

London College of Music Examinations

# Percussion Repertoire List

Valid from:

November 2022 until further notice

updated 03.11.2025



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## 1.1 List validity

This list is valid for Steps, Grades, Recital Grades and Leisure Play in percussion, drum kit, snare drum, timpani and tuned percussion from November 2022 until further notice. The previous *LCM Percussion Repertoire List ((2017-2021))* will remain valid until the end of the Winter 2023 exam session.

## 1.2 Changes to the repertoire list

This list replaces the *LCM Percussion Repertoire List ((2017-2021))*. Major changes to the list consist of:

- new repertoire
- revised technical work

## 1.3 Publications

### Percussion

All the required material for the Step exams is contained within *Step This Way Percussion (LCM)* handbooks.

For graded exams, candidates are to offer a selection of pieces taken from the appropriate grade lists of either drum kit, snare drum, timpani or tuned percussion to form a varied programme.

### Drum Kit

All the required material for the exams is contained within the *Drum Kit Handbook 2022 (LCM)* handbooks.

### Snare Drum

The following publications are relevant to this syllabus:

- Snare Drum Handbook: Grades 1–2 (*Stainer & Bell H424*)
- Snare Drum Handbook: Grades 3–4 (*Stainer & Bell H425*)
- Snare Drum Handbook: Grades 5–8 (*Stainer & Bell H426*)
- Snare Drum Handbook: Grades 1–2: Supplementary Exercises (*Stainer & Bell H424A*)

### Timpani

The following publications are relevant to this syllabus:

- Timpani Grades 1–5 (*Stainer & Bell H427*)
- Timpani Grades 6–8 (*Stainer & Bell H450*)

### Tuned Percussion

The following publications are relevant to this syllabus:

- Tuned Percussion Grades 1–2 (*Stainer & Bell H415*)
- Tuned Percussion Grades 3–4 (*Stainer & Bell H416*)

- Tuned Percussion Grades 5–6 (*Stainer & Bell H417*)
- Tuned Percussion Grades 7–8 (*Stainer & Bell H418*)
- Tuned Percussion CD Grades 1–4 (*Stainer & Bell CD0090*)
- Tuned Percussion CD Grades 5–8 (*Stainer & Bell CD0091*)

CD recordings of the piano accompaniments for tuned percussion pieces that are in the handbooks are available and may be used in the examination as an alternative to playing with live accompaniment.

## 1.4 Exam options

Following is an overview of the three examination formats offered by LCM Examinations: grades, recital grades and leisure play. Refer to the relevant section of the *Music Grades Syllabus* and the *LCM Drum Kit Syllabus 2022* for full details.

	Grades	Recital Grades	Leisure Play
<b>Technical work</b>	✓	✗	✗
<b>Performance</b>	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from grade list, plus 1 own choice)
<b>Discussion</b>	✓	Optional for Component 2	✗
<b>Sight Reading</b>	✓	Optional for Component 2	✗
<b>Aural Tests</b>	✓	✗	✗
<b>Structure</b>	Grades 1–8	Grades 1–8	Grades 1–8
<b>Pre-requisites</b>	✗	✗	✗
<b>Assessment</b>	Examination	Examination	Examination
<b>Grading</b>	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85- 100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%
<b>Ofqual Regulation</b>	✓	✓	✓

### Digital exams

LCME offers digital exams in two formats: online exams and recorded exams. Online exams contain all of the same components as a face-to-face exam and are taken via an online platform with a remote examiner. Recorded exams are recorded by candidates and uploaded to the LCME website. For up to date requirements for the exam formats please visit the LCME website.

### Introductory exams

LCME also offers two levels of introductory exams in drum kit: step 1 and step 2 and percussion (equivalent to step 2). The pass bands are the same as for the graded exams (Distinction (85–100% of the total marks available), Merit (75–84%) and Pass (65–74%). These exams are not regulated by Ofqual.

## 1.5 Exam entry

### **Exam dates, locations and fees**

Details of exam dates, locations, fees and how to book an exam are available on our website:

**[lcme.uwl.ac.uk](http://lcme.uwl.ac.uk)**

### **Age groups and requirements for prior learning**

LCM exams are open to all and there are no minimum age restrictions, however it is unlikely that candidates below the age of 12 will possess the musical maturity for success at grades 6 to 8. There are no prerequisite qualifications required for entering any step or graded exam; candidates can enter at any level provided they have the required knowledge, skills and understanding.

### **Reasonable adjustments and special considerations**

Information on assessment, exam and entry requirements for candidates with specific needs is published in the Equality of Opportunity, Reasonable Adjustment and Special Consideration policy available on our website.

## 1.6 Assessment and results

### **Marking**

#### **How marks are awarded**

Qualifications are awarded by the University of West London (UWL). Exams are conducted by trained external examiners and are held at approved centres in the UK and overseas. Candidates will be assessed on their technical accomplishment, musicality, musical knowledge and communication. In awarding marks, examiners will take into account the extent to which each of these assessment domains is demonstrated within the individual exam components; the assessment criteria used by the examiners for graded exams is given in Section 7: Assessment. A Pass in each individual exam component is not required to Pass overall.

#### **Issue of results**

A written report will be compiled for each exam. Candidates will be informed of the result of exams as soon as possible. Results are available online within days and will be sent by post not later than four weeks after the exam date. Certificates for successful candidates are normally dispatched within eight weeks of the date of the exam, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCME.

#### **Enquiries, complaints and appeals**

Information on how to make an enquiry, complaint or appeal is published in the Enquiries and Appeals Policy and the Complaints Procedure documents available on our website.

## 1.7 Exam regulations

Full details of all general exam regulations are published in the Regulations and Information document available on our website.

## 1.8 Exam guidelines

- Candidates are expected to provide their own instrument(s), unless arrangements are made in advance with the centre representative to use equipment at the venue. It is the responsibility of the candidate to ensure that suitable instruments required for all items are available.
- Candidates should bring their own sticks/mallets and music to the examination.
- Time will be allowed at the beginning of the examination to adjust the instruments, but this should not exceed 3 minutes. They should be set up well in advance of the examination start time, and dismantled later.
- A five-piece drum kit is required for all grades. A single crash/ride cymbal (in addition to hi-hats) may be used for Grades 1 and 2. A separate crash cymbal is required for Grade 3 and above. 'Flats' may only be used up to and including Grade 4.
- Where a piece offers the candidate a choice of which instrument to perform on, it is always the first named instrument which is preferred. For example, if a piece is titled 'for Xylophone or Glockenspiel' then it is preferred on Xylophone. Marimba is accepted as a substitute for Xylophone, as is Vibraphone for Glockenspiel. Appropriate sticks must be used. In all other instances, the specified instrument must be used.
- A candidate using inappropriate or damaged sticks or mallets may be prevented from taking the examination.

If, in the opinion of the examiner, a candidate's choice of sticks/mallets or technique demonstrates a potential to damage instruments, and/or if the dynamic level of the performance combined with the acoustics of the examination venue constitutes a health and safety hazard, the examination can be terminated and will be referred to the Chief Examiner.

Centre representatives should note that a CD player is required for the administration of the aural tests at Grades 6–8. In some circumstances a CD player will also be required for lower grades.

Special reference should be made to the aural test rubric in this list. Some tests may differ slightly from the tests supplied in the handbooks.

### **Technical guidelines:**

- Rudiments (if performed) must be played as written (from memory). They may be played using left-hand leads, if appropriate, by left-handed players.
- Scales, arpeggios, sight reading and studies may be played on any of the accepted tuned instruments except where stipulated otherwise.
- Suggested tempi for all requirements are listed in the examination books.
- Crushed rolls may be used in all drum kit and snare drum pieces. A high standard of rolling is not

expected in Grades 1–3. In tuned percussion Grades 2 and 3, it is permissible for candidates to play rolls as measured semiquavers, although it is expected that they should be able to perform a faster roll by Grade 4. Only notes written as rolls should be played as such, unless the syllabus dictates otherwise. Other sustained notes should be left to resonate.

- Candidates should consult and use the examination handbook for the relevant grade which contains all the required music and also gives fuller details, examples and information on all sections of the examination. Photocopies are not permitted (see syllabus Regulation 22 of the *LCM Music Grades Syllabus*).

### **Accompaniment notes:**

All pieces must be performed as published, i.e. accompanied pieces may not be performed solo, and solo pieces may not be performed with accompaniment. For information on accompaniments and accompanists, please see Regulation 23 of the *LCM Music Grades Syllabus*.

Candidates entering for Leisure Play examinations may present a solo programme.

### **Tuned Percussion:**

CD recordings of the piano accompaniments for Tuned Percussion pieces that are in the handbooks are available. These may be used in the examination as an alternative to playing with live accompaniment.

### **Drum Kit:**

Please refer to the *LCM Drum Kit Syllabus 2022* for full details on exam requirements and performance guidelines for drum kit.

All the required material for the exams is contained within the *Drum Kit Handbook 2022 (LCM)* graded handbooks.

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## 2. Percussion

### 2.1 Percussion: Steps

#### **Component 1: Technical Work**

**25 marks**

All the required material for the exam is contained within the *LCM Step This Way Percussion* handbooks.

- 1a. Candidates will perform three snare drum rudiments, from memory, as illustrated in the handbook:
  - (i) Single Stroke Roll
  - (ii) Double Stroke Roll
  - (iii) Paradiddle
- 1b. Candidates will perform one duet, chosen from a selection of three in the handbook. The candidate will play the top line; the examiner will play the bottom line.

#### **Component 2: List A Pieces**

**20 marks**

The handbook contains twelve pieces: three each for snare drum, timpi toms, tuned percussion and drum kit. Candidates will perform any two pieces. These may be on the same instrument or different instruments.

#### **Component 3: List B Pieces**

**40 marks**

The handbook contains six pieces: two each for timpi toms, tuned percussion and drum kit.

Candidates will perform any two pieces. These may be on the same instrument or different instruments.

#### **Component 4: Questions**

**15 marks**

Candidates will be asked questions on:

- (i) clefs, note values, rest values, time signatures, barlines, dynamics and pitch names (as applicable), all relating to the pieces performed.
- (ii) the names of the components of the instruments used.

### 2.2 Percussion: Grades 1-8

#### **Component 1 - Technical Work**

**15 marks**

Requirements as detailed in the appropriate grade for any of the disciplines (drum kit, tuned percussion, snare drum, timpani) selected for the Performance component (candidate's choice).

(Candidates may not offer Technical Work on a discipline which they do not offer for the Performance component.)

#### **Component 2 - Performance**

**60 marks**

Candidates are to offer a selection of three pieces taken from the appropriate grade lists of either drum kit, snare drum, timpani or tuned percussion to form a varied programme.

At least one piece must be taken from an LCM Handbook and at least one piece must be accompanied.

At Grades 1–5, a minimum of two disciplines must be offered.

At Grades 6–8, three disciplines are to be performed on.

### **Component 3 - Discussion**

**7 marks**

As detailed in the appropriate grade for each discipline (drum kit, tuned percussion, snare drum, timpani) selected for the Performance component.

### **Component 4 - Sight Reading**

**10 marks**

As detailed in the appropriate grade for any of the disciplines (drum kit, tuned percussion, snare drum, timpani) selected for the Performance component (candidate's choice).

(Candidates may not elect to offer Sight Reading on a discipline which they do not offer for the Performance component.)

### **Component 5 - Aural Tests**

**8 marks**

As detailed in the appropriate grade for any of the disciplines (drum kit, tuned percussion, snare drum, timpani) selected for the Performance component (candidate's choice).

(Candidates may not elect to offer Aural Tests relating to a discipline which they do not offer for the Performance component.)

