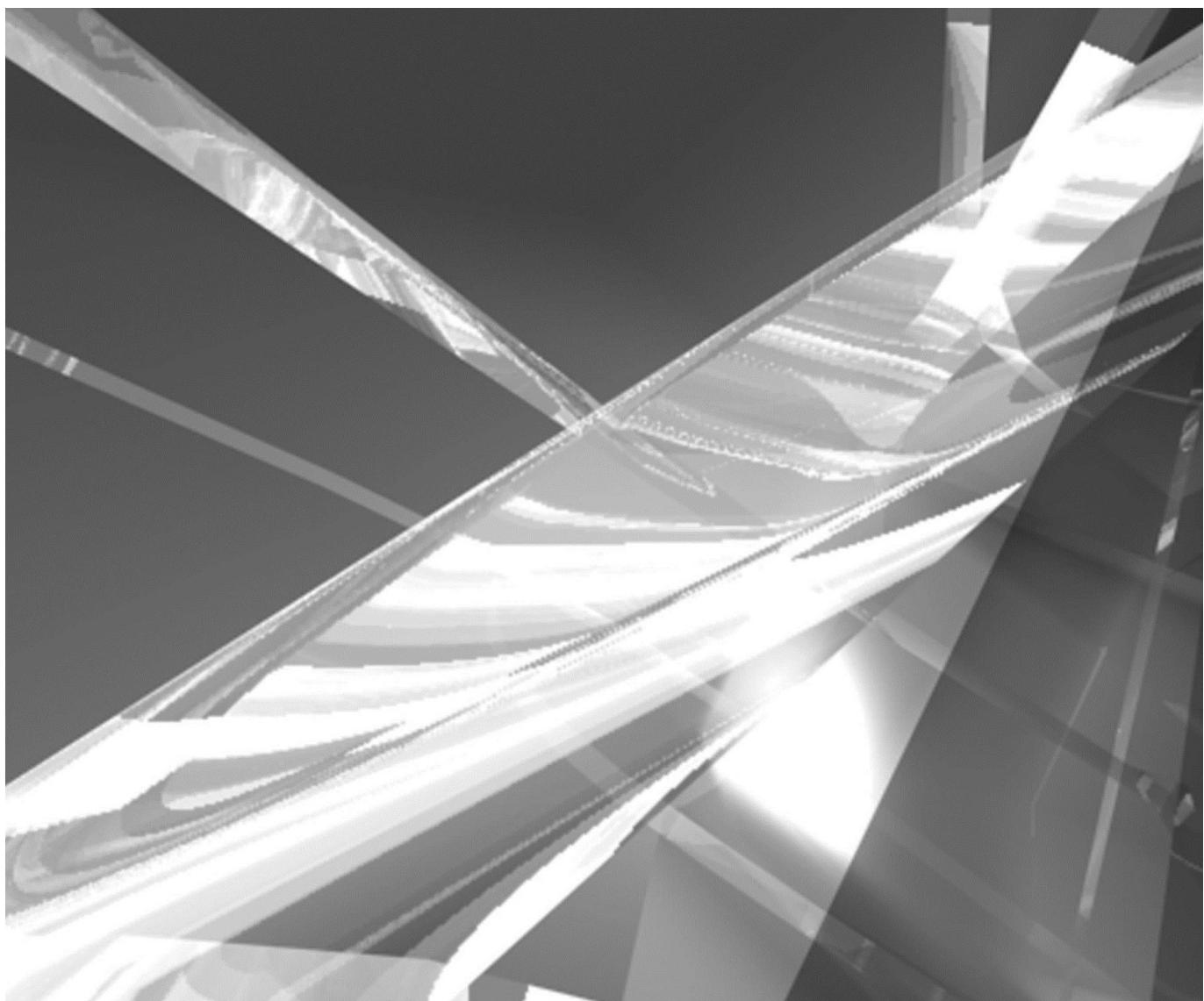


# Percussion repertoire list

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1 May 2017 – 31 December 2021



# PERCUSSION GRADES

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, [www.uwl.ac.uk/lcmexams](http://www.uwl.ac.uk/lcmexams), or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 May 2017 until 31 December 2021.

# **LCM Examinations**

## **Director of Examinations**

John Howard BA PhD FRSA

## **Chief Examiner in Music**

Philip Aldred BEd FLCM

**LCM Examinations**  
**University of West London**  
St Mary's Road  
Ealing  
London  
W5 5RF  
tel: +44 (0)20 8231 2364  
email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)  
[www.uwl.ac.uk/lcmexams](http://www.uwl.ac.uk/lcmexams)

# Examination Formats

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

	Grades	Recital Grades	Leisure Play	Performance Awards
<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)	3 pieces
<b>Viva Voce</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	Levels 1–8	Levels 1–8
<b>Pre-requisites</b>	✗	✗	✗	✗
<b>Assessment</b>	Examination	Examination	Examination	DVD
<b>Grading</b>	Pass: 65-74 % Merit: 75-84 % Distinction: 85-100 %			
<b>Ofqual Accreditation</b>	✓	✓	✓	✗

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## Acknowledgement

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Grateful thanks are due to Aidan Geary, the principal syllabus compiler.

# Changes to this Repertoire List

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As well as combining the percussion repertoire lists into one document, we have made these additional improvements:

- For the performance component of the percussion exams, candidates can now offer a selection of three pieces taken from the appropriate lists of either drum kit, snare drum, timpani or tuned percussion to form a varied programme, and at least one piece must be accompanied
- Repertoire has been added for snare drum, timpani and tuned percussion
- For tuned percussion there is no longer a requirement to perform a study, instead the studies have been incorporated into the performance repertoire
- We have combined repertoire lists A, B and C for snare drum, timpani and tuned percussion into one list
- For drum kit rudiments at grades 7 and 8 we have removed the requirement to combine two of the rudiments into a single pattern

## Guidelines for all Percussion Exams

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- **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. Electronic kits are only to be used with written permission from the Chief Examiner. '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 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 syllabus.
- Candidates entering for Leisure Play examinations may present a solo programme.

## **Drum Kit exams:**

- All candidates at Grades 1–6 must select two solo pieces and one accompanied piece for their exam (pre-recorded backing track or live piano accompaniment). At Grades 7–8 candidates must choose one solo piece, one Time Sequence Study to be performed with a click track, and one accompanied piece.
- At Grades 1–4, piano accompaniments are published for three pieces per grade. At Grades 5–8 only one piano accompaniment is published. If a piano accompaniment is used, this may be performed either live or with a pre-recorded track.
- The piece ‘Drum and Bass Groove’ at Grade 8 is published with bass guitar accompaniment which must be used.
- CDs containing pre-recorded backing tracks for accompanied pieces are included with the handbooks. Candidates using these CDs in the examination are responsible for providing their own playback equipment (see syllabus Regulation 23). CDs used must be published by LCM Examinations – the use of copies is not permitted.

## **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. Please refer to Regulation 23 of the syllabus for information regarding the provision and operation of CD equipment.

# PERCUSSION

## PERCUSSION: STEP

Candidates for this examination will find all the required material in the LCM Handbook:

*Step This Way: Percussion (LL211).*

LCM Publications are distributed by Music Exchange Ltd (tel: 0161 946 9301; email: mail@music-exchange.co.uk).

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

### Component 1 - Technical Work

25 marks

**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.

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# PERCUSSION: GRADES 1–8

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## 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 - Viva Voce

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.)

# DRUM KIT

## Publications

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The following publications are relevant to this syllabus:

- Drum Kit Handbook: Grades 1 & 2 (*LL207*)
- Drum Kit Handbook: Grades 3 & 4 (*LL208*)
- Drum Kit Handbook: Grades 5 & 6 (*LL209*)
- Drum Kit Handbook: Grades 7 & 8 (*LL210*)

Each Handbook includes the rudiments and pieces for each grade, sample viva voce questions, sight reading extracts and aural tests.

Each Handbook comes with a CD which includes the backing tracks for accompanied pieces in the following formats: (i) drums + backing track; (ii) backing track only. The CDs also include aural test specimen tracks at Grades 6–8 and click tracks for the Time Sequence Studies at Grades 7–8.

