobuch für Pauken*, 1 SIM

- **Scherzo** (no. 3)
- **Allegretto** (no. 4)

Goodman, Saul*Modern Method for Tympani* WAR

- *two of Exercise nos. 55, 57, 58, 60, 62, 66, 68, 69*

Hochrainer, Richard*Etudes for Timpani*, 1 DOB

- *one of nos. 26, 40, 43, 44, 47, 51, 53*

Peters, Mitchell*Fundamental Solos for Timpani* ALF

- **Fandango**
- **Festivo**
- **March**
- **Metro Line Seven**
- **Motif**
- **Processional**
- **Rondeau**
- **Velodrome**

Intermediate Timpani Studies PTR

- *one of nos. 15–26*

Whaley, Garwood*Musical Studies for the Intermediate Timpanist* JRP

- *one of pp. 18, 21, 23, 29*

Technical Requirements

Please see “Technical Requirements” on p. 6 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Aleo, Keith*Complementary Percussion* BAC

- **Tambourine: Etude no. 3**
- **Triangle: Etude no. 4**
- **Cymbals: Etude no. 9**
- **Bass Drum: Etude no. 3**
- **Duets: Etude no. 3 – Cymbals/Tambourine**
→ perform one part with a collaborative musician playing the other part

Level 7

Bach, Johann Sebastian

- Minuet in G (arr. Liam Teague, in *Hal Leonard Steelpan Method* HAL)

Baklouk, Michel Merhej

Classical Riqq Technique MEL

Popular Arabic Rhythms in 8/4 Time

- Ciftitelli (or Wahda Mijwizah or Double Wahda): Exercise no. 17 or no. 18
- Masmudi Kabir: Exercise no. 19
- Zaffa: Exercise no. 20

Barreto, Guillermo

- Etude no. 1 (in *The Language of the Masters* SHM)

Belloni, Alessandra

Rhythm Is the Cure MEL

- Chapter 2: Tammorriata

Burns, Roy, and Sandy Feldstein

Intermediate Drum Method ALF

- Study Using Ruffs and Accents
- Study Using Single, Double and Triple Paradiddles and Accents (omit repeats)

Chester, Gary

The New Breed MOD

- one of System nos. 21–30 with Melody I-A or I-B (complete)

Carroll, Raynor

Exercises, Etudes, and Solos for the Timpani BAT

- Rolls: two of Etudes A–J
- Muffling: two of Etudes A–F
- Three Drums: one of Etudes A–D

Gonçalves, Guilherme, and Mestre Odilon Costa

O Batuque Carioca GOO

- Repinique: Levada básica and Chamadas (Call In) nos. 1–6
→ perform with a collaborative musician playing the parts for both Surdos de 1ª (Marcação) and Surdos de 2ª (Reposta)

Green, George Hamilton

Instruction Course for Xylophone

- Lesson 26: Exercise no. 7

Hinger, Fred D.

Technique for the Virtuoso Tympanist JER

- Etudes for Two Tympani: one of nos. 1–8

Jennings, Paul

Hal Leonard Djembe Method HAL

- N’Goron (parts 1 and 2)
- Soko (parts 1–3)

Jones, Josh

Spatial Studies for Hitting Things, 1 ROF

- Dynamics and Subitos: Combination Study nos. 5–8

Malabe, Frank, and Bob Weiner

Afro-Cuban Rhythms for Drumset ALF; MTN

- Guaguanco: Exercise no. 9
→ play each variation four times

Molinelli, Ami

Pandeiro Basics MEL

- all rhythms in the following:
 - Chapter 26: Northeastern Brazilian Rhythms: Xote
 - Chapter 27: Ciranda

Netto, Alberto

Brazilian Rhythms for Drumset BEE

- Bossa Nova (Drum Set): Example nos. 1–9

Peters, Mitchell

Fundamental Method for Mallets, 1 ALF

- one of Reading Studies, A flat Major, nos. 1–3
- one of Reading Studies, D Minor, nos. 1–3

Fundamental Method for Mallets, 2 ALF

- one of Reading Studies, C Minor, nos. 1–3
- one of Reading Studies, F sharp Minor, nos. 1–3
- Rolling with Four Mallets: one of Etude nos. 5–7

Fundamental Method for Timpani ALF

- Etudes for Two Timpani: one of nos. 21–30
- Etudes for Three Timpani: one of nos. 43–54

Riley, John

The Art of Bop Drumming MTN

- Comping: Comp Example no. 3 (any four consecutive lines)
→ play two-voice comp ideas on snare drum and bass drum while maintaining jazz ride and hi-hat ostinato

Sisto, Dick

- Lionel Hampton Etude (in *The Jazz Vibraphone Book: Etudes in the Style of the Masters* MTH)

- Milt Jackson Etude no. 1 or no. 2 (in *The Jazz Vibraphone Book: Etudes in the Style of the Masters* MTH)

- Red Norvo Etude (in *The Jazz Vibraphone Book: Etudes in the Style of the Masters* MTH)

Spiro, Michael

The Conga Drummer’s Guidebook SHM

Hand to Hand

- Samba Parts on the Conga: Example nos. 1–6
- Funk Parts on the Conga: Example nos. 7–10

Teague, Liam

Hal Leonard Steelpan Method HAL

- Lorena’s Calypso

Uribe, Ed

The Essence of Afro-Cuban Percussion and Drum Set ALF

- Bongos: Two-bar combinations nos. 7–9 and Four-bar examples nos. 11–12
→ with a collaborative musician playing the clave

Level 7

Velez, Glen

13 Solos for Bodhran FRM

- one of nos. 9–13

11 Tar Solos FRM

- one of nos. 8–11

Wooton, John

Dr. Throwdown's Rudimental Remedies ROF

- Lesson nos. 16–20: one etude

Zeltsman, Nancy

Four-Mallet Marimba Playing HAL

- one of Study nos. 31–39

Technical Tests

Students must play scales and arpeggios on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Range	Tempo	Note Values
Scales				
Diatonic	C, D, F, A $\flat$, G $\flat$ major C, D, F, G $\sharp$, F $\sharp$ minor (harmonic and melodic)	2 octaves	$\text{♩} = 112$	
Chromatic	Starting on F, G			
Double Stops in Thirds	D, A $\flat$ major	1 octave	$\text{♩} = 112$	
Arpeggios				
Tonic	C, D, F, A $\flat$, G $\flat$ major C, D, F, G $\flat$, F $\sharp$ minor	2 octaves	$\text{♩} = 96$	
Dominant 7th	C, D, F, A $\flat$, G $\flat$ major			
Leading-tone Diminished 7th	C, D, F, G $\sharp$, F $\sharp$ minor			

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo, and in *open* (slow) to *closed* (fast) to *open* (slow) pattern. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

- 12. Eleven Stroke Roll
- 25. Single Flammed Mill
- 27. Pataflafla
- 32. Single Drag Tap
- 36. Drag Paradiddle no. 1
- 39. Double Ratamacue

★ Students are encouraged to practice rudiments from all previous levels.

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Level 7

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression *twice*. The progression will be played in keyboard style and the bass line will ascend from the tonic.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i
I–IV–V	i–iv–V

Playback

Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	D, F major D, F minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	up to ten notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a passage of music comparable to Level 4 repertoire on their mallet instrument.

Keys	Time Signatures	Approximate Length
major and minor keys, up to three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	eight to ten measures

Level 8

Level 8 Requirements	Marks
Repertoire: <i>four</i> selections	50
One List A selection	13
One List B selection	13
One List C selection	12
One List A, B, C, D, or Open Choice selection	12
Orchestral Excerpts	10
One excerpt	
Technical Requirements	20
Etudes: <i>one</i> etude	8
Technical Tests	12
Musicianship	
Aural Skills	10
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 8 Theory	

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum
- mallet instruments
- drum set *or* multiple percussion set-ups

Optional:

- timpani
- instrument(s) needed for Open Choice, Orchestral Excerpt, and/or Etude selections

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List A, B, C, D, or an Open Choice selection.

The program selected should not exceed 22 minutes in length.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Traditional

- **Three Camps** (in *First 50 Songs You Should Play on the Snare Drum* HAL)

Atkatz, Ted

Tributes for Snare Drum ROF

- **For Mitch** (no. 2)
- **For Aaron** (no. 3)
- **For Rolf** (no. 5)
- **For Marley** (no. 9)
- **For Sheezy** (no. 10)

Burns, Roy, and Sandy Feldstein

Intermediate Drum Method ALF

- *one* of Syncopation Study nos. 1–6

Cahn, William L.

- **Afrodditty** (in *Nexus: Portfolio for Snare Drum* HRK)

Cirone, Anthony J.

Portraits in Rhythm ALF

- *one* of Solo nos. 1–3

Delécluse, Jacques

Méthode de caisse-claire LED

- *one* of Etude nos. 16–18

Fink, Siegfried

Solobuch für kleine Trommel, 1 SIM

- **Friska** (no. 7)
- **Sonatine** (no. 9)

Goldenberg, Morris

- **Farfel's Gavotte** (in *First 50 Songs You Should Play on the Snare Drum* HAL)

Level 8

Hans, Ben

40 Intermediate Snare Drum Solos for Concert Performance HAL

- El Diablo
- Five Alarm Fire
- For the King
- Gunslinger
- Labyrinth
- Madcity Ramblin'
- Ol' Kent
- Pearl Harbor Suite
- Sombrero Bolero
- Stormcloud
- Tools for the Trade
- The White House March

Karas, Sperie

- **The Right Touch** (in *First 50 Songs You Should Play on the Snare Drum* HAL)
- **Rollin' and Rockin'** (in *First 50 Songs You Should Play on the Snare Drum* HAL)

Lefèvre, Guy

20 études pour caisse-claire ou tambour, niveau moyen LED

- one of nos. 16–20

Lockwood, Annea

- **Amazonia Dreaming** (in *The Noble Snare*, 3 SMI)

Mativetsky, Shawn

Rudimentaal LIQ

- **Dancing Hands**

Peters, Mitchell

Intermediate Snare Drum Studies PTR; TRY

- one of nos. 27, 28, 31, 32

Pratt, John S.

- **Little Toy Drum** (in *First 50 Songs You Should Play on the Snare Drum* HAL)

Ryan, Gina

- **Russell's Bustle** MIN

Schinstine, William J.

Adventures in Solo Drumming SMP

- **Father and Son**
 - **Pratt's Taps**
- Southern Special* SMP
- **Bit of Whichcraft**

Whaley, Garwood

Musical Studies for the Intermediate Snare Drummer JRP

- one of pp. 30–32

Whitlock, Jon

- **Shala'** (no. 17) (in *The Rudimental Cookbook* ROF)

Wilcoxon, Charley

The All-American Drummer MAS

- **Wilcoxon's 132nd**
- **Wilcoxon's 133rd**
- **Wilcoxon's 134th**
- **Wilcoxon's 135th**
- **Wilcoxon's 136th**
- **Wilcoxon's 137th**
- **Wilcoxon's 138th**
- **Wilcoxon's 139th**
- **Wilcoxon's 140th**

List B

Mallet Instruments

Selections should be played with the specified number of mallets; for example, [4m] indicates the selection should be played with four mallets.

Abreu, José "Zequinha" de

- [2m] **Tico-Tico** (in *First 50 Songs You Should Play on the Xylophone* HAL)

Arndt, Felix

- [2m] **Nola** (in *First 50 Songs You Should Play on the Xylophone* HAL)

Bach, Johann Sebastian

- [4m] **O Sacred Head** (arr. Linda Lorren Pimentel in *The Solo Marimbist*, 2 PRM)
- [2m or 4m] **Two-Part Invention in A Minor** (in *Modern School for Mallet-Keyboards Instruments* HAL)

Bergamo, John

Five Short Pieces for Marimba SMI

- [2m or 4m] **any one**
- with bowing

Capers, Valerie

Portraits in Jazz OUP

→ adapt for vibraphone

- [4m] **Blues for "The Duke"** (in *Black Women Composers* HIL)
- [4m] **A Taste of Bass** (in *Black Women Composers* HIL)

Chopin, Frédéric

- [2m] **Theme from Piano Concerto No. 1: 1st movement** (in *Modern School for Mallet-Keyboards Instruments* HAL)

Davila, Julie

Impressions on Wood ROF

- [4m] **La canción**

Debussy, Claude

- [2m or 4m] **Clair de lune** (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Level 8

Flannigan, Jessica

- [4m] Cerulean Blue CAL

Ford, Mark

Marimba: Technique Through Music INN

- [4m] West Oak

Glennie, Evelyn

Three Chorales FAB

- [4m] any one

Goldenberg, Morris

Modern School for Xylophone, Marimba, Vibraphone ALF

- [2m] one of Etude nos. 9, 12–14

Gomez, Alice, and Marilyn Rife

- [4m] Rain Dance SMP

Grainger, Percy Aldridge

- [2m] Molly on the Shore (in *First 50 Songs You Should Play on the Xylophone* HAL)

Green, George Hamilton

Instruction Course for Xylophone MTH

- [2m] Lesson 40, no. 3

Xylophone Rags MTH

- [2m] Chromatic Fox Trot
- [2m] Ragtime Robin

Joplin, Scott

- [2m] Pine Apple Rag (in *First 50 Songs You Should Play on the Xylophone* HAL)

Jung, Ji Hye, and Eric Cha-Beach, arr.

