

Percussion

SYLLABUS / 2005 EDITION



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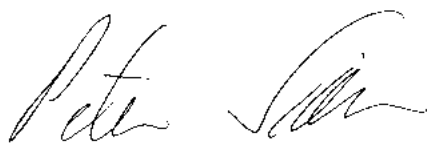
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Message from the President

The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, The Royal Conservatory of Music has achieved this dream. The Royal Conservatory of Music is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Students and teachers benefit from a curriculum based on more than a hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory of Music in the development of creativity, discipline, and goal setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfilment and to engage in creative activity has never been more necessary.



Dr. Peter C. Simon
President

Preface

The 2005 edition of the *Percussion Syllabus* represents the work of dedicated teachers, performers, and examiners whose assistance is here gratefully acknowledged. This *Syllabus* replaces all previous percussion syllabi, and forms the official requirements of The Royal Conservatory of Music for percussion examinations conducted by RCM Examinations.

The RCM Examinations Certificate Program for percussion consists of eight levels: seven graded levels (Grades 1, 2, 4, 6, 8, 9, 10), and an Associate of The Royal Conservatory of Music (ARCT) diploma. Each level represents a stepping-stone established as a logical assessment point for a developing musician.

Five levels of theory examinations described in the current RCM *Theory Syllabus* are designed to complement practical studies and to ensure a comprehensive knowledge and understanding of various aspects of theory. Required theory examinations begin at the Grade 6 practical level and include the following subjects: rudiments, harmony, history, counterpoint, and analysis.

RCM Examinations welcomes examination applications from all interested individuals. Applications are accepted by RCM Examinations on the understanding that candidates comply with the procedures and requirements outlined in this *Syllabus*.

For more information, please visit our website at www.rcmexaminations.org or contact:

RCM Examinations
5865 McLaughlin Road, Unit 4
Mississauga, Ontario
Canada L5R 1B8

RCM Examinations at www.rcmexaminations.org

Visit the RCM Examinations website for up-to-date information on the following topics:

- ✓ fees and dates for practical and theory examinations
- ✓ examination centres
- ✓ secondary school credit for music examinations
- ✓ RCM-authored publications
- ✓ the members of the RCM Examinations College of Examiners, with biographies
- ✓ the *Music Matters* newsletter for teachers

A number of services are also available on-line, allowing candidates to:

- ✓ complete and submit Examination Application Forms
- ✓ verify the receipt of examination applications
- ✓ verify the time, date, and location of examinations
- ✓ look up current examination session results
- ✓ review scans of examiner's comments for current examinations

In addition, teachers can monitor key information about their studios, including:

- ✓ daily updates on students' examination registrations
- ✓ exact dates and times of students' examinations
- ✓ convenient one-page summaries of students' results
- ✓ scanned copies of students' practical examination marking forms
- ✓ unofficial transcripts of students' complete examination histories

Section 1 – General Information

APPLICATION FORMS

Examination Application Forms are available at www.rcmexaminations.org, at music retailers across Canada, from the RCM Examinations Centre Representative in your area, and from RCM Examinations.

- A new examination application form is issued for each academic year. Please use an application dated for the current academic year (i.e., September 1 to August 31).
- Complete a *separate* application for each practical and theory examination.
- Each examination application must be accompanied by the correct examination fee.

Examination fees are listed on the application form. Payment is accepted by cheque, money order, MasterCard, or VISA.

- There are provisions for candidates with special needs. For details, please contact RCM Examinations. *Inquiries must be received before the application deadline.*
- Candidates wishing to include a substitute selection on their examination should complete an Examination Substitute Piece Request Form and submit it before the application deadline. (For more information about substitute selections, see “Repertoire Substitutions” on pp. 14–15.)

Please note that an application may not be withdrawn after it has been received by RCM Examinations.

APPLICATION PROCEDURE AND DEADLINES

- Application deadlines are printed on the examination application form and are also available at www.rcmexaminations.org. Deadlines generally fall in early November for the winter session, in early March for the spring session, and in early June for the summer session.
- Application forms may be completed and submitted at www.rcmexaminations.org. Payment for on-line applications must be made on-line by MasterCard or VISA.
- Application forms may also be submitted by fax. Payment for faxed applications must be made by MasterCard or VISA. Current RCM Examinations fax numbers are printed on the examination application form.

- Mailed applications postmarked after the deadline will not be accepted.
- *Please apply early to ensure a smooth registration.* RCM Examinations cannot be responsible for delays in mail delivery. Incomplete or incorrect applications will be delayed and subject to a processing fee.

Please address written inquiries and application forms to:

RCM Examinations
5865 McLaughlin Road, Unit 4
Mississauga, Ontario
Canada L5R 1B8

EXAMINATION SCHEDULES

Examinations are typically held according to the following approximate schedule:

Practical Examinations

Winter: two weeks mid-January
Spring: first three weeks of June
Summer: two weeks mid-August

Theory Examinations

Winter: the second Friday and following Saturday in December
Spring: the second Friday and following Saturday in May
Summer: a Friday and following Saturday in mid-August

EXAMINATION SCHEDULES continued

Examination Timetables

Individual examination schedules are available at www.rcmexaminations.org.

- Check the information on your examination timetable and inform RCM Examinations immediately of errors in name or address.
- List all repertoire to be performed at your examination on the reverse side of your examination timetable and bring it with you to the examination.

- If you know that you will be unable to attend your examination, please contact your RCM Examinations Centre Representative immediately. (The name of the RCM Examinations Centre Representative is printed on the bottom of the timetable.) *Please note that candidates may not exchange examination times with other candidates.*

EXAMINATION CENTRES

RCM Examinations establishes and maintains local examination centres across Canada. The location of these centres depends both on demand and on the availability of appropriate facilities. There is a list of examination centres on the application form and at www.rcmexaminations.org.

A senior-level examiner will be assigned for Grade 10 and ARCT examinations. If there are insufficient senior candidates in a particular centre to warrant sending a senior-level examiner, senior candidates who have applied to be examined at that centre will be notified. Such candidates may choose to take their examination at the nearest centre where a senior-level examiner is available.

FEE EXTENSIONS AND REFUNDS

Once received by RCM Examinations, an application may not be withdrawn. No fee extensions (i.e., credit notes) or refunds are granted for candidates who fail to appear for their examinations. Fee extensions will not be granted if RCM Examinations is unable to accommodate a special request. There are no academic penalties for missed examinations.

Fee extensions or refunds will *not* be granted except under two specific conditions. Candidates who are unable to take an examination for medical reasons or because of a direct time conflict with a school examination are eligible to request *either* a fee extension for the full amount of the examination fee *or* a refund of 50 percent of their examination fee.

Candidates must apply in writing for fee extensions or refunds within two weeks following the examination date and submit the following documentation:

- Candidates who are unable to take an examination for *medical reasons* must submit their examination timetable and a physician's certificate.
- Candidates who are unable to take an examination because of a *direct conflict with a school examination*

must submit their examination timetable and a letter from a school official on official letterhead.

Fee Extensions

Fee extensions for the full amount of the examination fee are valid for *one year* from the date of the missed examination. Candidates must use their fee extension within this period. To redeem a fee extension, candidates may apply on-line at www.rcmexaminations.org to have the credit automatically applied to a new application. *Please note that fee extensions are not transferable and may not be extended further.*

Fee Refunds

Candidates who know at the time that they apply for a fee extension that they will not be able to make use of the credit within the one-year period may instead apply for a refund of 50 percent of the examination fee. *Please note that fee refunds must be requested within two weeks following the date of the missed examination.*

EXAMINATION RESULTS

Individual examination results are available at www.rcmexaminations.org.

Please note that results will not be given by telephone.

- Candidates may review a scan of the original examiner's report on-line in the "Examination Results" section of the RCM Examinations website. (Please see p. 16 for details on the grading of percussion examinations.)
- Duplicate marks and transcripts are available upon written request and payment of the requisite fee.
- Teachers may review scans of the examiners' reports for all their students on-line in the "Teacher Services" section of the RCM Examinations website.
- Teachers may review unofficial transcripts for all their students' examinations on-line in the "Teacher Services" section of the RCM Examinations website.

THE EXAMINER'S EVALUATION

The examiner's written evaluation of a practical examination is intended to explain, in general terms, how the final grade was calculated and to assist the candidate in subsequent music studies.

- Examination marks reflect the examiner's evaluation of the candidate's performance during the examination.
- Examination marks do not reflect previously demonstrated abilities and skills, nor do they reflect the examiner's estimation of the candidate's potential for future development.
- Results of one examination do not in any way prejudice the candidate's results in subsequent examinations.
- Appeals on practical examinations will not be considered.

THEORY EXAMINATIONS: PREREQUISITES AND CO-REQUISITES

In order to receive a certificate or diploma for a practical examination for Grades 6 to ARCT, candidates must also complete specific RCM Examinations theory examinations.

- Theory co-requisites must be completed before or within five years after the respective session of the practical examination. *Candidates are strongly advised to complete their theoretical work before, or at the same time as, their practical examination.*
- For Grade 10 and ARCT, the five-year time limit for completion of theory co-requisites is computed from the date of the original practical examination, not from the date of any subsequent supplemental examinations.
- Candidates must complete their ARCT prerequisites *before* applying for an ARCT practical examination. Candidates may not complete their ARCT prerequisites in the same session in which they take their ARCT practical examination. Teachers may visit the "Teacher Services" section of the RCM Examinations website to review the examination histories of candidates who have taken an examination in the current academic year. This service allows teachers to confirm the completion of prerequisites and co-requisites.
- There are no *prerequisite or co-requisite* theory examinations for candidates applying for practical examinations for Grades 1, 2, or 4.
- There are no *prerequisite* theory examinations for candidates applying for practical examinations in Grades 6 to 10.
- For more information regarding RCM Examinations theory examinations, please refer to "Theory Examinations" on pp. 69–70 of this *Syllabus* and the current RCM *Theory Syllabus*.

THEORY EXAMINATIONS: PREREQUISITES AND CO-REQUISITES continued

Practical Certificates and Diplomas	Theory Prerequisites	Theory Co-requisites
Grade 1	none	none
Grade 2	none	none
Grade 4	none	none
Grade 6	none	Grade 1 Rudiments
Grade 8	none	Grade 2 Rudiments Introductory Harmony (optional)
Grade 9	none	Grade 2 Rudiments Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony Grade 3 History
Grade 10	none	Grade 2 Rudiments Grade 3 History Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony Grade 4 History
ARCT	Grade 2 Rudiments Grade 3 History Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony Grade 4 History	Grade 4 Counterpoint Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony Grade 5 History Grade 5 Analysis

ARCT EXAMINATIONS

Candidates applying for Performer's or Teacher's ARCT examinations must have completed a Grade 10 practical examination with either a total mark of at least 75 *or* a minimum of 70 percent in each section of the practical examination. Candidates must also have completed all Grade 10 theory co-requisites with a total mark of at least 60 percent on each theory examination.

Teacher's ARCT Examinations

Candidates applying for the Teacher's ARCT examination are strongly advised to have at least one year of practical teaching experience.

The Teacher's ARCT Diploma will be awarded only to candidates eighteen years of age or older.

The ARCT Teacher's examination consists of three parts:

- Part 1: Performance of Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, and Sight Reading
- Part 2: *Viva Voce* Examination
- Part 3: Written Examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.

Candidates may choose to take all three parts of the Teacher's ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

Second ARCT Diplomas

The Teacher's and Performer's ARCT examinations may not be attempted at the same session.

- Candidates who have passed the Teacher's ARCT examination may obtain a Performer's diploma by taking the entire Performer's ARCT examination.
- Candidates for the Teacher's ARCT who have passed the Performer's examination will be exempt from

the Repertoire and Orchestral Excerpts sections of the Teacher's ARCT practical examination. The remaining sections of the Teacher's ARCT practical examination (the Technical Requirements, Ear Tests, and Sight Reading sections of Part 1 and all of Part 2) must be taken in a single session, within five years of the date of the Performer's ARCT practical examination.

CREDITS FOR MUSICIANSHIP

Examinations in Musicianship have been developed to test a student's ability in sight singing and recognition of scales, chords, and intervals. (For more information on these examinations, please see p. 70 and the current RCM *Theory Syllabus*.) Candidates may choose to substitute their Musicianship examination mark for the Ear Test section of the Grades 8, 9, and 10, and Teacher's ARCT practical examinations. The marks will be assigned on a pro rata basis.

- Candidates must have passed the relevant Musicianship examination at least one examination session *before* the graded practical examination.
- Candidates who wish to be exempted from the Ear Test section of their practical examination must submit both a request in writing and a photocopy of their Musicianship examination results to RCM Examinations. *Such requests must be included with the examination application.*

Musicianship	Practical Grade	Minimum Mark
Junior	Grade 8	60
Intermediate	Grade 9	60
Senior	Grade 10 and Teacher's ARCT	70

CERTIFICATES AND DIPLOMAS

Certificates are awarded to successful candidates in the spring and the fall.

- Certificates for practical examinations in Grades 6 to 9 will be awarded once the candidate has successfully completed the theory co-requisites for the respective grade.
- Certificates for theory examinations will be awarded for each theory grade upon successful completion of *all* examinations for that theory grade.

- Grade 10 practical certificates are awarded when minimum requirements have been completed, whether or not prerequisite marks for an ARCT examination have been obtained.
- ARCT diplomas will be awarded to candidates at the annual Convocation ceremony or forwarded immediately following Convocation. Candidates may not use the designation "ARCT" before Convocation.