LCM Publications are distributed by Music Exchange:

- tel: 0161 946 9301
- email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

# DRUM KIT: GRADE ONE

## Component 1 - Technical Work (Rudiments)

15 marks

To be played from memory, as shown in the handbook:

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

The examiner will ask for a selection of these to be performed.

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

Two solo pieces and one accompanied piece (\*) must be chosen.

A	Jack Richards	Breaker
	Aidan Geary	Tiptoe Rock
	* Tony Stockley	Psychedelic

B	Claire Brock	Rock Waltz
	Aidan Geary	The Typewriter
	* Tony Stockley	Lazy Summer

C	Brian Stone	The Caterpillar Rhumba
	Claire Brock	Two Tribes
	* Jack Richards	Pipe Dream

## Component 3 - Viva Voce

7 marks

See pages 18–19.

## Component 4 - Sight Reading

10 marks

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. Tests may include repeat bars.

## Component 5 - Aural Tests

8 marks

See pages 20–22.

The LCM Grade 1 & 2 Drum Kit Handbook (LL207) contains all the pieces set for this examination, and includes a CD containing backing tracks for accompanied pieces (these three pieces are also published with piano accompaniment). The book also contains all the required Rudiments, together with examples of the Viva Voce, Sight Reading, and Aural Tests sections of the examination.

# DRUM KIT: GRADE TWO

## Component 1 - Technical Work (Rudiments)

15 marks

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

The examiner will ask for a selection of these to be performed.

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

Two solo pieces and one accompanied piece (\*) must be chosen.

A	Aidan Geary	Jarg Rock
	Aidan Geary	Pick up the Beat
	* Allan Gubbins	Rock Up
B	Brian Stone	Drill It!
	Aidan Geary	Trooping the Colour
	* Aidan Geary	The Temple Skip
C	Jack Richards	Simple Samba
	Brian Stone	Rambo Mambo
	* Tony Stockley	Rattlesnake

## Component 3 - Viva Voce

7 marks

See pages 18–19.

## Component 4 - Sight Reading

10 marks

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. Tests may include repeat bars.

## Component 5 - Aural Tests

8 marks

See pages 20–22.

The LCM Grade 1 & 2 Drum Kit Handbook (LL207) contains all the pieces set for this examination, and includes a CD containing backing tracks for accompanied pieces (these three pieces are also published with piano accompaniment). The book also contains all the required Rudiments, together with examples of the Viva Voce, Sight Reading, and Aural Tests sections of the examination.

# DRUM KIT: GRADE THREE

## Component 1 - Technical Work (Rudiments)

15 marks

To be played from memory, as shown in the handbook:

1. Single Strokes
2. Double Strokes
3. Paradiddles
4. Flams
5. Drags
6. Ruffs
7. Five Stroke Roll
8. Seven Stroke Roll
9. Nine Stroke Roll
10. Flam Tap
11. Double Paradiddle
12. Paradiddle Diddle

The examiner will ask for a selection of these to be performed.

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

Two solo pieces and one accompanied piece (\*) must be chosen.

A	Brian Stone	Get It
	Aidan Geary	Ronnie's Rush
	* Tony Stockley	Jump Back
B	Daniel Earley	Even Swirl
	Aidan Geary	Wiley Jazz Waltz
	* Jack Richards	Gospel Oak
C	John Mitchell	Samba Reggae
	Daniel Earley	Rhumba-bumba
	* Tony Stockley	Cool Breeze

## Component 3 - Viva Voce

7 marks

See pages 18–19.

## Component 4 - Sight Reading

10 marks

The extract may include simple fills, repeat bars and ad lib. sections. 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 20–22.

The LCM Grade 3 & 4 Drum Kit Handbook (LL208) contains all the pieces set for this examination, and includes a CD containing backing tracks for accompanied pieces (these three pieces are also published with piano accompaniment). The book also contains all the required Rudiments, together with examples of the Viva Voce, Sight Reading, and Aural Tests sections of the examination.

# DRUM KIT: GRADE FOUR

## Component 1 - Technical Work (Rudiments)

15 marks

To be played from memory, as shown in the handbook:

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

The examiner will ask for a selection of these to be performed.

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

Two solo pieces and one accompanied piece (\*) must be chosen.

A	Jimmy Roman	Break That Beat
	Aidan Geary	X-hat Men
	* Allan Gubbins	Ghost Town
B	Daniel Earley	Show Off!
	Clive Malabar	Shuffle Up
	* Allan Gubbins	Shuffledom
C	Phil Bailey	Splash Out
	Peter Precious	Caribbean Carnival
	* Claire Brock	Country Girl

## Component 3 - Viva Voce

7 marks

See pages 18–19.

## Component 4 - Sight Reading

10 marks

The extract may include simple fills, repeat bars and ad lib. sections. 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 20–22.

The LCM Grade 3 & 4 Drum Kit Handbook (LL208) contains all the pieces set for this examination, and includes a CD containing backing tracks for accompanied pieces (these three pieces are also published with piano accompaniment). The book also contains all the required Rudiments, together with examples of the Viva Voce, Sight Reading, and Aural Tests sections of the examination.

# DRUM KIT: GRADE FIVE

## Component 1 - Technical Work (Rudiments)

15 marks

To be played from memory, as shown in the handbook:

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

The examiner will ask for a selection of these to be performed.

## Component 2 - Performance

60 marks

Performance of *three* pieces, one from each list: A, B and C.

Two solo pieces and one accompanied piece (\*) must be chosen.

A	Tony Stockley	Off the Hat
	Daniel Earley	Disco Waves
*	Jack Richards	Hobo's Groove
B	Brian Stone	March Around
	Matthew Thomas	Anyone for Tens?
*	Allan Gubbins	One Man Samba
C	Tony Stockley	Swing It
	Aidan Geary	East Side Swing
*	Aidan Geary	Ice Cream Scooper (with piano accompaniment)

## Component 3 - Viva Voce

7 marks

See pages 18–19.

## Component 4 - Sight Reading

10 marks

The extract may include fills, repeat bars, and limited improvisation. 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 20–22.

The LCM Grade 5 & 6 Drum Kit Handbook (LL209) contains all the pieces set for this examination, and includes a CD containing backing tracks for accompanied pieces (one piece is also published with piano accompaniment). The book also contains all the required Rudiments, together with examples of the Viva Voce, Sight Reading, and Aural Tests sections of the examination.

# DRUM KIT: GRADE SIX

## Component 1 - Technical Work (Rudiments)

15 marks

To be played from memory, as shown in the handbook:

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

The examiner will ask for a selection of these to be performed.

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

Two solo pieces and one accompanied piece (\*) must be chosen.

A	Jack Richards	Stand By
	Tony Stockley	Latrok
	* Allan Gubbins	Isla Dance
B	Brian Stone	One and Six
	Miles Williams	Rollercoaster
	* Claire Brock	Deuce's Shuffle (with piano accompaniment)
C	Tony Stockley	Rocking
	Brian Stone	Out and Round
	* Aidan Geary	Cazza's Improv

## Component 3 - Viva Voce

7 marks

See pages 18–19.

## Component 4 - Sight Reading

10 marks

The extract may include fills, repeat bars, and limited improvisation. 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 20–22.

The LCM Grade 5 & 6 Drum Kit Handbook (LL209) contains all the pieces set for this examination, and includes a CD containing backing tracks for accompanied pieces, and aural test specimen extracts. One piece is published with piano accompaniment. The book also contains all the required Rudiments, together with examples of the Viva Voce, Sight Reading, and Aural Tests sections of the examination.

# DRUM KIT: GRADE SEVEN

## Component 1 - Technical Work (Rudiments)

15 marks

To be played from memory, as shown in the handbook.

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

The examiner will ask for a selection of these to be performed.

## Component 2 - Performance

60 marks

Performance of *three* pieces. One solo piece, one piece performed with a click track (†) and one accompanied piece (\*) must be chosen.