Korean Songs for Marimba LIQ

- [4m] Little Gongs

Kerr, Samuel

- [4m] Of High Glaciers and Icy Skies SKM

Molenhof, Bill

Music of the Day KEN

- [4m] Waltz King

Peters, Mitchell

Fundamental Solos for Mallets ALF

- [4m] Chorale and Variations
- [2m] Modo Nuovo

Quartier, Bart

Image: 20 Children's Songs for Marimba MTH

- [4m] Merry-Go-Round (no. 9)
- [4m] Whoopee (no. 17)

Rimsky-Korsakov, Nikolai

- [2m] The Flight of the Bumblebee (in *Modern School for Mallet-Keyboards Instruments* HAL)

Ryan, Gina

- [4m] Nahook MIN

Mind Play: A Book of Sound Poems for Prepared Marimba MIN

- Ridges
→ 2 combs
- [4m] Sketches for Eyes

Schmitt, Matthias

- [4m] Ghanaia NMF

Williams, Spencer

- [2m or 4m] Basin Street Blues (in *First 50 Songs You Should Play on the Vibraphone* HAL)

Živković, Nebojša Jovan

Funny Marimba, 1 GRE

- [4m] Ballad für Petra (no. 10)

Funny Vibraphone, 1 GRE

- [4m] Ballade (no. 9)
- [4m] Rock Song (no. 10)

Funny Xylophone, 1 GRE

- [2m] Der kleine Paganini (no. 11)

List C

Drum Set or Multiple Percussion Set-ups

Drum Set Repertoire

DeJohnette, Jack, and Charlie Perry

The Art of Modern Jazz Drumming HAL

- Book II: Performance Patterns
→ create a 12-bar solo phrase followed by 12 bars of cymbal rhythm; perform from memory

Fink, Siegfried

Drum-set Suite ZIM

- three movements

Garibaldi, David

The Code of Funk (app)

- play with recording (minus drums) or live accompaniment
- Back in the Day
- Eastside
- Get What You Want

Hanna, Jake

Syncopated Big Band Figures: Solos, 1 TRY

- one of Solo nos. 11–15
→ interpret the figures as section or ensemble shots

Level 8

Hans, Ben*Workin' Drums* HAL

- Bajan Holiday
- Bending
- The Key
- One for Evan
- Reggae Kick
- Sixteenth Frenzy
- Struttin' in Nawlins
- Supercharger
- Swingin' for Billy
- Triplet Frenzy
- Turbulence
- Twelfth Floor
- Workin'

Holmquist, Joe*Drum Set Etudes*, 2 KJO

- one of nos. 11–19

Mintzer, Bob*Mintzer Big Band Essentials Play-along* (app)

→ play with recording (minus drums) or live accompaniment

- Ellis Island
- Latin Dance
- Original People

Riley, John*The Art of Bop Drumming* MTN

- Soloing: **One-bar Phrases, Developing Longer Solos, and Question and Answer Solo**
→ perform *two* 16-bar Question and Answer solos, each based on a different “One-bar Phrase”

The Master Drummer (expanded ed.) HDN

- Chapter 3: **Creativity**
→ perform a 32-bar solo based on phrase nos. 15–25

Scheuerell, Casey*Berklee Jazz Drums* BEE

- The Alan Dawson Legacy: **one of Syncopation Exercise nos. 6–8**
→ apply to Exercise One in Reed: *Progressive Steps to Syncopation for the Modern Drummer* ALF
- Soloing (Tell a Story): **Yumpin' Yiminy**
→ play with recording

Wylie, Kennan, and Gregg Bissonette*Hal Leonard Drumset Method* (Complete ed.) HAL

→ play with backing track

- Encore No. 3
- Encore No. 4

Drum Set Solo Transcriptions

The percussionist must perform from memory.

Roach, Max

- **Delilah Dances** (Delilah): drum breaks *and* solo (in *Drum Standards: Transcriptions of 10 Classic Jazz Performances* HAL)
- **Jordu** (in *Drums Transcriptions*, 1 UNT)

Multiple Percussion Set-ups**Farr, Gareth***Three Little Pieces for Eve* PME

- **1st and 3rd movements**

Fink, Siegfried*Solobuch für kleine Trommel*, 1 SIM

- **Eccossaise** (no. 8)

Giner, Bruno

- **Instants de peaux** EFD

Ho, Vincent

- **Sandman's Castle** PME

Kraft, William

- **Morris Dance** WIM

Ryan, Gina

- **Butterfly Gardens** MIN
→ with recording

Udow, Michael, and Chris Watts*The Contemporary Percussionist* MTH

- **one of nos. 1–5**

List D**Timpani****Corkhill, David***Five Structures for Four Timpani* ALT

- **any one**

Delécluse, Jacques*30 études pour timpani* LED

- **one of nos. 11–20**

Fink, Siegfried*Pauken Suite* ZIM

- **one movement**

Solobuch für Pauken, 1 SIM

- **Impression** (no. 5)
- **Rondo** (no. 6)
- **Allegro vivace** (no. 7)
- **Rockin' Timpani** (no. 8)
- **Recitativ** (no. 9)

Level 8

Goodman, Saul*Modern Method for Tympani* WAR

- *two* of Exercise nos. 70–73

Hochrainer, Richard*Etudes for Timpani*, 1 DOB

- *two* of nos. 55, 56, 59, 60, 65

Peters, Mitchell*Fundamental Solos for Timpani* ALF

- Academy
- Blues Sketch
- Conversation
- Jig
- Lament

Intermediate Timpani Studies PTR

- *one* of nos. 28, 34, 39, 43

Ryan, Gina

- Dorénavant MIN

Schinstine, William J.*Sonata* No. 1 SMP

- *one* movement

Whaley, Garwood*Musical Studies for the Intermediate Timpanist* JRP

- *one* of pp. 33–47

Zeltsman, Nancy*Quatre Quatre* SVI

- *one* movement

Orchestral Excerpts

Please see “Orchestral Excerpts” on p. 6 and “Percussion Resources” on p. 95 for important information regarding this section of the examination.

Students should be prepared to play the part indicated of *one* of the following orchestral excerpts. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Each bulleted item (●) represents one selection for examination purposes.

Bartók, Béla*Concerto for Orchestra*

- (snare drum) 2nd movement (*Giuoco Delle Coppie*): mm. 1–9; mm. 120–160; *and* mm. 252–263

Bizet, Georges*Carmen Suite* No. 1

- (cymbals) *Les Toreadors*: beginning–12 mm. before reh. B *and* reh. E–end

Carmen Suite No. 1

- (tambourine) *Aragonaise*: beginning–8 mm. before reh. A

AND

Carmen Suite No. 2

- (tambourine) *Danse bohème*: reh. C–3 mm. after reh. E

Beethoven, Ludwig van*Symphony* No. 7

- (timpani) 2nd movement: reh. C–4 mm. before reh. D

Brahms, Johannes*Symphony* No. 4 in E Minor, op. 98

- (triangle) 3rd movement: 5 mm. before reh. B–reh. B *and* reh. I–end

Mozart, Wolfgang Amadeus*Symphony* No. 39 in E flat Major, K 543

- (timpani) 1st movement: mm. 1–21

Prokofiev, Sergei*Peter and the Wolf*, op. 67

- (snare drum) reh. 49–2 mm. before reh. 51

Stravinsky, Igor*The Firebird* (1910 ballet version)

- (xylophone) reh. 47–reh. 48

Tchaikovsky, Pyotr Il'yich*Sleeping Beauty Suite*, op. 66a

- (glockenspiel) *Valse* (complete)

The Nutcracker Suite, op. 71a

- (triangle) *Overture*: reh. B–8 mm. after reh. B; reh. D–8 mm. after reh. D; 8 mm. before reh. F–reh. F; *and* 8 mm. before the end–end

Symphony No. 4 in F Minor, op. 36

- (bass drum) 4th movement: mm. 272–end

Technical Requirements

Please see “Technical Requirements” on p. 6 for important information regarding this section of the examination.

Etudes

Students must prepare one etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Level 8

Aleo, Keith*Complementary Percussion* BAC

- Tambourine: **Etude no. 2 or no. 4**
- Triangle: **Etude no. 5**
- Cymbals: **Etude no. 6 or no. 8**
- Bass Drum: **Etude no. 2**
- Duets: **Etude no. 4 – Cymbals/Bass Drum**
→ perform one part with a collaborative musician playing the other part

Baklouk, Michel Merhej*Classical Riqq Technique* MEL

Non-Traditional and Western Rhythms in 2/4 Time

- Mambo Saghir (or Karachi): **Exercise no. 1 and Rhumba Saghira: Exercise no. 2**

Non-Traditional and Western Rhythms in 4/4 Time

- Rhumba Kabira: **Exercise no. 3**
- Mambo Kabir (or Bolero): **Exercise no. 4**
- Muthallath 'Iraqi: **Exercise no. 5**

Belloni, Alessandra*Rhythm Is the Cure* MEL

- Chapter 4: **Pizzicarella**

Burns, Roy, and Sandy Feldstein*Intermediate Drum Method* HAL

- **one of Roll Study nos. 1–3**

Carroll, Raynor*Exercises, Etudes, and Solos for the Timpani* BAT

- Pedaling: **two of Etudes A–D for Drums II and III**
- Four Drums: **one of Etudes A–C**

Chester, Gary*The New Breed* MOD

- **one of System nos. 30–39 with Melody I-A or I-B** (complete)

Davis, Thomas L.*Voicing and Comping for Jazz Vibraphone* HAL

→ play with backing track

- [4m] **Ballad**
- [4m] **Medium Swing**

Delécluse, Jacques*20 études d'après R. Kreutzer* LED

- [2m] **one of nos. 1–7**

Gonçalves, Guilherme, and Mestre Odilon Costa*O Batuque Carioca* GOO

- Tamborim: **Levadas nos. 1–12 and Entradas nos. 1–2**
→ perform with a collaborative musician playing the parts for both Surdos de 1ª (Marcação) and Surdos de 2ª (Reposta)

Green, George Hamilton*Instruction Course for Xylophone* MTH

- Lesson 30: **RAGTIME**
- Lesson 36: **Ragtime (Melody Form)**

Guñes, Tata

- **Etude no. 5** (in *The Language of the Masters* SHM)

Hinger, Fred D.*Technique for the Virtuoso Tympanist* JER

- Etudes for Two Tympani: **one of nos. 9–16**

Iglesias, Rogelio “Yeyo”

- **Etude no. 8** (in *The Language of the Masters* SHM)

Jennings, Paul*Hal Leonard Djembe Method* HAL

- **Kassa** (parts 1 and 2) **and Sofa** (parts 1 and 2)
- **Djembe Finale**

Malabe, Frank, and Bob Weiner*Afro-Cuban Rhythms for Drumset* ALF; MTN

- Conga: **Exercise no. 5**
→ play each variation *four* times

Molinelli, Ami*Pandeiro Basics* MEL

- *all* rhythms in the following:
 - Chapter 28: **Frevo**
 - Chapter 29: **Maracatu**

Morello, Joe*Master Studies* HAL

- Flam Studies: **Flat Flams** (with eighth-note ostinato, pp. 82–83)

Netto, Alberto*Brazilian Rhythms for Drumset* BEE

- Baía (Drum Set): **Example nos. 1–5**

Oquendo, Manny

- **Etude no. 2** (in *The Language of the Masters* SHM)

Peters, Mitchell*Fundamental Method for Mallets, 2* ALF

- **one of Reading Studies F sharp/G flat Major, nos. 1–3**
 - Rolling with Four Mallets: **one of Etude nos. 8–11**
- Fundamental Method for Timpani* ALF
- Etudes for Two Timpani: **one of nos. 31–42**
 - Etudes for Four Timpani: **one of nos. 55–57**

Riley, John*The Art of Bop Drumming* MTN

- Comping: **Comp Example no. 4** (any *four* consecutive lines)
→ play two-voice comp ideas on snare drum and bass drum while maintaining jazz ride and hi-hat ostinato

Sisto, Dick

- **Bobby Hutcherson Etude no. 1** (in *The Jazz Vibraphone Book: Etudes in the Style of the Masters* MTH)

Spiro, Michael*The Conga Drummer's Guidebook* SHM

- It's Not a Waltz! 12/8 Coordination Exercises: **Example nos. 1–7**
- Agility Exercises with Heel-Toe: **Example nos. 1–4**

Level 8

Teague, Liam

Hal Leonard Steelpan Method HAL

- Lagniappe

Uribe, Ed

The Essence of Afro-Cuban Percussion and Drum Set ALF

Timbales and Timbalitos

- all of:
 - Son & Son-Montuno no. 1 and no. 2
 - Cha-Cha no. 1 and no. 2
 - Mambo no. 1 and no. 2
- with a collaborative musician playing the clave

Velez, Glen

12 Solos for Bodhran FRM

- one of nos. 1–4

10 Tar Solos FRM

- one of nos. 1–3

Wootton, John

Dr. Throwdown's Rudimental Remedies ROF

- Lesson nos. 21–25: one etude

Zeltsman, Nancy

Four-Mallet Marimba Playing HAL

- one of Study nos. 40–50

Technical Tests

Students must play scales, arpeggios, and chords on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Range	Tempo	Note Values
Scales				
Diatonic	C, D, E, B $\flat$, E $\flat$, G $\flat$ major C, D, E, B $\flat$, E $\flat$, F $\sharp$ minor (harmonic and melodic)	2 octaves 2 or 4 mallets (examiner's choice)	$\text{♩} = 69$	
Chromatic	Starting on E $\flat$, E			
Double Stops in Thirds	E $\flat$, E major	2 octaves 2 mallets	$\text{♩} = 69$	
Arpeggios				
Tonic	C, D, E, B $\flat$, E $\flat$, G $\flat$ major C, D, E, B $\flat$, E $\flat$, F $\sharp$ minor	2 octaves 2 or 4 mallets (examiner's choice)	$\text{♩} = 56$	
Dominant 7th	C, D, E, B $\flat$, E $\flat$, G $\flat$ major			
Leading-tone Diminished 7th	C, D, E, B $\flat$, E $\flat$, F $\sharp$ minor			
Block Chords				
Tonic	D, B $\flat$ major D, B $\flat$ minor	2 octaves (root position and inversions) 4 mallets	$\text{♩} = 69$	

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo, and in *open* (slow) to *closed* (fast) to *open* (slow) pattern. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

- Triple Stroke Roll
- Flam Paradiddle-diddle
- Double Drag Tap
- Drag Paradiddle no. 2
- Triple Ratamacue

★ Students are encouraged to practice rudiments from all previous levels.