CERTIFICATES AND DIPLOMAS continued

Practical Certificates and Diplomas	Examinations Required
Grade 1 Percussion	Grade 1 Percussion
Grade 2 Percussion	Grade 2 Percussion
Grade 4 Percussion	Grade 4 Percussion
Grade 6 Percussion	Grade 6 Percussion, Grade 1 Rudiments
Grade 8 Percussion	Grade 8 Percussion, Grade 2 Rudiments
Grade 9 Percussion	Grade 9 Percussion, Grade 2 Rudiments, Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony, Grade 3 History
Grade 10 Percussion	Grade 10 Percussion, Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony, Grade 4 History
Performer's ARCT	Performer's ARCT, Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 6 Piano
Teacher's ARCT	Teacher's ARCT (Parts 1, 2, and 3), Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 8 Piano
Theory Certificates	Examinations Required
Preliminary Rudiments	Preliminary Rudiments
Grade 1 Theory	Grade 1 Rudiments
Grade 2 Theory	Grade 2 Rudiments
Grade 3 Theory	Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony, Grade 3 History
Grade 4 Theory	Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony, Grade 4 History, Grade 4 Counterpoint
Grade 5 Theory	Grade 5 Harmony and Counterpoint <i>or</i> Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis

SECONDARY SCHOOL MUSIC CREDITS

In many school systems, examinations from RCM Examinations are accepted as credits toward secondary school graduation diplomas. A province-by-province list of secondary school accreditation for music examinations can be found on the RCM

Examinations website at www.rcmexaminations.org. Candidates are also advised to consult their school principal or guidance counsellor about the eligibility of examinations from RCM Examinations for secondary school credit and university entrance.

REGISTERED EDUCATION SAVINGS PLAN (RESP) ELIGIBILITY

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9,

Grade 10, and ARCT levels. Please consult your RESP provider for more information.

GOLD AND SILVER MEDALS

RCM Examinations awards Gold Medals and Silver Medals for every discipline except theory. Medals are awarded on the basis of examination results. No application is required.

Gold Medals

Gold Medals are awarded for each academic year (i.e., September 1 to August 31) to both the Teacher's ARCT and the Performer's ARCT candidates who obtain the highest marks in each of the following disciplines: accordion, brass, guitar, harp, organ, percussion, piano, speech arts and drama, strings, voice, and woodwinds.

Eligibility for Gold Medals

Performer's ARCT

- Candidates must obtain a minimum of 85 percent in the practical examination, a minimum of 70 percent in *each* of the co-requisite theory examinations, *and* a minimum of 60 percent in the co-requisite piano examination.

Teacher's ARCT

- Candidates must obtain a minimum of 85 percent in the practical examination (Parts 1 and 2

combined), a minimum of 70 percent in the written examination (Part 3), a minimum of 70 percent in *each* of the co-requisite theory examinations, *and* a minimum of 60 percent in the co-requisite piano examination.

- Candidates taking the complete practical examination in one session (Parts 1 and 2 combined) and candidates taking the practical examination in two sessions (Parts 1 and 2 separately) are both eligible for the Gold Medal.
- Candidates who use the Performer's ARCT in place of the Performance of Repertoire section of the Teacher's ARCT are still eligible for the Gold Medal.

Silver Medals

Silver Medals are awarded for each academic year (i.e., September 1 to August 31) in each province or designated region to the candidates in Grades 1 to 10 who have obtained the highest marks in each grade and discipline.

- To qualify for these awards, candidates must have obtained at least 80 percent in the practical examination *and* have completed the co-requisite theory examinations for their respective grades.

Section 2 – Examination Requirements

EXAMINATION REPERTOIRE

The *Percussion Syllabus* lists the repertoire for percussion examinations. Information given for each item includes:

- ✓ the composer
- ✓ the larger work of which the selection is a part (where applicable)
- ✓ the title of the selection
- ✓ an anthology or collection in which the selection can be found (where applicable)
- ✓ performance directions (where applicable) indicating the section(s) or movement(s) of a work to be prepared
- ✓ the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 19 for a list of publishers with their abbreviations.

Da capo Signs and Repeats

- When performing repertoire at an examination, candidates should observe *da capo* signs.
- Repeat signs should ordinarily be ignored.

Memory

- Memorization of repertoire is encouraged.
- In Grades 1 to 6, six marks are awarded for memorization of repertoire.
- Candidates for examinations in Grades 8 to 10 and ARCT are expected to perform repertoire from List B from memory.
- Studies and Orchestral Excerpts need not be memorized.
- Technical tests (scales and arpeggios) *must* be played from memory.

Syllabus Repertoire Lists

The repertoire for each grade is divided into several lists, according to instruments. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

Grade 1

- List A: Snare Drum (pedal bass drum required)
- List B: Mallet Instruments

Grade 2

- List A: Snare Drum (pedal bass drum required)
- List B: Mallet Instruments

Grade 4

- List A: Snare Drum
- List B: Mallet Instruments
- List C: Drum Set

Grades 6 and 8

- List A: Snare Drum
- List B: Mallet Instruments
- List C: Drum Set
- List D: Timpani

Grades 9 and 10

- List A: Snare Drum
- List B: Mallet Instruments
- List C: Drum Set
- List D: Timpani
- List E: Multiple Percussion Set-Ups

ARCT

- List A: Multiple Percussion Set-Ups
- List B: Mallet Instruments
- List C: Drum Set
- List D: Timpani

Editions

For many repertoire items, the *Percussion Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. Where no publisher is indicated, students are encouraged to use the best edition available—the edition that best reflects the composer's intentions.

Editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

Availability

The compilers of this *Syllabus* have made every effort to ensure that most of the materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining percussion music in your community, consult “Sources of Percussion Music” on p. 75.

However, please note that the publishing industry changes rapidly. Works go out of print, and copyrights move from one firm to another. In addition, the repertoire lists contain a few works that are no longer in print but that teachers or students may have in their personal collections. Out-of-print items are indicated in the lists as “[OP].” Candidates may use an out-of-print work for examination purposes provided they can obtain the published work. (Please see “Copyright and Photocopying” below.)

Anthologies and Collections

If a repertoire selection is published in a collection of a composer’s music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Percussion Syllabus* listing. Individual selections may also be found in other sources.

- In order to save space, the titles of some anthologies have been shortened. For example, Anthony J. Cirone’s *Simple Steps to Keyboard Percussion: A Complete Method for Individual or*

Classroom Instruction for the Beginning Mallet Player appears in syllabus listings as *Simple Steps to Keyboard Percussion*.

- The lists of anthologies, collections, and studies in the “Bibliography” (see pp. 71–75) provides full bibliographic information for most of the publications identified in the repertoire lists.

Orchestral Excerpts

Candidates may select the specified passages from standard percussion orchestral parts; measure numbers and/or rehearsal letters and numbers for all excerpts are included in the listings. Alternatively, candidates may use parts printed in anthologies of percussion orchestral parts. Details of selected anthologies are given for each grade.

Copyright and Photocopying

Composers, artists, editors, and publishers rely on sales revenues to contribute to their livelihood. Photocopying music deprives the creators of due compensation.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring photocopies to the examination will not be examined.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn may do so with permission from the publisher.

REPERTOIRE SUBSTITUTIONS

Substitutions from the *Percussion Syllabus*

Candidates in Grades 1 to 10 may choose to substitute a repertoire selection from the appropriate section of the *Percussion Syllabus* according to the

following guidelines. No prior approval is required for substitutions from the *Percussion Syllabus*. Please note that the substitute selection must be performed exactly as listed in the *Percussion Syllabus*.

Grade	Substitutions Permitted	Repertoire Selection
Grades 1 to 9	<i>one</i> repertoire selection	from the corresponding list of the next higher grade
Grade 10	<i>one</i> repertoire selection	from the corresponding list of the ARCT examination

Substitutions Requiring Approval

Candidates may request approval to substitute one repertoire selection not listed in the *Percussion Syllabus*. Approval of such selections is based on the suitability of the style and the level of difficulty.

- In Grades 1 to 4, the substitute selection may replace one work from the list of repertoire selections.
- In Grades 6 and 8, the substitute selection may replace a work in Lists A, B, or C.
- In Grades 9, 10, and ARCT, the substitute selection may replace a work from Lists A, B, C, or D.

Candidates wishing to include a substitute selection on their examination programs should complete an Examination Substitute Piece Request Form (available at www.rcmexaminations.org). *Please note that Examination Substitute Piece Request Forms must be received before the application deadline.*

- List *all* works to be performed at the examination on the Examination Substitute Piece Request Form. Send the form, together with the appropriate fee and a copy of the substitute piece, to RCM Examinations. (Photocopies used for this purpose should be marked “For Approval Only”; these photocopies will be destroyed once a decision has been made.) Published music will be returned along with the approved form.
- Bring the approved Examination Substitute Piece Request Form to your examination and give it to the examiner.

- Candidates are advised to prepare an alternate work in case the request is denied. *Please note that marks will be deducted from the final examination mark for the use of an unapproved piece (other than an Own Choice Substitution).*

Own Choice Substitutions

For Grades 9, 10, and ARCT examinations, candidates may substitute one repertoire selection not listed in this *Syllabus*.

- The substitute work may replace a selection in Lists A, B, C, D, or E.
- The substitute repertoire selection must be of equal difficulty and musical quality to works in the appropriate syllabus list for that grade and instrument.
- Judgement shown in choosing a substitute selection will be considered in the marking. For this reason, RCM Examinations will not answer questions or give advice regarding Own Choice Substitutions. It is the responsibility of the teacher to provide the appropriate advice.
- Candidates should clearly indicate such substitutions as “Own Choice” on the list of repertoire to be handed to the examiner.

Please note that no prior approval is required or provided for Own Choice Substitutions.

EXAMINATION PROCEDURES

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that candidate examination times cannot be exchanged.*

Instruments, Sticks, and Mallets

- Candidates should bring any sticks and mallets they require to the examination.
- RCM Examinations will make every effort to hold percussion examinations in facilities where percussion instruments are supplied. However, candidates may be asked to supply their own percussion instruments.

- Page-turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- The availability of music stands cannot be guaranteed.

Music

- Please list all repertoire to be performed on the reverse side of your timetable and bring the timetable to the examination.
- Candidates should bring all music to be performed to the examination, whether or not selections are

EXAMINATION PROCEDURES continued

memorized. For works requiring accompaniment, bring two copies: one for the examiner and one for the accompanist. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.* (Please see “Copyright and Photocopying” on p. 14.)

Accompanists

- Most of the repertoire listed in this *Syllabus* is for solo percussion, but some repertoire selections include piano accompaniment. Repertoire selections that require accompaniment must be performed with an accompaniment. Candidates must provide their own accompanists. Taped accompaniments are not permitted. *Candidates who do not provide an accompanist will not be examined.*

- Accompanists are permitted in the examination room only while they are playing accompaniments for the candidate.

Candidates with Special Needs

- Candidates with special needs are asked to apply in writing to RCM Examinations prior to the examination application deadline and give details concerning their needs. Each case will be dealt with individually.
- Candidates with special needs may receive assistance in and out of the examination room, but helpers must remain in the waiting area during the actual examination.

TABLE OF MARKS

	Grade 1	Grade 2	Grade 4	Grade 6	Grade 8	Grade 9	Grade 10	Teacher's ARCT	Performer's ARCT
Repertoire	54	54	54	54	50	50	50 (35)	20 (14)	80
List A	27	27	18	14	14	10	10	(no mark breakdown)	20
List B	27	27	18	14	14	10	10		20
List C	—	—	18	13	11	10	10		20
List D	—	—	—	13	11	10	10		20
List E	—	—	—	—	—	10	10		—
Memory	6	6	6	6	—	—	—	—	—
Orchestral Excerpts	—	—	—	—	10	10	10 (7)	10 (7)	20
Technical Requirements	30	30	20	20	20	20	20 (14)	10 (7)	—
Studies	15	15	10	10	10	10	10	10	
Technical Tests	15	15	10	10	10	10	10	—	
Ear Tests	10	10	10	10	10	10	10 (7)	10 (7)	—
Metre	—	—	—	—	—	—	—	2	
Rhythm	5	3	3	2	—	—	—	—	
Intervals	—	3	3	3	3	3	2	2	
Chords	—	—	—	2	2	2	2	3	
Cadences	—	—	—	—	2	2	3	—	
Playback	5	4	4	3	3	3	3	3	
Sight Reading	—	—	10	10	10	10	10 (7)	10 (7)	—
Sight Reading			7	7	7	7	7	4 + 4	
Sight Clapping			3	3	3	3	3	2	
Viva Voce	—	—	—	—	—	—	—	40	—
(a) Pedagogical Principles								10 (7)	
(b) Applied Pedagogy								30 (21)	
TOTALS	100	100	100	100	100	100	100	100	100

Notes

- In all grades, the mark for Technical Tests covers the performance of Rudiments, scales, chords, arpeggios, accessories, drum set, and Latin rhythms.
- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in *each* section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- Performer’s ARCT candidates must achieve an overall mark of 70 in order to pass.
- Teacher’s ARCT candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher’s ARCT examination.

CLASSIFICATION OF MARKS

Grades 1 to 10

First Class Honours with Distinction	90–100
First Class Honours	80–89
Honours	70–79
Pass	60–69
Grade 10 ARCT prerequisite	75 overall <i>or</i> 70% in each section

Performer’s and Teacher’s ARCT

First Class Honours with Distinction	90–100
First Class Honours	80–89
Honours	70–79
Pass (Performer’s)	70
Pass (Teacher’s)	75 overall <i>or</i> 70% in each section

SUPPLEMENTAL EXAMINATIONS

Supplemental examinations are offered for any section, except Repertoire, of a Grade 10 or Teacher’s ARCT practical examination for candidates who wish to improve their mark in a particular section of an examination, according to the following conditions:

- Supplemental examinations are taken during regularly scheduled examination sessions.
- A supplemental examination comprises only *one* section of an examination.
- Supplemental examinations are not available for the Repertoire section of an examination.
- Candidates may take a maximum of *two* supplemental examinations per complete examination.
- Any supplemental examinations must be completed within *two* years of the date of the original examination.