Aidan Geary	Funk the Stuff
† Brian Stone	Time Sequence Study 1
* Aidan Geary	Power Tower
Brian Stone	The Style Machine
† Jack Richards	Time Sequence Study 2
* Miles Williams	Latin for my Valentine (with piano accompaniment)
Brian Stone	Urban Mix
† Jack Richards	Time Sequence Study 3
* Allan Gubbins	Hippedy Hop

NB: references to Lists A, B and C in the Grade 7 & 8 Handbook should be disregarded.

## Component 3 - Viva Voce

7 marks

See pages 18–19.

## Component 4 - Sight Reading

10 marks

The extract may include fills, repeat bars and improvisation. 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 20–22.

The LCM Grade 7 & 8 Drum Kit Handbook (LL210) contains all the pieces set for this examination, and includes a CD containing backing tracks for accompanied pieces and aural test specimen extracts. One piece is published with piano accompaniment. The book also contains all the required Rudiments, together with examples of the Viva Voce, Sight Reading, and Aural Tests sections of the examination.

# DRUM KIT: GRADE EIGHT

## Component 1 - Technical Work (Rudiments)

15 marks

To be played from memory, as shown in the handbook:

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

The examiner will ask for a selection of these to be performed.

## Component 2 - Performance

60 marks

Performance of *three* pieces. One solo piece, one piece performed with a click track (†) and one accompanied piece (\*) must be chosen.

Tony Stockley	Jack's X/Hat Groove
† Aidan Geary	Time Sequence Study 1
* Claire Brock	Five Days (NB: to be performed with CD)
Claire Brock	Tumbao
† Aidan Geary	Time Sequence Study 2
* Tony Stockley	Drum and Bass Groove (NB: to be performed with live bass guitar accompaniment)
Peter Precious	Show of Hands
† Aidan Geary	Time Sequence Study 3
* John Mitchell	Curtain Up (NB: to be performed with live piano accompaniment)

NB: references to Lists A, B and C in the Grade 7 & 8 Handbook should be disregarded.

## Component 3 - Viva Voce

7 marks

See pages 18–19.

## Component 4 - Sight Reading

10 marks

The extract may include fills, repeat bars and improvisation. 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 20–22.

The LCM Grade 7 & 8 Drum Kit Handbook (LL210) contains all the pieces set for this examination, and includes a CD containing backing tracks for accompanied pieces and aural test specimen extracts. Accompaniment parts for Bass guitar / Piano are provided for starred pieces. The book also contains all the required Rudiments, together with examples of the Viva Voce, Sight Reading, and Aural Tests sections of the examination.

# Viva Voce

## **Notes:**

1. Most questions and answers are verbal; however, some responses may require candidates to indicate certain parts of the drum kit, and from Grade 4 onwards there is a requirement to demonstrate certain rhythmic styles by playing them on the kit. Otherwise, candidates are not expected to demonstrate on the drum kit; but they may choose to do so if they feel that this would clarify their answer.
2. There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam, together with technical knowledge of the drum kit.
3. The knowledge required for the Viva Voce is cumulative for Grades 1–8; i.e. any knowledge required in earlier grades is required for later grades.
4. Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.
5. Sample questions are given in the Handbooks.

## **Requirements:**

### **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: staff, bars and barlines, stave position of different kit components, rhythmic values of notes and rests (including dotted notes), time signatures, dynamics, articulation markings, ornaments, rolls, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)
- identify all the names of the drums in the kit (illustrated in the examination handbook);
- explain the origin of the name of the snare drum and the name of its components (illustrated in the examination handbook).

### **GRADE 2**

In addition to the requirements for Grade 1, candidates may be asked to:

- explain the function and use of the various components of the drum kit.

### **GRADE 3**

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

## **GRADE 4**

In addition to the requirements for Grades 1–3, candidates may be asked to:

- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- answer questions on tuning techniques and durability of heads of the drum kit;
- demonstrate some knowledge of the following rhythmic styles: march, Latin, shuffle, rock and swing.

## **GRADE 5**

In addition to the requirements for Grades 1–4, candidates may be asked 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.

## **GRADE 6**

In addition to the requirements for Grades 1–5, candidates may be asked 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;
- 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;
- show a competent awareness of the rhythmic style and use of the drum kit such as may be found in show music and concert bands;
- demonstrate knowledge and understanding of the construction and use of various specialist drum kits.

## **GRADE 7**

In addition to the requirements for Grades 1–6, candidates may be asked to:

- demonstrate a widening musical awareness a little beyond the music performed;
- 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.

## **GRADE 8**

In addition to the requirements for Grades 1–7, candidates may be asked to:

- 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 the candidate's 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;
- demonstrate a comprehensive knowledge of recognised musical styles and some of the history and development of the drum kit.

# Aural Tests

## **Notes:**

1. These tests are normally administered by the examiner using the drum kit. Where this is the case, the candidate is permitted to watch while the examiner plays the extracts. However, in certain circumstances, tests using drum kit extracts may be administered using a CD. For further information, please contact LCM Examinations.
2. Specimen test examples are given in the Handbooks. Candidates and teachers should note that, even though the format of some tests stays the same from grade to grade, the complexity of the examples used increases.
3. Candidates may request any test to be given one repeat playing without loss of marks.
4. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

## **Requirements:**

### **GRADE 1**

A click-pulse will be given, followed by a rhythmic phrase played twice on the snare drum, in one of the following time signatures: 2/4, 3/4, 4/4. Candidates will be asked to:

1. state the time signature. [2 marks]  
The candidate will be given a copy of three notated extracts. One of these extracts will be played, twice, on the drum kit. Candidates will be asked to:
2. state which extract was played. [2 marks]  
A short rhythmic phrase will be played, twice, on the drum kit. Candidates will be asked to:
3. play the phrase back. [2 marks]  
A short phrase will be played, twice, on the drum kit. Candidates will be asked to:
4. state the style of the extract played. The extract will be in one of the following styles: 4/4 rock, 3/4 rock, simple Latin (examples are given in the handbook). [2 marks]

### **GRADE 2**

A click-pulse will be given, followed by a rhythmic phrase played twice on the snare drum, in one of the following time signatures: 2/4, 3/4, 4/4, 6/8. Candidates will be asked to:

1. state the time signature. [2 marks]  
The candidate will be given a copy of three notated extracts. One of these extracts will be played, twice, on the drum kit. Candidates will be asked to:
2. state which extract was played. [2 marks]  
A short rhythmic phrase will be played, twice, on the drum kit. Candidates will be asked to:
3. play the phrase back. [2 marks]  
A short phrase will be played, twice, on the drum kit. Candidates will be asked to:
4. state the style of the extract played. The extract will be in one of the following styles: 4/4 rock, 3/4 rock, simple Latin, 6/8 march, 2/4 march (examples are given in the handbook). [2 marks]

### **GRADE 3**

A click-pulse will be given, followed by a rhythmic phrase played twice on the snare drum, in one of the following time signatures: All those set for previous grades, plus 12/8. Candidates will be asked to:

1. state the time signature. [2 marks]  
The candidate will be given a copy of three notated extracts. One of these extracts will be played, twice, on the drum kit. Candidates will be asked to:

2. state which extract was played. [2 marks]  
A short rhythmic phrase will be played, twice, on the drum kit. Candidates will be asked to:
3. play the phrase back. [2 marks]  
A short phrase will be played, twice, on the drum kit. Candidates will be asked to:
4. state the style of the extract played. The extract will be in one of the following styles: all those set for previous grades, plus slow blues, bossa nova (examples are given in the handbook). [2 marks]

## GRADE 4

A click-pulse will be given, followed by a rhythmic phrase played twice on the drum kit, in one of the following time signatures: all those set for previous grades, plus 9/8. Candidates will be asked to:

1. state the time signature. [2 marks]  
The candidate will be given a copy of three notated extracts. One of these extracts will be played, twice, on the drum kit. Candidates will be asked to:
2. state which extract was played. [2 marks]  
A short rhythmic phrase will be played, twice, on the drum kit. Immediately after the second playing, candidates will be asked to:
3. play a suitable answering phrase. [2 marks]  
A short phrase will be played, twice, on the drum kit. Candidates will be asked to:
4. state the style of the extract played. The extract will be in one of the following styles: All those set for previous grades, plus shuffle, swing (examples are given in the handbook). [2 marks]