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Level 8

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key as listed below, after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style.

Major	Minor
I–IV–V–I	i–iv–V–i
I–IV–V–vi	i–iv–V–VI
I–vi–IV–V	i–VI–iv–V
I–vi–IV–I	i–VI–iv–i

Playback

Students will be asked to play back on their mallet instrument a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	B♭, E♭ major C, E minor	 (may include an upbeat)	up to eleven notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
	four measures

Playing

Students will be asked to play a passage of music comparable to Level 5 repertoire on their mallet instrument.

Keys	Time Signatures	Approximate Length
major and minor keys, up to four sharps or flats	 (may include an upbeat)	ten to twelve measures

Level 9

Level 9 Requirements	Marks
Repertoire: <i>four</i> selections	50
One List A selection	13
One List B selection	13
One List C selection	12
One List A, B, C, D, or Open Choice selection	12
Orchestral Excerpts	10
Two excerpts	
Technical Requirements	20
Etudes: <i>one</i> etude	8
Technical Tests	12
Musicianship	
Aural Skills	10
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisites	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum
- mallet instruments
- drum set *or* multiple percussion set-ups

Optional:

- timpani
- instrument(s) needed for Open Choice, Orchestral Excerpt, and/or Etude selections

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List A, B, C, D, *or* an Open Choice selection.

The program selected should not exceed 27 minutes in length.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Aleo, Keith

Advanced Etudes for Snare Drum HRK

- *one* of nos. 1, 2, 7–9, 13

Atkatz, Ted

Tributes for Snare Drum ROF

- For Dimitri (no. 1)
- For Claude (no. 7)
- For Maurice (no. 18)
- For A.C. (no. 19)
- For Blaine (no. 20)

Becker, Bob

- New-thaan (in *Nexus: Portfolio for Snare Drum* HRK)

Cirone, Anthony J.

Portraits in Rhythm ALF

- *one* of Solo nos. 4–32

Davila, Julie

- El tour del ritmo (in *Aptitude: A Conversation in Snare Soloing* ROF)

Delécluse, Jacques

12 études pour caisse-claire LED

- *one* of nos. 2, 3, 5

Engelman, Robin

- Clean It Up—Please (in *Nexus: Portfolio for Snare Drum* HRK)

Fink, Siegfried

Solobuch für kleine Trommel, 2 SIM

- Aventa (no. 1)
- Begola (no. 2)
- Contiga (no. 3)

Goldenberg, Morris

- Soldier’s March (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Level 9

Knauer, Heinrich*Praktische Schule für Kleine Trommel* HOF

- no. 25 and no. 28

Lynch, Mike

- *Odyssey II* (no. 18) (in *The Rudimental Cookbook* ROF)

Peters, Mitchell*Advanced Snare Drum Studies* PTR

- one of nos. 1–3, 5–7

Pratt, John S.

- *Drum Corps on Parade* (in *14 Modern Contest Solos* ALF)
- *Licorice and Molasses* (in *14 Modern Contest Solos* ALF)
- *Pine Cone Forest* (in *14 Modern Contest Solos* ALF)
- *Ruffling the Downfall of Paris* (in *Rudimental Solos for Accomplished Drummers* MTH)

Tilburg, Shaun*The Regimen* POC

- *Off-Beat Kicker*

Venet, Andrea

- *Kamelion* BSP

Wilcoxon, Charley*The All-American Drummer* MAS

- *Wilcoxon's 141st*
- *Wilcoxon's 145th*
- *Wilcoxon's 146th*
- *Wilcoxon's 149th*
- *Wilcoxon's 150th*

Živković, Nebojša Jovan*10 études for Snare Drum* SFM

- one of nos. 2, 4, 5

Bobo, Kevin*The Adventures of Eli* HEM

- [4m] *one movement*

Burton, Gary*Solo: Six Unaccompanied Solos for Vibe* CRM

- [4m] *Ajax Men of Science*
- [4m] *Childhood*
- [4m] *Enihs*
- [4m] *A Singing Song*

Delécluse, Jacques*20 études pour xylophone* LED

- [2m] *one of nos. 1–7*

Farr, Gareth*Three Etudes* PME

- [4m] no. 1 and no. 2
- [4m] no. 3

Goldenberg, Morris*Modern School for Xylophone, Marimba, Vibraphone* WAR

- [2m] *one of Etude nos. 15, 20–22, 24*

Green, George Hamilton*Xylophone Rags* MTH

- [2m] *Cross Corners*
- [2m] *Log Cabin Blues*
- [2m] *The Whistler*

Kerr, Samuel

- [4m] *Candour* SKM

Koshinski, Gene*Two* KSH

- [2m] *Afternoon in March*
- [2m] *Caleidoscopio*
- [2m] *Running with Scissors*

Macens, Ella

- [4m] *Verve* AMC

Moore III, Joe W.

- [4m] *Halley's Comet* CAL

Netzer, Osnat

- [4m] *Taksim* (in *Intermediate Masterworks for Marimba*, 1 PET)

O'Meara, Rich

- [4m] *Tune for Mary O.* KPP

Pérotin, Gérard*Six études pour vibraphone* MAR

- [4m] *one of nos. 1–3*

Rosauro, Ney

- [4m] *Prelude and Blues* PCO

List B

Mallet Instruments

Selections should be played with the specified number of mallets; for example, [4m] indicates the selection should be played with four mallets.

Bach, Johann Sebastian

- [4m] *Chorale 371: Christ Lag in Todesbanden*, BWV 4 (arr. Leigh Howard Stevens KPP)
- [2m or 4m] *Cello Suite No. 3 in C Major*, BWV 1009
- [2m or 4m] *Prelude*
- [2m or 4m] *Partita for Violin No. 3 in E Major*, BWV 1006
- [2m or 4m] *Gigue*
- [2m] *Violin Concerto in A Minor* (in *Modern School for Xylophone, Marimba, Vibraphone* WAR; *Modern School for Mallet-Keyboards Instruments* HAL)
- [2m] *Allegro moderato* or *Allegro assai*

Level 9

Ryan, Gina

- [4m] Flatrock

Mind Play: A Book of Sound Poems for Prepared Marimba MIN

- [4m] Beads in Five
- Porgy Paper
→ 2 bundle sticks
- Thin Metal Dance
→ perform with fingers and hands

Séjourné, Emmanuel

- [4m] Romantica NMF

Spencer, Julie

- [4m] After the Storm NMF

Tan, Alvina

- [4m] Dansons? (in *Intermediate Masterworks for Marimba*, 1 PET)

Wallen, Errollyn

- [4m] Remember, Marimba (in *Intermediate Masterworks for Marimba*, 2 PET)

List C

Drum Set *or* Multiple Percussion Set-ups

Drum Set Repertoire

DeJohnette, Jack, and Charlie Perry

The Art of Modern Jazz Drumming HAL

- Book II: Performance Patterns
→ create a 16-bar solo phrase followed by 16 bars of cymbal rhythm; perform from memory

Garibaldi, David

The Code of Funk (app)

- play with recording (minus drums) or live accompaniment
- Give Me Your Love
 - Oakland Zone

Hanna, Jake

Syncopated Big Band Figures: Solos, 1 TRY

- one of Solo nos. 16–20
→ interpret the figures as section or ensemble shots

Holmquist, Joe

Drum Set Etudes, 3 KJO

- one of nos. 1–10

Mintzer, Bob

Mintzer Big Band Essentials Play-along (app)

- play with recording (minus drums) or live accompaniment
- El Caborojeño
 - Slo Funk

Scheuerell, Casey

Berklee Jazz Drums BEE

- Rudiments, Stickings, and Classical Snare Drum: Fives and Sevens
→ trade fours with yourself and demonstrate *four* solos; each solo should include any of exercise nos. 1–17, once as written and then an orchestrated version
- Soloing (Tell a Story): **Thinking Outside the Box**
→ play with recording

Drum Set Solo Transcriptions

The percussionist must perform from memory.

Haynes, Roy

- Fly Me to the Moon: drum solo breaks (in *Drum Standards: Transcriptions of 10 Classic Jazz Performances* HAL)

Jones, Philly Joe

The Philly Joe Jones Solo Book (transc. Jörg Eckel JOE)

- trade fours with yourself using the four-bar solos
- All the Things You Are
 - Hi Groove, Low Feedback
 - Just Friends
 - Little John
 - A Night in Tunisia

Morello, Joe

- Take Five (in *Drum Standards: Transcriptions of 10 Classic Jazz Performances* HAL)

Multiple Percussion Set-ups

DeLancey, Charles

- The Love of L'Histoire TRY

Kraft, William

French Suite PRE

- one movement

Rosauro, Ney

Cenas Amerindias for Solo Percussion PCO

- Brasiliana (no. 1)

Ryan, Gina

- Nothing to Do with Flamingo MIN

Udow, Michael, and Chris Watts

The Contemporary Percussionist MTH

- one of nos. 6–12

Level 9

List D

Timpani

Antonio, Ian*12 Constructions for Timpani* LIQ

- *one of movements 1–6*

Carroll, Raynor*Exercises, Etudes, and Solos for the Timpani* BAT

- Dirge
- Galop
- Kalimba
- Misterioso
- Pesante
- Scherzo

Cirone, Anthony J.*Portraits for Timpani* ALF

- Solo I

Delécluse, Jacques*20 études pour timpani* LED

- *one of nos. 1–9*

30 études pour timpani LED

- *one of nos. 21–24*

Fink, Siegfried*Solobuch für Pauken*, 2 SIM

- Rondino (no. 1)
- Tarantella (no. 2)
- Sonatine (no. 3)

Firth, Vic*The Solo Timpanist* FIS

- Solo II

Hinger, Fred D.*Solos for the Virtuoso Tympanist* JER

- Diddles
- Forte
- Piano
- March

Technique for the Virtuoso Tympanist JER

- Etudes for Three Tympani: *one of nos. 1–6*

Hochrainer, Richard*Etudes for Timpani* DOB

- vol. 1, no. 67
- vol. 2, *one of nos. 30, 46, 47, 50*

Lepak, Alexander*32 Solos for Timpani* WIN

- *one of nos. 1–20*

Schinstine, William J.*Sonata No. 2* SMP

- *one movement*

Woud, Nick*Symphonic Studies for Timpani* DHM

- *one of nos. 1–6*

Orchestral Excerpts

Please see “Orchestral Excerpts” on p. 6 and “Percussion Resources” on p. 95 for important information regarding this section of the examination.

Students should be prepared to play the part indicated of *two* of the following orchestral excerpts. Each excerpt should be played on a different instrument. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Each bulleted item (●) represents one selection for examination purposes.

Beethoven, Ludwig van

Symphony No. 5 in C Minor, op. 67

- (timpani) 3rd movement: reh. C–4th movement: m. 22

Berlioz, Hector*Roman Carnival Overture*, op. 9

- (tambourine) reh. 3–8 mm. after reh. 3; reh. 16–reh. 17; *and* 21 mm. after reh. 18–4 mm. after reh. 19

Britten, Benjamin*The Young Person’s Guide to the Orchestra*, op. 34

- (xylophone) Theme A: mm. 3–6; Variation M: mm. 28–32; 1st ending of Variation M (complete); *and* Fugue, Allegro Molto: reh. M–13 mm. after M

Liszt, Franz

Piano Concerto No. 1, S 124

- (triangle) 22 mm. after reh. E (Allegretto vivace)–6 mm. after reh. H

Mahler, Gustav

Symphony No. 3 in D Minor

- (bass drum) 1st movement: 9 mm. after reh 10–reh. 11 *and* 7 mm. after reh 32–reh. 33

Mozart, Wolfgang Amadeus*The Magic Flute*, K 620

- (glockenspiel) Finale (no. 8) from act 1: complete

Nielsen, Carl

Clarinet Concerto, op. 57

- (snare drum) reh. 27–4 mm. before reh. 33

Rachmaninoff, Sergei

Piano Concerto No. 2 in C Minor, op. 18

- (cymbals) reh. 32–12 mm. before reh. 33

Ravel, Maurice*Boléro*

- (snare drum) mm. 1–12

Shostakovich, Dmitri*The Golden Age Suite*, op. 22a

- (xylophone) Polka (no. 3): m. 6–reh. 46 *and* reh. 55–reh. 56

Level 9

Tchaikovsky, Pyotr Il'yich*Romeo and Juliet*

- (cymbals) reh. E–7 mm. before reh. F
- (timpani) 1 m. before reh. E–reh. F

Wagner, Richard*Götterdämmerung*

- (timpani) Siegfried's Funeral March: 8 mm. before reh. E–6 mm. after reh. E

Technical Requirements

Please see “Technical Requirements” on p. 6 for important information regarding this section of the examination.