Grade 10

In order to be eligible to take a supplemental examination in Grade 10, candidates must have attempted the complete examination within the last two years, achieved a *minimum total mark of 65*, and obtained *at least 70 percent* in the Repertoire section of the examination.

Teacher’s ARCT

In order to be eligible to take a supplemental examination at the ARCT level, candidates must achieve the minimum marks specified in the following table.

Please note that supplemental examinations are not offered for the Performer’s ARCT in Percussion.

Summary of Supplemental Examination Policies

	Grade 10	Teacher's ARCT
To achieve a pass standing	60% in order to receive certificate once theory co-requisites are complete	70% in each section of Part 1 <i>and</i> 70% in each section of Part 2 <i>and</i> 70% in Part 3 within a <i>two-year</i> time period, <i>or</i> overall mark of 75 in Parts 1 and 2 combined <i>and</i> 70% in Part 3 within a <i>two-year</i> time period
To achieve standing to proceed to ARCT	70% in each section, <i>or</i> overall mark of 75	—
Reasons for taking a supplemental examination	to reach 70% standing in each section, <i>or</i> to upgrade mark in one section that is already at 70%	to reach 70% standing in each section, <i>or</i> to upgrade mark in one section that is already at 70%
Eligibility for taking a supplemental examination for Grade 10	overall mark of 65%, <i>and</i> 70% in the Repertoire section	—
Eligibility for taking a supplemental examination for Teacher's ARCT, Part 1	—	70% in Repertoire section
Eligibility for taking a supplemental examination for Teacher's ARCT, Part 2	—	70% in either <i>Viva Voce A</i> or <i>Viva Voce B</i>
Number of supplemental examinations allowed	two	one in Part 1 one in Part 2
Time limit to complete supplemental examinations	<i>two years</i> from the date of the original examination	<i>two years</i> from the date of the original examination

ABBREVIATIONS

Names of Publishers

The following abbreviations identify publishers listed throughout the *Percussion Syllabus*. When no publisher or edition is indicated for a specific piece: the work is available in several standard editions. For more information, please see “Examination Repertoire” on pp. 13–14.

ALF	Alfred Publishing (Van Nuys, California) <i>www.alfred.com</i>	LGM	Lawson Gould Music Publishers (New York)
AMP	Associated Music Publishers (available through <i>www.schirmer.com</i>)	LED	Alphonse Leduc (Paris) <i>www.alphonseleduc.com</i>
AWM	Award Music Co. (136 West 46th Street, New York, NY 10036, division of Henry Adler Enterprises)	LUD	Ludwig Music (Cleveland, Ohio) <i>ludwig@cybergate.net</i>
BAK	M. Baker Publications (c/o Mostly Marimba)	MEL	Mel Bay Publications (Pacific, Missouri) <i>www.melbay.com</i>
BEL	Belwin-Mills Music Corporation (Miami, Florida) <i>www.mpa.org</i>	MED	Meridith Music (Galesville, Maryland) <i>www.meredithmusic.com</i>
BIM	Birch Island Music Press (selling agent Barnhouse Co., Oskaloosa, Iowa)	MFP	Music for Percussion Inc. (Fort Lauderdale, Florida)
CAH	William Cahn (Bloomfield, New York) <i>billcahn@aol.com</i>	MOK	Moeck Verlag <i>www.moeck-music.de</i>
CHN	James F. Chapin Publishing (St. Louis, Missouri) <i>www.jimchapin.com</i>	MSU	Mike Schuett (Calgary, Alberta) <i>mshuett@shaw.ca</i>
CMC	available from Canadian Music Centre (Toronto, Calgary, Vancouver, Montreal) <i>www.musiccentre.ca</i>	MTP	Mitchell Peters (Los Angeles, California)
DOB	Les Éditions Doberman-Yppan (St. Nicolas, QC) <i>www.dobermaneditions.com</i>	ONT	Ongaku no Tomo Sha (Tokyo, Japan, dist. Theodore Presser)
FIS	Carl Fischer (New York) <i>www.carlfischer.com</i>	OTT	Schott Music International <i>www.schott-music.com</i>
HAL	Hal Leonard Corporation (Milwaukee, Wisconsin) <i>www.halleonard.com</i>	PPP	Paul Price Publications (Teaneck, New Jersey)
HEM	Hendon Music (New York)	PER	Permus Percussion Publications Inc. (Columbus, Ohio)
HRK	Honey Rock (Everett, Pennsylvania) <i>www.honeyrock.net</i>	PET	Edition Peters (Frankfurt am Main, Leipzig, New York) <i>www.edition-peters.com</i>
INT	International Music (New York)	PRE	Theodore Presser Company (Bryn Mawr, Pennsylvania) <i>www.presser.com</i>
JAE	available from David Jaeger (105 Victor Avenue, Toronto, Ontario M4K 1A7)	PIO	Pioneer Editions (New York)
JER	Jerona Music Corporation (Englewood, New Jersey) <i>www.mpa.com</i>	RUB	Rubank Publications (Chicago, Illinois; Miami, Florida)
JRP	JR Publications (c/o Charles Dumont & Son, Vorhees, New Jersey)	SAL	Éditions Salabert (Paris, New York)
KEN	Kendor Music Inc. (Delevan, New York) <i>www.kendormusic.com</i>	SCH	G. Schirmer Inc. (New York) <i>www.schirmer.com</i>
KJO	Neil A. Kjos Music Co. (San Diego, California) <i>www.kjos.com</i>	SBM	Shapiro-Bernstein Music Publishers (New York) <i>www.shapirobernstein.com</i>
KPP	Keyboard Percussion Publications (Asbury Park, New Jersey) <i>www.mostlymarimba.com</i>	SOU	Southern Music Publishing Co. (San Antonio, Texas) <i>www.southernmusic.com</i>
LAT	Rick Latham Publishing Company <i>www.ricklatham.com</i>	ST4	Studio 4 Music <i>www.studio4music.com</i>
		TYM	Tymtech Music Productions (Mount Brydges, Ontario)
		UNI	Universal Edition Inc. (Vienna, London, New York) <i>www.universaledition.com</i>
		WAR	Warner/Chappell Music (New York) <i>www.warnerchappell.com</i>
		WIM	Wimbledon Music (Century City, California)
		WIN	Windsor Music Co. (Windsor, Connecticut)
		WOM	Wolf-Mills
		XYM	Xylomusic (Bob Becker, Toronto, Ontario)

Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
bk	book
ed.	edited by
trans.	translated by
transc.	transcribed by
mvt.	movement
no.	number
[OP]	out of print
op.	opus
p.	page
pp.	pages
rev.	revised
vol.	volume

- represents one selection for examination purposes
- parts or sections of works to be performed at examinations

Section 3 – Practical Examinations

TECHNICAL REQUIREMENTS

Studies

In all grades, studies need not be memorized and no extra marks will be awarded for memory. For complete details on examination requirements for studies, please consult the listings for each grade.

Technical Tests

For complete lists of technical tests, please refer to the charts for each grade.

- All scales, arpeggios, and chords are to be played from memory. Forms for each grade are given below.
- Tone quality and fluency are important factors in the evaluation of a candidate's performance of technical tests.
- Metronome markings indicate suggested speeds.

Scales: Grade 1



Scales: Grades 2 and 4



Scales: Grade 6



Arpeggios: Grades 1, 2, and 4



Arpeggios: Grade 6



Drum Rudiments

The drum rudiments are to percussionists what scales and long tones are to singers and other instrumentalists. The drummers' heritage of musical technique, like that of a number of brass and woodwind instruments, can be traced back to the military band. One of the earliest written references to drum rudiments appears in records dating from 1332 of the fife and drum guild in the city of Basel, in Switzerland. Military music instruction manuals from the nineteenth century containing drum rudiments include the *Robbins Drum and Fife Instructor* (1812) and the Bruce and Emmett manual for the American military (1862).

















A milestone in the history of rudiments occurred in Chicago in 1933 when the National Association of Rudimental Drummers (NARD) was established at the American Legion National Convention. This new body standardized the twenty-six rudiments by which all corps drummers would be judged. In 1995, the Percussive Arts Society (PAS) issued the *Forty International Drum Rudiments*. Today, the drum rudiments, with their unique rhythmic word patterns (for example, *pa-ra-did-dle* or *ra-ta-ma-cue*) are an important part of a drummer's heritage and their study will result in well-developed technical facility.

How To Play Rudiments

Rudiments are to be played slow (open) to fast (closed) to slow (open) and/or at an even moderate march tempo. "Open" could be described as bounce stroke, double bounce, one stroke one rebound, military style long roll, rudimental long roll, or clearly defined bounced thirty-second notes. "Closed" could be described as multiple bounce, buzz, concert style, crushed, burr, or press.

Because the individual rudiments have their own notation, metre, and style, there are no metronome markings for these exercises. Start at a very slow tempo, and increase the speed very slowly until you reach the fastest tempo possible, maintaining maximum control throughout. Then gradually decrease the speed until you return to the starting tempo. The whole process should take between thirty and sixty seconds. Maintain a steady volume at a *mezzo forte* to *forte* level.

RUDIMENTS continued

<p>16. Single paradiddle</p>  <p>L R L L R L R R L R L L R L R R R L R R L R L L R L R R L R L L</p>	<p>17. Double paradiddle</p>  <p>L R L R L L R L R L R R R L R L R R L R L R L L</p>
<p>18. Triple paradiddle</p>  <p>R L R L R L R R L R L R L R L L L R L R L R L L L R L R L R L R R</p>	<p>19. Single paradiddle-diddle</p>  <p>R L R R L L R L R R L L L R L L R R L R L L R R</p>
<p>20. Flam</p>  <p>LR RL LR RL LR RL LR RL RL LR RL LR RL LR RL LR</p>	<p>21. Flam accent</p>  <p>LR L RRL R L LR L RRL R L RL R LRL R L RL R LRL R L</p>
<p>22. Flam tap</p>  <p>LR RRL L LR RRL L RL L LR RRL L LR R</p>	<p>23. Flamacue</p>  <p>LR L R LLR RL R L LRL RL R L RRL LR L R RLR</p>
<p>24. Flam paradiddle</p>  <p>LR L R RRL R L L LR L R RRL R L L RL R L LLR L R R RL R L LLR L R R</p>	<p>25. Single flammed mill</p>  <p>LR R L RRL L R L LR R L RRL L R L RL L R LLR R L R RL L R LLR R L R</p>
<p>26. Flam paradiddle-diddle</p>  <p>LR L R R L L LR L R R L L RL R L L R RRL R L L R R</p>	<p>27. Pataflafla</p>  <p>LR L R RL LR L R RL RL R L LR RL R L LR</p>
<p>28. Swiss Army triplet</p>  <p>LR R L LR R L LR R L LR R L RL L RRL L RRL L RRL L R</p>	<p>29. Inverted flam tap</p>  <p>LR L RL R LR L RL R RL R LR L RL R LR L</p>
<p>30. Flam drag</p>  <p>LR L L R RL R R L RL R R L LR L L R</p>	<p>31. Drag</p>  <p>LLR RRL LLR RRL RRL LLR RRL LLR</p>

RUDIMENTS continued

<p>32. Single drag tap</p> <p>LLR L RRL R RRL R LLR L</p>	<p>33. Double drag tap</p> <p>LLR LLR L RRL RRL R RRL RRL R LLR LLR L</p>
<p>34. Lesson 25</p> <p>LLR L R LLR L R RRL R LRRL R L RRL R L RRL R L LLR L RLLR L R</p>	<p>35. Single dragadiddle</p> <p>RR L R R LL R L L LL R L L RR L R R</p>
<p>36. Drag paradiddle no. 1</p> <p>R LLR L R R L RRL R L L L RRL R L L R LLR L R R</p>	<p>37. Drag paradiddle no. 2</p> <p>R LLR LLR L R R L RRL RRL R L L L RRL RRL R L L R LLR LLR L R R</p>
<p>38. Single ratamacue</p> <p>LLR L R L RRL R L R RRL R L R LLR L R L</p>	<p>39. Double ratamacue</p> <p>LLR LLR L R L RRL RRL R L R RRL RRL R L R LLR LLR L R L</p>
<p>40. Triple ratamacue</p> <p>LLR LLR LLR L R L LLR LLR LLR L R L RRL RRL RRL R L R RRL RRL RRL R L R LLR LLR LLR L R L RRL RRL RRL R L R</p>	
<p>41. Single stroke triplet</p> <p>R L R L R L</p>	<p>42. Three-stroke ruff (single stroke)</p> <p>R L R L R L</p>
<p>43. Four-stroke ruff (single stroke)</p> <p>R L R L L R L R</p>	<p>44. Five-stroke ruff (single stroke)</p> <p>R L R L R L R L R L</p>

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E-mail: percarts@pas.org; Web: www.pas.org.