## 3.1 Exam Requirements

### Drum Kit: Step 1

#### Component 1: Exercises

**25 marks**

Performance of any five of the following exercises. These do not have to be performed from memory:

- Snare Repeat
- Break Rock
- Building a Waltz
- Echo March
- Tom Time
- Split Groove
- 16 Galore
- Waltzy Feet
- Two for Tea

#### Component 2: List A Pieces

**20 marks**

Performance of one of the following solo pieces:

- Groovy Gravy
- Mambo Mambo
- The Long Climb

And one of the following accompanied pieces:

- Hard Rock Café
- Hold the Time
- Waltzing Waltz

#### Component 3: List B Pieces

**40 marks**

Performance of any two of the following:

- Rock Along
- Bee Hive Jive
- April March

And one of the following accompanied pieces with the click track:

- Click 1
- Click 2
- Click 3

#### Component 4: Discussion

**15 marks**

Candidates should be able to recognise and identify the following in the music performed: note values and rests, time signatures, barlines, dynamics, styles of grooves/pieces played.

# Drum Kit: Step 2

## Component 1: Exercises

25 marks

Performance of all three rudiments, as shown in the handbook, along with any five of the following exercises. These do not have to be performed from memory:

- Rock Out
- Switching
- Rhythmic Changes
- Speedy Three
- Up and Down Jive
- Samba Feet
- Paradiddle Works
- Pick it Up
- Baby Bolero
- Double Trouble

## Component 2: List A Pieces

20 marks

Performance of one of the following solo pieces:

- Time to Rock
- Cha Cha March
- Stop and Go

And one of the following accompanied pieces:

- Super Rock
- Half Time Groovin'
- Inside Out Waltz

## Component 3: List B Pieces

40 marks

Performance of one of the following solo pieces:

- Fill the Grooves
- Backwards Mambo
- Coordinates

And one of the following accompanied pieces with click track:

- Mind the Gaps
- Rip it Up
- Triangles

## Component 4: Discussion

15 marks

Candidates should be able to identify the following in the music performed: note values and rests, time signatures, metronome marks, barlines, dynamics, styles of grooves/pieces played, components of the drum kit.

# Drum Kit: Grade 1

## Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

### Option 1: Rudiments

Performance of all of the following rudiments, from memory as shown in the *LCM Drum Kit Handbook 2022: Grade 1*.

Requirements	Tempo
<b>Rudiments</b>	
Single Stroke Roll Double Stroke Roll Paradiddles	♩ = 80

### Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Aidan Geary                      Rudimental Study                      Drum Kit Handbook 2022: Grade 1 (*LCM*)

## Component 2: Performance

60 marks

Performance of three pieces to give a varied programme, which demonstrates different styles and time signatures. At least one must be an accompanied piece.

### Solo Pieces

Composer	Title	Publication
Aidan Geary	12 Bar Rockout	Drum Kit Handbook 2022: Grade 1 ( <i>LCM</i> )
Aidan Geary	Rocking the Waltz	Drum Kit Handbook 2022: Grade 1 ( <i>LCM</i> )
Aidan Geary	Slumber Rhumba	Drum Kit Handbook 2022: Grade 1 ( <i>LCM</i> )
Peter Precious	Count of Three	Drum Kit Handbook 2022: Grade 1 ( <i>LCM</i> )
Peter Precious	Military Magic	Drum Kit Handbook 2022: Grade 1 ( <i>LCM</i> )
Peter Precious	Rolling Rocks	Drum Kit Handbook 2022: Grade 1 ( <i>LCM</i> )

### Accompanied Pieces

Composer	Title	Publication
Aidan Geary / Andy Smith	Soft Rock Café	Drum Kit Handbook 2022: Grade 1 ( <i>LCM</i> )
Peter Precious / Andy Smith	Ripples	Drum Kit Handbook 2022: Grade 1 ( <i>LCM</i> )
Aidan Geary / Andy Smith	March for One	Drum Kit Handbook 2022: Grade 1 ( <i>LCM</i> )

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 22.

## Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test.

## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For exam requirements see page 25. Specimen tests can be found in the exam handbooks.

## Drum Kit: Grade 2

### Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

#### Option 1: Rudiments

Performance of a selection of the following rudiments, from memory as shown in the *LCM Drum Kit Handbook 2022: Grade 2*. The examiner may request the rudiments to be played either *forte* or *piano*.

Requirements	Tempo
<b>Rudiments</b> Single Stroke Roll Double Stroke Roll Paradiddles Flams Drags Ruffs	♩ = 92

#### Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Aidan Geary

Rudimental Study

Drum Kit Handbook 2022: Grade 2 (*LCM*)

### Component 2: Performance

60 marks

Performance of three pieces to give a varied programme, which demonstrates different styles and time signatures. At least one must be an accompanied piece.

#### Solo Pieces

Composer	Title	Publication
Aidan Geary	Pick Up Sticks	Drum Kit Handbook 2022: Grade 2 ( <i>LCM</i> )
Aidan Geary	Compounded March	Drum Kit Handbook 2022: Grade 2 ( <i>LCM</i> )
Aidan Geary	Samba Jack	Drum Kit Handbook 2022: Grade 2 ( <i>LCM</i> )
Peter Precious	Horse Guards Parade	Drum Kit Handbook 2022: Grade 2 ( <i>LCM</i> )
Peter Precious	Trinity of Rock	Drum Kit Handbook 2022: Grade 2 ( <i>LCM</i> )
Peter Precious	South of the Border	Drum Kit Handbook 2022: Grade 2 ( <i>LCM</i> )

#### Accompanied Pieces

Composer	Title	Publication
Peter Precious / Andy Smith	Moon Rock	Drum Kit Handbook 2022: Grade 2 ( <i>LCM</i> )
Aidan Geary / Andy Smith	Drifting	Drum Kit Handbook 2022: Grade 2 ( <i>LCM</i> )
Peter Precious / Andy Smith	Amazonia	Drum Kit Handbook 2022: Grade 2 ( <i>LCM</i> )

### Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 22.

## Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test.

## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For exam requirements see page 25. Specimen tests can be found in the exam handbooks.

# Drum Kit: Grade 3

## Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

### Option 1: Rudiments

Performance of a selection of the following rudiments, from memory as shown in the *LCM Drum Kit Handbook 2022: Grade 3*. The examiner may request either *forte* or *piano*.

Requirements	Tempo
<b>Rudiments</b> Single Stroke Roll Double Stroke Roll Paradiddles Flams Drags Ruffs Flam Tap Drag and Stroke Five Stroke Roll Seven Stroke Roll Nine Stroke Roll Double Paradiddle	$\text{♩} = 108$

### Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Aidan Geary

Rudimental Study

Drum Kit Handbook 2022: Grade 3 (*LCM*)

## Component 2: Performance

60 marks

Performance of three pieces to give a varied programme, which demonstrates different styles and time signatures. At least one must be an accompanied piece.

### Solo Pieces

Composer	Title	Publication
Aidan Geary	Six and Two Threes	Drum Kit Handbook 2022: Grade 3 ( <i>LCM</i> )
Aidan Geary	Cha Cha Special	Drum Kit Handbook 2022: Grade 3 ( <i>LCM</i> )
Peter Precious	4x4	Drum Kit Handbook 2022: Grade 3 ( <i>LCM</i> )
Peter Precious	Bossa Rio	Drum Kit Handbook 2022: Grade 3 ( <i>LCM</i> )
Claire Brock	Latin Danza	Drum Kit Handbook 2022: Grade 3 ( <i>LCM</i> )
Claire Brock	Intermission	Drum Kit Handbook 2022: Grade 3 ( <i>LCM</i> )

### Accompanied Pieces

Composer	Title	Publication
Claire Brock / Andy Smith	Jack's Gospel	Drum Kit Handbook 2022: Grade 3 ( <i>LCM</i> )
Peter Precious / Andy Smith	Pippi's Blues	Drum Kit Handbook 2022: Grade 3 ( <i>LCM</i> )
Aidan Geary / Andy Smith	Jammy Doughnuts	Drum Kit Handbook 2022: Grade 3 ( <i>LCM</i> )

### Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 22.

### Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try out parts of the test.

### Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For exam requirements see page 26. Specimen tests can be found in the exam handbooks.

## Drum Kit: Grade 4

### Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

#### Option 1: Rudiments

Performance of a selection of the following rudiments, from memory as shown in the *LCM Drum Kit Handbook 2022: Grade 4*. The examiner may request either *forte* or *piano*.

Requirements	Tempo
<b>Rudiments</b>	
Single Stroke Roll	
Double Stroke Roll	
Paradiddles	
Flams	
Drags	
Ruffs	
Flam Tap	
Drag and Stroke	
Five Stroke Roll	
Seven Stroke Roll	
Nine Stroke Roll	
Double Paradiddle	
Flamacue	
Flam Accent	
Paradiddle Diddle	

♩ = 120

#### Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Aidan Geary

Rudimental Study

Drum Kit Handbook 2022: Grade 4 (*LCM*)

## Component 2: Performance

60 marks

Performance of three pieces to give a varied programme, which demonstrates different styles and time signatures. At least one must be an accompanied piece.

### Solo Pieces

Composer	Title	Publication
John Mitchell	Rockin' Ronnie	Drum Kit Handbook 2022: Grade 4 ( <i>LCM</i> )
John Mitchell	St. Day Shuffle	Drum Kit Handbook 2022: Grade 4 ( <i>LCM</i> )
Peter Precious	Caribbean Festival	Drum Kit Handbook 2022: Grade 4 ( <i>LCM</i> )
Peter Precious	Show Time	Drum Kit Handbook 2022: Grade 4 ( <i>LCM</i> )
Aidan Geary	Country Files	Drum Kit Handbook 2022: Grade 4 ( <i>LCM</i> )
Aidan Geary	Swings and Roundabouts	Drum Kit Handbook 2022: Grade 4 ( <i>LCM</i> )

### Accompanied Pieces

Composer	Title	Publication
John Mitchell / Andy Smith	Classic Rick	Drum Kit Handbook 2022: Grade 4 ( <i>LCM</i> )
John Mitchell / Andy Smith	Mambo de Trago	Drum Kit Handbook 2022: Grade 4 ( <i>LCM</i> )
Peter Precious / Andy Smith	Take Three	Drum Kit Handbook 2022: Grade 4 ( <i>LCM</i> )

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 23.

## Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try out parts of the test.

## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For exam requirements see page 26. Specimen tests can be found in the exam handbooks.

# Drum Kit: Grade 5

## Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

### Option 1: Rudiments

Performance of a selection of the following rudiments, from memory. The rudiments will be requested either *forte* or *piano* and with one of the two feet patterns shown in the *LCM Drum Kit Handbook 2022: Grade 5*.

#### Requirements

Rudiments	Foot patterns	Tempo
Single Stroke Roll Double Stroke Roll Paradiddles Flams <i>(cont.) next page</i>	bass drum only hi-hat only	♩ = c. 96



## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For exam requirements see page 26. Specimen tests can be found in the exam handbooks.

## Drum Kit: Grade 6

### Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

#### Option 1: Rudiments

Performance of a selection of the following rudiments, from memory. The rudiments will be requested either *forte* or *piano* and with one of the four feet patterns shown in the *LCM Drum Kit Handbook 2022: Grade 6*.

#### Requirements

Rudiments	Foot patterns	Tempo
Single Stroke Roll Double Stroke Roll Paradiddles Flams Drags Ruffs Five Stroke Roll Seven Stroke Roll Nine Stroke Roll Eleven Stroke Roll Flam Accent Flamacue Flam Tap Flam Paradiddles Drag Paradiddles Drag and Stroke Double Drag and Stroke Double Paradiddles Paradiddle Diddle Swiss Army Triplets	bass drum only hi-hat only walking; bass drum lead walking; hi-hat lead	♩ = c. 108

#### Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

John Mitchell

Rudimental Study

Drum Kit Handbook 2022: Grade 6 (*LCM*)

## Component 2: Performance

60 marks

Performance of three pieces. One solo piece, one click study and one accompanied piece must be performed.