Etudes

Students must prepare *one* etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Albright, Fred*Contemporary Studies for the Snare Drum* BEL

- *one of nos. 1–18*
- *one of nos. 19–30*
- with bass-drum pedal

Aleo, Keith*Complementary Percussion* BAC

- Tambourine: *Etude no. 5 or no. 6*
- Cymbals: *Etude no. 5*
- Bass Drum: *Etude no. 4*

Duets

→ perform one part with a collaborative musician playing the other part

- *Etude no. 1 – Tambourine*
- *Etude no. 2 – Tambourine/Triangle*

Baklouk, Michel Merhej*Classical Riqq Technique* MEL

- Muwashshahat and Classical Rhythms in 5/4 time: *A'raj Exercise no. 2 and 3*; and Muwashshahat and Classical Rhythms in 5/8 Time: *A'raj Exercise no. 4 and 5*
- Muwashshahat and Classical Rhythms in 6/4 time: *Sama'i Sankin Exercise no. 6*; and Muwashshahat and Classical Rhythms in 6/8 Time: *Ugruk Exercise no. 7*
- Muwashshahat and Classical Rhythms in 7/8 time: *Dawr Hindi Exercise nos. 10 and 11*
- Muwashshahat and Classical Rhythms in 9/4 time: *Agher Aqsaq Exercise nos. 12–14*
- Muwashshahat and Classical Rhythms in 9/8 time: *Aqsaq Exercise nos. 15–17*
- Muwashshahat and Classical Rhythms in 10/8 time: *Sama'i Thaqil Exercise nos. 18–21*

Belloni, Alessandra*Rhythm Is the Cure* MEL

- Chapter 4: *Tarantella ritmo di San Rocco*

Carroll, Raynor*Exercises, Etudes, and Solos for the Timpani* BAT

- Three Drums: *one of Etudes E–K*

Davis, Thomas L.*Voicing and Comping for Jazz Vibraphone* HAL

→ play with backing track

- *Fast Swing*
- *Jazz Waltz*

Delécluse, Jacques*20 études d'après R. Kreutzer* LED

- *one of nos. 8–13*

Chester, Gary*The New Breed* MOD

- *one of System nos. 1–39 with Melody II-A or II-B (complete)*

Gonçalves, Guilherme, and Mestre Odilon Costa*O Batuque Carioca* GOO

- Tamborim: *Arranjo para o naípe de tamborins*
- perform with another tamborim player *or* with a collaborative musician playing the parts for both Surdos de 1ª (Marcação) and Surdos de 2ª (Reposta)

Green, George Hamilton*Instruction Course for Xylophone* MTH

- *Lesson 40, no. 3*

Hinger, Fred D.*Technique for the Virtuoso Tympanist* JER

- *Etudes for Two Tympani: one of nos. 17–25*

Kettner, Scott*Maracatu for Drumset and Percussion* HAL

- Chapter 2: *Drumset Examples*
- choose any combination from Example A for the bass drum and hi-hat; play it against the caixa (snare drum) patterns in Examples 3–6; play each example twice

Lefèvre, Guy*Le Tambour: technique superieure* LED

- *French Tattoos (3 variations)*
- *La marche du père Lafond*

Lepak, Alexander*50 Contemporary Snare Drum Etudes* TRY; WIN

- *one of nos. 1–25*

Malabe, Frank, and Bob Weiner*Afro-Cuban Rhythms for Drumset* ALF; MTN

- Songo: play *Exercise no. 3* four times, then *Exercise nos. 4, 6, and 7* four times each

Level 9

Molinelli, Ami*Pandeiro Basics* MEL

- *all* rhythms in the following:
 - Chapter 30: **Partido Alto**
 - Chapter 31: **Afro-Samba Rhythms**

Morello, Joe*Master Studies* HAL

- Flam Studies: **Flat Flams** (with triplet ostinato, pp. 84–85)

Netto, Alberto*Brazilian Rhythms for Drumset* BEE

- **Basic Ride Patterns to Play Fast Samba**
 - using the ride pattern from Example 2 as ostinato, perform the Samba Snare Patterns nos. 1–10

Peraza, Armando

- **Etude no. 9** (in *The Language of the Masters* SHM)

Peters, Mitchell*Fundamental Method for Mallets*, 2 ALF

- *one of* **Reading Studies, D flat Major**, nos. 1–3

Fundamental Method for Timpani ALF

- Etudes for Four Timpani: *one of* nos. 58–60

Puente, Tito

- **Etude no. 3** (in *The Language of the Masters* SHM)

Riley, John*Beyond Bop Drumming* ALF

- **Three-voice Comping in 8th-notes** (any *four* consecutive lines)

The Master Drummer (expanded ed.) HDN

- Chapter 1 (Headroom): **Exercise no. 7** (“Mary”)

Sankaran, Trichy*The Art of Konnakkol (Solkattu)* TCY

- **Misra Koraippu in Adi Tala**
 - vocalize one part with a collaborative musician vocalizing the other part; both players should keep tala with the hands
- **Sankirna koraippu in Khanda Eka Tala**
 - vocalize while keeping tala with the hands *or* vocalize each section then play the phrase on the kanjira or mrdangam with a collaborative musician keeping tala

Santamaría, Mongo

- **Etude no. 6** (in *The Language of the Masters* SHM)

Sisto, Dick

- **Mike Mainieri Etude** (in *The Jazz Vibraphone Book: Etudes in the Style of the Masters* MTH)

Spiro, Michael*The Conga Drummer's Guidebook* SHM

- It's Not a Waltz! 12/8 Coordination Exercises: **Example nos. 8–16**

Agility Exercises with Heel-Toe

- *all of*:
 - Changuito's “Ruffs”: **Ruff Example nos. 2, 3a, 3b, and 4**
 - Changuito's Ruffs in 4/4: **Ruff Example nos. 5 and 6**

Uribe, Ed*The Essence of Afro-Cuban Percussion and Drum Set* ALF

- Congas–Tumbadoras (Conga de Comparsa): demonstrate **no. 1 (Rebajador, Conga, and Salidor parts)**, playing each two-bar pattern at least *four* times *and* **Conga/Comparsa rhythm for one player nos. 2–4**, playing each two-bar pattern at least *four* times
 - with a collaborative musician playing the clave

Velez, Glen*12 Solos for Bodhran* FRM

- *one of* nos. 5–8

10 Tar Solos FRM

- *one of* nos. 4–6

Weiner, Richard*Etudes for Snare Drum* WNR

- *one of* nos. 1–6

Level 9

Technical Tests

Students must play scales, arpeggios, and chords on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Played	Tempo	Note Values
Scales				
Diatonic	C, D $\flat$, D, E $\flat$, E, F major C, C $\sharp$, D, E $\flat$, E, F minor (harmonic and melodic)	2 octaves 2 or 4 mallets (examiner's choice)		
Chromatic	starting on any note from C to F			
Double Stops in Sixths	D $\flat$, D, E $\flat$, E major	2 octaves 2 mallets		
Arpeggios				
Tonic	C, D $\flat$, D, E $\flat$, E, F major C, C $\sharp$, D, E $\flat$, E, F minor	2 octaves 2 or 4 mallets (examiner's choice)		
Dominant 7th	C, D $\flat$, D, E $\flat$, E, F major			
Leading-tone Diminished 7th	C, C $\sharp$, D, E $\flat$, E, F minor			
Block Chords				
Tonic	C, D $\flat$, F major C, C $\sharp$, F minor	2 octaves (root position and inversions) 4 mallets		
Dominant 7th	C, D $\flat$, D, E $\flat$, E, F major			
Leading-tone Diminished 7th	C, C $\sharp$, D, E $\flat$, E, F minor			

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo, and in *open* (slow) to *closed* (fast) to *open* (slow) pattern. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

1. Single Stroke Roll
2. Single Stroke Four
3. Single Stroke Seven
4. Multiple Bounce Roll
5. Triple Stroke Roll
6. Double Stroke Open Roll
7. Five Stroke Roll
8. Six Stroke Roll
9. Seven Stroke Roll
10. Nine Stroke Roll
11. Ten Stroke Roll
12. Eleven Stroke Roll

13. Thirteen Stroke Roll
14. Fifteen Stroke Roll
15. Seventeen Stroke Roll
16. Single Paradiddle
17. Double Paradiddle
18. Triple Paradiddle
19. Single Paradiddle-diddle
20. Flam

★ Students are encouraged to practice rudiments from all previous levels.

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Level 9

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Positions
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style, beginning on the tonic chord, and may include any of the following chords.

Major	Minor
I, IV, V, vi (root position only)	i, iv, V, VI (root position only)

Playback

Students will be asked to play back on their mallet instrument the upper part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord *once*, and play the phrase *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the upper part of the phrase.
- After the third playing, the student will play the upper part of the phrase.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	any major or minor key, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to nine notes

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Playing

Students will be asked to play a passage of music comparable to Level 6 repertoire on their mallet instrument.

Keys	Time Signatures	Approximate Length
major and minor keys, up to five sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	twelve to sixteen measures

Level 10

Level 10 Requirements	Marks
Repertoire: <i>four</i> selections	50 (35)
One List A selection	13
One List B selection	13
One List C selection	12
One List A, B, C, D, or Open Choice selection	12
Orchestral Excerpts	10 (7)
Two excerpts	
Technical Requirements	20
Etudes: <i>one</i> etude	8
Technical Tests	12
Musicianship	
Aural Skills	10 (7)
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
Reading Skills	10 (7)
– Rhythm	3
– Playing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisites	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	
Level 10 History	

Level 10 students who wish to pursue an Associate Diploma (ARCT) must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Level 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Please see “Classification of Marks” on p. 79 and “Supplemental Examinations” on p. 79 for important details regarding Level 10 standing for an Associate Diploma (ARCT) examination application.

For information on taking the Level 10 Percussion examination in two separate segments, see “Split Level 10 Practical Examinations” on p. 79.

Instruments

Please see “Instruments, Sticks, and Mallets” on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum
- mallet instruments
- drum set *or* multiple percussion set-ups

Optional:

- timpani
- instrument(s) needed for Open Choice, Orchestral Excerpt, and/or Etude selections

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List A, B, C, D, *or* an Open Choice selection.

The program selected should not exceed 30 minutes in length.

Each bulleted item (●) represents one selection for examination purposes.

List A

Snare Drum

Aleo, Keith

Advanced Etudes for Snare Drum HRK

- *one* of nos. 4, 5, 10–12, 15

Atkatz, Ted

Tributes for Snare Drum ROF

- For Pyotr (no. 17)
- For Abel (no. 21)
- For Shaun (no. 24)

Cirone, Anthony J.

Portraits in Rhythm ALF

- *one* of Solo nos. 33, 35, 37–39, 41, 42

Delécluse, Jacques

12 études pour caisse-claire LED

- *one* of nos. 1, 6, or 10

Level 10

Duggan, Stacey

- First (no. 19) (in *The Rudimental Cookbook* ROF)

Fink, Siegfried

Solobuch für kleine Trommel, 2 SIM

- Digenta (no. 4)
- Exturba (no. 5)
- Fergida (no. 6)
- Gatutia (no. 7)
- Halima (no. 8)
- Impereta (no. 9)

Freytag, Edward

- Prattfalls (no. 21) (in *The Rudimental Cookbook* ROF)

Goldenberg, Morris

- Graduation Etude (in *First 50 Solos You Should Play on the Snare Drum* HAL)

Knauer, Heinrich

Praktische Schule für Kleine Trommel HOF

- no. 31 and 33

Markovich, Mitch

- Stamina CRM
- Tornado CRM

Mativetsky, Shawn

Rudimentaal LIQ

- Chestermere & Delhi

Peters, Mitchell

Advanced Snare Drum Studies PTR

- one of nos. 9–14

Etudes for Snare Drum TRY

- one of nos. 1–12

Pratt, John S.

14 Modern Contest Solos ALF

- My Friend Norman
- No Left Flam 6/8

Rudimental Solos for Accomplished Drummers MTH

- Moby Dick

Rogers, Jr., Richard E.

- Flamboyant SFM

Tilburg, Shaun

The Regimen POC

- The Stuttering Scott

Tompkins, Joseph

Nine French-American Rudimental Solos BAC

- vol. 1, one of nos. 1, 3, 4
- vol. 2, no. 1
- vol. 3, no. 1

Whitlock, John

- In-Pulse (no. 20) (in *The Rudimental Cookbook* ROF)

Živković, Nebojša Jovan

10 Etudes for Snare Drum SFM

- no. 6 or no. 7

List B

Mallet Instruments

Selections should be played with the specified number of mallets; for example, [4m] indicates the selection should be played with four mallets.

Abe, Keiko

- [4m] Frogs SFM
- [4m] Memories of the Seashore (in *Works for Marimba* OTT)

Akiho, Andy

- Amethyst ARP
- various combinations of mallet types

Albéniz, Isaac

- [4m] Asturias (transc. Leigh Howard Stevens KPP)

Bach, Johann Sebastian

Cello Suite No. 1 in G Major, BWV 1007

- [2m or 4m] Prelude

Partita for Violin No. 2 in D Minor, BWV 1004

- [2m or 4m] Sarabande

Sonata for Violin No. 2 in A Minor, BWV 1003

- [2m or 4m] Andante

Bailey, Elden

Mental and Manual Calisthenics for the Modern Mallet Player ALF

- [2m] Two Sticks in Search of a Waltz

Bobo, Kevin

Gordon's Bicycle SFM

- [4m] 1st movement

Burton, Gary

Solo: Six Unaccompanied Solos for Vibe CRM

- [4m] Catapult
- [4m] Sunset Bell

Delécluse, Jacques

20 études pour xylophone LED

- [2m] one of nos. 8–14

Freicher, Jan

Flight HRK

- [4m] Alteratorium
- [4m] Liberatorium
- [4m] Soaring in the Sky

Level 10

Goldenberg, Morris*Modern School for Xylophone, Marimba, Vibraphone* WAR

- [2m] *one of Etude no. 29, 36, 39*

Green, George Hamilton*Xylophone Rags* MTH

- [2m] *Rainbow Ripples*
- [2m] *Triplets*

Green, Joe

- [2m] *Xylophonia* (arr. Bob Becker KPP)

Ho, Vincent

- [4m] *Mystic Waves* VHO

Koshinski, Gene*Two* KSH

- [2m] *Chang He Zuo*
- [2m] *Prelude Nuevo*
- [2m] *Watercolors* (*one movement*)

Kulesha, Gary

- [4m] *Angels* CMS

Mendelssohn, Felix

- [2m or 4m] *Scherzo* (in *Modern School for Mallet-Keyboard Instruments* HAL)

Pérotin, Gérard*Six études pour vibraphone* MAR

- [4m] *one of nos. 4–6*

Rosauro, Ney*Three Preludes* PCO

- [4m] *any one*

Ryan, Gina

- [4m] *Darked* MIN
- [4m] *Soreya for Solo Marimba* MIN

Sammut, Eric*Four Rotations* KPP

- [4m] *any one*

Schumann, Robert*Album for the Young*, op. 68

- [4m] *no. 30* (arr. Leigh Howard Stevens in *Selections from Album for the Young*, op. 68, 1 KPP)

Smadbeck, Paul

- [4m] *Rhythm Song* KPP

Spencer, Julie

- [4m] *White Squirrel* NMF

Stout, Gordon*Two Mexican Dances for Marimba* SFM

- [4m] *no. 1 or no. 2*

Wiener, Ruud*Six Solos for Vibraphone*, 2 RPP

- [4m] *any one*

Zeltsman, Nancy

- [4m] *Black Velvet* SVI

Four-Mallet Marimba Playing HAL

- [4m] *A la orilla de un palmar* (arr.)