TABLE OF RUDIMENTS BY GRADE

Rudiments	Grade 1	Grade 2	Grade 4	Grade 6	Grade 8	Grade 9	Grade 10
1 Single stroke roll	•	•	•	•	•	•	•
2 Single stroke four	•	•	•	•	•	•	•
3 Single stroke seven	•	•	•	•	•	•	•
4 Multiple bounce roll	•	•	•	•	•	•	•
5 Triple stroke roll	•	•	•	•	•	•	•
6 Double stroke open roll		•	•	•	•	•	•
7 Five stroke roll		•	•	•	•	•	•
8 Six stroke roll			•	•	•	•	•
9 Seven stroke roll			•	•	•	•	•
10 Nine stroke roll		•	•	•	•	•	•
11 Ten stroke roll						•	•
12 Eleven stroke roll						•	•
13 Thirteen stroke roll					•	•	•
14 Fifteen stroke roll					•	•	•
15 Seventeen stroke roll					•	•	•
16 Single paradiddle	•	•	•	•	•	•	•
17 Double paradiddle		•	•	•	•	•	•
18 Triple paradiddle		•	•	•	•	•	•
19 Single paradiddle-diddle					•	•	•
20 Flam	•	•	•	•	•	•	•
21 Flam accent			•	•	•	•	•
22 Flam tap		•	•	•	•	•	•
23 Flamacue			•	•	•	•	•
24 Flam paradiddle			•	•	•	•	•
25 Single flammed mill					•	•	•
26 Flam paradiddle-diddle					•	•	•
27 Pataflafla				•	•	•	•
28 Swiss Army triplet							•
29 Inverted flam tap							•
30 Flam drag							•
31 Drag		•	•	•	•	•	•
32 Single drag tap			•	•	•	•	•
33 Double drag tap				•	•	•	•
34 Lesson 25					•	•	•
35 Single dragadiddle						•	•
36 Drag paradiddle no. 1				•	•	•	•
37 Drag paradiddle no. 2				•	•	•	•
38 Single ratamacue				•	•	•	•
39 Double ratamacue				•	•	•	•
40 Triple ratamacue				•	•	•	•
41 Single stroke triplet			•	•	•	•	•
42 Three-stroke ruff (single stroke)				•	•	•	•
43 Four-stroke ruff (single stroke)				•	•	•	•
44 Five-stroke ruff (single stroke)				•	•	•	•

Grade 1

Required Instruments: snare drum (pedal bass drum required), mallet instruments

Please see “Examination Procedures” on pp. 15–16 for important information regarding percussion instruments, sticks, and mallets used for percussion examinations.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play *two* contrasting selections by different composers:

- one from List A
- one from List B

Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles and periods.

LIST A: Snare Drum

Baker, Greg

- **Flamboyant** BAK

Brown, Thomas A.

Snare Drum: The Competition Collection SCH

- **Flamery Flats**
- **Hot Spot**
- **Monkey Dance**
- **Paradiddle Do Do**
- **Rapper Upper**
- **Ratama Cat**
- **Roller Derby**
- **Rough Ruff**

Brown, Thomas A. continued

- **Rudelmints**
- **A Stitch In Time**
- **Time Out**
- **Turbo Tubs**
- **Way to Go**
- **Wriskit**

Goldenberg, Morris

- **Sticks and Skins** SBM

Harr, Haskell

- **Aquamarine** WAR

Schuett, Mike

- **The March** MSU

LIST B: Mallet Instruments

Traditional

- **Humpty Dumpty** (arr. Anthony Cirone, p. 19 in *Simple Steps to Keyboard Percussion* BEL)
- **London Bridge** (arr. Anthony Cirone, p. 24 in *Simple Steps to Keyboard Percussion* BEL)
- **Old MacDonald** (arr. Anthony Cirone, p. 27 in *Simple Steps to Keyboard Percussion* BEL)

Brown, Thomas A.

Mallet Percussion: The Competition Collection SCH

- **Haunted House**
- **Monster Man**
- **Prairie Pony**
- **Rickshaw Riff**
- **Walk Around**

Satie, Eric

- **Gymnopedie** (arr. John O'Reilly, in *Solos for the Percussion Player* SCH)
→ must be played with accompaniment

Schuett, Mike

- **Trolls** MSU

TECHNICAL REQUIREMENTS

Please see "Technical Requirements" on p. 21 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play *all* bulleted items in the following list.

Cirone, Anthony

Simple Steps to Keyboard Percussion BEL

- **Exercises 4 to 12** (p. 21)

Ludwig, William

Drum Method, book 1 LUD

- **March 6/8** (p. 34)

Reed, Ted

Progressive Steps to Syncopation for the Modern Drummer ALF

- **20-Bar Exercise** (p. 11) *and* **20-Bar Exercise** (p. 13)
→ snare drum *and* pedal bass drum

Technical Tests

All technical tests must be performed from memory, smoothly, with maximum control, using alternate sticking whenever possible.

Rudiments

For a complete list of drum rudiments, please see "Rudiments," pp. 22–24. Candidates should be prepared to play the following rudiments at an even moderate march tempo, and in an *open* (slow) to *close* (fast) to *open* (slow) pattern.



- no. 1: Single stroke roll
- no. 2: Single stroke four
- no. 3: Single stroke seven
- no. 4: Multiple bounce roll

- no. 5: Triple stroke roll
- no. 16: Single paradiddle
- no. 20: Flam

TECHNICAL REQUIREMENTS continued

Scales and Arpeggios

Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

Scales	Keys	Range	Tempo	Articulation
Major	C, G, F	1 octave	♩ = 60	
Minor <i>(harmonic and melodic)</i>	A, E, D			
Arpeggios				
Major	C, G, F	1 octave	♩ = 40	
Minor <i>(harmonic and melodic)</i>	A, E, D			

Scales



Arpeggios



EAR TESTS

Rhythm

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ or $\frac{3}{4}$



Melody Playback

Candidates will be asked to play back a four-note melody, either on a mallet instrument or on the piano. The melody will be based on the first three notes of a major scale and may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- beginning note: tonic, supertonic, or mediant
- keys: C, F, or G major



SIGHT READING

Sight reading is not required in Grade 1.

THEORY CO-REQUISITES

None

Grade 2

Required Instruments: snare drum (pedal bass drum required), mallet instruments

Please see “Examination Procedures” on pp. 15–16 for important information regarding percussion instruments, sticks, and mallets used for percussion examinations.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play *two* contrasting selections by different composers:

- one from List A
- one from List B

Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles and periods.

LIST A: Snare Drum

Baker, Greg

- **Leaside March** BAK

Barnett, Wally

- **Hum Drum** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)
- **March for a Different Drummer** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)
- **Poppycock** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)
- **Up Beat Pete’s Suite** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)
→ complete
- **Whodunit** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)

Berg, Sidney

- **Rolling Rhythm** MFP

Cirone, Anthony J.

Portraits in Rhythm BEL

- **Study no. 1**

Feldstein, Sandy

- **Circling** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)
- **The New Military** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)
- **One and Two** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)
- **Picking Up Six** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)

Goldenberg, Morris

Modern School for Snare Drum WAR

- **Etude in 6/8** (p. 48)

Hoey, Fred

- **Rhythm of the Bells** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)

Masoner, E.L.

- **That’s Tough** (in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)

Ostling, Acton

- **First Competition** WAR
- **Young Contestant** WAR

Prentice, Harold

- **Toyland Parade** BEL

LIST A: Snare Drum continued

Schinstine, William

Southern Special Drum Solos SOU

- **Stick with It** (no. 1)
- **Southern Special** (no. 2)
- **Two Way March** (no. 3)
- **Cut Rate – March** (no. 4)
- **Stick Waltz** (no. 6)
- **Rig-a-ma-Roll** (no. 7)
- **Doodler’s Delight** (no. 9)
- **Rocket Rangers** (no. 10)
- **Roll Call** (no. 11)
- **Turn About Is Fair Play** (no. 12)
- **Cream and Sugar Waltz** (no. 14)
- **Popping Paradiddles** (no. 15)
- **P’s and Cues** (no. 16)
- **Double Diddle** (no. 17)
- **Cut and Dry, but Rough** (no. 19)
- **Three Ply** (no. 20)
- **Blue Plate Special** (no. 24)
- **“What a Drag”** (no. 25)
- **Flamingo** (no. 26)
- **Wrap It Up** (no. 27)

Schinstine, William continued

- **Simple Swingin’** (no. 28)
- **Rada-Ma-Bop** (no. 29)
- **The Big Beat** (no. 30)
- **Variety** (no. 31)
- **Time for a Change** (no. 32)
- **A Bit of Whichcraft** (no. 33)

Schuett, Mike

- **Reminiscing** MSU

Sousa, John Philip

- **Dress Parade** (based on “Stars and Stripes Forever”) (arr. Fred Hoey, in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)

Steffe, William

- **Battle Hymn of the Republic** (arr. Sandy Feldstein, in *Classic Festival Solos: Snare Drum*, vol. 1 BEL)

Wilcoxon, Charles S. (Charley)

The All-American Drummer LUD

- **one of solos nos. 1, 2, 11, 12, 13, 17**

LIST B: Mallet Instruments

Traditional

- **Yankee Doodle and Irish Washerwoman** (pp. 32–33, arr. Morris Goldenberg, in *Modern School for Xylophone, Marimba, Vibraphone* WAR)

Bach, Johann Sebastian

- **Musette** (arr. Anthony J. Cirone, p. 48 in *Simple Steps to Keyboard Percussion* WAR)

Bernstein, Leonard

- **Cool**, from *West Side Story* (arr. John O’Reilly, in *Solos for the Percussion Player* SCH)
→ must be played with accompaniment

Brown, Thomas A.

Mallet Percussion: The Competition Collection SCH

- **Clownin’ Around**
- **Mr. Strut**
- **Roller Coaster**
- **Skittles**
- **Wishing Waltz**

Brown, Thomas A. continued

Simple Solos for Mallets BEL

- **Back Track**
- **Clock Work**
- **On-The-Way**
- **Sunset Song**
- **Wish One**

Goldenberg, Morris

Modern School for Xylophone, Marimba, Vibraphone WAR

Three Short Melodies

- **I (Scherzo) and II (Allegro)** (p. 27)

Handel, George Frideric

- **Sonata in F major** (HWV 370, 2nd mvt.) (p. 10, arr. Thomas McMillan, in *Masterpieces for Marimba* WAR)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play the following studies:

- *one* bulleted selection from Group 1 (snare drum studies)
- *all* bulleted selections in *either* Group 2 (snare drum studies) *or* Group 3 (snare drum and pedal bass drum studies)
- *one* bulleted selection from Group 4 (mallet instrument studies)

Group 1 (snare drum)

Ludwig, William
Drum Method, bk 1 LUD

- p. 42: **no. 1 and no. 2**

Whaley, Garwood
Fundamental Studies for Snare Drum MED

- **one study**

Group 2 (snare drum)

Goldenberg, Morris
Modern School for Snare Drum WAR

- **Triple Meter Study VI** (p. 15)
- **Flam Study II** (p. 25)
- **Roll Exercise in 2/4** (p. 44)

Group 3 (snare drum and pedal bass drum)

Reed, Ted
Progressive Steps to Syncopation for the Modern Drummer ALF

- **16-Bar Exercise** (p. 17) **and 16-Bar Exercise** (p. 19)

Group 4 (mallet instrument)

Cirone, Anthony J.
Simple Steps to Keyboard Percussion WAR

- **Santa Lucia** (traditional Neapolitan, p. 37)
- **Minuet** (Johann Sebastian Bach, p. 41)
- **The Blue Bells of Scotland** (traditional Scottish, p. 43)
- **The Caissons Go Rolling Along** (Edmund Louis Gruber, p. 45)

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

- **Melody V** (p. 13)
- **Melody IX** (p. 14)
- **Melody I** (p. 15)
- **Melody II** (p. 15)

Whaley, Garwood
Fundamental Studies for Mallets MED

- Ludwig van Beethoven: **Country Dance**
- Heinrich Lichner: **Polonaise**
- Leopold Mozart: **Bourée**
- Wolfgang Amadeus Mozart: **Minuet**
- Henry Purcell: **Rigadoon**

Technical Tests

All technical tests must be performed from memory, smoothly, with maximum control, using alternate sticking whenever possible.

TECHNICAL REQUIREMENTS continued



Rudiments

For a complete list of drum rudiments, please see “Rudiments” on pp. 22–24. Candidates should be prepared to play the following rudiments at an even moderate march tempo, and in an *open* (slow) to *close* (fast) to *open* (slow) pattern.

- | | |
|--------------------------------|---------------------------|
| no. 1: Single stroke roll | no. 10: Nine stroke roll |
| no. 2: Single stroke four | no. 16: Single paradiddle |
| no. 3: Single stroke seven | no. 17: Double paradiddle |
| no. 4: Multiple bounce roll | no. 18: Triple paradiddle |
| no. 5: Triple stroke roll | no. 20: Flam |
| no. 6: Double stroke open roll | no. 22: Flam tap |
| no. 7: Five stroke roll | no. 31: Drag |

Scales and Arpeggios

Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

Scales	Keys	Range	Tempo	Articulation
Major	C, G, D, F, B \flat	1 octave	♩ = 60	
Minor (<i>harmonic and melodic</i>)	A, E, B, D, G			
Arpeggios				
Major	C, G, D, F, B \flat	1 octave	♩ = 60	
Minor (<i>harmonic and melodic</i>)	A, E, B, D, G			

Scales



Arpeggios



EAR TESTS

Rhythm

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ or $\frac{3}{4}$



Intervals

Candidates may choose to:

- (a) sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- (b) identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: major 3rd, perfect 5th

Melody Playback

Candidates will be asked to play back a five-note melody, either on a mallet instrument or on the piano. The melody will be based on the first five notes of a major scale and may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- *beginning note*: tonic or dominant
- *keys*: C, F, or G major



SIGHT READING

Sight reading is not required in Grade 2.

THEORY CO-REQUISITES

None

Grade 4

Required Instruments: snare drum, mallet instruments, drum set

Please see “Examination Procedures” on pp. 15–16 for important information regarding percussion instruments, sticks, and mallets used for percussion examinations.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play *three* contrasting selections by different composers:

- one from List A
- one from List B
- one from List C

Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles and periods.