## GRADE 5

A click-pulse will be given, followed by a rhythmic phrase played twice on the drum kit, in one of the following time signatures: all those set for previous grades, plus 5/4. Candidates will be asked to:

1. state the time signature. [2 marks]  
The candidate will be given a copy of three notated extracts. One of these extracts will be played, twice, on the drum kit. Candidates will be asked to:
2. state which extract was played. [2 marks]  
A short rhythmic phrase will be played, twice, on the drum kit. Immediately after the second playing, candidates will be asked to:
3. play a suitable answering phrase. [2 marks]  
A short phrase will be played, twice, on the drum kit. Candidates will be asked to:
4. state the style of the extract played. The extract will be in one of the following styles: all those set for previous grades, plus disco 16, reggae (examples are given in the handbook). [2 marks]

## GRADE 6

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

1. Candidates will be asked a selection of the following:
  - to state the time signature (from any set for previous grades, plus 2/2, 3/2, 4/2, 6/4, 9/4, 12/4);
  - 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 particularly noticeable aspects of the instrumentation, dynamics, texture, tempo, melody, rhythmic figures, etc. [3 marks]

A few bars, taken from the track, will be played in isolation, followed by another version of the same few bars, but this time incorporating some changes in aspects such as the tempo, dynamics, instrumentation, style, etc. Candidates will be asked to:

2. identify the changes [2 marks].  
The full extract will be played again, twice. On the second playing, the candidate will be asked to:
3. play along to the extract in a suitable style, taking account of any fluctuations of tempo, dynamics, texture, etc., and adding fills, etc. where appropriate. [3 marks]

## GRADE 7

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

1. Candidates will be asked a selection of the following:
  - to state the time signature (from any set for previous grades, plus 5/8, 7/8, 7/4);
  - 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 particularly noticeable aspects of the instrumentation, dynamics, texture, tempo, melody, rhythmic figures, etc. [3 marks]

A few bars, taken from the track, will be played in isolation, followed by another version of the same few bars, but this time incorporating some changes in aspects such as the tempo, dynamics, instrumentation, style, etc. Candidates will be asked to:

2. identify the changes. [2 marks]  
The full extract will be played again, twice. On the second playing, the candidate will be asked to:
3. play along to the extract in a suitable style, taking account of any fluctuations of tempo, dynamics, texture, etc., and adding fills, etc. where appropriate. [3 marks]

## GRADE 8

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

1. Candidates 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 particularly noticeable aspects of the instrumentation, dynamics, texture, tempo, melody, rhythmic figures, etc. [3 marks]

A few bars, taken from the track, will be played in isolation, followed by another version of the same few bars, but this time incorporating some changes in aspects such as the tempo, dynamics, instrumentation, style, etc. Candidates will be asked to:

2. identify the changes. [2 marks]  
The full extract will be played again, twice. On the second playing, the candidate will be asked to:
3. play along to the extract in a suitable style, taking account of any fluctuations of tempo, dynamics, texture, etc., adding fills, etc., where appropriate. [3 marks]

# SNARE DRUM

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## Publications

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The following publications are relevant to this syllabus:

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

The Handbooks are published by Stainer & Bell Ltd (tel: 020 8343 3303; email: [post@stainer.co.uk](mailto:post@stainer.co.uk)).

Website – [www.stainer.co.uk](http://www.stainer.co.uk)

*Syllabus compiled by Brian Stone, Jack Richards, Tony Stockley and Andrew McBirnie*

*2017 version adapted by Aidan Garry*

# SNARE DRUM: GRADE 1

## Component 1 - Technical Work (Rudiments)

15 marks

To be played from memory, as shown in the handbook:

1. Single Stroke Roll Rudiment numbering
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.

Bartlett	Study 11 from 50 Short Pieces for Snare Drum	(UMP)
Clarke arr. Barratt	Duke of Gloucester's March from Bravo! Percussion Book 1	(Boosey & Hawkes)
Hannickel	Pathfinder from First Recital Series	(Curnow Music)
Richards	March in Four from LCM Snare Drum Grades 1–2	(Stainer & Bell)
Richards	3 Time from LCM Snare Drum Grades 1–2	(Stainer & Bell)
Richards	Two Penny Piece from LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stockley	Bright Waltz from LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stockley	Up and Down from LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stockley	Study for One from LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stone	Early Riser from LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stone	Beat This from LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stone	Suddenly from LCM Snare Drum Grades 1–2	(Stainer & Bell)

## Component 3 - Viva Voce

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

1. To repeat a rhythmic phrase played twice on the snare drum by the examiner.
2. To state the time signature of a rhythmic phrase played twice on the snare drum by the examiner. The pulse will be given.
3. 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.
4. 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

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 Rudiment numbering
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.

Barratt	Musette <i>from</i> Bravo! Percussion Book 1	(Boosey & Hawkes)
Bartlett	Study 21 <i>from</i> 50 Short Pieces for Snare Drum	(UMP)
Bartlett	Three and Easy?! <i>from</i> 50 Short Pieces for Snare Drum	(UMP)
Richards	Trooper's March <i>from</i> LCM Snare Drum Grades 1–2	(Stainer & Bell)
Richards	Three in a Half <i>from</i> LCM Snare Drum Grades 1–2	(Stainer & Bell)
Richards	Sea Jet <i>from</i> LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stockley	Study <i>from</i> LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stockley	3 in 1 <i>from</i> LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stockley	6 in 2 <i>from</i> LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stone	Grace <i>from</i> LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stone	Cut It <i>from</i> LCM Snare Drum Grades 1–2	(Stainer & Bell)
Stone	Cereal Beater <i>from</i> LCM Snare Drum Grades 1–2	(Stainer & Bell)

## Component 3 - Viva Voce

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

1. To repeat a rhythmic phrase played twice on the snare drum by the examiner.
2. To state the time signature of a rhythmic passage played twice on the snare drum by the examiner. The pulse will be given.
3. 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.
4. 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

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 Rudiment numbering
8. Seven Stroke Roll
9. Nine Stroke Roll
10. Flam Accent
11. Flamacue
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.

Barratt	Rosewood Tango <i>from</i> Bravo! Percussion Book 2	(Boosey & Hawkes)
Barratt	The Stickler <i>from</i> Bravo! Percussion Book 2	(Boosey & Hawkes)
Johnson	Regiments of the Rudiments <i>from</i> 1st Recital Series	(Curnow Music)
Richards	Systems <i>from</i> LCM Snare Drum Grades 1–4	(Stainer & Bell)
Richards	Threeway <i>from</i> LCM Snare Drum Grades 1–4	(Stainer & Bell)
Stockley	Study for Three <i>from</i> LCM Snare Drum Grades 1–4	(Stainer & Bell)
Stockley	Hi-Low March <i>from</i> LCM Snare Drum Grades 1–4	(Stainer & Bell)
Stone	Latin Lilt <i>from</i> LCM Snare Drum Grades 1–4	(Stainer & Bell)
Stone	Sham Roll <i>from</i> LCM Snare Drum Grades 1–4	(Stainer & Bell)

## Component 3 - Viva Voce

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

1. To repeat a rhythmic phrase played twice on the snare drum by the examiner.
2. To state the time signature of a rhythmic passage played twice on the snare drum by the examiner. The pulse will be given.
3. 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.
4. 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

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. Flam Accent Rudiment numbering
11. Flamacue
12. Flam Tap
13. Flam Paradiddle
14. Drag Paradiddle
15. Drag and Stroke
16. Double Drag and Stroke
17. Double Paradiddle
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.