#### Solo Pieces

Composer	Title	Publication
Aidan Geary	Broken Beats	Drum Kit Handbook 2022: Grade 6 ( <i>LCM</i> )
Peter Precious	Latin Journey	Drum Kit Handbook 2022: Grade 6 ( <i>LCM</i> )
Matt McDonough	Palladino Sixteens	Drum Kit Handbook 2022: Grade 6 ( <i>LCM</i> )

### Accompanied Pieces

Composer	Title	Publication
Claire Brock	4 plus 6	Drum Kit Handbook 2022: Grade 6 ( <i>LCM</i> )
Claire Brock	Gecko	Drum Kit Handbook 2022: Grade 6 ( <i>LCM</i> )
Claire Brock	Chill Bossa	Drum Kit Handbook 2022: Grade 6 ( <i>LCM</i> )

### Click Track Pieces

Composer	Title	Publication
Aidan Geary	Fours and Threes	Drum Kit Handbook 2022: Grade 6 ( <i>LCM</i> )
Aidan Geary	Feelin' Blue	Drum Kit Handbook 2022: Grade 6 ( <i>LCM</i> )
Aidan Geary	Impossible Mission	Drum Kit Handbook 2022: Grade 6 ( <i>LCM</i> )

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 23.

## Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test.

## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For exam requirements see page 27. Specimen tests can be found in the exam handbooks and supporting audio material is available to download from the LCME website.

# Drum Kit: Grade 7

## Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

### Option 1: Rudiments

Performance of a selection of the following rudiments, from memory. The rudiments will be requested either *forte* or *piano* and with one of the five feet patterns shown in the *LCM Drum Kit Handbook 2022: Grade 7*.

#### Requirements

Rudiments	Foot patterns	Tempo
Single Stroke Roll Double Stroke Roll Paradiddles Flams Drags Ruffs Five Stroke Roll Seven Stroke Roll Nine Stroke Roll Eleven Stroke Roll Flam Accent Flamacue Flam Tap	bass drum only hi-hat only walking; bass drum lead walking; hi-hat lead both feet	♩ = c. 120
(cont.) next page		

## Requirements (cont.)

Rudiments	Foot patterns	Tempo
Flam Paradiddles Drag Paradiddles Drag and Stroke Double Drag and Stroke Double Paradiddles Paradiddle Diddle Swiss Army Triplets	bass drum only hi-hat only walking; bass drum lead walking; hi-hat lead both feet	♩ = c. 120

### Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Matt McDonough

Rudimental Study

Drum Kit Handbook 2022: Grade 7 (LCM)

## Component 2: Performance

60 marks

Performance of three pieces, one solo piece, one click study and one accompanied piece must be performed.

### Solo Pieces

Composer	Title	Publication
Peter Precious	Rush Hour	Drum Kit Handbook 2022: Grade 7 (LCM)
John Mitchell	Nampara	Drum Kit Handbook 2022: Grade 7 (LCM)
John Mitchell	Jive 'n' Jump	Drum Kit Handbook 2022: Grade 7 (LCM)

### Accompanied Pieces

Composer	Title	Publication
Claire Brock	Troyte	Drum Kit Handbook 2022: Grade 7 (LCM)
Claire Brock	Quinto's Blues	Drum Kit Handbook 2022: Grade 7 (LCM)
Claire Brock	The G'berg Line	Drum Kit Handbook 2022: Grade 7 (LCM)

### Click Track Pieces

Composer	Title	Publication
Aidan Geary	Accented Run Around	Drum Kit Handbook 2022: Grade 7 (LCM)
Aidan Geary	Jack's Back	Drum Kit Handbook 2022: Grade 7 (LCM)
Aidan Geary	Agogo Rio	Drum Kit Handbook 2022: Grade 7 (LCM)

## Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 24.

## Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For exam requirements see page 27. Specimen tests can be found in the exam handbooks and supporting audio material is available to download from the LCME website.

# Drum Kit: Grade 8

## Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Rudiments, or Option 2: Rudimental Study.

### Option 1: Rudiments

Performance of a selection of the following rudiments, from memory. The rudiments will be requested either *forte* or *piano* and with one of the six feet patterns shown in the *LCM Drum Kit Handbook 2022: Grade 8*.

#### Requirements

Rudiments	Foot patterns	Tempo
Single Stroke Roll Double Stroke Roll Paradiddles Flams Drags Ruffs Five Stroke Roll Seven Stroke Roll Nine Stroke Roll Eleven Stroke Roll Flam Accent Flamacue Flam Tap Flam Paradiddles Drag Paradiddles Drag and Stroke Double Drag and Stroke Double Paradiddles Paradiddle Diddle Swiss Army Triplets	bass drum only hi-hat only walking; bass drum lead walking; hi-hat lead both feet jazz feet	♩ = c. 130

### Option 2: Rudimental Study

Performance of the rudimental study. This does not need to be played from memory.

Matt McDonough

Rudimental Study

Drum Kit Handbook 2022: Grade 8 (*LCM*)

## Component 2: Performance

60 marks

Performance of three pieces, one solo piece, one click study and one accompanied piece must be performed.

#### Solo Pieces

Composer	Title	Publication
Peter Precious	Showstopper!	Drum Kit Handbook 2022: Grade 8 ( <i>LCM</i> )
Matt McDonough	Praise Gadd	Drum Kit Handbook 2022: Grade 8 ( <i>LCM</i> )
John Mitchell	Kernow Rock	Drum Kit Handbook 2022: Grade 8 ( <i>LCM</i> )

#### Accompanied Pieces

Composer	Title	Publication
Claire Brock	Electro Voodoo	Drum Kit Handbook 2022: Grade 8 ( <i>LCM</i> )
Claire Brock	Contemporary Overture	Drum Kit Handbook 2022: Grade 8 ( <i>LCM</i> )
Claire Brock	Synthesis	Drum Kit Handbook 2022: Grade 8 ( <i>LCM</i> )

### Click Track Pieces

Composer	Title	Publication
Aidan Geary	Accented Bounce Around	Drum Kit Handbook 2022: Grade 8 ( <i>LCM</i> )
Aidan Geary	Dividing Subs	Drum Kit Handbook 2022: Grade 8 ( <i>LCM</i> )
Aidan Geary	Prologue	Drum Kit Handbook 2022: Grade 8 ( <i>LCM</i> )

### Component 3: Discussion

**7 marks**

Candidates will be engaged in a short discussion with the examiner. For exam requirements see page 24.

### Component 4: Sight Reading

**10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test.

### Component 5: Aural Tests

**8 marks**

Candidates will be asked to complete a series of aural tests. For exam requirements see page 27. Specimen tests can be found in the exam handbooks and supporting audio material is available to download from the LCME website.

## 3.2 Discussion

The knowledge required for the Discussion is cumulative; any knowledge required in earlier grades is required for later grades. There is no set form of words, or number of questions; examiners are encouraged to conduct the tests in a flexible and conversational manner. Candidates are not expected to demonstrate on their instrument but they may choose to do so if they feel that this would clarify their answer. Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulation, use of correct terminology and a sense of engagement with, and understanding of, the music performed.

### Grade 1

This component of the exam consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary. Candidates should be able to:

- name and explain the meaning of all basic notational elements in the music performed in the Performance component of the exam (drum kit parts only), including: staff, bars and barlines, stave position of different kit components, rhythmic values of notes and rests, time signatures, dynamics, articulation markings, ornaments, and any additional markings
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe the mood of the pieces ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)
- identify all the names of the drums in the kit
- explain the origin of the name of the snare drum and the name of its components

### Grade 2

This component of the exam consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary. In addition to the requirements for grade 1, candidates should be able to:

- name and explain the meaning of all basic notational elements in the music performed in the Performance component of the exam (drum kit parts only), including: rhythmic values of notes and rests (including dotted notes) and rolls
- explain the meaning of  $\frac{6}{8}$  time and how the feel of music is different in this time signature
- explain the function and use of the various components of the drum kit

### Grade 3

This component of the exam consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary. In addition to requirements for previous grades, candidates should be able to:

- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.)

- describe the style of their favourite piece and give a little history of that style
- identify contrasts of mood within pieces
- explain how the hi-hat stand works, mentioning any important components
- demonstrate knowledge of at least three different makers of drum and percussion equipment

## **Grade 4**

This component of the exam consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary. In addition to requirements for previous grades, candidates should be able to:

- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered
- explain why a fill-in is an important feature of an accompanied piece
- explain how they would replace a drum head and why, and when this might need to be done
- demonstrate some knowledge of the following rhythmic styles: march, Latin, shuffle, rock and swing

## **Grade 5**

This component of the exam consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary. In addition to requirements for previous grades, candidates should be able to:

- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections)
- describe the style of the music performed, and show a developing understanding of rhythmic styles, including disco and reggae
- give an appropriate musical term for the tempo of each of their pieces — if only a term is shown, an appropriate metronome mark instead
- explain the use of a metronome — where and why might it be used?
- describe the difference between ‘matched grip’ and ‘traditional grip’ — explain the history behind them and where a percussionist might swap between the two

## **Grade 6**

This component of the exam consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary. In addition to requirements for previous grades, candidates should be able to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why
- explain their approaches to learning the music, including the use of certain techniques and aspects of interpretation
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.), and of formal patterning within the music (e.g. repetition or variation of certain rhythmic figures)
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why
- explain the use and need for a click track in music performance and how it differs from playing an accompanied piece

- give some detail of how rock drumming differs from jazz drumming and which techniques might be employed in each scenario
- demonstrate knowledge and understanding of how they could go about enhancing the drum kit — which additional instruments might they add, or changes might they make as they progress in their playing

## **Grade 7**

This component of the exam consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary. In addition to requirements for previous grades, candidates should be able to:

- explain how they might approach performing drum music in a complex time signature: what hurdles might they need to overcome, for example identifying the shape of the rhythm patterns — give some examples of famous artists or songs that use complex time signatures
- identify any recorded songs that show similarity or possible influence to the pieces that they have performed in the exam, giving clear detail in their explanations
- identify the style of a fundamental rhythm pointed out in the book by the examiner
- demonstrate a thorough knowledge of the workings and maintenance of the drum kit and the effect of different pieces of equipment available, e.g. fusion kit, effects cymbals etc.
- identify a technique that they have had to develop in their playing to achieve success in their performance of the exam pieces — this could be bass drum speed, bounced strokes, linear playing, overriding etc.

## **Grade 8**

This component of the exam consists of a short discussion with the examiner. The drum kit may be used to demonstrate where necessary. In addition to requirements for previous grades, candidates should be able to:

- demonstrate knowledge of other music in the same styles as the music performed
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and their response to it as a performer
- discuss with the examiner those styles and performers which have been influential in the development of their own playing
- give information of the history and development of the drum kit
- demonstrate a comprehensive knowledge of recognised musical styles that have developed through the drum kit's history
- describe an advanced playing technique that they have come across and are developing, for example linear playing, overriding or heel-toe bass drum playing

## 3.3 Aural Tests

Examiners will carry out the following aural tests listed for the relevant grade. Candidates may request any test to be given one repeat playing without loss of marks.