List C

Drum Set *or* Multiple Percussion Set-ups

Drum Set Repertoire

Changuito (José Luis Quintana), and Chuck Silverman*Changuito: A Master's Approach to Timbales* ALF; MTN

- *Independence Solo no. 1 and no. 2*

DeJohnette, Jack, and Perry, Charlie*The Art of Modern Jazz Drumming* HAL

- **Book II: Performance Patterns**
→ create a 32-bar solo phrase followed by 32 bars of cymbal rhythm; perform from memory

Garibaldi, David*The Code of Funk* (app)

- perform with recording (minus drums) or live accompaniment
- **Page One**
- **Pocketful of Soul**
- **This Type of Funk**

Hanna, Jake*Syncopated Big Band Figures: Solos*, 1 TRY

- *Solo no. 21 or no. 22*
→ interpret the figures as section or ensemble shots

Holmquist, Joe*Drum Set Etudes*, 3 KJO

- *one of nos. 11–19*

Malabe, Frank, and Bob Weiner*Afro-Cuban Rhythms for Drumset* ALF; MTN

- **Medley of Playing Examples**
→ perform with recording (without drum set)

Mintzer, Bob*Mintzer Big Band Essentials Play-along* (app)

- **Runferyerlife**
→ perform with recording (minus drums) or live accompaniment

Scheuerell, Casey*Berklee Jazz Drums* BEE

- **Chart Reading: Up-Tempo Blues**
→ play with recording
- **Soloing (Tell a Story): Soloing from a Riff**
→ perform from memory

Level 10

Drum Set Solo Transcriptions

The percussionist must perform from memory.

Blakey, Art

- **It's Only a Paper Moon** (in *Drum Standards: Transcriptions of 10 Classic Jazz Performances* HAL)

Gadd, Steve

- **Samba Song** (in *Drums Transcriptions*, 2 UNT)
- **Variations on "Crazy Army"** (in *Steve Gadd Up Close* ALF; MTN)

Jones, Philly Joe

The Jazz Drummer's Workshop (transc. John Riley HDN)

- **Philly Joe "Fours"**
→ trade fours with yourself

The Philly Joe Jones Solo Book (transc. Jörg Eckel JOE)

- **Jingles**
→ trade eights with yourself
- **Minority**
→ trade eights and fours with yourself (according to the form)
- **Monopoly**
- **Omicron**

Nilles, Anika

Official Sheet Music of Anika Nilles (transc. Simon Madeia and Jeffrey Lien NIL)

- **Alter Ego**
- **Queenz**
- **Wild Boy**

Williams, Tony

- **Seven Steps to Heaven** (in *Drum Standards: Transcriptions of 10 Classic Jazz Performances* HAL)

Multiple Percussion Set-ups

Cangelosi, Casey

- **Ogre Ballet** CCA

Giner, Bruno

Etudes de peaux DUR

- **Satz** (no. 2)

Hollinden, Dave

- **Cold Pressed** CAL

Six Ideas CAL

- **one movement**

Kraft, William

English Suite ALF

- **one movement**

Rosauro, Ney

Cenas Amerindias for Solo Percussion PCO

- **El Dorado** (no. 2)

Udow, Michael, and Chris Watts

The Contemporary Percussionist MTH

- **one of Solo nos. 13–20**

List D

Timpani

Antonio, Ian

12 Constructions for Timpani LIQ

- **one of movements 7–12**

Carroll, Raynor

Exercises, Etudes, and Solos for the Timpani BAT

- **Allegro Marcato**
- **Brioso**
- **Chaconne**
- **Fantasy**
- **Modulation**
- **Prelude**

Cirone, Anthony J.

Portraits for Timpani ALF

- **Solo no. 7**

Delécluse, Jacques

20 études pour timpani LED

- **one of nos. 12–16**

30 études pour timpani LED

- **one of nos. 25–30**

Fink, Siegfried

Solobuch für Pauken, 2 SIM

- **Episode** (no. 4)
- **Varius** (no. 5)
- **Cadenza** (no. 6)
- **Ludi a timpano** (no. 7)
- **Divertimento** (no. 8)

Firth, Vic

The Solo Timpanist FIS

- **Solo XVI**

Hinger, Fred D.

Solos for the Virtuoso Tympanist JER

- **Forte-Piano**

Technique for the Virtuoso Tympanist JER

- **Etudes for Four Drums: one of nos. 1–8**

Hochrainer, Richard

Etudes for Timpani DOB

- **vol. 2, no. 50**
- **vol. 3, one of nos. 17, 22, 23**

Lepak, Alexander

32 Solos for Timpani WIN

- **one of nos. 21–29**

Woud, Nick

Symphonic Studies for Timpani DHM

- **one of nos. 16, 19, 22, 29, 30**

Level 10

Orchestral Excerpts

Please see “Orchestral Excerpts” on p. 6 and “Percussion Resources” on p. 95 for important information regarding this section of the examination.

Students should be prepared to play the part indicated of *two* of the following orchestral excerpts. Each excerpt should be played on a different instrument. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

Each bulleted item (●) represents one selection for examination purposes.

Beethoven, Ludwig van

Symphony No. 7 in A Major, op. 92

- (timpani) 1st movement: m. 89–2 mm. after reh. C

Symphony No. 9 in D Minor, op. 125

- (timpani) 1st movement: 18 mm. before S–end

Bernstein, Leonard

Symphonic Dances from West Side Story

- (drum set) mm. 656–705
- (vibraphone) mm. 581–589; mm. 620–637; and mm. 701–705

Debussy, Claude

La mer

- (glockenspiel) 2nd movement: reh. 16–4 mm. after reh. 18

Dukas, Paul

The Sorcerer’s Apprentice

- (glockenspiel) 4 mm. after rehearsal 17–3 mm. before reh. 20
- (glockenspiel) reh. 22–reh. 24

Dvořák, Antonín

Carnival Overture, op. 92

- (tambourine) beginning–4 mm. before reh. C and reh. T–end

Gershwin, George

Porgy and Bess

- (xylophone) Allegro con brio, mm. 4–mm. 18

Kabalevsky, Dmitri

Colas Breugnot

- (xylophone) Overture: reh. 9–reh. 12; 1 m. before reh. 36–37; and reh. 57–end

Mussorgsky, Modest, arr. Nikolai Rimsky-Korsakov

Night on Bald Mountain

- (cymbals) reh. S–7 mm. after reh. S

Prokofiev, Sergei

Lieutenant Kijé, op. 60

- (snare drum) 1st movement: reh. 1–reh. 2

Respighi, Ottorino

Pines of Rome

- (glockenspiel) 1st movement: reh. 8–end

Rimsky-Korsakov, Nikolai

Capriccio espagnol, op. 34

- (snare drum) 3rd movement: beginning–reh. H; reh. I–reh. K; and 4th movement beginning–10 mm. after reh. L

Scheherazade, op. 35

- (snare drum) 3rd movement: reh. D–reh. I and 4th movement: reh. P–reh. R

Shostakovich, Dimitri

Symphony No. 10, op. 35

- (snare drum) 2nd movement: reh. 98–end

Stravinsky, Igor

The Firebird (1910 ballet version)

- (xylophone) reh. 127–reh. 133

The Rite of Spring

- (bass drum) reh. 72–end of Part 1

Strauss, Richard

Burleske

- (timpani) Allegro vivace: beginning–reh. A

Tchaikovsky, Pyotr Il’yich

Symphony No. 4 in F Minor, op. 36

- (timpani) 1st movement: 4 mm. before reh. T–9 mm. after reh. U
- (cymbals) 4th movement: 16 mm. after reh. H (m. 273)–end

Technical Requirements

Please see “Technical Requirements” on p. 6 for important information regarding this section of the examination.

Etudes

Students must prepare one etude from the following list.

Each bulleted item (●) represents one selection for examination purposes.

Albright, Fred

Contemporary Studies for the Snare Drum BEL

- one of nos. 31–62
→ with bass-drum pedal

Level 10

Aleo, Keith*Complementary Percussion* BAC

- Tambourine: *one of* Etude nos. 7–9
- Cymbals: Etude no. 2
- Bass Drum: Etude no. 5
- Duets: Etude no. 5 – Cymbals/Bass Drum
→ perform one part with a collaborative musician playing the other part

Baklouk, Michel Merhej*Classical Riqq Technique* MEL

- Long Rhythms of Muwashshahat in 11/4 time: 'Awis Exercise nos. 1–3; *and* Long Rhythms of Muwashshahat in 11/8 time: 'Awis (fast) Exercise
- Long Rhythms of Muwashshahat in 12/4 time: Mudawwar Exercise nos. 5–8
- *all of*:
 - Long Rhythms of Muwashshahat in 13/4 time: Murabba' Exercise no. 9
 - Long Rhythms of Muwashshahat in 13/8 time: Thurafat Exercise no. 10
 - Long Rhythms of Muwashshahat in 14/4 time: Muhajjar: Exercise no. 11 and no. 12
- Long Rhythms of Muwashshahat in 16/4 Time: al-Mukhammas Exercise no. 13 *and* 14; *and* Nawakht Hindi Exercise no. 15 *and* no. 16
- *all of*:
 - Long Rhythms of Muwashshahat in 17/8 time: Khawsharnak Exercise nos. 17–19
 - Long Rhythms of Muwashshahat in 19/4 Time: Awfar Exercise no. 20 and no. 21
 - Long Rhythms of Muwashshahat in 32/4 time: al-Sita 'Ashra Ribaas Exercise no. 22

Barretto, Ray

- Etude no. 7 (in *The Language of the Masters* SHM)

Belloni, Alessandra*Rhythm Is the Cure* MEL

- Chapter 8: Tarantella alla Montemarinese

Carroll, Raynor*Exercises, Etudes, and Solos for the Timpani* BAT

- Pedaling: *two of* Etudes A–D for I–IV drums
- Four Drums: *one of* Etudes D–K

Chester, Gary*The New Breed* MOD

- *one of* System nos. 1–39 with Melody III-A or III-B (complete)

Davis, Thomas L.*Voicing and Comping for Jazz Vibraphone* HAL

→ play with backing track

- Bossa Nova
- Samba

Delécluse, Jacques*20 études d'après R. Kreutzer* LED

- *one of* nos. 14–20

Gonçalves, Guilherme, and Mestre Odilon Costa*O Batuque Carioca* GOO

- Cuica: Levadas nos. 1–8
→ perform with another tamborim player or a collaborative musician playing the parts for both Surdos de 1ª (Marcação) and Surdos de 2ª (Repоста)

Green, George Hamilton*Instruction Course for Xylophone* MTH

- Lesson 40: Ragtime

Hinger, Fred D.*Technique for the Virtuoso Tympanist* JER

- Etudes for Two Tympani: *one of* nos. 26–34

Kettner, Scott*Maracatu for Drumset and Percussion* HAL

- Chapter 2: Drumset Examples
→ play Example nos. 7–15, two times each; add any of the hi-hat patterns from Example A and Example B

Lefèvre, Guy*Le tambour: technique supérieure* LED

- Quatre marches originales de Lucien Fouillot: *one of* La tordue, La cavalière, La sauterelle, La fouetteuse
- *one of* Deux marches d'Alexandre Raynaud
- Rigodon panache (A. Raynaud)
- *one of* Trois marches roulées (A. Raynaud)

Lepak, Alexander*50 Contemporary Snare Drum Etudes* TRY

- *one of* nos. 26–50

Molinelli, Ami*Pandeiro Basics* MEL

- *all* rhythms in the following:
 - Chapter 34: Samba in 7
 - Chapter 37: Funk Patterns

Musser, Clair Omar

- Etude in B Major, op. 6, no. 9 WAR
- Etude in C Major, op. 6, no. 10 WAR
- Etude in C Major, op. 11, no. 4 WAR

Netto, Alberto*Brazilian Rhythms for Drumset* BEE

- Frevo (Drum Set): Example nos. 1–6

Peters, Mitchell*Fundamental Method for Mallets*, 2 ALF

- *one of* Reading Studies, F sharp Minor, nos. 1–3
- *one of* Reading Studies, B flat Minor, nos. 1–3

Fundamental Method for Timpani ALF

- Etudes for Four Timpani: *one of* nos. 61–63

Riley, John*Beyond Bop Drumming* ALF

- Three-voice Comping in Triplets (any four consecutive lines)

The Master Drummer (expanded ed.) HDN

- Chapter 1 (Headroom): Exercise no. 9

Level 10

Rodríguez, Johnny “Dandy”

- Etude no. 10 (in *The Language of the Masters* SHM)

Sankaran, Trichy

The Art of Konnakol (Solkattu) TCY

- Talamalika (Solkattu Duet)
 - vocalize one part with a collaborative musician vocalizing the other part; both players should keep tala with the hands

Smadbeck, Paul

- Etude no. 1 SFM

Spiro, Michael

The Conga Drummer’s Guidebook SHM

- perform *all* the following with accompaniment (clave or tumbao)

Rhythmic Cells for Improvising

- Rhythmic Cell no. 1: **example nos. 1a–1e**
- Rhythmic Cell no. 2: **example nos. 2a–2g**
- Rhythmic Cell no. 3: **example nos. 3a–3e**
- Rhythmic Cell no. 4: **example nos. 4a–4h**
- perform *all* of the following with accompaniment (clave or tumbao)

Rhythmic Cells based on Triplets or 12/8 time

- Rhythmic Cell no. 5: **example nos. 5a–5f**
- Rhythmic Cell no. 6: **example nos. 6a–6e**

Uribe, Ed

The Essence of Afro-Cuban Percussion and Drum Set ALF
Congas–Tumbadoras

- *all* of:
 - Guaguancó: **Rumba Guaguancó combinations for one player on two drums nos. 1–5**
 - Columbia: **Columbia rhythm for one player nos. 2–5**
 - Yambú: **Yambú rhythm for one player no. 2**
 - with a collaborative musician playing the clave

Velez, Glen

12 Solos for Bodhran FRM

- *one* of nos. 9–12

10 Tar Solos FRM

- *one* of nos. 7–10

Vilató, Orestes

- Etude no. 4 (in *The Language of the Masters* SHM)

Weiner, Richard

Etudes for Snare Drum WNR

- *one* of nos. 7–10

Technical Tests

Students must play scales, arpeggios, and chords on a mallet instrument from memory, ascending and descending. See “Technical Tests Examples” on p. 80.