Bartlett	Flam-Tastic <i>from 50 Short Pieces for Snare Drum</i>	(UMP)
Bartlett	Spanish Accents <i>from 50 Short Pieces for Snare Drum</i>	(UMP)
Curnow	Multiples of Three <i>from 1st Recital Series</i>	(Curnow Music)
Richards	Piece for Ben <i>from LCM Snare Drum Grades 3–4</i>	(Stainer & Bell)
Stockley	Study for Four <i>from LCM Snare Drum Grades 3–4</i>	(Stainer & Bell)
Stockley	Time for Change <i>from LCM Snare Drum Grades 3–4</i>	(Stainer & Bell)
Stone	Oom Pah <i>from LCM Snare Drum Grades 3–4</i>	(Stainer & Bell)
Stone	In Line <i>from LCM Snare Drum Grades 3–4</i>	(Stainer & Bell)
Stone	Roll Around <i>from LCM Snare Drum Grades 3–4</i>	(Stainer & Bell)

## Component 3 - Viva Voce

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

1. To repeat a rhythmic phrase played twice on the snare drum by the examiner.
2. To state the time signature of a rhythmic passage played twice on the snare drum by the examiner. The pulse will be given.
3. 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.
4. 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

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. Flam Accent Rudiment numbering
11. Flamacue
12. Flam Tap
13. Flam Paradiddle
14. Drag Paradiddle
15. Drag and Stroke
16. Double Drag and Stroke
17. Double Paradiddle
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.

Bartlett	Take a Rest <i>from</i> 50 Short Pieces for Snare Drum	(UMP)
Drew	The Enchantress <i>from</i> LCM Snare Drum Grades 5–8	(Stainer & Bell)
Larson	Study 2 <i>from</i> Artistic Studies for Snare Drum	(C Alan Publications)
Arr. Lindsay	Turkish March <i>from</i> 1st Recital Series	(Curnow Music)
McBirnie	South Ealing <i>from</i> LCM Snare Drum Grades 5–8	(Stainer & Bell)
Oskam	Heartbreaker <i>from</i> Rudimental Drumming	(De Haske)
Williams	Rhythmic Twists <i>from</i> LCM Snare Drum Grades 5–8	(Stainer & Bell)

## Component 3 - Viva Voce

7 marks

Candidates will be expected to answer questions on all areas covered by the viva voce 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, including interaction with the piano accompaniment in Piece 1.

## 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

1. To repeat a rhythmic phrase played twice on the snare drum by the examiner.
2. To state the time signature of a rhythmic passage played twice on the snare drum by the examiner. The pulse will be given.
3. 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.
4. 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

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 Strike
11. Swiss Army Triplet Rudiment numbering
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.

Curnow	Drummed Out <i>from</i> 1st Recital Series	(Curnow Music)
Larson	Study 20 <i>from</i> Artistic Studies for Snare Drum	(C Alan Publications)
McBirnie	Ealing Broadway <i>from</i> LCM Snare Drum Grades 5–8	(Stainer & Bell)
Oskam	Flam-It <i>from</i> Rudimental Drumming	(De Haske)
Precious	Pieces of Eight <i>from</i> LCM Snare Drum Grades 5–8	(Stainer & Bell)
Rossini, arr. Alan	The Barber of Seville <i>from</i> 1st Recital Series for Snare Drum	(Curnow Music)
Williams	Rhythmic Ascent <i>from</i> LCM Snare Drum Grades 5–8	(Stainer & Bell)

## Component 3 - Viva Voce

7 marks

Candidates will be expected to answer questions on all areas covered by the viva voce 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, including interaction with the piano accompaniment in Piece 1.

## 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

1. To repeat a rhythmic phrase played twice on the snare drum by the examiner.
2. To state the time signature of a rhythmic passage played twice on the snare drum by the examiner. The pulse will be given.
3. 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.
4. 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

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 Stroke Roll	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.

Arnold	Interrupted Cadence	(Dyson)
Glasser	Elephant and Castle Roundabout <i>from LCM Snare Drum Grades 5–8</i>	(Stainer & Bell)
Larson	Study 18 OR 25 <i>from Artistic Studies for Snare Drum</i>	(C Alan Publications)
Precious	The Art of Three <i>from LCM Snare Drum Grades 5–8</i>	(Stainer & Bell)
Rossi	Midnight Mover <i>from LCM Snare Drum Grades 5–8</i>	(Stainer & Bell)
Hannickel	Parameters <i>from 1st Recital Series for Snare Drum</i>	(Curnow Music)
Oskam	Magic Seven <i>from Rudimental Drumming</i>	(De Haske)
Whaley	No. 1 <i>from Recital Solos for Snare Drum</i>	(Meredith)

## Component 3 - Viva Voce

7 marks

Candidates will be expected to answer questions on all areas covered by the viva voce 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, including interaction with the piano accompaniment in Piece 1.

## 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

1. To repeat a rhythmic phrase played twice on the snare drum by the examiner.
2. 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.
3. To state the time signature of a rhythmic phrase played twice on the snare drum by the examiner. The pulse will be given.
4. 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

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 Stroke Roll	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.

Adnitt	Backwards 4 <i>from LCM Snare Drum Handbook Grades 5–8</i>	(Stainer & Bell)
Larson	Study 20 or 24 <i>from Artistic Studies for Snare Drum</i>	(C Alan Publications)
Monrad	A Piece for Snare Drum	(Edition Svitzer)
McBirnie	South Kensington <i>from LCM Snare Drum Handbook Grades 5–8</i>	(Stainer & Bell)
Rossi	Tatotat <i>from LCM Snare Drum Handbook Grades 5–8</i>	(Stainer & Bell)
Whaley	No. 3 <i>from Recital Solos for Snare Drum</i>	(Meredith)

## Component 3 - Viva Voce

7 marks

Candidates will be expected to answer questions on all areas covered by the viva voce 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, including interaction with the piano accompaniment in Piece 1.

## 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

1. To repeat a rhythmic phrase played twice on the snare drum by the examiner.
2. 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.
3. To state the time signature of a rhythmic phrase played twice on the snare drum by the examiner. The pulse will be given.
4. 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.

# **TIMPANI**

## **LCM Publications**

The following LCM Publications are relevant to this syllabus:

- Timpani Grades 1–5 (Stainer & Bell H427)
- Timpani Grades 6–8 (Stainer & Bell H450)
- Specimen Aural Tests (LCM Publications LL189)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (LCM LL205)

The LCM Timpani Handbooks are published by Stainer & Bell Ltd

tel: 020 8343 3303; email: [post@stainer.co.uk](mailto:post@stainer.co.uk)

[www.stainer.co.uk](http://www.stainer.co.uk)

LCM Publications are distributed by Music Exchange  
tel: 0161 946 9301; email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)  
[www.music-exchange.co.uk](http://www.music-exchange.co.uk)

## **TIMPANI: GRADE ONE**

### **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.

Geary	Barns & Fields <i>from Timp-Tastic</i>	(Southern Percussion)
Geary	A Shaw Thing <i>from Timp-Tastic</i>	(Southern Percussion)
Richards	Study <i>from LCM Timpani Grades 1–5</i>	(Stainer & Bell H427)
Richards	Freewheel <i>from LCM Timpani Grades 1–5</i>	(Stainer & Bell H427)
Richards	Troopers <i>from LCM Timpani Grades 1–5</i>	(Stainer & Bell H427)
Slawson	Doubleheader <i>from Dynamic Solos for Timpani</i>	(Alfred)

### **Component 3 - Viva Voce**

**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 40–44. Sample tests are available (LL189, and in *Timpani Grades 1–5*, H427).

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# **TIMPANI: GRADE TWO**

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## **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.

Geary	Don't Flee McGee <i>from</i> Timp-Tastic	(Southern Percussion)
Geary	Mr May Comes to Play <i>from</i> Timp-Tastic	(Southern Percussion)
Richards	Study <i>from</i> LCM Timpani Grades 1–5	(Stainer & Bell H427)
Richards	Roll Up <i>from</i> LCM Timpani Grades 1–5	(Stainer & Bell H427)
Richards	Hurry Along <i>from</i> LCM Timpani Grades 1–5	(Stainer & Bell H427)
Slawson	Pauken Platz <i>from</i> Dynamic Solos for Timpani	(Alfred)

## **Component 3 - Viva Voce**

**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 40–44. Sample tests are available (LL189, and in *Timpani Grades 1–5*, H427).