### Grade 1

#### Test 1 (Time Signature)

A click-pulse will be given, followed by a rhythmic phrase played on the snare drum, twice, in one of the following time signatures:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ . Candidates will be asked to state the time signature. [2 marks]

#### Test 2 (Notation Recognition)

Candidates will be given a copy of three notated extracts. One of these extracts will be played on the drum kit, twice. Candidates will be asked to state which extract was played. [2 marks]

#### Test 3 (Playing Back a Phrase)

A short rhythmic phrase will be played on the drum kit, twice. Candidates will be asked to play the phrase back. [2 marks]

#### Test 4 (Stylistic Recognition)

A short phrase will be played on the drum kit, twice. Candidates will be asked to state the style of the extract played. [2 marks]

### Grade 2

#### Test 1 (Time Signature)

A click-pulse will be given, followed by a rhythmic phrase played on the snare drum, twice, in one of the following time signatures:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$ . Candidates will be asked to state the time signature. [2 marks]

#### Test 2 (Notation Recognition)

Candidates will be given a copy of three notated extracts. One of these extracts will be played on the drum kit, twice. Candidates will be asked to state which extract was played. [2 marks]

#### Test 3 (Playing Back a Phrase)

A short rhythmic phrase will be played on the drum kit, twice. Candidates will be asked to play the phrase back. [2 marks]

#### Test 4 (Stylistic Recognition)

A short phrase will be played on the drum kit, twice. Candidates will be asked to state the style of the extract played. [2 marks]

## Grade 3

### Test 1 (Time Signature)

A click-pulse will be given, followed by a rhythmic phrase played on the snare drum, twice, in one of the following time signatures:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$ ,  $\frac{12}{8}$ . The candidate will be asked to state the time signature. [2 marks]

### Test 2 (Notation Recognition)

The candidate will be given a copy of three notated extracts. One of these extracts will be played on the drum kit, twice. The candidate will be asked to state which extract was played. [2 marks]

### Test 3 (Playing an Answering Phrase)

A short rhythmic phrase will be played on the drum kit, twice. Immediately after the second playing, the candidate will be asked to play a suitable answering phrase. [2 marks]

### Test 4 (Stylistic Recognition)

A short phrase will be played on the drum kit, twice. The candidate will be asked to state the style of the extract played. [2 marks]

## Grade 4

### Test 1 (Time Signature)

A click-pulse will be given, followed by a rhythmic phrase played on the snare drum, twice, in one of the following time signatures:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ . The candidate will be asked to state the time signature. [2 marks]

### Test 2 (Notation Recognition)

The candidate will be given a copy of three notated extracts. One of these extracts will be played on the drum kit, twice. The candidate will be asked to state which extract was played. [2 marks]

### Test 3 (Playing an Answering Phrase)

A short rhythmic phrase will be played on the drum kit, twice. Immediately after the second playing, the candidate will be asked to play a suitable answering phrase. [2 marks]

### Test 4 (Stylistic Recognition)

A short phrase will be played on the drum kit, twice. The candidate will be asked to state the style of the extract played. [2 marks]

## Grade 5

### Test 1 (Time signature)

A click-pulse will be given, followed by a rhythmic phrase played on the snare drum, twice, in one of the following time signatures:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ . The candidate will be asked to state the time signature. [2 marks]

### **Test 2 (Notation Recognition)**

The candidate will be given a copy of three notated extracts. One of these extracts will be played on the drum kit, twice. The candidate will be asked to state which extract was played. [2 marks]

### **Test 3 (Playing an Answering phrase)**

A short rhythmic phrase will be played on the drum kit, twice. Immediately after the second playing, the candidate will be asked to play a suitable answering phrase. [2 marks]

### **Test 4 (Stylistic Recognition)**

A short phrase will be played on the drum kit, twice. The candidate will be asked to state the style of the extract played. [2 marks]

## **Grades 6–8**

### **Test 1 (Questions Relating to a Played Extract)**

An extract of music will be played, twice. This extract will take the form of a short instrumental track featuring a number of parts, but without drums. The candidate will be given a chord chart; this will take the form of chord symbols and bars only and will not include any other information about the music heard.

The candidate will be asked a selection of the following:

- to state the time signature
- to suggest an appropriate tempo marking
- to identify the style
- to state whether the music is in a major or minor key
- to describe and identify any particular noticeable aspects of the instrumentation, dynamics, texture, tempo, melody, rhythmic figures, etc. [3 marks]

### **Test 2 (Identifying Changes to the Extract Heard in Test 1)**

A few bars from the extract heard in Test 1 will be played in isolation, followed by another version of the same few bars, but this time incorporating some changes in aspect, such as the tempo, dynamics, instrumentation, style, etc.

The candidate will be asked to identify the changes. [2 marks]

### **Test 3 (Playing Along to the Extract Heard in Test 1 in a Suitable Style)**

The full extract from Test 1 will be played again, twice. On the second playing, the candidate will be asked to play along to the extract in a suitable style, taking account of any fluctuations in tempo, dynamics, texture etc., and adding fills etc. where appropriate. [3 marks]

Listen again, once, to the original track before playing along. This will be the same track used in Test 1.

## 4.1 Exam requirements

### Snare Drum: Grade 1

#### Component 1: Technical Work (Rudiments)

15 marks

The examiner will ask for all of the following to be played from memory, as shown in the handbook:

1. Single Stroke Roll
2. Double Stroke Roll
3. Paradiddles

#### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Jack Richards	March in 4	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Jack Richards	3 Time	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Jack Richards	Two Penny Piece	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Tony Stockley	Bright Waltz	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Tony Stockley	Up and Down	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Tony Stockley	Study for One	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Early Riser	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Beat This	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Suddenly	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Keith Bartlett	Study 11	50 Short Pieces for Snare Drum ( <i>UMP</i> )
Clarke arr. Carol Barratt	Duke of Gloucester's March	Bravo! Book 1 ( <i>Boosey &amp; Hawkes</i> )
Carol Barratt	Pamp's Rag	Bravo! Book 1 ( <i>Boosey &amp; Hawkes</i> )
Aidan Geary	Fred's Waltz	Snare-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	March of the Legend	Snare-Tastic ( <i>Southern Percussion</i> )
Mike Hannickel	Pathfinder	1st Recital Series ( <i>Curnow</i> )
Jan Faulkner	Charlie's Caterpillar	Simply Seven ( <i>Southern Percussion</i> )
Aidan Geary	Mooving Forward	Multi-Perc-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	Drumangle	Multi-Perc-Tastic ( <i>Southern Percussion</i> )

#### Component 3: Discussion

7 marks

The examiner will ask simple questions asking candidates to identify basic terms and signs including: bars and barlines; note values; location and purpose of the time signature; repeat signs. All as occurring in the music performed. In addition, the candidate should know the origin of the name of the snare drum and

the name of its components (as in the diagram in the examination handbook).

## Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Three examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

- To repeat a rhythmic phrase played twice on the snare drum by the examiner.
- To state the time signature of a rhythmic phrase played twice on the snare drum by the examiner. The pulse will be given.
- To play an answering phrase after a phrase is played on the snare drum by the examiner. The answering phrase should be of similar style and length.
- The candidate will be given a copy of three notated examples. The examiner will then play one of the examples twice on the snare drum. The candidate should then state which one has been played.

## Snare Drum: Grade 2

### Component 1: Technical Work (Rudiments)

15 marks

The examiner will ask for a selection of the following to be played from memory, as shown in the handbook:

1. Single Stroke Roll
2. Double Stroke Roll
3. Paradiddles
4. Flams
5. Drags
6. Ruffs
7. Five Stroke Roll
8. Seven Stroke Roll
9. Nine Stroke Roll

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Jack Richards	Trooper's March	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Jack Richards	Three in a Half	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Jack Richards	Sea Jet	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Tony Stockley	Study	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Tony Stockley	3 in 1	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Tony Stockley	6 in 2	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Grace	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Cut It	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )

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Brian Stone	Cereal Beater	LCM Snare Drum Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Carol Barrat	Musette	Bravo! Book 1 ( <i>Boosey &amp; Hawkes</i> )
Scott Johnson	Regiments of the Rudiments	1st Recital Series ( <i>Curnow</i> )
Keith Barlett	Three and Easy	50 Short Pieces for Snare Drum ( <i>UMP</i> )
Aidan Geary	Great Orm Lighthouse	Snare-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	Busy Lizzie	Snare-Tastic ( <i>Southern Percussion</i> )
Jan Faulkner	Queen's March	Simply Seven ( <i>Southern Percussion</i> )
Matthew Hardy	Majestic March	Concert and Audition Pieces for the Young Percussionist ( <i>Southern Percussion</i> )
Aidan Geary	Fourways	Multi-Perc-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	2 Drum Study - 2 Drums and Rims	Multi-Perc-Tastic ( <i>Southern Percussion</i> )

### Component 3: Discussion

7 marks

The examiner will ask questions on areas covered for Grade 1, plus common musical terms and signs as found in the pieces played, and the function and components of the snare drum. Examiners will look for understanding as well as definition.

### Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Three examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### Component 5: Aural Tests

8 marks

- To repeat a rhythmic phrase played twice on the snare drum by the examiner.
- To state the time signature of a rhythmic passage played twice on the snare drum by the examiner. The pulse will be given.
- To play an answering phrase after a phrase is played on the snare drum by the examiner. The answering phrase should be of a similar style and length.
- The candidate will be given a copy of three notated examples. The examiner will then play one of the examples twice on the snare drum. The candidate should then state which one has been played.

## Snare Drum: Grade 3

### Component 1: Technical Work (Rudiments)

15 marks

The examiner will ask for a selection of the following to be played from memory, as shown in the handbook:

- |                       |          |
|-----------------------|----------|
| 1. Single Stroke Roll | 4. Flams |
| 2. Double Stroke Roll | 5. Drags |
| 3. Paradiddles        | 6. Ruffs |

## Component 1 (cont.)

15 marks

- |                      |                 |
|----------------------|-----------------|
| 7. Five Stroke Roll  | 10. Flam Accent |
| 8. Seven Stroke Roll | 11. Flamacue    |
| 9. Nine Stroke Roll  | 12. Flam Tap    |

## Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Jack Richards	Systems	LCM Snare Drum Grades 3&4 ( <i>Stainer &amp; Bell</i> )
Jack Richards	Threeway	LCM Snare Drum Grades 3&4 ( <i>Stainer &amp; Bell</i> )
Tony Stockley	Study	LCM Snare Drum Grades 3&4 ( <i>Stainer &amp; Bell</i> )
Tony Stockley	Hi Low March	LCM Snare Drum Grades 3&4 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Latin Lilt	LCM Snare Drum Grades 3&4 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Sham Roll	LCM Snare Drum Grades 3&4 ( <i>Stainer &amp; Bell</i> )
Carol Barratt	Rosewood Tango	Bravo! Percussion Book 2 ( <i>Boosey &amp; Hawkes</i> )
Carol Barratt	The Stickler	Bravo! Percussion Book 2 ( <i>Boosey &amp; Hawkes</i> )
arr. Curnow	William Tell Overture	1st Recital Series ( <i>Curnow</i> )
Aidan Geary	Having a Ball	Snare-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	Eureka!	Snare-Tastic ( <i>Southern Percussion</i> )
Keith Bartlett	Roll on Friday	50 Short Pieces for Snare Drum ( <i>UMP</i> )
Curnow	Norwegian Dance	1st Recital Series ( <i>Curnow</i> )
Brian Slawson	Right Away	Dynamic Solos for Snare Drum ( <i>Alfred</i> )
Aidan Geary	Bolerolo	Multi-Perc-Tastic ( <i>Southern Percussion</i> )

## Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in Grades 1 and 2, plus triplets and syncopated rhythms. Candidates will be expected to demonstrate an improving understanding by this grade.

## Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

- To repeat a rhythmic phrase played twice on the snare drum by the examiner.
- To state the time signature of a rhythmic passage played twice on the snare drum by the examiner. The pulse will be given.
- To play an answering phrase after a phrase is played on the snare drum by the examiner. The

answering phrase should be of a similar style and length.

- The candidate will be given a copy of three notated examples. The examiner will then play one of the examples twice on the snare drum. The candidate should then state which one has been played.