	Keys	Range	Tempo	Note Values
Scales				
Diatonic	G $\flat$, G, A $\flat$, A, B $\flat$, B major F $\sharp$, G, G $\sharp$, A, B $\flat$, B minor (harmonic and melodic)	2 octaves 2 or 4 mallets (examiner’s choice)	$\text{♩} = 92$	
Chromatic	starting on any note from F $\sharp$ to B			
Double Stops in Octaves	A $\flat$, A, B $\flat$, B major	2 octaves 2 mallets	$\text{♩} = 92$	
Arpeggios				
Tonic	G $\flat$, G, A $\flat$, A, B $\flat$, B major F $\sharp$, G, G $\sharp$, A, B $\flat$, B minor	2 octaves 2 or 4 mallets (examiner’s choice)	$\text{♩} = 72$	
Dominant 7th	G $\flat$, G, A $\flat$, A, B $\flat$, B major			
Leading-tone Diminished 7th	F $\sharp$, G, G $\sharp$, A, B $\flat$, B minor			
Block Chords				
Tonic	G $\flat$, G, A $\flat$ major F $\sharp$, G, G $\sharp$ minor	2 octaves (root position and inversions) 4 mallets	$\text{♩} = 92$	
Dominant 7th	G $\flat$, G, A $\flat$, A, B $\flat$, B major			
Leading-tone Diminished 7th	F $\sharp$, G, G $\sharp$, A, B $\flat$, B minor			

Level 10

Snare Drum Rudiments

Students should be prepared to play the following rudiments at an even tempo, and in *open* (slow) to *closed* (fast) to *open* (slow) pattern. See “Snare Drum Rudiments” on p. 83 for notation of all rudiments.

21. Flam Accent
22. Flam Tap
23. Flamacue
24. Flam Paradiddle
25. Single Flammed Mill
26. Flam Paradiddle-diddle
27. Pataflafla
28. Swiss Army Triplet
29. Inverted Flam Tap
30. Flam Drag
31. Drag
32. Single Drag Tap
33. Double Drag Tap
34. Lesson 25
35. Single Dragadiddle
36. Drag Paradiddle no. 1
37. Drag Paradiddle no. 2
38. Single Ratamacue
39. Double Ratamacue
40. Triple Ratamacue

★ Students are encouraged to practice rudiments from all previous levels.

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 88 for important information regarding this section of the examination.

Aural Skills

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in either melodic form (ascending or descending) or harmonic form *once*.

OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note *once*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave
minor 9th, major 9th

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Positions
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position
major–major 7th	root position
minor–minor 7th	root position

Chord Progressions

Students will be asked to identify each chord in a five-chord progression in a major or minor key as I, IV, V, VI, or cadential $\frac{6}{4}$ after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style and will begin on the tonic chord.

Major	Minor
I, IV, V, vi (root position only)	i, iv, V, VI (root position only)
cadential $\frac{6}{4}$	cadential $\frac{6}{4}$

Level 10

Playback

Students will be asked to play back on their instrument the lower part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord *once*, and play the phrase *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the lower part.
- After the third playing, the student will play the melody of the lower part.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	any major or minor key, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Reading Skills

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Playing

Students will be asked to play a passage of music comparable to Level 7 repertoire on their mallet instrument.

Keys	Time Signatures	Approximate Length
major and minor keys, up to five sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	up to sixteen measures

Associate Diploma (ARCT) in Percussion, Performer

The Associate Diploma (ARCT) in Percussion, Performer is the culmination of The RCM Certificate Program in Percussion performance. The practical examination is evaluated as a concert performance. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A deep understanding of the stylistic and structural elements of each repertoire selection is expected.

ARCT in Percussion, Performer Requirements	Marks
Repertoire: <i>five</i> selections	100
One List A selection	20
One List B selection	20
One List C selection	20
One List D selection	20
One List A, B, C, D, or Open Choice selection	20
Total possible marks (pass = 70)	100

Prerequisite

Level 10 Percussion comprehensive certificate

Theory Examination Prerequisites

Level 8 Theory

Level 9 Harmony (or Keyboard Harmony)

Level 9 History

Level 10 Harmony & Counterpoint (or Keyboard Harmony)

Level 10 History

Theory Examination Corequisites

ARCT Harmony & Counterpoint (or Keyboard Harmony)

ARCT Analysis

ARCT History

Piano Corequisite

Level 6 Piano

Candidates are strongly recommended to study for at least two years after passing the Level 10 examination.

Candidates must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma (ARCT) in Percussion, Performer. For descriptions of performance marks, please see "Classification of Marks" on p. 79.

Instruments

Please see "Instruments, Sticks, and Mallets" on p. 4 for important information regarding percussion instruments for this examination.

Required:

- snare drum
- mallet instruments
- drum set *or* multiple percussion set-ups
- timpani

Optional:

- instrument(s) needed for the Open Choice selection

Repertoire

Please see "Repertoire" on p. 4 for important information regarding this section of the examination.

Candidates must prepare *five* contrasting selections: *one* from each of List A, B, C, and D, and *one* from List A, B, C, D, *or* an Open Choice selection.

The examiner may stop the performance if it exceeds the allotted time of 60 minutes. When choosing repertoire, candidates must consider the logistics of transitions between instruments, as this is included in the total exam duration.

List A

Snare Drum

Agócs, Kati

- FOMO (Fear of Missing Out) AGO

Akiho, Andy

- Stop Speaking (with electronics) ARP
- Umi (with electronics) ARP

Aleo, Keith

Advanced Etudes for Snare Drum HRK

- *one* of nos. 18–20, 22–25

Atkatz, Ted

Tributes for Snare Drum ROF

- For Jacques (no. 25)

Becker, Bob

- Lahara BKR
- Sevenly Reward KOP

Rudimental Arithmetic KPP

- *one* of Etude nos. 1–8

Associate Diploma (ARCT) in Percussion, Performer

Bobo, Kevin

- Tantrum HEM; PMA

Brandon, Amy

- Sepals (for snare drum and electronics) BDN

Cirone, Anthony J.

Portraits in Rhythm ALF

- one of Solo nos. 43–49

Delécluse, Jacques

- Test-claire LED

12 études pour caisse-claire LED

- one of nos. 9, 11, 12

Keiskleiriana, 1 LED

- one of Etude nos. 1, 3, 5, 8, 11

Fink, Siegfried

Solobuch für kleine Trommel, 2 SIM

- Labyrinth (no. 10)
- Trommel Suite ZIM

Freytag, Edward

- And the Kitchen Sink Solo (no. 25) (in *Rudimental Cookbook* ROF)

Gauthreaux II, Guy G.

- American Suite MTH

Ho, Vincent

- Snap Noir VHO

Lim, Malcolm

Two South Indian-American Rudimental Solos RHM

- Adi Tala
- Khanda Eka Tala

Macarez, Frédéric

Snare System, 1 LED

- one of Etude nos. 1, 2, 4, 6, 7, 9, 10

Másson, Áskell

- Prim BIM

Mativetsky, Shawn

Rudimentaal LIQ

- Seven Birds

Peters, Mitchell

Advanced Snare Drum Etudes PTR

- one of nos. 16, 17, 19, 20, 24, 25

Etudes for Snare Drum PTR

- one of nos. 13–18

Pratt, John S.

Rudimental Solos for Accomplished Drummers MTH

- Westbrook Munster

Tompkins, Joseph

- March BAC

Nine French-American Rudimental Solos BAC

- vol. 1, one of nos. 5, 8, 9
- vol. 2, one of nos. 3, 4, 5, 9
- vol. 3, one of nos. 2, 4, 5, 8, 9

Tilburg, Shaun

- Ricochet TIL

Webster, Chip

- Bolero for Ed (in *Violent Ice Cream* TAP)

Whitlock, Jon

- Tuo Kaerf Solo (no. 24) (in *Rudimental Cookbook* ROF)

Živković, Nebojša Jovan

10 Etudes for Snare Drum SFM

- no. 9 or no. 10

List B

Mallet Instruments

Selections should be played with the specified number of mallets; for example, [4m] indicates the selection should be played with four mallets.

Various

- Transcribe and perform a vibraphone solo by any accomplished jazz player. Examples include: Lionel Hampton, Milt Jackson, Gary Burton, Bobby Hutcherson, Stefon Harris, Joel Ross, Joe Locke, Warren Wolf, Margie Hyams, Terry Pollard, Sasha Berliner, Patricia Brennan, Yuhuan Su.
→ provide a notated copy of the solo for the examiner

Abe, Keiko

Works for Marimba OTT

- [4m] Dream of the Cherry Blossoms ZIM
- [4m] Michi COV
- [4m] Variations of Japanese Children's Songs
- [4m] Wind in the Bamboo Grove

Arlen, Harold

- [4m] Over the Rainbow (arr. Robert Oetomo TAP)

Bach, Johann Sebastian

→ [2m or 4m]

Partita for Violin No. 1 in B Minor, BWV 1002

- Corrente
- Bourrée

Partita for Violin No. 2 in D Minor, BWV 1004

- Chaconne

Partita for Violin No. 3 in E Major, BWV 1006 (in *Modern School for Mallet-Keyboards Instruments* HAL)

- Prelude
- Gavotte en rondeau
- Prelude and Fugue in B flat Major, BWV 866 (arr. Leigh Howard Stevens KPP)

Sonata for Violin No. 1 in G Minor, BWV 1001

- Siciliana
- Presto

Sonata for Violin No. 2 in A Minor, BWV 1003

- Andante
- Fugue

Associate Diploma (ARCT) in Percussion, Performer

Bach, Johann Sebastian (continued)

Sonata for Violin No. 3 in C Major, BWV 1005

- **Largo**
- **Allegro** (in *Modern School for Mallet-Keyboards Instruments* HAL)

Two Part Inventions

- **Invention No. 1** in C Major, BWV 772
- **Invention No. 4** in D Minor, BWV 775
- **Invention No. 8** in F Major, BWV 779

Becker, Bob

- [2m] **Cottontail Capers** KPP

Bobo, Kevin

→ [4m]

- **Elements** PMA
- **Marriage of the Lamb** PMA
- **Lost Dances** HEM
- **Petite Rhapsody** HEM

Gordon's Bicycle SFM

- **2nd movement**

The Odyssey According to Penelope PMA

- **any two movements**

Seven Days (in *Permutations for the Advanced Marimbist* KBO)

- **one movement**

Three Etudes KPP

- **one Etude**

Burritt, Michael

- [4m] **Caritas** KPP
- [4m] **October Night** MAS
- [4m] **Shadow Chaser** CAL

Chen, Hsin-Yi (Sharon)

- [4m] **The Swallow** KPP
- [4m] **Variations on "Little Golden Oriole"** KPP

Cheung, Pius

- [4m] **Etude in E Minor** PCG

Debussy, Claude*Children's Corner* (arr. Leigh Howard Stevens KPP)

- [4m] **one movement**

Delécluse, Jacques*20 études pour xylophone* LED

- [2m] **one of nos. 15, 16, 18–20**

Druckman, Jacob

- [4m] **Reflections on the Nature of Water** B&H

Edwards, Ross

- [2 and 4m] **Marimba Dances** (complete) SCH

Ewazen, Eric

- [4m] **Northern Lights** KPP

Farr, Gareth

- [4m] **Tangaroa** PME

Ford, Mark

- [4m] **Moon Chasers** INN

Friedman, David

- [4m] **Between Dusk and Dawn** NMF
- [4m] **Izgalom** NMF
- [4m] **Valse binaire** GRE

Gilbert, Nicolas

- [4m] **Ariane Endormie** EHH

Green, George Hamilton

- [2m] **Valse brillante** KPP

Hatzis, Christos

- [4m] **Eris** (with electronics) HAT
- [4m] **Fertility Rites** (with electronics) PME

Ho, Vincent

- [4m] **Nostalgia** VHO
- solo or with piano accompaniment

Ignatowicz, Anna

- [4m] **Toccata** NMF; PWM

Kerr, Samuel

- [4m] **Anti-Credulous** SKM

Koshinski, Gene*Two* KSH

- [2m] **Homage to KJ**
- [2m] **Variations** (After Viñao)

Kreisler, Fritz

- [2m] **Tambourin Chinois** (arr. George Hamilton Green FIS)

Levitán, Daniel

- [4m] **Marimba Singular** KPP

Maslanka, David

- [4m] **My Lady White** KPP

Miki, Minoru

- [4m] **Time for Marimba** NMF (in *Modern Japanese Marimba Pieces*, 1 OGT)

Miyake, Kazunori

- [4m] **Chain** BEU

Muramatsu, Takatsugu

- [4m] **Land** SPL

Piazzolla, Astor

- [4m] **Libertango** (arr. Eric Sammut KPP)

Rosauro, Ney

Concerto for Marimba PCO

- [4m] **any two movements**

Sammut, Eric

- [4m] **Ameline** KPP
- [4m] **Cameleon** KPP

Schwantner, Joseph

- [4m] **Velocities** OTT

Smadbeck, Paul

- [4m] **Etude no. 2** SFM
- [4m] **Etude no. 3** SFM

Associate Diploma (ARCT) in Percussion, Performer

Spencer, Julie

- [4m] Brothers in Peace NMF

Stevens, Leigh Howard

- [4m] Rhythmic Caprice KPP

Stout, Gordon

- [4m] Beads of Glass KPP
- [4m] Rumble Strips KPP
- [4m] Wood that Sings KPP

Tan, Adam

- [4m] Path SVI

Tchaikovsky, Pyotr Il'yich

Album for the Young, op. 39 (arr. Leigh Howard Stevens, KPP)

- [4m] any *two* movements

Thomas, Andrew

- [4m] Merlin MRN

Venet, Andrea

- [4m] Lava AVN
- [4m] Strobilanthes AVN

Viñao, Alejandro

- [4m] Khan Variations VIN

Wijeratne, Dinuk

- [4m] The Spirit and the Dust WIJ

Živković, Nebojša Jovan

- [4m] Ilijas GRE
- [4m] Ultimatum I MEU

List C

Drum Set or Multiple Percussion Set-ups

Drum Set Repertoire

Hanna, Jake

Syncopated Big Band Figures: Solos, 1 TRY

- *one of* Solo nos. 23–26
→ interpret the figures as section or ensemble shots

Ho, Vincent

Kickin' It PME

- 1st or 3rd movement
→ with piano accompaniment

Three Preludes (for cello and drumkit) PME

- 3rd movement: Heist

Drum Set Solo Transcriptions

The percussionist must perform from memory.