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# **TIMPANI: GRADE THREE**

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## **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.

Geary	Hinson's Hit <i>from Timp-Tastic</i>	(Southern Percussion)
Lindsay arr.	Chanson Triste <i>from 1st Recital Series</i>	(Curnow Music)
Rabbio	Solo 1 <i>from Contest &amp; Recital Solos for Timpani</i>	(Alfred)
Richards	Study <i>from LCM Timpani Grades 1–5</i>	(Stainer & Bell H427)
Stone	Proudly Go <i>from LCM Timpani Grades 1–5</i>	(Stainer & Bell H427)
Stone	Jiggery <i>from LCM Timpani Grades 1–5</i>	(Stainer & Bell H427)

## **Component 3 - Viva Voce**

**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 40–44. Sample tests are available (LL189, and in *Timpani Grades 1–5*, H427).

NB: Test specifications differ slightly from those printed in *Timpani Grades 1–5*.

# **TIMPANI: GRADE FOUR**

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## **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.

Curnow	Exchanges <i>from 1st Recital Series</i>	(Curnow Music)
Geary	Don't Parker Here <i>from Timp-Tastic</i>	(Southern Percussion)
Rabbio	Solo 3 <i>from Contest &amp; Recital Solos for Timpani</i>	(Alfred)
Richards	Study <i>from Timpani Grades 1–5</i>	(Stainer & Bell)
Stone	Scotty <i>from Timpani Grades 1–5</i>	(Stainer & Bell)
Stone	Dynamic Day <i>from Timpani Grades 1–5</i>	(Stainer & Bell)

## **Component 3 - Viva Voce**

**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 40–44. Sample tests are available (LL189, and in *Timpani Grades 1–5*, H427).

# **TIMPANI: GRADE FIVE**

## **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.

Gay	Etude 17 <i>from Pedal to the Kettle</i>	( <i>Tapscape</i> )
Geary	The Young-Bells <i>from Timp-Tastic</i>	( <i>Southern Percussion</i> )
Geary	Man Overboyd <i>from Timp-Tastic</i>	( <i>Southern Percussion</i> )
Rabbio	Solo III <i>from Contest &amp; Recital Solos for Timpani</i>	( <i>Alfred</i> )
Richards & Stone	Study <i>from LCM Timpani Grades 1–5</i>	( <i>Stainer &amp; Bell</i> )
Richards	Gold Star <i>from LCM Timpani Grades 1–5</i>	( <i>Stainer &amp; Bell</i> )
Slawson	Quiere Bailar? <i>from Dynamic Solos for Timpani</i>	( <i>Alfred</i> )
Stone	Softly Softly <i>from LCM Timpani Grades 1–5</i>	( <i>Stainer &amp; Bell</i> )

## **Component 3 - Viva Voce**

**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 40–44. Sample tests are available (LL189, and in *Timpani Grades 1–5*, H427).

NB: Test specifications differ slightly from those printed in *Timpani Grades 1–5*.

# **TIMPANI: GRADE SIX**

## **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.

Gay	The Black Hammock <i>from Pedal to the Kettle</i>	( <i>Tapscape</i> )
Glasser	Steam Train <i>from LCM Timpani Grades 6–8</i>	( <i>Stainer &amp; Bell</i> )
Hannickel	Winter Thunder <i>from 1st Recital Series</i>	( <i>Curnow Music</i> )
Joplin, arr. Curnow	Maple Leaf Rag <i>from 1st Recital Series for Timpani</i>	( <i>Curnow Music</i> )
Rabbio	Solo 7 <i>from Contest &amp; Recital Solos for Timpani</i>	( <i>Alfred</i> )
Slawson	Paukenstein <i>from Dynamic Solos for Timpani</i>	( <i>Alfred</i> )
Treasure	Sunbeam Samba <i>from LCM Timpani Grades 6–8</i>	( <i>Stainer &amp; Bell</i> )
Williams	Prelude <i>from LCM Timpani Grades 6–8</i>	( <i>Stainer &amp; Bell</i> )

## **Component 3 - Viva Voce**

**7 marks**

Candidates will be expected to answer questions on all areas covered by the viva voce 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, including interaction with the piano accompaniment in Piece 1.

## **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 40–44. Sample tests are available (LL189, and in *Timpani Grades 6–8*, H450).

NB: Test specifications differ slightly from those printed in *Timpani Grades 6–8*.

# **TIMPANI: GRADE SEVEN**

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## **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.

Gay	Etude 23: Beatin' and Bangin' <i>from</i> Pedal to the Kettle	(Tapscape)
Hannickel	Declivities <i>from</i> 1st Recital Series for Timpani	(Curnow Music)
Melvin	Minuet and Trio <i>from</i> LCM Timpani Grades 6–8	(Stainer & Bell)
Mozart, arr. Lindsay	Eine Kleine Nachtmusik <i>from</i> 1st Recital Series for Timpani	(Curnow Music)
Rabbio	Solo 9 <i>from</i> Contest & Recital Solos for Timpani	(Alfred)
Treasure	Quietly Confident OR Pond World <i>from</i> LCM Timpani Grades 6–8	(Stainer & Bell)
Williams	Bagatelle <i>from</i> LCM Timpani Grades 6–8	(Stainer & Bell)

## **Component 3 - Viva Voce**

**7 marks**

Candidates will be expected to answer questions on all areas covered by the viva voce 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, including interaction with the piano accompaniment in Piece 1.

## **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 40–44. Sample tests are available (LL189, and in *Timpani Grades 6–8*, H450).

NB: Test specifications differ slightly from those printed in *Timpani Grades 6–8*.

# TIMPANI: GRADE EIGHT

## 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.

Drew	Vulcan's Wrath <i>from LCM Timpani Grades 6–8</i>	(Stainer & Bell)
Gay	The Bach Forty <i>from Pedal to the Kettle</i>	(Tapscape)
Gay	Bolt <i>from Pedal to the Kettle</i>	(Tapscape)
Glasser	Springtime <i>from LCM Timpani Grades 6–8</i>	(Stainer & Bell)
Rabbio	G.S.A.R. <i>from Contest &amp; Recital Solos for Timpani</i>	(Alfred)
Read	The Return of Jack the Painter <i>from LCM Timpani Grades 6–8</i>	(Stainer & Bell)
Slawson	March of the Giants <i>from Dynamic Solos for Timpani</i>	(Alfred)
Slawson	Paukenstein <i>from Dynamic Solos for Timpani</i>	(Alfred)

## Component 3 - Viva Voce

7 marks

Candidates will be expected to answer questions on all areas covered by the viva voce 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, including interaction with the piano accompaniment in Piece 1.

## 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 40–44. Sample tests are available (LL189, and in *Timpani Grades 6–8*, H450).

NB: Test specifications differ slightly from those printed in *Timpani Grades 6–8*.

# Aural Tests

## **Notes:**

- 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=t 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.

## **Requirements:**

### **GRADE 1**

#### **Rhythm**

A short harmonised passage, of approximately 6–8 bars in length, will be played. The passage will be in either 2/4 or 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 3/4 or 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 majors 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 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 intervals 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 $\flat$  majors; A and E minors 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 2/4, 3/4, 4/4 or 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 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 2/4, 3/4, 4/4, 6/8 or 6/4 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 6/8 or 6/4 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 within 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]

# TUNED PERCUSSION

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## CD Recordings

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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.

Please refer to Regulation 23 of the syllabus for information regarding the provision and operation of CD equipment.