LIST A: Snare Drum

Traditional

- **Downfall of Paris** (in *Drummers Heritage* FIS)
→ must be played with accompaniment

Goldenberg, Morris

Modern School for Snare Drum WAR

- **Etude in 9/8** (p. 50)

Pratt, John S.

- **Drum Corps on Parade** (in *14 Contest Solos* BEL)

Weinberger, Jaromir

- **Phantom Drummer** (arr. John O’Reilly, in *Solos for the Percussion Player* SCH)
→ must be played with accompaniment

LIST B: Mallet Instruments

Anonymous 13th century

- **Estampe** (arr. Linda Pimental and James Moore, in *The Solo Marimbist*, vol. 1 PER)

Bayly, Thomas Haynes

- **Long, Long Ago** (arr. Art Jolliff, in *Solos for Marimba, Xylophone or Vibraphone* BEL)

Brown, Thomas A.

- **Sammy’s Samba** (in *Mallet Percussion: The Competition Collection* BEL)

Foster, Stephen

- **Some Folks Do** (arr. Art Jolliff, in *Solos for Marimba, Xylophone or Vibraphone* BEL)

Goldenberg, Morris

Modern School for Xylophone, Marimba, Vibraphone WAR

- **two of Etudes I, II, III** (pp. 62–63)

Offenbach, Jacques

- **Barcarolle** (arr. Linda Pimental and James Moore, in *The Solo Marimbist*, vol. 1 PER)

Pimental, Linda

- **Meditation** (in *The Solo Marimbist*, vol. 1 PER)

Schinstine, William

- **Tango in G** (in *Southern Special Marimba Solo* SOU)

LIST C: Drum Set

Chapin, Jim
Advanced Techniques for the Modern Drummer, vol. 1
CHN

- **Solo Exercise 1A** (p. 8)
→ bass drum on four beats to the measure and
hi hat on beats two and four

Holmquist, Joe
Drum Set Etudes, bk 1 KJO

- **one of nos. 1 to 20**

Pickering, John
Studio/Jazz Drum Cookbook MEL

- **two of Solos nos. 1, 2, 3, 4**

Reed, Ted
*Progressive Steps to Syncopation for the Modern
Drummer* ALF

- **48-Bar Exercise** (p. 29)
→ snare drum *and* pedal bass drum

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play *all* of the following studies:

Burns, Roy, and Sandy Feldstein
Intermediate Drum Method BEL

- **Study using Flams and Accents** (p. 32) *and* **Roll Study no. 1** (p. 44)

Handel, George Frideric

- **Impertinence** (HWV 494) (arr. Garwood Whaley, in *Fundamental Studies for Mallets* MED)

Technical Tests

All technical tests must be performed from memory, smoothly, with maximum control, using alternate sticking whenever possible.

Rudiments

For a complete list of drum rudiments, please see “Rudiments” on pp. 22–24. Candidates should be prepared to play the following rudiments at a moderate even march tempo, and in an *open* (slow) to *close* (fast) to *open* (slow) pattern.

no. 1: Single stroke roll
no. 2: Single stroke four
no. 3: Single stroke seven
no. 4: Multiple bounce roll
no. 5: Triple stroke roll
no. 6: Double stroke open roll
no. 7: Five stroke roll
no. 8: Six stroke roll
no. 9: Seven stroke roll
no. 10: Nine stroke roll
no. 16: Single paradiddle

no. 17: Double paradiddle
no. 18: Triple paradiddle
no. 20: Flam
no. 21: Flam accent
no. 22: Flam tap
no. 23: Flamacue
no. 24: Flam paradiddle
no. 31: Drag
no. 32: Single drag tap
no. 41: Single stroke triplet

TECHNICAL REQUIREMENTS continued

Scales and Arpeggios

Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

Scales	Keys	Range	Tempo	Articulation
Major	C, G, D, A, E, F, B \flat , E \flat , A \flat	1 octave	♩ = 60	
Minor (harmonic and melodic)	A, E, B, F \sharp , C \sharp , D, G, C, F			
Arpeggios				
Major	C, G, D, A, E, F, B \flat , E \flat , A \flat	1 octave	♩ = 60	
Minor (harmonic and melodic)	A, E, B, F \sharp , C \sharp , D, G, C, F			

Scales



Arpeggios



EAR TESTS

Rhythm

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ or $\frac{6}{8}$



Intervals

Candidates may choose to:

- sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - above a given note: major and minor 3rds, perfect 4th, 5th, and octave
 - below a given note: minor 3rd, perfect 5th, and octave

EAR TESTS continued

Melody Playback

Candidates will be asked to play back a melody of approximately six notes, either on a mallet instrument or on the piano. The melody will be based on the first five notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- *beginning note*: tonic, mediant, or dominant
- *keys*: C, F, G, or D major



SIGHT READING

1. Candidates will be asked to play a simple short melody approximately equal in difficulty to repertoire of a Grade 2 level.
2. Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



THEORY CO-REQUISITES

None

Grade 6

Required Instruments: snare drum, mallet instruments, drum set, timpani

Please see “Examination Procedures” on pp. 15–16 for important information regarding percussion instruments, sticks, and mallets used for percussion examinations.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play *four* contrasting selections by different composers:

- one from List A
- one from List B
- one from List C
- one from List D

Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles and periods.

LIST A: Snare Drum

Abel, Alan

- **Peach Grove Drummer** LUD

Delécluse, Jacques

- **Etude 22** (p. 42, in *Méthode de Caisse-Claire* LED)

Goldenberg, Morris

Modern School for Snare Drum WAR

- **Etude II** (p. 47)
- **Roll Exercise in 4/4** (p. 46)

Kelly, A.H.

- **Newgulf Drummer** RUB

Pratt, John S.

- **Guidepost** (in *14 Contest Solos for Snare Drum* BEL)

Prentice, Harold

- **Pass in Review** (arr. Jack Lamb, in *Classic Festival Solos: Snare Drum*, vol. 2 BEL)

Schinstine, William

- **Eastman Etude** (in *17 + 1 Percussion Pieces* SOU)

LIST B: Mallet Instruments

Traditional

- **Amazing Grace** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)
- **The Ash Grove** (Welsh) (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)
- **Aura Lee** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)
- **Old English Dance** (anonymous 14th century) (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)
- **The Water Is Wide** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)

Traditional continued

- **Were You There** (African American Spiritual) (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)
- **What Shall We Do with the Drunken Sailor** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)
- **Yellow Rose of Texas** (arr. Art Jolliff, in *Solos for Marimba* BEL)

Bach, Johann Sebastian

- **Sonata for Flute** (BWV 1035, 2nd mvmt.) (p. 28, arr. Thomas McMillan, in *Masterpieces for Marimba* WAR)

LIST B: Mallet Instruments continued

Bartók, Béla

- **Dance of the Slovaks** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)
- **Folk Dance** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)
- **Miniature Piece** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)
- **Peasant Dance** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)

Brahms, Johannes

- **Hungarian Dance no. 5** (arr. John B. Quick RUB)
→ must be performed with accompaniment

Clementi, Muzio

- **Sonatina**, op. 36, no. 1 (arr. Garwood Whaley, in *Fundamental Studies for Mallets* MED)

d'Esposito, Salve

- **Santa Lucia** (arr. Art Jolliff, in *Solos for Marimba, Xylophone or Vibraphone* BEL)

Dinicu, Grigoras, and Jascha Heifetz

- **Hora Staccato** (arr. Morris Goldenberg FIS)
→ must be performed with accompaniment

Goldenberg, Morris

Modern School for Xylophone, Marimba, Vibraphone WAR

- **Short Melody III** (p. 28)

Grechaninov, Alexandr

- **Out for a Walk** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)

Grieg, Edvard

- **In the Hall of the Mountain King**, from the *Peer Gynt Suite* (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)

Haydn, Franz Joseph

- **London Trio** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)

Hopkins, John H., Jr

- **We Three Kings** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)

Kabalevsky, Dmitri

- **The Galloping Comedians** (arr. Morris Goldenberg HAL)
→ must be performed with accompaniment

Marks, Godfrey [pseud. James Frederick Swift]

- **Sailing, Sailing** (arr. Art Jolliff, in *Solos for Marimba* BEL)

Mozart, Leopold

- **Minuet** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)

Pimental, Linda Lorren

Bar Percussion Notebook, vol. 2 PER

- **Blue Zoo**
- **Solitude**
- **Strolling in the Sunshine**

Prokofiev, Sergei

- **Tarantella** (arr. John O. O'Reilly, in *Solos for the Percussion Player* SCH)
→ must be performed with accompaniment

Smetana, Bedřich

- **The Moldau** (arr. Linda Pimental and James Moore, in *Bar Percussion Notebook*, vol. 2 PER)

LIST C: Drum Set

Burns, Roy, and Sandy Feldstein

Drum Set Music ALF

- **Calypso Eclipsed** (p. 8)

Chapin, Jim

Advanced Techniques for the Modern Drummer CHN

- **Solo Exercise IV-A**

Holmquist, Joe

Drum Set Etudes, book 1 KJO

- **one of nos. 21 to 37**

Pickering, John

Studio/Jazz Drum Cookbook MEL

- **two selections from pp. 54–55**

Vogel, Ken

Drum Set Unlimited MEL

- **Mike's Theme** (pp. 2–3)

LIST D: Timpani

Goodman, Saul

Modern Method for Tympani BEL

- **Exercise 18**
- **Exercise 19**
- **Exercise 28**
- **Exercise 30**

McKenzie, Jack

Six Graded Timpani Solos MFP

- **one of nos. 3, 4, 5, 6**

Noak, Fred

- **Suite** MFP

O'Reilly, John

Solos for the Percussion Player SCH

- **Lament**

Price, Paul

Timpani Solos MFP

- **one of nos. 6, 7, 8**

Schinstine, William

Timpendum SOU

→ must be performed with accompaniment

TECHNICAL REQUIREMENTS

Please see "Technical Requirements" on p. 21 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play *all* bulleted selections in Group 1 plus *one* bulleted selection from Group 2.

Group 1

Burns, Roy, and Sandy Feldstein

Intermediate Drum Method BEL

- **Study Using Ruffs and Accents** (p. 36)
- **Flamboyant** (p. 47)

Goldenberg, Morris

Modern School for Xylophone, Marimba, Vibraphone

WAR

- **Preparation for Double Stops: I–IV** (p. 29)
- **Studies in Double Stops: I–IV** (p. 30)

Reed, Ted

Progressive Steps to Syncopation for the Modern

Drummer ALF

- **Exercise One** (p. 38)
→ snare drum part *and* pedal bass drum

Group 2

Goodman, Saul

Modern Method for Tympani BEL

- **Exercises 57 and 58** (p. 60)

Hinger, Fred

Technique for the Virtuoso Timpanist JER

- **no. 7 and no. 8** (p. 11)

TECHNICAL REQUIREMENTS continued

Technical Tests

All technical tests must be performed from memory, smoothly, with maximum control, using alternate sticking whenever possible.



Rudiments

For a complete list of drum rudiments, please see “Rudiments” on pp. 22–24. Candidates should be prepared to play the following rudiments at a moderate even march tempo and in an *open* (slow) to *close* (fast) to *open* (slow) pattern.

- | | |
|--------------------------------|---|
| no. 1: Single stroke roll | no. 23: Flamacue |
| no. 2: Single stroke four | no. 24: Flam paradiddle |
| no. 3: Single stroke seven | no. 27: Pataflafla |
| no. 4: Multiple bounce roll | no. 31: Drag |
| no. 5: Triple stroke roll | no. 32: Single drag tap |
| no. 6: Double stroke open roll | no. 33: Double drag tap |
| no. 7: Five stroke roll | no. 36: Drag paradiddle no. 1 |
| no. 8: Six stroke roll | no. 37: Drag paradiddle no. 2 |
| no. 9: Seven stroke roll | no. 38: Single ratamacue |
| no. 10: Nine stroke roll | no. 39: Double ratamacue |
| no. 16: Single paradiddle | no. 40: Triple ratamacue |
| no. 17: Double paradiddle | no. 41: Single stroke triplet |
| no. 18: Triple paradiddle | no. 42: Three-stroke ruff (single stroke) |
| no. 20: Flam | no. 43: Four-stroke ruff (single stroke) |
| no. 21: Flam accent | no. 44: Five-stroke ruff (single stroke) |
| no. 22: Flam tap | |

Scales and Arpeggios

Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

Scales	Keys	Range	Tempo	Articulation
Major	all keys	2 octaves	♩ = 72	
Minor (harmonic and melodic)	all keys			
Arpeggios				
Major	all keys	2 octaves	♩ = 72	
Minor (harmonic and melodic)	all keys			

Scales



Arpeggios



Grade 8

Required Instruments: snare drum, mallet instruments, drum set, timpani

Please see “Examination Procedures” on pp. 15–16 for important information regarding percussion instruments, sticks, and mallets used for percussion examinations.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play *four* contrasting selections by different composers:

- one from List A
- one from List B
- one from List C
- one from List D

Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles and periods.

LIST A: Snare Drum

Buggert, Robert

- **Rolling Accents** RUB

Cirone, Anthony J.

Portraits in Rhythm WAR

- **one of nos. I to X**

Delécluse, Jacques

Méthode de Caisse-Claire LED

- **Etude 25**

Twelve Studies for Snare Drum LED

- **Etudes 1, 2, and 3**

Firth, Vic

The Solo Snare Drummer FIS

- **one of nos. I to X**

Goldenberg, Morris

Modern School for Snare Drum WAR

- **Etude in 7/4** (p. 65)

Moore, James L.