Various

- Transcribe and perform a drum-set solo by any accomplished jazz, Latin, funk, rock, or pop drummer (32-bar minimum). Examples include: Alex Acuña,

Ignacio Berroa, Cindy Blackman, Art Blakey, Karen Carpenter, Terri Lyne Carrington, Duduka da Fonseca, Jack DeJohnette, Sheila E., Peter Erskine, Steve Gadd, Trilok Gurtu, Jeff Hamilton, Roy Haynes, Billy Higgins, Horacio “El Negro” Hernández, Papa Jo Jones, Philly Joe Jones, Elvin Jones, Gene Krupa, Joe La Barbera, Joe Morello, Paul Motian, Dafnis Prieto, José Luis Quintana “Changuito,” Buddy Rich, John Riley, Max Roach, Antonio Sánchez, Zutty Singleton, Steve Smith, Tony Williams.

→ provide a notated copy of the solo for the examiner

Carman, Tim

Philly-ism HUD

Part 5 (Solo Form Studies)

- Cute (Solo Three)
- Four (Solo One)
- Satin Doll (Solo One)

Gadd, Steve

- Instant Relief (in *Drums Transcriptions*, 2 UNT)

Haynes, Roy

- If I Should Lose You: drum breaks *and* solo (in *Drum Standards: Transcriptions of 10 Classic Jazz Performances* HAL)

Higgins, Billy

- The Oracle: “Billy Higgins Solo” (transc. John Riley in *The Jazz Drummer's Workshop* HDN)

Jones, Elvin

- Black Nile (transc. John Riley in *The Jazz Drummer's Workshop* HDN)
- Softly as in a Morning Sunrise: *all* drum breaks *and* solo (in *Drum Standards: Transcriptions of 10 Classic Jazz Performances* HAL)

Jones, Philly Joe

Drum Standards: Transcriptions of 10 Classic Jazz Performances HAL

- Billy Boy: drum breaks *and* solo
- The Surrey with the Fringe on Top
The Philly Joe Jones Solo Book (transc. Jörg Eckel JOE)
- any extended solo (32-bar minimum)
- Eastbound
- Ow!

Nilles, Anika

Official Sheet Music of Anika Nilles (transc. Simon Madeia and Jeffrey Lien NIL)

- Synergy
- Pikalar
- Mallay
- Orange Leaves

Associate Diploma (ARCT) in Percussion, Performer

Riley, John*The Master Drummer* (expanded ed.) HDN

Transcriptions

- Closing Solo
- In the Woodshed
- Opening Solo
- Solo 3

Williams, Tony

- *Agitation* (transc. John Riley in *Beyond Bop Drumming* ALF)

Multiple Percussion Set-ups

Akiho, Andy

- Ceramic ARP

Seven Pillars ARP

- carTogRAPH

Cirone, Anthony J.*Portraits for Multiple Percussion* ALF

- any one

Hartenberger, Russell

- *Raghavan* (in *Nexus: Portfolio for Snare Drum* HRK)

Ishii, Maki

- *Thirteen Drums* MNN

Kerr, Samuel

- *Saxum Tenebris* SKM
- *Stillness* SKM

Kopetzki, Eckhard

- *Canned Heat* SMP
- *Topf-Tanz* NMF

Ptaszyńska, Marta

- *Spider Walk* PRE

Psathas, John

- *Matre's Dance* PME
→ with piano accompaniment

Ryan, Gina

- *Brown Is the New Red* MIN
- *L'eau à ciel ouvert* MIN
- *Lullaby Haze* MIN
- *Sundial* MIN

Saariaho, Kaija*Six Japanese Gardens* (with electronics) CHS

- one movement

Southern, Ann

- *Alternate Currents* CMC

Tagawa, Rickey*Inspirations Diabolique* WIM

- complete

Xenakis, Iannis*Rebonds* SAL

- 1st or 2nd movement

List D

Timpani

Adams, Timothy*Tribute to My Timpani Heroes* BAC

- one solo

Bergamo, John*Four Pieces for Timpani* COV

- complete

Beck, John

- *Sonata for Timpani* BMC

Carroll, Raynor*Exercises, Etudes, and Solos for the Timpani* BAT

- *Waltz*
- *Adagio-Allegro*

Carter, Elliott*Eight Pieces for Timpani* AMP

- any one

Cirone, Anthony J.*Portraits for Timpani* ALF

- *Solo no. 6 or no. 11*

Delécluse, Jacques*20 études pour timpani* LED

- one of nos. 17–20

Firth, Vic*The Solo Timpanist* FIS

- *Solo XIX*

Hinger, Fred D.*Solos for the Virtuoso Tympanist* JER

- *Opus 1*

Hochrainer, Richard*Etuden für Timpani* DOB

- vol. 2, *Etude no. 52*
- vol. 3, *Etude no. 30*

Jones, Josh

- *Solo for Timpani* (five- or four-drum version) JON

Keune, Eckehardt*Schlaginstrumente, 2: Pauken* BRH

- no. 142 (*Tempo di valse*)

Krüger, Franz*Timpani and Snare Drum Method* LEV

- *Etude no. 45*

Lepak, Alexander*32 Solos for Timpani* WIN

- one of nos. 30–32

Monrad, Søren

- *Test for Timpanists* SVI

Woud, Nick*The Timpani Challenge* PPP

- one of nos. 5, 9, 16, 17, 23

Reference

Table of Marks

	Elementary			Intermediate			Advanced	Diploma
	Prep	Level 1	Levels 2–4	Levels 5–7	Level 8	Level 9	Level 10	ARCT Performer
Repertoire	60	60	60	60	50	50	50 (35)	100
List A	20	20	20	20	13	13	13	20
List B	20	20	20	20	13	13	13	20
List C	—	—	—	—	12	12	12	20
List D	—	—	—	—	—	—	—	20
Additional List	A or B 20	A, B, or C 20	A, B, or C 20	A, B, C, D, or Open Choice 20	A, B, C, D, or Open Choice 12	A, B, C, D, or Open Choice 12	A, B, C, D, or Open Choice 10	A, B, C, D, or Open Choice 20
Orchestral Excerpts	—	—	—	—	10	10	10 (7)	—
Technical Requirements	20	20	20	20	20	20	20 (14)	—
Etudes	—	—	8	8	8	8	8	—
Technical Tests	20	20	12	12	12	12	12	—
Aural Skills	10	10	10	10	10	10	10 (7)	—
Clapback	4	2	2	—	—	—	—	—
Intervals	—	2	2	2	2	2	2	—
Chords	2	2	2	2	2	2	2	—
Chord Progressions	—	—	—	2	2	2	2	—
Playback	4	4	4	4	4	4	4	—
Reading Skills	10	10	10	10	10	10	10 (7)	—
Rhythm	5	3	3	3	3	3	3	—
Playing	5	7	7	7	7	7	7	—
TOTALS	100 (pass = 60)							100 (pass = 70)

- To qualify for the Associate Diploma (ARCT) examination, Level 10 students must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the Table of Marks, 70-percent figures are given in bold parentheses.)
- Candidates for the Associate Diploma (ARCT), Performer must achieve an overall mark of 70 in order to pass.

Classification of Marks

First Class Honors with Distinction 90–100

First Class Honors 80–89

Honors 70–79

Pass (Levels 1–10) 60–69

Insufficient to Pass 50–59

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100

This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89

This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner's report will identify areas that require further study and exploration.

Insufficient to Pass: 50–59

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Please note: in cases where the total mark would be under 50, no mark is assigned. The student receives the examiner's comments only: further preparation is deemed necessary for assessment.

Split Level 10 Practical Examinations

Students may choose to take the Level 10 practical examination in two separate segments: one consisting entirely of repertoire; the other consisting of orchestral excerpts, technical requirements (including etudes), aural skills, and reading skills.

- The division of material in the split Level 10 examination cannot be altered.
- The two segments may be completed in any order.
- Both segments of the split Level 10 examination must be completed before registering for any supplemental examinations.
- Both segments of the split Level 10 examination and any supplemental examinations must be completed within two years of the initial examination segment.

Students must complete the corequisite theory examinations within five years of the *initial practical examination segment*.

Students who have taken a complete Level 10 examination and have achieved 70 percent in the repertoire section are permitted to register for a split Level 10 examination in order to improve their mark in the technical requirements, ear tests, and sight-reading sections. The repertoire mark from the complete Level 10 examination will count towards the student's official mark.

Only students who take the complete Level 10 examination (without the split) will be eligible to receive awards.

Supplemental Examinations

Students seeking to improve their official mark for Level 10 may take up to *three* supplemental examinations.

- Supplemental examinations must be completed within two years of the original examination.
- Supplemental examinations are available during regular in-person examination sessions or remotely at any time.
- Students in Level 10 may repeat any *three* sections of a practical examination: repertoire, orchestral excerpts, technical requirements (including etudes), or musicianship (aural skills and reading skills).
- To be eligible for a supplemental examination in Level 10, students must have achieved a minimum mark of 65 overall.

Students must complete the corequisite theory examinations within five years of the *original practical examination*.

Technical Tests Examples

Technical tests on mallet-keyboard instruments should be performed smoothly, with economy of motion and maximum control, using alternating sticking when possible. In levels 8 and up, four mallets are also required. Any four-mallet grip is acceptable. There are various approaches and stickings for playing scales and arpeggios and all are acceptable.

For additional sources of technical exercises, see “Mallet Instrument Resources” on p. 96.

Scales

Five-note Scales (Preparatory)

Five-note scales extend from the tonic (1̂) to the dominant (5̂).



C Major

One-octave Diatonic Scales (Levels 1–2)



C Major

One-octave Diatonic scales (Levels 3–4)



C Major

Two-octave Diatonic Scales (Levels 5–7)



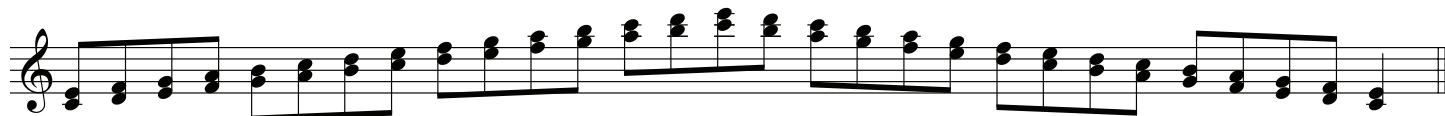
C Major

Two-octave Diatonic Scales (Levels 8–10)



C Major

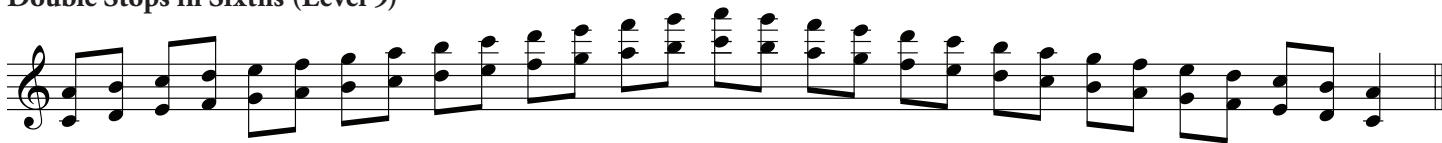
Two-Octave Double Stops in Thirds (Level 8)



C Major

Reference

Double Stops in Sixths (Level 9)



C Major

Double Stops in Octaves (Level 10)



C Major

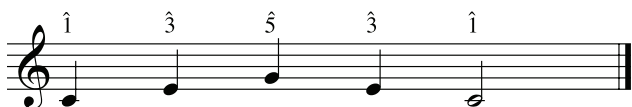
Chromatic Scales



Starting on C

Arpeggios

Preparatory Tonic Arpeggios



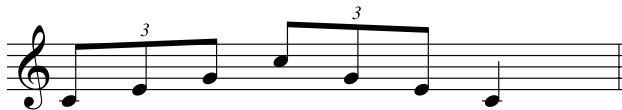
C Major

One-Octave Tonic Arpeggios (Levels 1–2)



C Major

One-Octave Tonic Arpeggios (Levels 3–4)



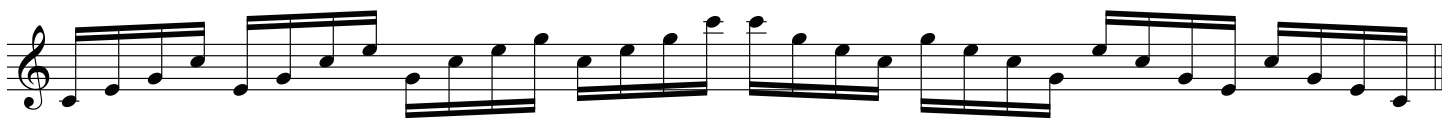
C Major

Two-Octave Tonic Arpeggios (Levels 5–7)



C Major

Two-Octave Tonic Arpeggios (Levels 8–10)



[2m]	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	R	L	R	L	R	L	R	L	R	L	R	L
[4m]	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	4	3	2	1	4	3	2	1	4	3	2	1
C Major																												

Dominant 7th Arpeggios (Levels 5–7)

Dominant 7th arpeggios are built on the dominant of major keys.