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## Publications

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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*)
- Specimen Aural Tests (*LCM Publications LL189*)
- LCM Aural Handbook: a Practical Guide to Teaching and Preparing for LCM Aural Tests (*LCM LL205*)

The Handbooks and CDs are published by Stainer & Bell Ltd

Tel: 020 8343 3303; email: [post@stainer.co.uk](mailto:post@stainer.co.uk)

[www.stainer.co.uk](http://www.stainer.co.uk)

LCM Publications are distributed by Music Exchange

Tel: 0161 946 9301; email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)

[www.music-exchange.co.uk](http://www.music-exchange.co.uk)

# TUNED PERCUSSION: GRADE ONE

## Component 1 - Technical Work (from memory)

15 marks

### SCALES

C and F major (one octave)

A and D harmonic minor (one octave)

### ARPEGGIOS

C and F major (one octave)

A and D minor (one octave)

## 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.

Czerny arr. Barratt *Rise & Shine* from Bravo! Percussion Book 1

(Boosey & Hawkes)

Haydn (arr. Zemplini) *Song* from Percussion Music for Beginners  
(tempo: crotchet = 90–100)

(Editio Musica Budapest)

Hext *Strollin'* from LCM Tuned Percussion Grades 1–2

(Stainer & Bell)

Hext *Swingtime* from LCM Tuned Percussion Grades 1–2

(Stainer & Bell)

Hext *Willow Holme Waltz* from LCM Tuned Percussion Grades 1–2

(Stainer & Bell)

Hext *Little Town Steps* from LCM Tuned Percussion Grades 1–2

(Stainer & Bell)

Hext *The Windmill II* from LCM Tuned Percussion Grades 1–2

(Stainer & Bell)

Hext *The Music Box II* from LCM Tuned Percussion Grades 1–2

(Stainer & Bell)

Hext *Study No. 1* from LCM Tuned Percussion Grades 1–2

(Stainer & Bell)

Hext *Study No. 2* from LCM Tuned Percussion Grades 1–2

(Stainer & Bell)

Hext *Study No. 3* from LCM Tuned Percussion Grades 1–2

(Stainer & Bell)

Lindsay *Kaitlin's Music Box* from 1st Recital Series

(Curnow Music)

Sejourne/Velluet *Vibra-Slow* from Les Claviers à Percussions Parcourent le Monde Vol. 1  
NB: This piece is to be performed with CD accompaniment.

(Alfonse Production)

Trad. Arr. Barratt *When I was a Trailor* from Bravo! Percussion Book 1

(Boosey & Hawkes)

## Component 3 - Viva Voce

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; 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 54–58. Sample tests are available (LL189, and in *Tuned Percussion Grades 1–2*, H415).

# TUNED PERCUSSION: GRADE TWO

## Component 1 - Technical Work (from memory)

15 marks

### SCALES

G and D major (one octave)  
E and B harmonic minor (one octave)  
A and E melodic minor (one octave)

### ARPEGGIOS

G and D major (one octave, played twice)  
E and B minor (one octave, played twice)

## 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.

Arr. Alan	The Can-Can <i>from</i> 1st Recital Series	(Curnow Music)
Arr. Barratt	The Hurdy Gurdy <i>from</i> Bravo! Percussion Book 1	(Boosey & Hawkes)
Arr. Barratt	Walk My Love <i>from</i> Bravo! Percussion Book 1	(Boosey & Hawkes)
Beethoven (arr. Zemplini)	Waltz <i>from</i> Percussion Music for Beginners (tempo: crotchet = 80–90) NB: In this piece, all dotted minims should be rolled.	(Editio Musica Budapest)
Barratt	Floating <i>from</i> Bravo! Percussion Book 2 (tempo: crotchet = 60–70) NB: In this piece, the final note should be rolled.	(Boosey & Hawkes)
Hext	Little Rock <i>from</i> LCM Tuned Percussion Grades 1–2	(Stainer & Bell)
Hext	Bernard's Beguine <i>from</i> LCM Tuned Percussion Grades 1–2	(Stainer & Bell)
Hext	Mooney's Tune <i>from</i> LCM Tuned Percussion Grades 1–2	(Stainer & Bell)
Hext	Grosvenor March <i>from</i> LCM Tuned Percussion Grades 1–2	(Stainer & Bell)
Hext	Eddie and Norbert <i>from</i> LCM Tuned Percussion Grades 1–2	(Stainer & Bell)
Hext	Carousel II <i>from</i> LCM Tuned Percussion Grades 1–2	(Stainer & Bell)
Hext	Study No. 1 <i>from</i> LCM Tuned Percussion Grades 1–2	(Stainer & Bell)
Hext	Study No. 2 <i>from</i> LCM Tuned Percussion Grades 1–2	(Stainer & Bell)
Hext	Study No. 3 <i>from</i> LCM Tuned Percussion Grades 1–2	(Stainer & Bell)

## Component 3 - Viva Voce

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 54–58. Sample tests are available (LL189, and in *Tuned Percussion Grades 1–2*, H415).

# TUNED PERCUSSION: GRADE THREE

## Component 1 - Technical Work (from memory)

15 marks

### SCALES

B flat, E flat and A major (one octave)  
F sharp, G and C harmonic minor (one octave)  
D, B and G melodic minor (one octave)  
Chromatic starting on C (one octave)

### ARPEGGIOS

E flat and B flat major (one octave, played twice)  
C and G minor (one octave, played twice)

## 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.

Barratt	Bees in a Bottle <i>from</i> Bravo! Percussion Book 2	(Boosey & Hawkes)
Barratt	Fivestones <i>from</i> Bravo! Percussion Book 1 (tempo: crotchet = 120–130) NB: In this piece, both dotted minims should be rolled.	(Boosey & Hawkes)
Arr. Hannickel	Grandfather's Clock <i>from</i> 1st Recital Series	(Curnow Music)
Hext	Sandyford Down <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Orford Lighthouse <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Five for Tea <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Pavlov's Dogs <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Samba <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Cleo II <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Study No. 1 <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Study No. 2 <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Study No. 3 <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Arr. Lindsay	Funeral March of a Marionette <i>from</i> 1st Recital Series	(Curnow Music)
Sejourne/Velluet	Benson Funk <i>from</i> Les Claviers à Percussions Parcourent le Monde Vol. 1 (Alfonse Production) NB: This piece is to be performed with CD accompaniment.	

## Component 3 - Viva Voce

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 54–58. Sample tests are available (LL189, and in *Tuned Percussion Grades 3–4*, H416).

NB: Test specifications differ slightly from those printed in *Tuned Percussion Grades 3–4*.

# TUNED PERCUSSION: GRADE FOUR

## Component 1 - Technical Work (from memory)

15 marks

### SCALES

- A flat and E major (one octave)
- C sharp and F harmonic minor (one octave)
- F sharp and C melodic minor (one octave)
- Chromatic starting on F sharp (one octave)

### ARPEGGIOS

- A flat, E and A major (one octave, played twice)
- C sharp, F and F sharp minor (one octave, played twice)

### BROKEN SCALES

- Broken thirds in C major (one octave)
- Broken thirds in A harmonic minor (one octave)

## 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.

Barratt	Rosewood Tango <i>from</i> Bravo! Percussion Book 2	(Boosey & Hawkes)
Bartlett	Mr B <i>from</i> Play Percussion	(UMP)
Bartlett	Dreamy <i>from</i> Play Percussion	(UMP)
Arr. Curnow	Rondeau <i>from</i> 1st Recital Series	(Curnow Music)
Hext	Ballad for Beej <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Boy Jamie <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Capriccio <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Smokey Cottage <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Bunsen's Blues <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Calypso <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Study No. 1 <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Study No. 2 <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Hext	Study No. 3 <i>from</i> LCM Tuned Percussion Grades 3–4	(Stainer & Bell)
Arr. Lindsay	The Entertainer <i>from</i> 1st Recital Series	(Curnow Music)

## Component 3 - Viva Voce

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 54–58. Sample tests are available (LL189, and in *Tuned Percussion Grades 3–4*, H416).

