

MTB Grade 7 Contemporary Drums

Section One: Recital (75 marks)

Select Three pieces from the following list (25 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces.
For guidance on free choice [click here](#). Contemporary syllabuses cover a range of styles
including Rock, Pop, Jazz, Latin etc.

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Dream Theatre	Metropolis Part 1	cat. ref: 175537	sheetmusicdirect.com
Louis Prima (Benny Goodman)	Sing Sing Sing	cat. ref: 176309	sheetmusicdirect.com
James Brown	Call Me Super Bad	cat. ref: 174559	sheetmusicdirect.com
Steely Dan (Jim Keltner)	Josie	cat. ref: 175165	sheetmusicdirect.com
Toto (Jeff Porcaro)	Hold the Line	cat. ref: 112207	sheetmusicdirect.com
Benny Goodman	Stompin' at The Savoy	cat. ref: 177125	sheetmusicdirect.com
Coldplay	Paradise (Begin bar 21, omit outro)	cat. ref: 252131	sheetmusicdirect.com
System of a Down	Toxicity	cat. ref: 174348	sheetmusicdirect.com
N/A	Reggae Four Drop No.34	Graded solos for Drumkit Book 2	Woodsmoor Press
N/A	Disco Feel No.38	Graded solos for Drumkit Book 2	Woodsmoor Press

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1

Technical Exercises:

Perform all the technical exercises
required for this grade

[Page 3](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises
required for this grade

[Page 5](#)

Technical Exercises

Technical Exercise 1

Single strokes, flam paradiddles, pataflafla, ratamacue. The exercise is to be played alongside an audible click or metronome. Left handed drummers may wish to reverse the sticking patterns shown.

♩=80

R L R L cont.

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

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

LLR LLR L R L RRL RRL R L R LLR L R L

R L cont.

R

Technical Exercise 2

The first four bars are to be played as notated including the repeat, 8 bars in all. Following this, an 8 bar development in Samba character with solo/fills and stylistic use of voices is to be given including "Snares off/on" movements whilst playing.

Musical notation for the first 4 bars of Technical Exercise 2. It is in 2/4 time with a tempo of 95. The notation shows a complex rhythmic pattern with accents and a repeat sign.

5

Solo/fills/development to be given whilst maintaining lower voice rhythm on feet.

Musical notation for the development section of Technical Exercise 2. It shows a lower voice rhythm on the first two bars, followed by three bars of rests indicated by a slash and a vertical line.

Technical Exercise 3

This exercise is a study of the movement of rhythmic elements from Drum Kit to other percussion instruments, namely hand percussion or other stylistically appropriate mediums. The previous technical exercise in the grade, Technical Exercise 2, is to be held as a "Rhythmic template" for a developed percussion accompaniment/solo. The following notation serves as an indication of the primary elements in the pattern to be captured. However, this is only a basic indication and the full interpretation/development of the groove is the creative responsibility of the candidate. The repeat is to be played, 8 bars in total.

Musical notation for the first 4 bars of Technical Exercise 3. It is in 2/4 time with a tempo of 95. The notation shows a rhythmic pattern with accents and a repeat sign.

4

Solo, fills and development.

Musical notation for the development section of Technical Exercise 3. It shows a rhythmic pattern on the first two bars, followed by three bars of rests indicated by a slash and a vertical line.

Technical Exercises

Technical Exercise 1

Single strokes, flam paradiddles, pataflafla, ratamacue. The exercise is to be played alongside an audible click or metronome. Left handed drummers may wish to reverse the sticking patterns shown.

♩=80

R L R L cont.

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

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

LLR LLR L R L RRL RRL R L R LLR L R L

R L cont.

R

Technical Exercise 2

The first four bars are to be played as notated including the repeat, 8 bars in all. Following this, an 8 bar development in Samba character with solo/fills and stylistic use of voices is to be given including "Snares off/on" movements whilst playing.

5

Solo/fills/development to be given whilst maintaining lower voice rhythm on feet.

Grade 7 Technical Exercise 3

A development within the style and character of the notated groove is to be given for the repeat. A variety of fills should be presented. The solo is an opportunity to showcase a creative approach and this remains the responsibility of the candidate. The elements of fills and solo are to display individual stylistic awareness and expression.

Fill

Drum solo-----

Syllabus Guidance

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

Recital Guidance - Practical & Performance Grades:

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

Technical & Musicianship Guidance - Practical Grades:

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