- **Connecticut Halftime** FIS

Schinstine, William

- **Contrary Computer** SOU

Whaley, Garwood

- **Essay for Snare Drum** MED

Wilcoxon, Charles S. (Charley)

The All American Drummer LUD

- **one solo from nos. 121–139** (pp. 62–80)

LIST B: Mallet Instruments

Bach, Johann Sebastian

Six Suites for Unaccompanied Cello

- **Cello Suite No. 1 in G Major, BWV 1007** (use original cello score)
→ one movement: play on marimba, one octave higher if necessary

Bach, Johann Sebastian continued

- **Sonata** (for flute) [BWV 1033, 3rd mvt] (pp. 26–27, arr. Thomas McMillan, in *Masterpieces for Marimba* BEL)
- **Sonata** (for flute) [BWV 1034, 2nd mvt] (pp. 30–31, arr. Thomas McMillan, in *Masterpieces for Marimba* BEL)

LIST B: Mallet Instruments continued

Beethoven, Ludwig van

- **Adagio Cantabile** (arr. Art Jolliff) RUB [OP]
→ must be played with accompaniment

Green, George Hamilton

Rags of George Hamilton Green (ed. Randy Eyles) MED

- **The Whistler**
→ must be played with accompaniment

Gwin, Stephen

- **True Lover's Farewell** SOU

Handel, George Frideric

- **Sonata** (for violin), [HWV 371, 2nd mvt]
(pp. 20–21, arr. Thomas McMillan, in *Masterpieces for Marimba* BEL)

Haydn, Joseph

- **Gypsy Rondo** (arr. Clifford Barnes) LUD [OP]
→ must be played with accompaniment

Larson, Keith

- **Suite Mexicana** SOU
→ first *or* second movement

Peters, Mitchell

- **Sea Refractions** MPT
- **Yellow after the Rain** MPT

Schubert, Franz

- **Ave Maria** (arr. Ross Edwards) RUB
→ must be played with accompaniment

Spears, Jared

- **Caccia Caper** BIM [OP]

LIST C: Drum Set

Burns, Roy, and Sandy Feldstein

Drum Set Music ALF

- **Brush Fire** (pp. 46–47)

Chapin, Jim

Advanced Techniques for the Modern Drummer CHN

- **Solo Exercise IV C** (p. 42)

Holmquist, Joe

Drum Set Etudes, book 2 KJO

- **one of nos. 1 to 10**

Latham, Rick

Advanced Funk Studies LAT

- **Solo No. 1**

O'Reilly, John

Solos for the Percussion Player SCH

- **Fireworks** (pp. 16–17)

Vogel, Ken

Drum Set Unlimited MEL

- **Nancy Loves to Dance** (pp. 5–6)

LIST D: Timpani

Firth, Vic

The Solo Timpanist FIS

- **I, II, or III**

Goodman, Saul

- **Ballad for the Dance** BEL

Modern Method for Tympani WAR

- **Timpaniana** (p. 132)
→ must be played with drum set accompaniment

Hinger, Fred

Solos for the Virtuoso Timpanist JER

- **Diddles**

Schinstine, William

Tymp Tunes SOU

- **Dresden Dance**

Wuebold, Edward

- **Fantasy for Timpani and Piano** MFP

ORCHESTRAL EXCERPTS

Candidates should be prepared to play *all* the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts. Alternatively, candidates may use excerpts printed in the following anthologies:

- Carroll, Raynor, ed. *Orchestral Repertoire for Bass Drum and Cymbals*. Pasadena, California: Batterie Music, 1997.
- Carroll, Raynor, ed. *Orchestral Repertoire for Tambourine, Triangle and Castanets*. Pasadena, California: Batterie Music, 1998.

Bizet, Georges

- ***Carmen Suite No. 2***

→ tambourine: Danse bohême (no. 11), rehearsal letter C to rehearsal letter F (in Carroll, *Orchestral Repertoire for Tambourine, Triangle and Castanets*, pp. 14–15)

Dvořák, Antonín

- ***Carnival Overture***

→ tambourine: opening to rehearsal letter C (in Carroll, *Orchestral Repertoire for Tambourine, Triangle and Castanets*, p. 39)

Tchaikovsky, Pyotr Il'yich

- ***Romeo and Juliet Fantasy Overture***

→ cymbals: rehearsal letter E to rehearsal letter F (in Carroll, *Orchestral Repertoire for Bass Drum/Cymbals*, p. 78)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play *all* bulleted selections in Group 1 plus *one* bulleted selection from Group 2.

Group 1

Burns, Roy, and Sandy Feldstein
Intermediate Drum Method BEL

- **Triple R** (p. 57)
- **Equal Eights** (p. 58)

Cirone, Anthony J.
Portraits in Rhythm BRL

- **No. 13** (snare drum)

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

- **Rhythmic Studies I–XII** (pp. 44–45)

Group 2

Goodman, Saul
Modern Method for Tympani BEL

- **Melodies for the Pedal Tympani** (p. 70)

Hinger, Fred
Timpani Technique for the Virtuoso Timpanist JER

- **no. 9 and no. 10** (p. 12)

TECHNICAL REQUIREMENTS continued

Technical Tests

All technical tests must be performed from memory, smoothly, with maximum control, using alternate sticking whenever possible.



Rudiments

For a complete list of drum rudiments, please see “Rudiments” on pp. 22–24. Candidates should be prepared to play the following rudiments at an even march tempo, and in an *open* (slow) to *close* (fast) to *open* (slow) pattern.

- | | |
|----------------------------------|---|
| no. 1: Single stroke roll | no. 22: Flam tap |
| no. 2: Single stroke four | no. 23: Flamacue |
| no. 3: Single stroke seven | no. 24: Flam paradiddle |
| no. 4: Multiple bounce roll | no. 25: Single flammed mill |
| no. 5: Triple stroke roll | no. 26: Flam paradiddle-diddle |
| no. 6: Double stroke open roll | no. 27: Pataflafla |
| no. 7: Five stroke roll | no. 31: Drag |
| no. 8: Six stroke roll | no. 32: Single drag tap |
| no. 9: Seven stroke roll | no. 33: Double drag tap |
| no. 10: Nine stroke roll | no. 34: Lesson 25 |
| no. 13: Thirteen stroke roll | no. 36: Drag paradiddle 1 |
| no. 14: Fifteen stroke roll | no. 37: Drag paradiddle 2 |
| no. 15: Seventeen stroke roll | no. 38: Single ratamacue |
| no. 16: Single paradiddle | no. 39: Double ratamacue |
| no. 17: Double paradiddle | no. 40: Triple ratamacue |
| no. 18: Triple paradiddle | no. 41: Single stroke triplet |
| no. 19: Single paradiddle-diddle | no. 42: Three-stroke ruff (single stroke) |
| no. 20: Flam | no. 43: Four-stroke ruff (single stroke) |
| no. 21: Flam accent | no. 44: Five-stroke ruff (single stroke) |

Scales

All scales must be performed from memory. Candidates should be prepared to play the following scales and arpeggios, ascending and descending.

Mallet Instrument	Keys	Range	Tempo	Articulation
Major	all keys	1 octave	♩ = 100	
Minor (<i>harmonic and melodic</i>) scales in solid 3rds and 8ves				
Timpani				
Major scales (<i>two drums: pedal one octave</i>)	F (<i>below middle C</i>)	1 octave	♩ = 100	

TECHNICAL REQUIREMENTS continued

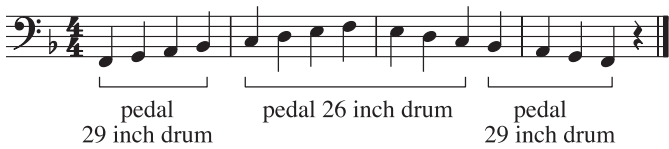
Mallet instruments: scale in 3rds



Mallet instruments: scale in octaves



Timpani: major scale



Accessories

Tambourine: thumb roll, *crescendo* and *decrescendo*



Tambourine: shake roll, *crescendo* and *decrescendo*



Triangle: roll, *pp* to *ff* to *pp*



Crash Cymbals



EAR TESTS

Intervals

Candidates may choose to:

- (a) sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- (b) identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
 - *below a given note*: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords

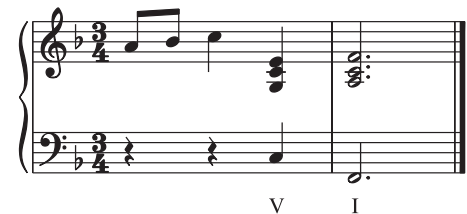
Candidates will be asked to name any of the following chords after the examiner has played the chord *once* in solid form, close position:

- major and minor triads in root position
- dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or symbols, any of the following cadences after the examiner has played the tonic chord *once*, and then has played a short phrase in a major or minor key ending with a cadence *twice*:

- perfect (authentic, V-I)
- plagal (IV-I)



Melody Playback

Candidates will be asked to play back a melody of approximately nine notes, either on a mallet instrument or on the piano. The melody will be about an octave in range and will contain rhythmic figures that are slightly more difficult than those used in the rhythmic test for Grade 6. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- keys: C, G, D, F, or B \flat major



SIGHT READING

1. Candidates will be asked to play a short composition equal in difficulty to repertoire of a Grade 6 level.
2. Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



THEORY CO-REQUISITES

Grade 2 Rudiments

Introductory Harmony (optional)

Grade 9

Required Instruments: snare drum, mallet instruments, drum set, timpani, multiple percussion set-ups

Please see “Examination Procedures” on pp. 15–16 for important information regarding percussion instruments, sticks, and mallets used for percussion examinations.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play *five* selections by different composers:

- one from List A
- one from List B
- one from List C
- one from List D
- one from List E

Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles and periods.

LIST A: Snare Drum

Traditional

Drummer’s Heritage FIS

- **Three Camps**
→ must be played with accompaniment

Cappio, Art

- **The Charger** PIO

Cirone, Anthony

Portraits in Rhythm WAR

- **one of nos. 11 to 50**

Colgrass, Michael

- **Six Unaccompanied Solos for Snare Drum** SCH
→ *one solo*

Delécluse, Jacques

12 Études pour caisse-claire LED

- **Étude no. 11**

Firth, Vic

The Solo Snare Drummer FIS

- **one of nos. 11 to 24**

Goldenberg, Morris

Modern School for Snare Drum WAR

- **Etude in 5/8** (p. 67)

Heslip, Gerald

- **Roxy** KEN

Pratt, John

The New Pratt Book PER

- **Cider Jug**
- **The Conquering Legions of Rome**
- **Hellcat Halftime**
- **Over, Under, and Out!**
- **Solo for George**
- **Sound Off**
- **Spitfire**
- **State Champion**
- **Trojan Horse**
- **West Point Half Time**

Wilcoxon, Charles S. (Charley)

- **Lorraine Post Dug-Out** LUD [OP]

LIST B: Mallet Instruments

Abe, Keiko

- **Frogs** ALF
- **Memories of the Sea Shore** OTT

Bach, Johann Sebastian

- **Cello Suite No. 3 in C major**, BWV 1009
(use original cello score)
→ Prelude *and* Gigue
- **Violin Partita No. 2 in D minor**, BWV 1004
(use original violin score)
→ Chaconne

Kreisler, Fritz

- **Tambourin chinois**, op. 3 (use violin score) BEL

Musser, Claire O.

- **Etude**, op. 6, no. 10 ST4

Pitfield, Thomas

- **Sonata for Xylophone** PET

Saint-Saëns, Camille

- **Introduction and Rondo Capriccioso**, op. 28 INT
→ violin part only (use original score)

Stout, Gordon

Etudes for Marimba, book 1 PPP

- **one etude**

Zivkovic, Nebosjsa

Ten Etudes for Percussion

- **Ilijas** ST4

LIST C: Drum Set

Heslip, Gerald

- **Iguana Dance** KEN

Holmquist, Joe

Drum Set Etudes, bk 2 KJO

- **one of nos. 11 to 19**

Houllif, Murray

Contemporary Drumset Solos KEN

- **Philly**

LIST D: Timpani

Bergamo, John

- **Four Pieces for Timpani** LGM

Firth, Vic

- **Solo Impression for Two Timpani** FIS

The Solo Timpanist FIS

- **two of nos. IV, V, VI**

Hinger, Fred

Solos for the Virtuoso Timpanist JER

- **Galop and Maestoso**

Jones, Daniel

- **Sonata for Three Unaccompanied Kettledrums**
(1947) PET

LIST E: Multiple Percussion Set-Ups

Arcuri, Serge

- **Chronaxie, ou, ce desert acharnement de couleur** CMC

Firth, Vic

The Solo Snare Drummer FIS

- **one of nos. 25 to 30**

Gray, D'Arcy

- **Polymetric Ostinatos** TYM

Heslip, Gerald

- **Delirium** KEN

Kraft, William

- **French Suite for Solo Percussion** WOM
→ one of: Allemande (1), Courante (2), Saraband (3), Gigue (4)

- **Morris Dance**

O'Reilly, John

Solo for the Percussion Player SCH

- **Trinote**

LIST E: Multiple Percussion Set-Ups continued

St-Marcoux, Micheline Coloumbe

- **Trakadie** CMC

Truax, Barry

- **Nautilus** CMC

ORCHESTRAL EXCERPTS

Candidates should be prepared to play *all* the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts. Alternatively, candidates may use excerpts printed in the following anthologies:

- Goldenberg, Morris, ed. *Classic Symphonies for Timpani*. Milwaukee, Wisconsin: Hal Leonard, 1963.
- Goldenberg, Morris. *Modern School for Xylophone, Vibraphone, Marimba*. Miami, Florida: Warner Bros. Publications, 1950, 2002.