## Snare Drum: Grade 4

### Component 1: Technical Work (Rudiments)

15 marks

The examiner will ask for a selection of the following to be played from memory, as shown in the handbook:

- |                       |                            |
|-----------------------|----------------------------|
| 1. Single Stroke Roll | 10. Flam Accent            |
| 2. Double Stroke Roll | 11. Flamacue               |
| 3. Paradiddles        | 12. Flam Tap               |
| 4. Flams              | 13. Flam Paradiddle        |
| 5. Drags              | 14. Drag Paradiddle        |
| 6. Ruffs              | 15. Drag and Stroke        |
| 7. Five Stroke Roll   | 16. Double Drag and Stroke |
| 8. Seven Stroke Roll  | 17. Double Paradiddle      |
| 9. Nine Stroke Roll   | 18. Paradiddle Diddle      |

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Jack Richards	Piece for Ben	LCM Snare Drum Grades 3-4 ( <i>Stainer &amp; Bell</i> )
Tony Stockley	Study for Four	LCM Snare Drum Grades 3-4 ( <i>Stainer &amp; Bell</i> )
Tony Stockley	Time for Change	LCM Snare Drum Grades 3-4 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Oom Pah	LCM Snare Drum Grades 3-4 ( <i>Stainer &amp; Bell</i> )
Brian Stone	In Line	LCM Snare Drum Grades 3-4 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Roll Around	LCM Snare Drum Grades 3-4 ( <i>Stainer &amp; Bell</i> )
Keith Larson	Study 5	Artistic Studies for Snare Drum ( <i>C Alan Publications</i> )
Curnow	Multiples of Three	1st Recital Series ( <i>Curnow</i> )
Aidan Geary	Brakes and Go	Snare-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	Kitty Kat Bolero	Snare-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	Double Stroke City	Snare-Tastic ( <i>Southern Percussion</i> )
Keith Bartlett	Flam-Tastic	50 Short Pieces for Snare Drum ( <i>UMP</i> )
Keith Bartlett	My Kinda Conga	20 Short Solos for Snare Drum ( <i>UMP</i> )
Aidan Geary	A Quick Ride in a Small Machine	Multi-Perc-Tastic ( <i>Southern Percussion</i> )
Brian Slawson	Blues in Three	Dynamic Solos for Snare Drum ( <i>Alfred</i> )
Aidan Geary	Tom Mania	Multi-Perc-Tastic ( <i>Southern Percussion</i> )

### **Component 3: Discussion**

**7 marks**

At this level the candidate should have a full knowledge of the snare drum and its component parts. The candidate should be able to talk confidently about head and snare replacement and tensioning. Some knowledge of alternative materials for heads, snares and shells is expected. Knowledge of drum sizes and the history of the snare drum is also expected. The candidate should be familiar with all notation, phrasing, dynamic markings, Italian terms and any other markings found in all the grade pieces included in the handbook.

### **Component 4: Sight Reading**

**10 marks**

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5: Aural Tests**

**8 marks**

- To repeat a rhythmic phrase played twice on the snare drum by the examiner.
- To state the time signature of a rhythmic passage played twice on the snare drum by the examiner. The pulse will be given.
- To play an answering phrase after a phrase is played on the snare drum by the examiner. The answering phrase should be of a similar style and length.
- The candidate will be given a copy of three notated examples. The examiner will then play one of the examples twice on the snare drum. The candidate should then state which one has been played.

## **Snare Drum: Grade 5**

### **Component 1: Technical Work (Rudiments)**

**15 marks**

The examiner will ask for a selection of the following to be played from memory, as shown in the handbook:

- |                       |                            |
|-----------------------|----------------------------|
| 1. Single Stroke Roll | 10. Flam Accent            |
| 2. Double Stroke Roll | 11. Flamacue               |
| 3. Paradiddles        | 12. Flam Tap               |
| 4. Flams              | 13. Flam Paradiddle        |
| 5. Drags              | 14. Drag Paradiddle        |
| 6. Ruffs              | 15. Drag and Stroke        |
| 7. Five Stroke Roll   | 16. Double Drag and Stroke |
| 8. Seven Stroke Roll  | 17. Double Paradiddle      |
| 9. Nine Stroke Roll   | 18. Paradiddle Diddle      |

### **Component 2: Performance**

**60 marks**

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Andrew McBirnie	South Ealing	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Philip G Philip G Drew	The Enchantress	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Patrick R K Williams	Rhythmic Twists	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Aidan Geary	Angry Rhythms!	Snare-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	Interrupted Cadence	Snare-Tastic ( <i>Southern Percussion</i> )
Keith Larson	Study 2	Artistic Studies for Snare Drum ( <i>C Alan Publications</i> )
Beethoven arr. Lindsay	Turkish March	First Recital Series ( <i>Curnow</i> )
Keith Bartlett	A 'Twitch' in Time!	20 Short Solos for Snare Drum ( <i>UMP</i> )
Keith Bartlett	Rimo Shot Shuffle	20 Short Solos for Snare Drum ( <i>UMP</i> )
Keith Bartlett	Take a Rest	50 Short Pieces for Snare Drum ( <i>UMP</i> )
Brian Slawson	Planet Roll	Dynamic Solos for Snare Drum ( <i>Alfred</i> )
Aidan Geary	BonCow	Multi-Perc-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	Tom Blocks	Multi-Perc-Tastic ( <i>Southern Percussion</i> )

### Component 3: Discussion

**7 marks**

Candidates will be expected to answer questions on all areas covered by the Discussion sections in Grades 1–4. This includes a full knowledge of the snare drum and its component parts; head and snare replacement and tensioning; alternative materials for heads, snares and shells; drum sizes; and the history of the snare drum. Additionally, a full knowledge and understanding of any matters arising from the rhythms, notation or playing techniques in the pieces performed will be expected.

### Component 4: Sight Reading

**10 marks**

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### Component 5: Aural Tests

**8 marks**

- To repeat a rhythmic phrase played twice on the snare drum by the examiner.
- To state the time signature of a rhythmic passage played twice on the snare drum by the examiner. The pulse will be given.
- To play an answering phrase after a phrase is played on the snare drum by the examiner. The answering phrase should be of a similar style and length.
- The candidate will be given a copy of three notated examples. The examiner will then play one of the examples twice on the snare drum. The candidate should then state which one has been played.

# Snare Drum: Grade 6

## Component 1: Technical Work (Rudiments)

15 marks

The examiner will ask for a selection of the following to be played from memory, as shown in the handbook:

1. Single Stroke Roll
2. Double Stroke Roll
3. Paradiddles
4. Flams
5. Drags
6. Ruffs
7. Five Stroke Roll
8. Seven Stroke Roll
9. Nine Stroke Roll
10. Eleven Roll Stroke
11. Swiss Army Triplet
12. Flam Accent
13. Flamacue
14. Flam Tap
15. Flam Paradiddle
16. Drag Paradiddle
17. Drag and Stroke
18. Double Drag and Stroke
19. Double Paradiddle
20. Paradiddle Diddle

## Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Andrew McBirnie	Ealing Broadway	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Patrick R K Williams	Rhythmic Ascent	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Peter Precious	Pieces of Eight	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Aidan Geary	Compound Rhymes	Snare-Tastic ( <i>Southern Percussion</i> )
Keith Larson	Study 20	Artistic Studies for Snare Drum ( <i>C Alan Publications</i> )
Keith Bartlett	Grace Not Gaggle	20 Short Solos for Snare Drum ( <i>UMP</i> )
Keith Bartlett	West Side, surely?!	20 Short Solos for Snare Drum ( <i>UMP</i> )
Garwood Whaley	Solo 1	Rectial Solos for Snare Drum ( <i>Meredith Music</i> )
Brian Slawson	The Curious Count	Dynamic Solos for Snare Drum ( <i>Alfred</i> )
Morris Goldenberg	Etude in 4/4	Modern School for Snare Drum ( <i>Alfred</i> )

## Component 3: Discussion

7 marks

Candidates will be expected to answer questions on all areas covered by the Discussion sections in Grades 1–5. This includes a full knowledge of the snare drum and its component parts; head and snare replacement and tensioning; alternative materials for heads, snares and shells; drum sizes; and the history of the snare drum. Additionally, a full knowledge and understanding of any matters arising from the rhythms, notation or playing techniques in the pieces performed will be expected.

## Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples

are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

- To repeat a rhythmic phrase played twice on the snare drum by the examiner.
- To state the time signature of a rhythmic passage played twice on the snare drum by the examiner. The pulse will be given.
- To play an answering phrase after a phrase is played on the snare drum by the examiner. The answering phrase should be of a similar style and length.
- The candidate will be given a copy of three notated examples. The examiner will then play one of the examples twice on the snare drum. The candidate should then state which one has been played.

## Snare Drum: Grade 7

### Component 1: Technical Work (Rudiments)

15 marks

The examiner will ask for a selection of the following to be played from memory, as shown in the handbook:

- |                       |                           |                            |
|-----------------------|---------------------------|----------------------------|
| 1. Single Stroke Roll | 9. Nine Stroke Roll       | 17. Drag Paradiddle        |
| 2. Double Stroke Roll | 10. Eleven Roll Stroke    | 18. Drag and Stroke        |
| 3. Paradiddles        | 11. Thirteen Stroke Roll  | 19. Double Drag and Stroke |
| 4. Flams              | 12. Seventeen Stroke Roll | 20. Double Paradiddle      |
| 5. Drags              | 13. Flam Accent           | 21. Paradiddle Diddle      |
| 6. Ruffs              | 14. Flamacue              | 22. Swiss Army Triplet     |
| 7. Five Stroke Roll   | 15. Flam Tap              |                            |
| 8. Seven Stroke Roll  | 16. Flam Paradiddle       |                            |

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Stanley Glasser	Elephant & Castle Roundabout	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Peter Precious	The Art of Three	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Laura Rossi	Midnight Mover	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Keith Larson	Study 18	Artistic Studies for Snare Drum ( <i>C Alan Publications</i> )
Keith Larson	Study 25	Artistic Studies for Snare Drum ( <i>C Alan Publications</i> )
Keith Bartlett	Sixes & Sevens	20 Short Solos for Snare Drum ( <i>UMP</i> )
Garwood Whaley	Solo 3	Rectial Solos for Snare Drum ( <i>Meredith Music</i> )
Morris Goldenberg	Etude in 6/8	Modern School for Snare Drum ( <i>Alfred</i> )
Brian Slawson	Jamtrak	Dynamic Solos For Snare Drum ( <i>Alfred</i> )

### **Component 3: Discussion**

**7 marks**

Candidates will be expected to answer questions on all areas covered by the Discussion sections in Grades 1–6. This includes a full knowledge of the snare drum and its component parts; head and snare replacement and tensioning; alternative materials for heads, snares and shells; drum sizes; and the history of the snare drum. Additionally, a full knowledge and understanding of any matters arising from the rhythms, notation or playing techniques in the pieces performed will be expected.

### **Component 4: Sight Reading**

**10 marks**

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5: Aural Tests**

**8 marks**

- To repeat a rhythmic phrase played twice on the snare drum by the examiner.
- To vocalise phonetically note values played twice on the snare drum by the examiner, and to identify the note values after a further playing. The pulse and time signature will be given.
- To state the time signature of a rhythmic phrase played twice on the snare drum by the examiner. The pulse will be given
- The candidate will be given a copy of three notated examples. The examiner will then play one of the examples twice on the snare drum. The candidate should then state which one has been played.