F Major

Reference

Leading-tone Diminished 7th Arpeggios (Level 7)

Leading-tone diminished 7th arpeggios are built on the leading tone (raised seventh) of minor keys.



C Minor

Dominant 7th Arpeggios (Levels 8–10)



C Major

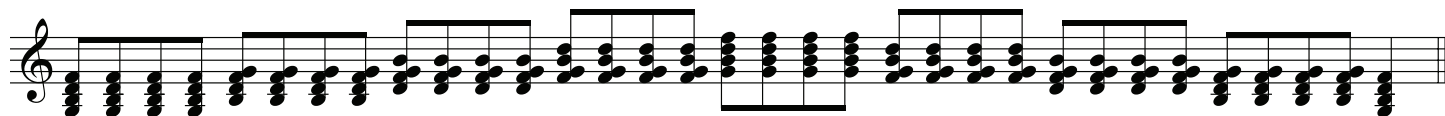
Block Chords

Major Chords (Levels 8–10)



C Major

Dominant 7th Chords (Levels 9–10)



C Major

Snare Drum Rudiments

Rudiments are relatively short, standardized patterns that form the foundation for more extended and complex drumming patterns. The numbering of rudiments in this syllabus corresponds to the “Percussive Arts Society International Drum Rudiments,” a compilation of forty rudiments, consisting of twenty-six standard rudiments in addition to drum corps, orchestral, European, and contemporary drum rudiments.

A selection of rudiments is required at each level for examinations, but students are encouraged to practice rudiments from all previous levels as part of their studies.

Students should play rudiments at an even tempo for Preparatory–Level 4 and for Levels 5 and up, also in *open* (slow) to *closed* (fast) to *open* (slow) pattern. Metronome markings are not specified in the syllabus for rudiments; choose tempos at which the exercise can be played musically.

To play the open–closed–open pattern:

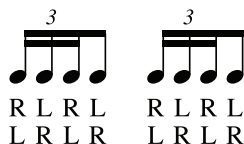
- Start at a very slow tempo and gradually increase the speed to reach the fastest developmentally appropriate tempo possible, while using only the minimum amount of tension necessary. Then gradually decrease the speed to return to the starting tempo. Students should strive to not exceed the tempo at which the rudiment can be played with clarity and control, while remaining relaxed.
- Maintain the internal spacing and interpretation of each rudiment from slow to fast tempos. For example, when playing a double-bounce roll at a slow tempo, additional bounces should not be added as the tempo increases; the roll should remain a double-stroke roll. When playing ornaments (flams and drags), keeping the spacing consistent or variable throughout the tempo changes are both acceptable.
- The whole process should take between thirty and sixty seconds.
- Maintain a steady volume at a *mezzo forte* to *forte* level. At the advanced levels, students should also practice rudiments at a *piano* dynamic.
- The multiple bounce roll is a challenging rudiment to develop. At intermediate and advanced levels, students should also practice slow *crescendos* and *decrescendos* (i.e. *pianissimo* to *fortissimo* and back to *pianissimo*). This exercise is important because different speeds of arm/wrist strokes as well as different numbers of bounces per stroke are used for changes in dynamics.

Preparatory

1. Single Stroke Roll



2. Single Stroke Four

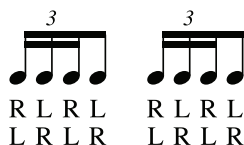


Level 1

1. Single Stroke Roll



2. Single Stroke Four



3. Single Stroke Seven



16. Single Paradiddle



Level 2

4. Multiple Bounce Roll



7. Five Stroke Roll



17. Double Paradiddle

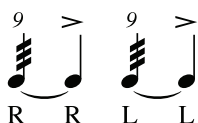


18. Triple Paradiddle



Level 3

10. Nine Stroke Roll



13. Thirteen Stroke Roll



20. Flam

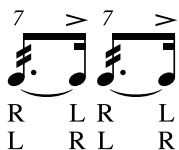


22. Flam Tap

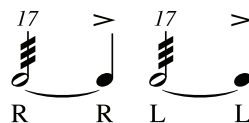


Level 4

9. Seven Stroke Roll



15. Seventeen Stroke Roll



21. Flam Accent



24. Flam Paradiddle



31. Drag



Level 5

6. Double Stroke Open Roll



19. Single Paradiddle-diddle

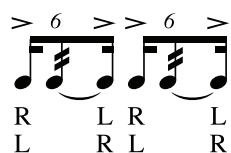


29. Inverted Flam Tap

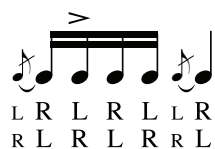


Level 6

8. Six Stroke Roll



23. Flamacue



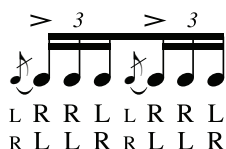
35. Single Dragadiddle



14. Fifteen Stroke Roll



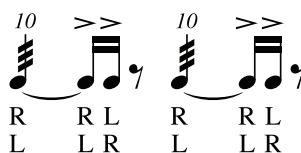
28. Swiss Army Triplet



34. Lesson 25



11. Ten Stroke Roll



30. Flam Drag



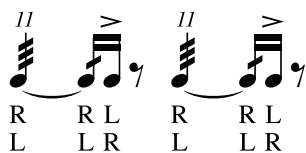
38. Single Ratamacue



Reference

Level 7

12. Eleven Stroke Roll



25. Single Flammed Mill



27. Pataflafla



32. Single Drag Tap



36. Drag Paradiddle no. 1



39. Double Ratamacue



Level 8

5. Triple Stroke Roll



26. Flam Paradiddle-diddle



33. Double Drag Tap



37. Drag Paradiddle no. 2



40. Triple Ratamacue



Rudiments introduced in Preparatory to Level 8 are accumulated in Levels 9 and 10 as per the table below.

Table of Rudiments by Level

	Introduced in Level	Accumulated in Level
1. Single Stroke Roll	Prep/1	9
2. Single Stroke Four	Prep/1	9
3. Single Stroke Seven	1	9
4. Multiple Bounce Roll	2	9
5. Triple Stroke Roll	8	9
6. Double Stroke Open Roll	5	9
7. Five Stroke Roll	2	9
8. Six Stroke Roll	6	9
9. Seven Stroke Roll	4	9
10. Nine Stroke Roll	3	9
11. Ten Stroke Roll	6	9
12. Eleven Stroke Roll	7	9
13. Thirteen Stroke Roll	3	9
14. Fifteen Stroke Roll	5	9
15. Seventeen Stroke Roll	4	9
16. Single Paradiddle	1	9
17. Double Paradiddle	2	9
18. Triple Paradiddle	2	9
19. Single Paradiddle-diddle	5	9
20. Flam	3	9
21. Flam Accent	4	10
22. Flam Tap	3	10
23. Flamacue	6	10
24. Flam Paradiddle	4	10
25. Single Flammed Mill	7	10
26. Flam Paradiddle-diddle	8	10
27. Pataflafla	7	10
28. Swiss Army Triplet	5	10
29. Inverted Flam Tap	5	10
30. Flam Drag	6	10
31. Drag	4	10
32. Single Drag Tap	7	10
33. Double Drag Tap	8	10
34. Lesson 25	5	10
35. Single Dragadiddle	6	10
36. Drag Paradiddle no. 1	7	10
37. Drag Paradiddle no. 2	8	10
38. Single Ratamacue	6	10
39. Double Ratamacue	7	10
40. Triple Ratamacue	8	10

Musicianship Examples

Aural Skills: Clapback (examples only)

Preparatory



Level 1



Level 2



Level 3



Level 4



Aural Skills: Intervals (examples only)

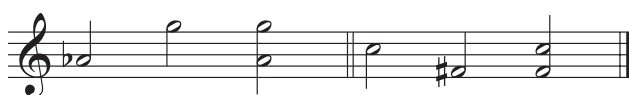
Levels 1–4

Intervals played ascending and descending. Refer to each level for specific intervals.



Levels 5–9

Intervals played in melodic form (ascending or descending) followed by harmonic form. Refer to each level for specific intervals.



Level 10

Intervals played melodic form (ascending or descending) or harmonic form.



Aural Skills: Chords (example only)

Preparatory



Aural Skills: Playback (examples only)

Preparatory



Level 1



Level 2



Level 3



Level 4



Level 5



Level 6



Level 7



Level 8



Level 9

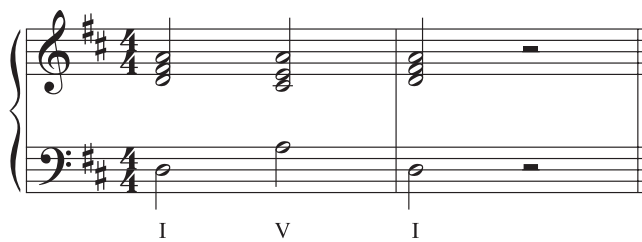
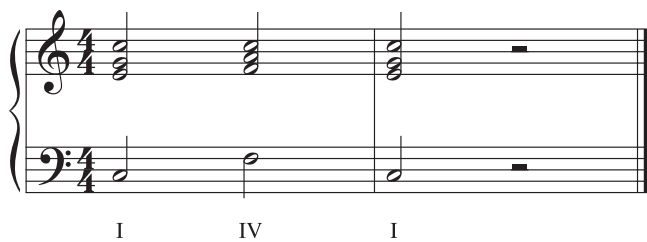


Level 10

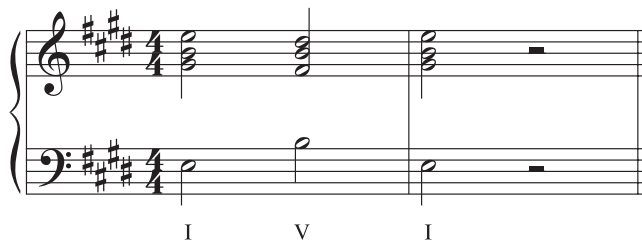
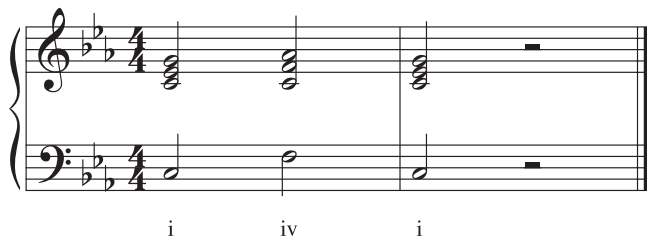


Aural Skills: Chord Progression (examples only)

Level 5



Level 6



Reference

Level 7

I IV V

i V i

Level 8

I IV V I

i iv V VI

I vi IV V

i VI iv i

Level 9

i iv i V

Level 10

I IV V^{4/3} I

cad.^{6/4}

Reading Skills: Rhythm (examples only)

Preparatory



Level 1



Level 2



Level 3



Level 4



Level 5



Reading Skills: Playing (examples only)

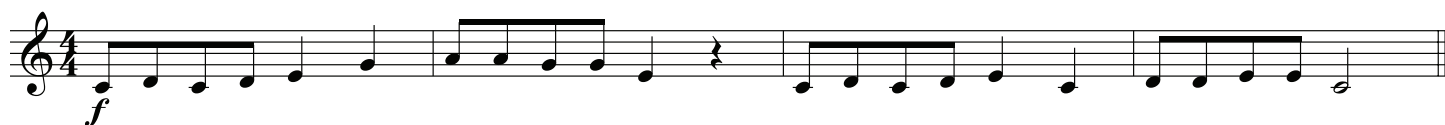
Preparatory



Level 1



Level 2



Level 3



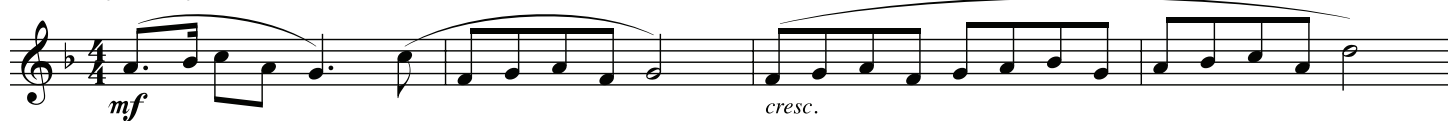
Reference

Level 4



Level 5

Lyrical



Level 6

Allegro con brio



Level 7

Allegro risoluto



Reference

Level 8

Grazioso

mf

7

Level 9

Andante cantabile

p

mf

6

p

mp

12

mf

poco rit.

p

Level 10

Expressively

mp

mf

5

mp

9

f

13

p

Percussion Resources

For general resources, please see the *Practical Examinations Syllabus* at rcmusic.com/syllabi.

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Associations and Online Resources

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- Canadian Music Centre: resource for music by Canadian composers. cmccanada.org
- Canadian Percussion Network/Réseau Canadien de la percussion: national network for percussion research and performance. percnet.ca
- Percussive Arts Society: percussion education, research, performance, and organization. pas.org
- Timpano-Percussion: online retailer specializing in drums, percussion, and sheet music. timpano-percussion.com
- Steve Weiss Music: online retailer specializing in percussion music. steveweissmusic.com