Beethoven, Ludwig van

- **Symphony no. 1**
→ Menuetto: mm. 44–79 (in Goldenberg, *Classic Symphonies for Timpani*, p. 30)
- **Symphony no. 3** (“Eroica”)
→ Scherzo: mm. 427–452 (in Goldenberg, *Classic Symphonies for Timpani*, p. 36)
- **Symphony no. 5**
→ Allegro: mm. 374–395 (in Goldenberg, *Classic Symphonies for Timpani*, p. 44)

Kabalevsky, Dmitri

- **Colas Breugnon Suite**
→ Overture: xylophone, rehearsal number **9** to rehearsal number **12** and rehearsal number **36** to rehearsal number **37** (in Goldenberg, *Modern School for Xylophone, Vibraphone, and Marimba*, p. 113)

Mozart, Wolfgang Amadeus

- **The Magic Flute**
→ Act 1, Finale: bells, m. 264 to end (in Goldenberg, *Modern School for Xylophone, Vibraphone, and Marimba*, p. 102)
- **Symphony no. 39 in E flat major**, K 543
→ Adagio: mm. 1–6 (in Goldenberg, *Classic Symphonies for Timpani*, p. 25)
- **Symphony no. 41 in C major**, K 551 (“Jupiter”)
→ Molto allegro (Finale): mm. 1–35 (in Goldenberg, *Classic Symphonies for Timpani*, p. 28)

Shostakovich, Dmitri

- **Polka from The Golden Age**
→ xylophone: rehearsal number **45** to rehearsal number **46**, and rehearsal number **55** to rehearsal number **56** (in Goldenberg, *Modern School for Xylophone, Vibraphone, and Marimba*, p. 113)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the examination.

Studies

Candidates must be prepared to play *all* the studies in the following list.

Bizet, Georges

- **Entr’acte from Carmen** (tambourine) (ed. Morris Goldenberg, exercise 28, p. 101 in *Modern School for Snare Drum WAR*)

Liszt, Franz

- **Piano Concerto no. 1 in E flat major** (triangle) (ed. Morris Goldenberg, exercise 34, p. 101 in *Modern School for Snare Drum WAR*)

Cirone, Anthony

Portraits in Rhythm BEL

- **no. 15** (snare drum, p. 17)

TECHNICAL REQUIREMENTS continued

Technical Tests

All technical tests must be performed from memory, smoothly, with maximum control, using alternate sticking whenever possible.







Rudiments

For a complete list of drum rudiments, please see “Rudiments” on pp. 22–24. Candidates should be prepared to play the following rudiments at a moderate even march tempo, and in an *open* (slow) to *close* (fast) to *open* (slow) pattern.

- | | |
|----------------------------------|---|
| no. 1: Single stroke roll | no. 22: Flam tap |
| no. 2: Single stroke four | no. 23: Flamacue |
| no. 3: Single stroke seven | no. 24: Flam paradiddle |
| no. 4: Multiple bounce roll | no. 25: Single flammed mill |
| no. 5: Triple stroke roll | no. 26: Flam paradiddle-diddle |
| no. 6: Double stroke open roll | no. 27: Pataflafla |
| no. 7: Five stroke roll | no. 31: Drag |
| no. 8: Six stroke roll | no. 32: Single drag tap |
| no. 9: Seven stroke roll | no. 33: Double drag tap |
| no. 10: Nine stroke roll | no. 34: Lesson 25 |
| no. 11: Ten stroke roll | no. 35: Single dragadiddle |
| no. 12: Eleven stroke roll | no. 36: Drag paradiddle no. 1 |
| no. 13: Thirteen stroke roll | no. 37: Drag paradiddle no. 2 |
| no. 14: Fifteen stroke roll | no. 38: Single ratamacue |
| no. 15: Seventeen stroke roll | no. 39: Double ratamacue |
| no. 16: Single paradiddle | no. 40: Triple ratamacue |
| no. 17: Double paradiddle | no. 41: Single stroke triplet |
| no. 18: Triple paradiddle | no. 42: Three-stroke ruff (single stroke) |
| no. 19: Single paradiddle-diddle | no. 43: Four-stroke ruff (single stroke) |
| no. 20: Flam | no. 44: Five-stroke ruff (single stroke) |
| no. 21: Flam accent | |

Scales and Chords

Scales and chords must be performed from memory.

Timpani	Keys	Range	Tempo	Articulation
Chromatic scale	starting on F	1 octave	 = 100	 
Mallet Instrument				
Solid four-note chords (using four mallets)	all major and minor chords within the octave, in semitone progression (see example)	1 octave	 = 100	 

TECHNICAL REQUIREMENTS continued

Timpani: chromatic scale

A musical staff in bass clef showing a chromatic scale from C2 to C3. The notes are: C2, C#2, D2, D#2, E2, E#2, F2, F#2, G2, G#2, A2, A#2, B2, B#2, C3. Brackets below the staff indicate the scale is divided into three sections: the first section (C2 to F#2) is labeled 'pedal 29 inch drum', the second section (F#2 to B#2) is labeled 'pedal 26 inch drum', and the third section (B#2 to C3) is labeled 'pedal 29 inch drum'.

Major

Four major triads in treble clef: C major (C-E-G), D major (D-F-A), E major (E-G-B), and F major (F-A-C). The notation is followed by the text 'etc.'.

Minor

Four minor triads in treble clef: C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-Bb), and F minor (F-Ab-C). The notation is followed by the text 'etc.'.

Drum Set

Candidates must be prepared to demonstrate the following beats. For reference, see Mike Davis, *Basic Beats for the Working Drummer* (Miami, Florida: Warner Bros. Publications, 1974).

- Shuffle
- Cha-Cha-Cha
- Rhumba
- Samba
- Bossa Nova

EAR TESTS

Intervals

Candidates may choose to:

- sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- identify any of the following intervals after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within the octave
 - *below a given note*: any interval within the octave except a diminished 5th (augmented 4th)

Chords

Candidates will be asked to name any of the following chords after the examiner has played the chord *once* in solid form, close position.

- major and minor triads in root position and first inversion. Candidates must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or by symbol, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)



Melody Playback

Candidates will be asked to play back the *upper* part of a two-part phrase in any major key, either on a mallet instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice*.



SIGHT READING

1. Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 7 level.
2. Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation is expected.



THEORY CO-REQUISITES

- Grade 2 Rudiments
- Grade 3 Harmony *or* Grade 3 Keyboard Harmony
- Grade 3 History

Grade 10

Required Instruments: snare drum, mallet instruments, drum set, timpani, multiple percussion set-ups, Latin instruments

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on p. 17 for important details regarding Grade 10 standing for an ARCT examination application.

Please see “Examination Procedures” on pp. 15–16 for important information regarding percussion instruments, sticks, and mallets used for percussion examinations.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play *five* selections by different composers:

- one from List A
- one from List B
- one from List C
- one from List D
- one from List E

Each bulleted item (•) represents one selection for examination purposes. Candidates are encouraged to choose a program that includes a variety of musical styles and periods.

LIST A: Snare Drum

Goldenberg, Morris
Modern School for Snare Drum WAR
• **Etude 7/8** (p. 68)

Heslip, Gerald
• **Boardwalk** KEN

Schinstine, William
Adventures in Solo Drumming SOU
• **Rudimental Solos**
→ *one solo*

Wilcoxon, Charles S. (Charley)
Modern Rudimental Swing Solos LUD
• **Battin’em Out**
• **Three Camps with Variations**
The All American Drummer LUD
• **Solo no. 129, Solo no. 130, and Solo no. 131**

LIST B: Mallet Instruments

Bach, Johann Sebastian
Partitas and Sonatas for Violin Solo, BWV 1001–1006
• **one partita or one sonata** (use original violin score)
→ complete
• **Violin Concerto in A minor**, BWV 1041
→ movements 1 and 3 (arr. for xylophone by Morris Goldenberg, pp. 94–99, in *Modern School for Xylophone, Vibraphone, and Marimba* WAR)

Gipson, Richard
• **Monograph IV** ST4
Johnson, Charles Leslie
• **Dill Pickles** (arr. Robert Becker KPP)
→ must be played with accompaniment

LIST B: Mallet Instruments continued

Musser, Claire O.

- **Etude**, op. 11, no. 4 ST4
- **Prelude**, op. 11, no. 3 ST4

Tchaikovsky, Pyotr Il'yich

Album for the Young (arr. Leigh Howard Stevens) ST4;
ALF

- **Sweet Dreams** (no. 1)
- **The Hobby Horse** (no. 2)
- **Waltz** (no. 3)
- **The Doll's Burial** (no. 4)
- **The New Doll** (no. 5)
- **Mazurka** (no. 6)
- **Song of the Lark** (no. 7)
- **Nursery Tale** (no. 8)

LIST C: Drum Set

Heslip, Gerald

- **Whose Kit Is This?** PER; KEN

Holmquist, Joe

Drum Set Etudes, bk 3 KJO

- **one etude**

Houllif, Murray

Contemporary Drumset Solos KEN

- **Samba-Ly**

LIST D: Timpani

Cahn, William

- **Raga no. 1** CAH; WIM

Firth, Vic

- **Solo Impression for Three Timpani** FIS
→ must be played with accompaniment

Hinger, Fred D.

Solos for the Virtuoso Timpanist JER

- **Opus One**
- **Theme Based on Harry Janos**

Lepak, Alexander

Thirty-two Solos for Timpani WIN

- **one solo**

Piché, Jean

- **Steal the Thunder** CMC

LIST E: Multiple Percussion Set-Ups

Feldman, Morton

- **King of Denmark** PET

Hatch, Peter

- **Lagtime** CMC

Kraft, William

- **English Suite** AWM
→ *one* movement: Prelude, Allemande, Courante,
Sarabande, Bourrée I, Bourrée II, Gigue

Kulesha, Gary

- **Angels** (for marimba and tape) CMC

Lang, David A.

- **Anvil Chorus** NOV

ORCHESTRAL EXCERPTS

Candidates should be prepared to play *all* the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts. Alternatively, candidates may use excerpts printed in the following anthologies:

- Goldenberg, Morris, ed. *Classic Symphonies for Timpani*. Milwaukee, Wisconsin: Hal Leonard, 1963.
- Goldenberg, Morris, ed. *Romantic Symphonies for the Timpani*. New York: Hal Leonard, 1963.
- Goldenberg, Morris. *Modern School for Xylophone, Vibraphone, Marimba*. Miami, Florida: Warner Bros. Publications, 1950, 2002.

Beethoven, Ludwig van

- **Symphony no. 8**
→ 4th movement, *Allegro vivace*: rehearsal letter **K** to end (in Goldenberg, *Classic Symphonies for Timpani*, p. 55)
- **Symphony no. 9**
→ 2nd movement, *Molto vivace*: rehearsal letter **F** to rehearsal letter **H** (in Morris Goldenberg, *Classic Symphonies for Timpani*, p. 60)

Brahms, Johannes

- **Symphony no. 1**
→ 4th movement, *Più allegro*: m. 391 to end (in Goldenberg, *Romantic Symphonies for the Timpani*, p. 39)

Gershwin, George

- **Porgy and Bess**
→ Overture: xylophone, mm. 4–19 (in Goldenberg, *Modern Solos for Xylophone, Vibraphone, and Marimba*, pp. 122–123)

Khachaturian, Aram

- **Gayne Ballet Suite**
→ xylophone: Dance of the Rose Maidens and Sabre Dance (in Morris Goldenberg, *Modern Solos for Xylophone, Vibraphone, and Marimba*, pp. 117–118)

Tchaikovsky, Pyotr Il'yich

- **Symphony no. 4**
→ 1st movement: rehearsal letter **T** to rehearsal letter **V** (in Morris Goldenberg, *Romantic Symphonies for the Timpani*, p. 72)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the examination.

Studies

Candidates should be prepared to play *all* bulleted selections in Group 1 and *one* bulleted selection in Group 2.

Group 1: Timpani and Mallet Instrument

Bach, Johann Sebastian
Twenty Bach Chorales for Mallets (arr. Murray Houlliff MFP)

- **one chorale**

Hinger, Fred
Technique for the Virtuoso Timpanist JER

- **Study no. 1**, pp. 15–16

Group 2: Snare Drum

Delécluse, Jacques
Keiskleiriana, vol. 1 LED

- **no. 1**

Whaley, Garwood, and Joseph M. Mooney
Rhythmic Patterns of Contemporary Music JRP [OP]

- **page 39 or page 65**

Technical Tests

All technical tests must be performed from memory, smoothly, with maximum control, using alternate sticking whenever possible.

Rudiments

For a complete list of drum rudiments, please see “Rudiments” on pp. 22–24. Candidates should be prepared to play the following rudiments at a moderate even march tempo, and in an *open* (slow) to *close* (fast) to *open* (slow) pattern.

- | | |
|----------------------------------|---|
| no. 1: Single stroke roll | no. 23: Flamacue |
| no. 2: Single stroke four | no. 24: Flam paradiddle |
| no. 3: Single stroke seven | no. 25: Single flammed mill |
| no. 4: Multiple bounce roll | no. 26: Flam paradiddle-diddle |
| no. 5: Triple stroke roll | no. 27: Pataflafla |
| no. 6: Double stroke open roll | no. 28: Swiss Army triplet |
| no. 7: Five stroke roll | no. 29: Inverted flam tap |
| no. 8: Six stroke roll | no. 30: Flam drag |
| no. 9: Seven stroke roll | no. 31: Drag |
| no. 10: Nine stroke roll | no. 32: Single drag tap |
| no. 11: Ten stroke roll | no. 33: Double drag tap |
| no. 12: Eleven stroke roll | no. 34: Lesson 25 |
| no. 13: Thirteen stroke roll | no. 35: Single dragadiddle |
| no. 14: Fifteen stroke roll | no. 36: Drag paradiddle no. 1 |
| no. 15: Seventeen stroke roll | no. 37: Drag paradiddle no. 2 |
| no. 16: Single paradiddle | no. 38: Single ratamacue |
| no. 17: Double paradiddle | no. 39: Double ratamacue |
| no. 18: Triple paradiddle | no. 40: Triple ratamacue |
| no. 19: Single paradiddle-diddle | no. 41: Single stroke triplet |
| no. 20: Flam | no. 42: Three-stroke ruff (single stroke) |
| no. 21: Flam accent | no. 43: Four-stroke ruff (single stroke) |
| no. 22: Flam tap | no. 44: Five-stroke ruff (single stroke) |

Chords

Chords must be performed from memory, on a mallet instrument, using four mallets.