# TUNED PERCUSSION: GRADE FIVE

## Component 1 - Technical Work (from memory)

15 marks

### SCALES

- B, D flat and F sharp major (one octave)
- G sharp, B flat and E flat harmonic minor (one octave)
- C sharp, G sharp and F melodic minor (one octave)
- Chromatic starting on A (one octave)
- Contrary motion chromatic starting on C (one octave)

### ARPEGGIOS

- B, D flat and F sharp major (one octave, played twice)
- G sharp, B flat and E flat minor (one octave, played twice)

### BROKEN SCALES

- Broken thirds in F and D major (one octave)
- Broken thirds in D and B harmonic minor (one octave)
- Broken octaves in E flat and E major (one octave)
- Broken octaves in C and C sharp harmonic minor (one octave)

## 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.

Bartlett	Boogalie-Woogalie <i>from Play Percussion</i>	(UMP)
Hannickel	Along Came a Spider <i>from 1st Recital Series</i>	(Curnow Music)
Hext	Daytrip <i>from LCM Tuned Percussion Grades 5–6</i>	(Stainer & Bell)
Hext	Lilac Girl <i>from LCM Tuned Percussion Grades 5–6</i>	(Stainer & Bell)
Hext	Bells of Peover <i>from LCM Tuned Percussion Grades 5–6</i>	(Stainer & Bell)
Hext	Sunset Drive <i>from LCM Tuned Percussion Grades 5–6</i>	(Stainer & Bell)
Hext	Study No. 1 <i>from LCM Tuned Percussion Grades 5–6</i>	(Stainer & Bell)
Hext	Study No. 2 <i>from LCM Tuned Percussion Grades 5–6</i>	(Stainer & Bell)
Johnson	Cathexis	(Upbeat Music)
Sejourne/Velluet	7/8 <i>from Les Claviers à Percussions Parcourent le Monde Vol. 1</i>	(Alfonse Production)

## Component 3 - Viva Voce

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 54–58. Sample tests are available (LL189, and in *Tuned Percussion Grades 5–6*, H417).

NB: Test specifications differ slightly from those printed in *Tuned Percussion Grades 5–6*.

# TUNED PERCUSSION: GRADE SIX

## Component 1 - Technical Work (from memory)

15 marks

### SCALES

- C and G major (two octaves)
- A and E harmonic minor (two octaves)
- B flat and E flat melodic minor (one octave)
- Chromatic starting on E flat (two octaves)
- Contrary motion chromatic starting on F sharp (one octave)

### ARPEGGIOS

- C and G major (two octaves)
- A and E minor (two octaves)

### BROKEN SCALES

- Broken thirds in B flat and A major (one octave)
- Broken thirds in G and F sharp melodic minor (one octave)
- Broken octaves in A flat and B major (one octave)
- Broken octaves in F sharp harmonic minor (one octave)
- Broken octaves in G sharp melodic minor (one octave)

## 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.

Bartlett	Rudolph's Rag <i>from</i> Play Percussion	(UMP)
Glennie	Londonderry Air <i>from</i> Marimba Encores	(Faber)
Gomez	Celtic Rondo <i>from</i> 3 Concert Pieces	(Southern Music Company)
Gossec	Gavotte (arr. Zemplini) <i>from</i> Percussion Music for Beginners (tempo: minim = 70–80)	(Editio Musica Budapest)
Hext	Something She Said <i>from</i> LCM Tuned Percussion Grades 5–6	(Stainer & Bell)
Hext	Cradle Jazz <i>from</i> LCM Tuned Percussion Grades 5–6	(Stainer & Bell)
Hext	Eagle Pond <i>from</i> LCM Tuned Percussion Grades 5–6	(Stainer & Bell)
Hext	Sack the Juggler <i>from</i> LCM Tuned Percussion Grades 5–6	(Stainer & Bell)
Hext	Study No. 1 <i>from</i> LCM Tuned Percussion Grades 5–6	(Stainer & Bell)
Hext	Study No. 2 <i>from</i> LCM Tuned Percussion Grades 5–6	(Stainer & Bell)
Peters	Teardrops	(MP Southern Percussion)

## Component 3 - Viva Voce

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 54–58. Sample tests are available (LL189, and in *Tuned Percussion Grades 5–6*, H417).

NB: Test specifications differ slightly from those printed in *Tuned Percussion Grades 5–6*.

# TUNED PERCUSSION: GRADE SEVEN

## Component 1 - Technical Work (from memory)

15 marks

### SCALES

All majors (two octaves)

A, E, D, B and G harmonic minor (two octaves); C, C sharp, F, G sharp, B flat and E flat melodic minor (two octaves)

Chromatics starting on any note (two octaves)

Contrary motion chromatic starting on A (one octave)

### ARPEGGIOS

All majors (two octaves); A, D, G, C, F and B flat minor (two octaves)

### BROKEN SCALES

Broken thirds in E flat and E major (one octave); Broken thirds in C and C sharp melodic minor (two octaves)

Broken octaves in D flat and F sharp major (two octaves); Broken octaves in B flat and E flat melodic minor (two octaves)

### BROKEN CHORDS

Dominant Sevenths in the keys of C, G and F (i.e. starting on G, D and C) (one octave, played twice)

Diminished Seventh starting on B (one octave, played twice)

## 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.

Bartlett	Rondo à la Rumba <i>from Play Percussion</i>	(UMP)
Gomez	Marimbula <i>from 3 Concert Pieces</i>	(Southern Music Company)
Hext	Minuet <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Hext	Azzuri <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Hext	Chickernut* <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Hext	Strawberry Blonde <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Hext	Study No. 1 <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Hext	Study No. 2 <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Peters	Firefly for Vibraphone	(MP Southern Percussion)
Peters	Undercurrent	(MP Southern Percussion)
Sejourne/Velluet	Ballade en Sol <i>from Les Claviers à Percussions Parcourent le Monde Vol. 2</i>	(Alfonce Production)

\* Chickernut features sections in which the candidate may, instead of the printed notes, play improvised or prepared solos based on the harmonic structure of the chord sequences in the piano accompaniment.

Candidates will not be penalised for not choosing this option but, should they choose it, they may be awarded extra marks for originality, style and technical prowess.

## Component 3 - Viva Voce

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 54–58. Sample tests are available (LL189, and in Tuned Percussion Grades 7–8, H418).

NB: Test specifications differ slightly from those printed in Tuned Percussion Grades 7–8.

# TUNED PERCUSSION: GRADE EIGHT

## Component 1 - Technical Work (from memory)

15 marks

### SCALES

All majors and minors (harmonic and melodic) (two octaves)

Contrary motion chromatic starting on E flat (one octave)

### ARPEGGIOS

All majors and minors (two octaves)

### BROKEN SCALES

All majors and minors previously learnt (two octaves)

### BROKEN CHORDS

Dominant Sevenths in the keys of D, B flat and A (i.e. starting on A, F and E) (two octaves)

Diminished Sevenths starting on D sharp and G (two octaves)

## 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.

Fries	Air for Solo Vibes	(NIRO Music Edition)
Glennie	A Little Prayer <i>from Three Chorales for Marimba</i> (low G may be omitted)	(Faber)
Hext	Canzonetta <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Hext	Une Petite Chanson <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Hext	Chess Piece <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Hext	Iganto's Dance* <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Hext	Study No. 1 <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Hext	Study No. 2 <i>from LCM Tuned Percussion Grades 7–8</i>	(Stainer & Bell)
Peters	Sea Refractions	(MP Southern Percussion)
Sejourne/Velluet	Loco Samba OR Syncopop <i>from Les Claviers à Percussions Parcourent le Monde Vol. 2</i>	(Alfonse Production)

\* Iganto's Dance features sections in which the candidate may, instead of the printed notes, play improvised or prepared solos based on the harmonic structure of the chord sequences in the piano accompaniment.

Candidates will not be penalised for not choosing this option but, should they choose it, they may be awarded extra marks for originality, style and technical prowess.

## Component 3 - Viva Voce

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 54–58. Sample tests are available (LL189, and in *Tuned Percussion Grades 7–8*, H418).

NB: Test specifications differ slightly from those printed in *Tuned Percussion Grades 7–8*.

# Aural Tests

## Notes:

- 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.

## Requirements:

### **GRADE 1**

#### **Rhythm**

A short harmonised passage, of approximately 6–8 bars in length, will be played. The passage will be in either 2/4 or 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 3/4 or 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 5<sup>th</sup>' (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 majors 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 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 intervals 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 flat majors; A and E minors 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 2/4, 3/4, 4/4 or 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 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 2/4, 3/4, 4/4, 6/8 or 6/4 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 6/8 or 6/4 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 within 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]