## **Snare Drum: Grade 8**

### **Component 1: Technical Work (Rudiments)**

**15 marks**

The examiner will ask for a selection of the following to be played from memory, as shown in the handbook:

- |                       |                           |                            |
|-----------------------|---------------------------|----------------------------|
| 1. Single Stroke Roll | 8. Seven Stroke Roll      | 15. Flam Tap               |
| 2. Double Stroke Roll | 9. Nine Stroke Roll       | 16. Flam Paradiddle        |
| 3. Paradiddles        | 10. Eleven Roll Stroke    | 17. Drag Paradiddle        |
| 4. Flams              | 11. Thirteen Stroke Roll  | 18. Drag and Stroke        |
| 5. Drags              | 12. Seventeen Stroke Roll | 19. Double Drag and Stroke |
| 6. Ruffs              | 13. Flam Accent           | 20. Double Paradiddle      |
| 7. Five Stroke Roll   | 14. Flamacue              | 21. Paradiddle Diddle      |
|                       |                           | 22. Swiss Army Triplet     |

### **Component 2: Performance**

**60 marks**

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Andrew McBirnie	South Kensington	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Tim Adnitt	Backwards 4	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Laura Rossi	Tatostat	LCM Snare Drum Grades 5-8 ( <i>Stainer &amp; Bell</i> )
Warren Benson	Fandango	Three Dances for Solo Snare Drum ( <i>Hal Leonard</i> )
Keith Larson	Study 24	Artistic Studies for Snare Drum ( <i>C Alan Publications</i> )
Keith Bartlett	Rimski's Revenge	20 Short Solos for Snare Drum ( <i>UMP</i> )
Wolfgang Sonntag	No 18 or No. 19	Magic Sticks ( <i>Zimmerman</i> )
Anthony J Cirone	No. 3	Portraits in Rhythm ( <i>Alfred</i> )
Garwood Whaley	Solo IV	Recital Solos for Snare Drum ( <i>Meredith Music</i> )
Morris Goldenberg	Etude in 12/8	Modern School for Snare Drum ( <i>Alfred</i> )

### Component 3: Discussion

7 marks

Candidates will be expected to answer questions on all areas covered by the Discussion sections in Grades 1–7. This includes a full knowledge of the snare drum and its component parts; head and snare replacement and tensioning; alternative materials for heads, snares and shells; drum sizes; and the history of the snare drum. Candidates may also be asked questions about the wider musical uses and applications of the instrument, including military and orchestral contexts, and should be able to cite examples of relevant repertoire. Additionally, a full knowledge and understanding of any matters arising from the rhythms, notation or playing techniques in the pieces performed will be expected.

### Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### Component 5: Aural Tests

8 marks

- To repeat a rhythmic phrase played twice on the snare drum by the examiner.
- To vocalise phonetically note values played twice on the snare drum by the examiner, and to identify the note values after a further playing. The pulse and time signature will be given.
- To state the time signature of a rhythmic phrase played twice on the snare drum by the examiner. The pulse will be given
- The candidate will be given a copy of three notated examples. The examiner will then play one of the examples twice on the snare drum. The candidate should then state which one has been played.

## 5. 1 Exam Requirements

### Timpani: Grade 1

#### Component 1: Technical Work (Tuning Test)

15 marks

The candidate will be required to tune one drum to the given note, without the aid of tuning gauges. The examiner will sound the given note three times.

#### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Jack Richards	Study from LCM Timpani Grades 1–5	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Jack Richards	Freewheel from LCM Timpani Grades 1–5	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Jack Richards	Troopers from LCM Timpani Grades 1–5	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Aidan Geary	Barns & Fields	Timp-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	A Shaw Thing	Timp-Tastic ( <i>Southern Percussion</i> )
Brian Slawson	Doubleheader	Dynamic Solos for Timpani ( <i>Alfred</i> )
Carol Barratt	Kettle Waltz	Bravo! Book 1 ( <i>Boosey &amp; Hawkes</i> )
Carol Barratt	Alpenstock	Bravo! Book 1 ( <i>Boosey &amp; Hawkes</i> )
arr. Jan Faulkner	Joy to the World	Simply Seven ( <i>Southern Percussion</i> )
Matthew Hardy	Majestic March	Concert and Audition Pieces for the Young Percussionist ( <i>Southern Percussion</i> )
Tomas Chmura	Monkey Bars	Playground for the Beginner on the Timpani ( <i>Barenreiter Praha</i> )
Tomas Chmura	Carousel	Playground for the Beginner on the Timpani ( <i>Barenreiter Praha</i> )

#### Component 3: Discussion

7 marks

The examiner will ask simple questions asking candidates to identify basic terms and signs including: the stave; bars and barlines; note values; location and purpose of the time signature; repeat signs. All as occurring in the music performed. In addition the candidate should know names of the parts of the instrument.

#### Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples

are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–58 for further information. Sample tests are available (*LL189*, and in *Timpani Grades 1–5, H427*).

## Timpani: Grade 2

### Component 1: Technical Work (Tuning Test)

15 marks

The candidate will be required to tune two drums to given notes, without the aid of tuning gauges. The examiner will sound the given note three times.

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Jack Richards	Study	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Jack Richards	Roll Up	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Jack Richards	Hurry Along	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Aidan Geary	Don't Flee McGee	Timp-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	Mr. May Comes to Play	Timp-Tastic ( <i>Southern Percussion</i> )
Brian Slawson	Pauken Platz	Dynamic Solos for Timpani ( <i>Alfred</i> )
Carol Barratt	March Past Kiev	Bravo! Book 1 ( <i>Boosey &amp; Hawkes</i> )
Kirk J Gay	Etude No. 1	Pedal to the Kettle ( <i>Tapspace</i> )
arr. Mike Hannickel	Venetian Boat Song	1st Recital Series ( <i>Curnow</i> )
Jan Faulkner	Ship Ahoy	Simply Seven ( <i>Southern Percussion</i> )
Matthew Hardy	Waltz for Jan	Concert and Audition Pieces for the Young Percussionist ( <i>Southern Percussion</i> )
Tomas Chmura	Playing Tag (with repeat)	Playground for the Beginner on the Timpani ( <i>Barenreiter Praha</i> )

### Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in the previous grade, plus common musical terms and signs as found in the pieces played. All as occurring in the music performed. In addition the candidate should know names of the parts of the instrument.

### Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before

playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–58 for further information. Sample tests are available (*LL189*, and in *Timpani Grades 1–5, H427*).

## Timpani: Grade 3

### Component 1: Technical Work (Tuning Test)

15 marks

The candidate will be required to tune one drum to a given note, and another to either a perfect 4th or perfect 5th above the given note, without the aid of tuning gauges.

The examiner will sound the given note three times.

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Jack Richards	Study	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Proudly Go	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Jiggery	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Aidan Geary	Hinson's Hit	Timp-Tastic ( <i>Southern Percussion</i> )
Salvatore Rabbio	Solo 1	Contest & Recital Solos for Timpani ( <i>Alfred</i> )
arr. Ann Lindsay	Chanson Triste	1st Recital Series ( <i>Curnow</i> )
Brian Slawson	Pop Gun	Dynamic Solos for Timpani ( <i>Alfred</i> )
Matthew Hardy	Fiesta	Concert and Audition Pieces for the Young Percussionist ( <i>Southern Percussion</i> )
Kirk J Gay	Etude 4 or 5	Pedal to the Kettle ( <i>Tapspace</i> )
Garwood Whaley	Solo Study 2	Primary Handbook for Timpani ( <i>Hal Leonard</i> )
James Letham	Tally Ho	Timpani Temptations ( <i>Southern Percussion</i> )
James Letham	Intrada (not Dance)	Timpani Temptations ( <i>Southern Percussion</i> )

### Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in previous grades, plus common musical terms and signs as found in the pieces played. All as occurring in the music performed. In addition the candidate should know names of the parts of the instrument.

### Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–59 for further information. Sample tests are available (*LL189*, and in *Timpani Grades 1–5, H427*). Test specifications differ slightly from those printed in *Timpani Grades 1–5*.

## Timpani: Grade 4

### Component 1: Technical Work (Tuning Test)

15 marks

The candidate will be required to tune one drum to a given note, and another to either a perfect 4th or perfect 5th or major 3rd above the given note, without the aid of tuning gauges.

The examiner will sound the given note three times.

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Jack Richards	Study	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Scotty	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Dynamic Day	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Aidan Geary	Don't Parker Here	Timp-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	JF-B	Timp-Tastic ( <i>Southern Percussion</i> )
Curnow	Exchanges	1st Recital Series ( <i>Curnow</i> )
Kirk J Gay	Etude 7 or 8	Pedal to the Kettle ( <i>Tapspace</i> )
Salvatore Rabbio	Solo 3	Contest & Recital Solos for Timpani ( <i>Alfred</i> )
Garwood Whaley	Solo Study 5	Primary Handbook for Timpani ( <i>Hal Leonard</i> )
James Letham	Shades of Blue	Timpani Temptations ( <i>Southern Percussion</i> )
James Letham	Dance (not Intrada)	Timpani Temptations ( <i>Southern Percussion</i> )
Matthew Hardy	Cha Cha Challenge	Concert and Audition Pieces for the Young Percussionist ( <i>Southern Percussion</i> )

### Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in previous grades, plus common musical terms and signs as found in the pieces played. All as occurring in the music performed. In addition the candidate should know names of the parts of the instrument.

### Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–59 for further information. Sample tests are available (*LL189*, and in *Timpani Grades 1–5, H427*).

## Timpani: Grade 5

### Component 1: Technical Work (Tuning Test)

15 marks

The candidate will be required to tune two drums from a given a pitch of A to the following intervals: perfect 4th, perfect 5th, major 3rd or minor 3rd above or below, without the aid of tuning gauges.

The examiner will sound the given note three times.

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Jack Richards	Study	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Jack Richards	Gold Star	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Brian Stone	Softly Softly	LCM Timpani Grades 1-5 ( <i>Stainer &amp; Bell</i> )
Aidan Geary	The Young Bells	Timp-Tastic ( <i>Southern Percussion</i> )
Aidan Geary	Man Overboyd	Timp-Tastic ( <i>Southern Percussion</i> )
Kirk J Gay	Etude 10	Pedal to the Kettle ( <i>Tapspace</i> )
Kirk J Gay	Etude 17	Pedal to the Kettle ( <i>Tapspace</i> )
Garwood Whaley	Solo Study 10	Primary Handbook for Timpani ( <i>Hal Leonard</i> )
Brian Slawson	Quiere Bailar?	Dynamic Solos for Timpani ( <i>Alfred</i> )
Mike Hannickel	Winter Thunder	First Recital Series ( <i>Curnow</i> )
Matthew Hardy	Simply Fantastique	Concert and Audition Pieces for the Young Percussionist ( <i>Southern Percussion</i> )

### Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in previous grades, plus common musical terms and signs as found in the pieces played. All as occurring in the music performed. In addition the candidate should know the names of the parts of the instrument.

### Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### Component 5: Aural Tests

8 marks

See pages 57–60 for further information. Sample tests are available (*LL189*, and in *Timpani Grades 1–5, H427*). Test specifications differ slightly from those printed in *Timpani Grades 1–5*.

# Timpani: Grade 6

## Component 1: Technical Work (Tuning Test)

15 marks

The candidate will be required to tune the drums to any requested pitches, from a given pitch of A.

The given pitch of A will be sounded three times.

The test must be performed without the aid of tuning gauges.

## Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Stanley Glasser	Steam Train	LCM Timpani Grades 6-8 ( <i>Stainer &amp; Bell</i> )
Joanna Treasure	Sunbeam Samba	LCM Timpani Grades 6-8 ( <i>Stainer &amp; Bell</i> )
Patrick R K Williams	Prelude	LCM Timpani Grades 6-8 ( <i>Stainer &amp; Bell</i> )
Aidan Geary	Thank Goodness for Friday	Timp-Tastic ( <i>Southern Percussion</i> )
Salvatore Rabbio	Solo VII or VIII	Contest & Recital Solos for Timpani ( <i>Alfred</i> )
Brian Slawson	Paukenstein	Dynamic Solos for Timpani ( <i>Alfred</i> )
Garwood Whaley	Solo Study 12	Primary Handbook for Timpani ( <i>Hal Leonard</i> )
Mike Hannickel	Declivities	First Recital Series ( <i>Curnow</i> )
Alan Ridout	Movement I	Sonatina for Timpani ( <i>Boosey &amp; Hawkes</i> )
Nick Woud	Study No. 8 or 15	Symphonic Studies for Timpani ( <i>de Haske</i> )

## Component 3: Discussion

7 marks

Candidates will be expected to answer questions on all areas covered by the Discussion sections in Grades 1–5. By this grade, candidates are expected to demonstrate a full knowledge and understanding of the timpani and their component parts; the materials out of which they are made, including alternative materials; the standard drum sizes; all matters related to tuning (both rotary and pedal); and the history of the timpani. Additionally, a full knowledge and understanding of any matters arising from the rhythms, notation or playing techniques in the pieces performed will be expected.

## Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–60 for further information. Sample tests are available (*LL189*, and in *Timpani Grades 6–8, H450*). Test specifications differ slightly from those printed in *Timpani Grades 6–8*.

# Timpani: Grade 7

## Component 1: Technical Work (Tuning Test)

15 marks

The candidate will be required to tune the drums to any requested pitches, from a given pitch of A.

The given pitch of A will be sounded three times.

The test must be performed without the aid of tuning gauges.

## Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Andrew Melvin	Minuet and Trio	LCM Timpani Grades 6-8 ( <i>Stainer &amp; Bell</i> )
Joanna Treasure	Quietly Confident	LCM Timpani Grades 6-8 ( <i>Stainer &amp; Bell</i> )
Joanna Treasure	Pond World	LCM Timpani Grades 6-8 ( <i>Stainer &amp; Bell</i> )
Patrick R K Williams	Bagatelle	LCM Timpani Grades 6-8 ( <i>Stainer &amp; Bell</i> )
Salvatore Rabbio	Solo IX	Contest & Recital Solos for Timpani ( <i>Alfred</i> )
arr. Ann Lindsay	Eine Kleine Nachtmusik	First Recital Series ( <i>Curnow</i> )
Alan Ridout	Movement III	Sonatina for Timpani ( <i>Boosey &amp; Hawkes</i> )
Matthew Hardy	Rite of Passage	Concert and Audition Pieces for the Young Percussionist ( <i>Southern Percussion</i> )
Nick Woud	Study No. 9	Symphonic Studies for Timpani ( <i>de Haske</i> )
Kirk J Gay	Rock of the 80's	Pedal to the Kettle ( <i>Tapspace</i> )

## Component 3: Discussion

7 marks

Candidates will be expected to answer questions on all areas covered by the Discussion sections in Grades 1–6. Candidates are expected to demonstrate a full knowledge and understanding of the timpani and their component parts; the materials out of which they are made, including alternative materials; the standard drum sizes; all matters related to tuning (both rotary and pedal); and the history of the timpani. Additionally, a full knowledge and understanding of any matters arising from the rhythms, notation or playing techniques in the pieces performed will be expected.

## Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–61 for further information. Sample tests are available (*LL189*, and in *Timpani Grades 6–8, H450*). Test specifications differ slightly from those printed in *Timpani Grades 6–8*.

# Timpani: Grade 8

## Component 1: Technical Work (Tuning Test)

15 marks

The candidate will be required to tune the drums to any requested pitches, from a given pitch of A.

The given pitch of A will be sounded three times.

The test must be performed without the aid of tuning gauges.

## Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
Philip G Drew	Vulcan's Wrath	LCM Timpani Grades 6-8 ( <i>Stainer &amp; Bell</i> )
Martin Read	The Return of Jack the Painter	LCM Timpani Grades 6-8 ( <i>Stainer &amp; Bell</i> )
Stanley Glasser	Springtime	LCM Timpani Grades 6-8 ( <i>Stainer &amp; Bell</i> )
John H Beck	Movement III	Sonata for Timpani ( <i>Boston Music Co</i> )
Elliot Carter	Saeta (No.1)	Eight Pieces for Four Timpani ( <i>AMP</i> )
Kirk J Gay	Bolt!	Pedal to the Kettle ( <i>Tapspace</i> )
Kirk J Gay	The Bach Forty	Pedal to the Kettle ( <i>Tapspace</i> )
Salvatore Rabbio	G.S.A.R.	Contest & Recital Solos for Timpani ( <i>Alfred</i> )
Nick Woud	Study No. 22	Symphonic Studies for Timpani ( <i>de Haske</i> )
Aidan Geary	Fanfare (Movement 1)	Suite for Timpani ( <i>Southern Percussion</i> )

## Component 3: Discussion

7 marks

Candidates will be expected to answer questions on all areas covered by the Discussion sections in Grades 1–7. Candidates are expected to demonstrate a full knowledge and understanding of the timpani and their component parts; the materials out of which they are made, including alternative materials; the standard drum sizes; all matters related to tuning (both rotary and pedal); and the history of the timpani. Candidates may also be asked questions about the wider musical uses and applications of the instrument, including in orchestral contexts, and should be able to cite examples of relevant repertoire. Additionally, a full knowledge and understanding of any matters arising from the rhythms, notation or playing techniques in the pieces performed will be expected.

## Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–62 for further information. Sample tests are available (*LL189*, and in *Timpani Grades 6–8, H450*). Test specifications may differ slightly from those printed in *Timpani Grades 6–8*.

## 6.1 Exam requirements

### Tuned Percussion: Grade 1

#### Component 1: Technical Work (from memory)

15 marks

Scales		
C and F major A and D harmonic minor	1 octave	♩ = 80
Arpeggios		
C and F major A and D minor	1 octave	♩ = 160

#### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
David Hext	Strollin'	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Swingtime	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Willow Holme Waltz	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Little Town Steps	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	The Windmill II	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	The Music Box	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Study 1	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Study 2	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Study 3	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
Ann Lindsay	Kaitlin's Music Box	1st Recital Series ( <i>Curnow</i> )
Jan Faulkner	Study in F	Simply Seven ( <i>Southern Percussion</i> )
arr Carol Barratt	When I was a Tailor	Bravo! Book 1 ( <i>Boosey &amp; Hawkes</i> )
Czerny arr Carol Barratt	Rise & Shine	Bravo! Book 1 ( <i>Boosey &amp; Hawkes</i> )

#### Component 3: Discussion

7 marks

The examiner will ask simple questions asking candidates to identify basic terms and signs including the staff; bars and barlines; note values; location and purpose of the time signature; location of certain notes on the instrument keyboard. All as occurring in the music performed. In addition the candidate should be familiar with the names of the components of their instruments and the materials from which they are made or are likely to be made.

## Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–58 for further information. Sample tests are available (*LL189*, and in *Tuned Percussion Grades 1–2*, H415).

## Tuned Percussion: Grade 2

### Component 1: Technical Work (from memory)

15 marks

Scales		
G and D major E and B harmonic minor A and E melodic minor	1 octave	♩ = 80
Arpeggios		
G and D major E and B minor	1 octave, played twice	♩ = 160

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
David Hext	Little Rock	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Bernard's Beguine	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Mooney's Tune	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Grosvenor March	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Eddie and Norbert	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Carousel II	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Study 1	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Study 2	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
David Hext	Study 3	LCM Tuned Percussion Grades 1&2 ( <i>Stainer &amp; Bell</i> )
arr. Craig Alan	The Can-Can from 1st Recital Series	1st Recital Series ( <i>Curnow</i> )
arr. Carol Barratt	The Hurdy Gurdy	Bravo! Percussion Book 1 ( <i>Boosey &amp; Hawkes</i> )
arr. Carol Barratt	Walk My Love	Bravo! Percussion Book 1 ( <i>Boosey &amp; Hawkes</i> )

### Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in the previous grade, plus common musical terms and signs as found in the pieces played. Examiners will look for understanding as well as definition.

## Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–58 for further information. Sample tests are available (*LL189*, and in *Tuned Percussion Grades 1–2*, H415).

## Tuned Percussion: Grade 3

### Component 1: Technical Work (from memory)

15 marks

#### Scales

B<sup>b</sup>, E<sup>b</sup> and A major  
F<sup>#</sup>, G and C harmonic minor  
D, B and G melodic minor  
Chromatic starting on C

1 octave

♩ = 80

#### Arpeggios

E<sup>b</sup> and B<sup>b</sup> major  
C and G minor

1 octave, played twice

♩ = 160

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
David Hext	Sandyford Down	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Orford Lighthouse	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Five for Tea	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Pavlov's Dogs	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Samba	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Cleo II	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 1	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 2	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 3	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
Carol Barratt	Bees in a Bottle	Bravo! Percussion Book 2 ( <i>Boosey &amp; Hawkes</i> )
Carol Barratt	Firestones	Bravo! Percussion Book 1 ( <i>Boosey &amp; Hawkes</i> )
arr. Mike Hannickel	Grandfather's Clock	1st Recital Series ( <i>Curnow</i> )
Arr. Ann Lindsay	Funeral March of a Marionette	1st Recital Series ( <i>Curnow</i> )
Bach arr. Matthew Hardy	Young Bach	Concert and Audition Pieces for the Young Percussionist ( <i>Southern Percussion</i> )

### Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in previous grades as well as expecting the candidate to demonstrate an improved understanding of musical and technical aspects.

### Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### Component 5: Aural Tests

8 marks

See pages 57–58 for further information. Sample tests are available (*LL189*, and in *Tuned Percussion Grades 3–4*, H416). Test specifications differ slightly from those printed in *Tuned Percussion Grades 3–4*.

## Tuned Percussion: Grade 4

### Component 1: Technical Work (from memory)

15 marks

#### Scales

A <sup>b</sup> and E major		
C <sup>#</sup> and F harmonic minor	1 octave	♩ = 80
F <sup>#</sup> and C melodic minor		
Chromatic starting on F <sup>#</sup>		

#### Arpeggios

A <sup>b</sup> , E and A major	1 octave, played twice	♩ = 160
C <sup>#</sup> , F and F <sup>#</sup> minor		

#### Broken Scales

Broken thirds in C major	1 octave	♩ = 160
Broken thirds in A harmonic minor		

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
David Hext	Boy Jamie	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Capriccio	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Ballad for Beej	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Calypso	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Smokey Cottage	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Bunsen's Blues	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 1	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )

David Hext	Study No. 2	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 3	LCM Tuned Percussion Grades 3&4 ( <i>Stainer &amp; Bell</i> )
Carol Barratt	Rosewood Tango	Bravo! Percussion Book 2 ( <i>Boosey &amp; Hawkes</i> )
Keith Bartlett	Mr. B	50 Short Pieces for Tuned Percussion ( <i>UMP</i> )
Keith Bartlett	Dreamy	50 Short Pieces for Tuned Percussion ( <i>UMP</i> )
arr. Curnow	Rondeau	1st Recital Series ( <i>Curnow</i> )
arr. Ann Lindsay	The Entertainer	1st Recital Series ( <i>Curnow</i> )

### Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in the previous grade, plus common musical terms and signs as found in the pieces played. Examiners will look for understanding as well as definition.

### Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### Component 5: Aural Tests

8 marks

See pages 57–59 for further information. Sample tests are available (*LL189*, and in *Tuned Percussion Grades 3–4*, H416).

## Tuned Percussion: Grade 5

### Component 1: Technical Work (from memory)

15 marks

#### Scales

B, D<sup>b</sup> and F<sup>#</sup> major

G<sup>#</sup>, B<sup>b</sup> and E<sup>b</sup> harmonic minor

C<sup>#</sup>, G<sup>#</sup> and F melodic minor

1 octave

♩ = 80

Chromatic starting on A

Contrary motion chromatic starting on C

#### Arpeggios

B, D<sup>b</sup>, and F<sup>#</sup> major

G<sup>#</sup>, B<sup>b</sup> and E<sup>b</sup> minor

1 octave, played twice

♩ = 160

#### Broken Scales

Broken thirds in F and D major

Broken thirds in D and B harmonic minor

Broken octaves in E<sup>b</sup> and E major

Broken octaves in C and C<sup>#</sup> harmonic minor

1 octave

♩ = 160

### Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
David Hext	Daytrip	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Lilac Girl	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Bells of Peover	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Sunset Drive	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 1	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 2	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 3	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
Scott Johnson	Cathexis	( <i>Upbeat Music</i> )
Keith Bartlett	Boogie Woogie	50 Short Pieces for Tuned Percussion ( <i>UMP</i> )
Mike Hannickel	Along Came A Spider	First Recital Series ( <i>Curnow</i> )
Alice Gomez	The Village	Scenes from Mexico ( <i>Southern Music Company</i> )

### Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in the previous grades, plus common musical terms and signs as found in the pieces played. Examiners will look for understanding as well as definition.

### Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### Component 5: Aural Tests

8 marks

See pages 57–60 for further information. Sample tests are available (*LL189*, and in *Tuned Percussion Grades 5–6*, H417). Test specifications differ slightly from those printed in *Tuned Percussion Grades 5–6*.

## Tuned Percussion: Grade 6

### Component 1: Technical Work (from memory)

15 marks

#### Scales

C and G major	2 octaves	♩ = 80
A and E harmonic minor		
B <sup>b</sup> and E <sup>b</sup> melodic minor	1 octave	♩ = 80
Chromatic starting on E <sup>b</sup>	2 octaves	
Contrary motion chromatic starting on F <sup>#</sup>	1 octave	

#### Arpeggios

C and G major	2 octaves	♩ = 160
A and E minor		

## Broken Scales

Broken thirds in B<sup>b</sup> and A major  
Broken thirds in G and F<sup>#</sup> melodic minor  
Broken octaves in A<sup>b</sup> and B major  
Broken octaves in F<sup>#</sup> harmonic minor  
Broken octaves in G<sup>#</sup> melodic minor

1 octave

 = 160

## Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
David Hext	Something She Said	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Cradle Jazz	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Eagle Pond	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Sack the Juggler	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 1	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 2	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 3	LCM Tuned Percussion Grades 5&6 ( <i>Stainer &amp; Bell</i> )
Keith Bartlett	Rudolph's Rag	50 Short Pieces for Tuned Percussion ( <i>UMP</i> )
Evelyn Glennie	Londonderry Air	Marimba Encores ( <i>Faber</i> )
Alice Gomez	Celtic Rondo	3 Concert Pieces ( <i>Southern Music Company</i> )
Mitchell Peters	Teardrops	( <i>MP Southern Percussion</i> )
Mitchell Peters	No. 3	3 Pieces for 3 Mallets ( <i>MP Southern Percussion</i> )

## Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in the previous grades, plus common musical terms and signs as found in the pieces played. Examiners will look for understanding as well as definition.

## Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–60 for further information. Sample tests are available (*LL189*, and in *Tuned Percussion Grades 5–6*, H417). Test specifications differ slightly from those printed in *Tuned Percussion Grades 5–6*.

# Tuned Percussion: Grade 7

## Component 1: Technical Work (from memory)

15 marks

### Scales

All major A, E, D, B and G harmonic minor C, C <sup>♯</sup> , F, G <sup>♯</sup> , B <sup>♭</sup> and E <sup>♭</sup> melodic minor Chromatics starting on any note	2 octaves	♩ = 80
Contrary motion chromatic starting on A	1 octave	

### Arpeggios

All major A, D, G, C, F and B <sup>♭</sup> minor	2 octaves	♩ = 160
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### Broken Scales

Broken thirds in E <sup>♭</sup> and E major	1 octave	
Broken thirds in C and C <sup>♯</sup> melodic minor Broken octaves in D <sup>♭</sup> and F <sup>♯</sup> major Broken octaves in B <sup>♭</sup> and E <sup>♭</sup> melodic minor	2 octaves	♩ = 160

### Broken Chords

Dominant sevenths in the keys of C, G and F (i.e. starting on G, D and C) Diminished seventh starting on B	1 octave, played twice	♩ = 160
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## Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
David Hext	Study No. 1	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 2	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
David Hext	Minuet	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
David Hext	Azzuri	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
David Hext	Chickernut	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
David Hext	Strawberry Blonde	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
Keith Bartlett	Rondo a la Rumba	50 Short Pieces for Tuned Percussion ( <i>UMP</i> )
Alice Gomez	Marimbula	3 Concert Pieces ( <i>Southern Music Company</i> )
Mitchell Peters	Firefly for Virbraphone	( <i>MP Southern Percussion</i> )
Mitchell Peters	Undercurrent	( <i>MP Southern Percussion</i> )
Alice Gomez	Anasazi	( <i>Southern Music Company</i> )
Mitchell Peters	No. 2	3 Pieces for 3 Mallets ( <i>MP Southern Percussion</i> )

## Component 3: Discussion

7 marks

The examiner will ask questions on areas covered in the previous grades, plus common musical terms and signs as found in the pieces played. Examiners will look for understanding as well as definition.

## Component 4: Sight Reading

10 marks

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5: Aural Tests

8 marks

See pages 57–61 for further information. Sample tests are available (*LL189*, and in *Tuned Percussion Grades 7–8*, H418). Test specifications differ slightly from those printed in *Tuned Percussion Grades 7–8*.

# Tuned Percussion: Grade 8

## Component 1: Technical Work (from memory)

15 marks

Scales		
All major and minor (harmonic and melodic)	2 octaves	♩ = 80
Contrary motion chromatic starting on E <sup>b</sup>	1 octave	
Arpeggios		
All major and minor	2 octaves	♩ = 160
Broken Scales		
All major and minor previously learnt	2 octaves	♩ = 160
Broken Chords		
Dominant sevenths in the keys of D, B <sup>b</sup> and A (i.e. starting on A, F and E)	2 octaves	♩ = 160
Diminished sevenths starting on D <sup>#</sup> and G		

## Component 2: Performance

60 marks

Candidates are to offer a selection of three pieces taken from the following list.

They must present a varied programme and at least one piece must be taken from the LCM Handbook.

Composer	Title	Publication
David Hext	Study No. 1	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
David Hext	Study No. 2	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
David Hext	Canzonetta	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
David Hext	Une Petite Chanson	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
David Hext	Chess Piece	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
David Hext	Ianto's Dance	LCM Tuned Percussion Grades 7&8 ( <i>Stainer &amp; Bell</i> )
Fries	Air for Solo Vibes	( <i>Niro Music Edition</i> )
Mitchell Peters	Sea Refractions	( <i>MP Southern Percussion</i> )
Evelyn Glennie	A Little Prayer	Three Chorals for Marimba ( <i>Faber</i> )
Alice Gomez /Rife	Mbira Song	( <i>Southern Music Company</i> )
Alice Gomez /Rife	Marimba Flamenca	( <i>Southern Music Company</i> )
Pitfield	Peel	Sonata for Xylophone ( <i>Mitchell Peters</i> )

### **Component 3: Discussion**

**7 marks**

The examiner will ask questions on areas covered in the previous grades, plus common musical terms and signs as found in the pieces played. Examiners will look for understanding as well as definition.

### **Component 4: Sight Reading**

**10 marks**

The candidate will be asked to play a short piece of a standard appropriate to the grade. Two examples are given in the handbook. Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5: Aural Tests**

**8 marks**

See pages 57–62 for further information. Sample tests are available (*LL189*, and in *Tuned Percussion Grades 7–8*, H418). Test specifications differ slightly from those printed in *Tuned Percussion Grades 7–8*.

## 7.1 Guidelines

These specifications are valid for snare drum and tuned percussion only. For more details about other instruments, please see their specific exam requirements.

1. Grade 1 Test 1(b); Grade 3 Test 2(b): where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer, in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), not to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. Please note that in all cases, examiners will use a piano to conduct the tests. Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

## 7.2 Exam requirements

### Grade 1

#### Rhythm

A short harmonised passage, of approximately 6–8 bars in length, will be played. The passage will be in either  $\frac{2}{4}$  or  $\frac{3}{4}$  time. Candidates will be asked to:

- 1(a) identify the time signature as 2 or 3 time. [2 marks].
- 1(b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again. [2 marks]

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should

be informed in advance of the tests being administered (see Note 1 above).

### **Pitch**

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

2(a) identify as 'first' or 'second' which of the two notes is either the higher or the lower, at the examiner's discretion. [1 mark]

The two notes will be played again. Candidates will be asked to:

2(b) sing back one of the two notes (either the first or the second, at the examiner's discretion). [1 mark]

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

2(c) sing clearly the missing final tonic. [2 marks]

## **Grade 2**

### **Rhythm**

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either  $\frac{3}{4}$  or  $\frac{4}{4}$  time. Candidates will be asked to:

1(a) identify the time signature as 3 or 4 time. [1 mark]

1(b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again. [1 mark]

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

1(c) identify and describe the note values (rhythmic values of the notes) in the bar. [2 marks]

### **Pitch**

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

2(a) identify the note as 'bottom, middle or top' or 'Doh, Mi or Soh' or 'root, 3rd or 5th (candidate's choice). [1 mark]

The triad will be played again. Candidates will be asked to:

2(b) state if the triad is major or minor. [1 mark]

The key-chord of a major key (C, F, G, and D major only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any one of these notes again. Candidates will be asked to:

2(c) identify the note, either by letter name or by tonic sol-fa name or by number (1, 2, 3, 4 or 5) as elected by the candidate. [1 mark]

The test will be repeated, using a different example. [1 mark]

## **Grade 3**

### **Rhythm**

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in  $\frac{6}{8}$

time. Candidates will be asked to:

- 1(a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (not 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again. [1 mark]

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1(b) indicate which bar (a, b, c or d) has been played. [1 mark]

The test will be repeated, using a different example. [1 mark]

### **Pitch**

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to the following: major 2nd, major 3rd, perfect 4th, perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th). [1 mark]

The test will be repeated, using a different interval. [1 mark]

The key-chord of a major or minor key (C, G, D, F and B major; A and E minor only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2(b) sing back the melody. [3 marks]

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).

## **Grade 4**

### **Rhythm**

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  or  $\frac{6}{8}$  time. Candidates will be asked to:

- 1(a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in  $\frac{6}{8}$  time should be conducted with a 2-beat pattern). [2 marks]

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1(b) clap or tap back the rhythm of the phrase. [2 marks]

### **Pitch**

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type. [1 mark]

The test will be repeated, using a different interval. [1 mark]

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

2(b) identify which version was played. [2 marks]

## Grade 5

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$  or  $\frac{9}{4}$  time. Candidates will be asked to:

1(a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in  $\frac{6}{8}$  or  $\frac{9}{4}$  time should be conducted with a 2-beat or 6-beat pattern as appropriate). [2 marks]

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

1(b) identify and describe the note values (rhythmic values of the notes) in the phrase. [2 marks]

### Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval with the octave, as well as the augmented 4th/diminished 5th. Candidates will be asked to:

2(a) identify the interval, by type and numerical value. [1 mark]

The test will be repeated, using a different interval. [1 mark]

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

2(b) identify the cadence, either by its conventional name, or as 'finished' (perfect and plagal) or 'unfinished' (imperfect or interrupted). [1 mark]

The test will be repeated, using a different example. [1 mark]

## Grade 6

### Rhythm and pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

1(a) identify the time signature. [1 mark]

1(b) identify whether the passage is in a major or minor key. [1 mark]

1(c) identify, by number and type, any interval within the octave, occurring in the melody line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together. [1 mark]

A short phrase from the passage, of 1–2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

1(d) clap or tap back the rhythm of the phrase. [1 mark]

1(e) identify and describe the note values (rhythmic values) in the phrase. [2 marks]

### **Pitch**

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

2(a) identify the cadence by its conventional name. [1 mark]

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

2(b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice). [1 mark]

## **Grade 7**

1(a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall dynamics
- to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA). [2 marks]

1(b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm their description of the form. [4 marks]

2 The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- identify the cadence by its conventional name. [1 mark]

The test will be repeated, using a different example. [1 mark]

## **Grade 8**

1 A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound

time, will be played, once. Candidates will be asked a selection of the following:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to suggest an appropriate tempo marking
- to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again)
- to suggest a musical style (renaissance, baroque, classical, romantic, twentieth century or modern, jazz/popular)
- to identify any interval in the melodic line between two successive notes, up to and including a major 10th (the two pitches will be played again, as occurring in the melody)
- to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1–2 bars in duration, taken from the passage and played again in an unharmonised version
- to identify a cadence, taken from the passage, played again by the examiner. [4 marks]

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:

- to name the key
- to identify modulations
- to identify ornaments
- to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures)
- to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation/diminution, motivic development, etc.
- to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner. [4 marks]



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