Solid Four-note chords	Progression	Range	Tempo	Articulation
Dominant 7ths (solid)	all inversions in all major keys	1 octave	♩ = 80	♩ ♩

Dominant 7th inversions



Performer's ARCT

The ARCT Examination

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 8, “ARCT Examinations” on p. 9, “Classification of Marks” on p. 17, and “Supplemental Examinations” on p. 17 for important details regarding the application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination.

The ARCT diploma is the culmination of the RCM Examinations Certificate Program. The Performer's ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT diploma.

Policy Regarding Pass and Failure

If a candidate is able to preserve the continuity of a performance of a work despite a small break in concentration, a passing mark will not be precluded.

The candidate's performance of a work may receive a failing grade for any of the following reasons:

- lack of stylistic awareness
- repeated interruptions in the continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of the performance

Marking Criteria

First Class Honours with Distinction: 90–100

Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honours: 85–89

Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honours: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honours: 70–79

Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

REPERTOIRE

Please see “Examination Repertoire” on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play *four* selections: one from List A, one from List B, one from List C, and one from List D. Candidates are encouraged to choose a varied and balanced program. Each bulleted item (●) represents one selection for examination purposes. The length of the performance must be between 40 and 50 minutes. *The examination program must include at least one work that is accompanied.* Please note that the examiner may stop the performance if it exceeds the allotted time.

LIST A: Multiple Percussion Set-Ups

Cahn, William

- **Nara** CAH
- **Partita** CAH

Delécluse, Jacques

- **Cinq pièces brèves** LED
→ must be played with accompaniment

Hatch, Peter

- **When Do They Is Not The Same As Why Do They** CMC

Ishii, Maki

- **Thirteen Drums**, op. 66 MOK

Kulesha, Gary

- **Toccata for Percussion and Tape** CMC

Nguyen Thien-Dao

- **May** SAL

Stockhausen, Karlheinz

- **Zyklus** UNI [OP]

Tomasi, Henri

- **Concert asiatique** LED

Vivier, Claude

- **Cinque chansons** DOB; CMC

Xenakis, Iannis

- **Psappha** SAL

LIST B: Mallet Instruments

Abe, Keiko

- **Michi** MFP

Burritt, Michael

- **October Night** LUD

Burton, Gary

- **Solo: The Sunset Bell** LUD

Creston, Paul

- **Concertino for Marimba** SCH
→ must be played with accompaniment

Green, George Hamilton

- **Cross Corners** (arr. Robert Becker) KPP
→ must be played with accompaniment

Hovhaness, Alan

- **Fantasy on Japanese Wood Prints** PET
→ must be played with accompaniment

Jaeger, David

- **Lyrics for Solo Marimba** JAE

Louie, Alexina

- **Cadenzas for Clarinet and Percussion** CMC

Mackey, Steven

- **See Ya Thursday** HEM

Miki, Minoru

- **Marimba Spiritual** ONT

Musser, Claire O.

- **Prelude**, op. 11, no. 7 ST4

Naito, Akemi

- **Memory of the Woods** HRK

Smadbeck, Paul

- **Rhythm Song** KPP

Southam, Ann

- **Alternate Currents** CMC

Stevens, Leigh Howard

- **Rhythmic Caprice** KPP

Stout, Gordon

- **Two Mexican Dances for Marimba** ST4 [OP]

Tanaka, Toshimitsu

- **Two Movements for Marimba** ONT

Thomas, Andrew

- **Merlin** SCH

LIST C: Drum Set

Candidates should be prepared to perform *one* selection in a combo setting (for example, piano, bass, and drums). The music should be chosen from standard jazz classics (32 measure) or from Latin, fusion, or contemporary repertoire. This selection should consist of two or three repetitions and should include an improvised 32-measure solo featuring the drum set. Performance time should be approximately 5 minutes. Repertoire examples may include, but are not limited to, the following:

Bruebeck, Dave
• *Blue Ronda à la Turk*

Corea, Chick
• *Crystal Silence*

Desmond, Paul
• *Take Five*

Ellington, Duke
• *Don't Get Around Much Anymore*
• *It Don't Mean a Thing*
• *I'm Beginning to See the Light*

Evans, Bill
• *Waltz for Debby*

Jobim, Carlos A.
• *One Note Samba*

Monk, Thelonius
• *Straight, No Chaser*

LIST D: Timpani

Carter, Elliott
Eight Pieces for Four Timpani AMP
• **Adagio**
• **Canaries**
• **Canto**

Carter, Elliott continued
• **Improvisation**
• **March**
• **Moto Perpetuo**
• **Recitative**
• **Saeta**

ORCHESTRAL EXCERPTS

Candidates should be prepared to play *all* the following orchestral excerpts in both Group 1 and Group 2. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts. Alternatively, candidates may use excerpts printed in the following anthologies:

- Abel, Alan, ed. *20th Century Orchestra Studies for Percussion*. New York: G. Schirmer, 1970.
- Abel, Alan, ed. *20th Century Orchestra Studies for Timpani*. New York: G. Schirmer, 1970.

Group 1: Timpani

Bernstein, Leonard
• **Candide**
→ Overture: mm. 1–4; mm. 189–201 (in Alan Abel, *20th Century Orchestra Studies for Timpani*, pp. 8–10)

Hindemith, Paul
• **Symphonic Metamorphosis**
→ 5 measures after rehearsal letter **S** to rehearsal letter **T**; 5 measures after rehearsal letter **V** to rehearsal letter **W** (in Alan Abel, *20th Century Orchestra Studies for Timpani*, p. 23)

Stravinsky, Igor
• **Le sacre du printemps / The Rite of Spring**
→ m. 189 to end (in Alan Abel, *20th Century Orchestra Studies for Timpani*, pp. 66–67)

ORCHESTRAL EXCERPTS continued

Group 2: Percussion

Dukas, Paul

- ***Sorcerer's Apprentice***
→ glockenspiel: 3 measures after rehearsal number **17** *vif* (in 1) to 3 measures before rehearsal number **20**; rehearsal number **22** to rehearsal number **24** (in Alan Abel: *20th Century Orchestra Studies for Percussion*, p. 21)

Kodály, Zoltán

- ***Hary Janos Suite***
→ xylophone: fourth measure of VI *Alla marcia* to rehearsal number **1**; rehearsal number **7** for 8 measures; rehearsal number **10** to end (in Alan Abel: *20th Century Orchestra Studies for Percussion*, pp. 34–35)

Strauss, Richard

- ***Don Juan***
→ glockenspiel: 4 measures before rehearsal letter **D** to 14 measures after rehearsal letter **D**; 8 measures before rehearsal letter **Q** to 3 measures after rehearsal letter **Q** (in Alan Abel, *20th Century Orchestra Studies for Percussion*)

THEORY PREREQUISITES

Grade 2 Rudiments

Grade 3 History

Grade 4 Harmony *or* Grade 4 Keyboard Harmony

Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint

Grade 5 Harmony and Counterpoint *or* Grade 5 Keyboard Harmony

Grade 5 History

Grade 5 Analysis

PIANO CO-REQUISITE

Grade 6 Piano

Teacher's ARCT

The Teacher's ARCT will be awarded only to candidates 18 years of age or older.

Please see "Theory Examinations: Prerequisites and Co-requisites" on p. 8, "ARCT Examinations" on p. 9, "Classification of Marks" on p. 17, and "Supplemental Examinations" on p. 17 for important details regarding the application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

TEACHER'S ARCT PART 1:

Performance of Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, and Sight Reading

REPERTOIRE

Please see "Examination Repertoire" on pp. 13–14 for important information regarding this section of the examination.

Candidates should be prepared to play *two* selections from the repertoire listed for the Performer's ARCT examinations: one from List A and one from List B. Candidates are encouraged to choose a program that includes a variety of musical styles and periods.

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all the orchestral excerpts listed for the Performer's ARCT examination in both Group 1 (by Leonard Bernstein, Paul Hindemith, and Igor Stravinsky), and Group 2 (by Paul Dukas, Zoltán Kodály, and Richard Strauss).

TECHNICAL REQUIREMENTS

Studies

Candidates should be prepared to play the studies as listed for the Grade 10 examination.

EAR TESTS

Metre

Candidates will be asked to identify the time signatures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, or $\frac{9}{8}$) of four-measure passages. The examiner will play each passage *once*.

Intervals

Candidates may choose to:

- (a) sing or hum the intervals listed below after the examiner has played the first note *once*, OR
- (b) identify the intervals listed below after the examiner has played the interval *once* in broken form.
 - *above a given note*: any interval within a major 9th
 - *below a given note*: any interval within an octave

Chords

Candidates will be asked to identify, by chord symbols or names, the chords used in a four-measure phrase in a major key. The phrase will begin with a tonic chord and may include chords on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

The examiner will play the tonic chord *once* and then play the phrase *twice* in a slow to moderate tempo. During the second playing, the candidate will name each chord after it has been played by the examiner.

I IV V⁷ VI II I₄⁶ V⁷ I

Melody Playback

Candidates will be asked to play back *both* parts of a two-part phrase in any major key together, either on a mallet instrument or on the piano. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice*.

SIGHT READING

1. Candidates will be asked to play at sight a given passage approximately equal in difficulty to repertoire of a Grade 9 level.
2. Candidates will be asked to play at sight a passage equal in difficulty to repertoire of a Grade 6 level, demonstrating in performance and orally the musical features and characteristics of the piece.
3. Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

TEACHER'S ARCT PART 2: *Viva Voce* Examination

A: Pedagogical Principles

This part of the examination will test the candidate's knowledge of the principles of playing percussion instruments, including:

- rhythm and metre
- dynamics and phrasing
- prevention of injury
- instrument care and cleaning
- mallet choices
- mallet grips (including Musser, Burton, Stevens, and traditional cross-grip)
- mounting a new mylar timpani head
- mounting a new calf-skin head
- purchase of percussion instruments

B: Applied Pedagogy

Teaching Repertoire

For this section of the examination, candidates should prepare repertoire and studies according to the requirements for percussion examinations for Grades 1, 2, 4, 6, and 8 in the *Percussion Syllabus, 2005 Edition*. Candidates should be prepared to suggest drills and exercises to help a student meet challenges encountered in the requirements for these examinations and to discuss the suitability and purpose of the material in a student's development. Candidates should also be able to discuss stylistic differences between repertoire of the Baroque, Classical, Romantic, and 20th-century periods as applicable to the percussion instruments.

TEACHER'S ARCT PART 3: Teacher's ARCT Written Examination

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:

- the history and construction of percussion instruments and their evolution and uses throughout history
- the development of orchestral, chamber, and solo percussion repertoire
- teaching materials and general solo percussion repertoire
- requirements for percussion examinations as listed in the *Percussion Syllabus, 2005 Edition*
- accepted theories and techniques of musical pedagogy
- books, periodicals, and reference materials relating to percussion instruments
- notable percussion performers, both past and present

In their answers to examination questions, candidates will be expected to demonstrate familiarity with a variety of suitable teaching material for all levels from beginner to Grade 8.

Candidates may be asked to add editorial markings to a short passage of percussion music, including articulations, dynamics, phrasing, expression marks (Italian terms), and stickings. The title and tempo of the composition will be given.

Candidates may be asked to write several short exercises designed to correct common technical problems encountered by percussion students.

For a reading list and reference material, please see "Bibliography" on pp. 71–75.

THEORY PREREQUISITES

Grade 2 Rudiments

Grade 3 History

Grade 4 Harmony *or* Grade 4 Keyboard Harmony

Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint

Grade 5 Harmony and Counterpoint *or* Grade 5 Keyboard Harmony

Grade 5 History

Grade 5 Analysis

PIANO CO-REQUISITE

Grade 8 Piano

Section 4 – Theory Examinations

Theory examinations are given in the subjects listed below. Please refer to the current RCM *Theory Syllabus* for detailed information on theory examinations and recommended textbooks.

All theory co-requisites must be completed before or within five years after the respective session of the practical examination to which they apply. Extensions will not be granted. Candidates are strongly advised to complete their theoretical work before, or at the same time as, their practical examination. (Please see p. 8 for a list of theory prerequisites and co-requisites.)

RUDIMENTS

Preliminary Rudiments

Elements of music for the beginner.
– One-hour examination.

Grade 1 Rudiments

A continuation of Preliminary Rudiments for students with more music reading experience.
– Two-hour examination.

Grade 2 Rudiments

Preliminary and Grade 1 Rudiments with the addition of foundation material necessary to the study of harmony.
– Two-hour examination.

HARMONY, KEYBOARD HARMONY, COUNTERPOINT, AND ANALYSIS

Introductory Harmony

A continuation of Grade 2 Rudiments with the introduction of elementary four-part writing and melodic composition in major keys, chord symbols, and non-chord tones.
– Three-hour examination.

Grade 3 Harmony

The fundamentals of four-part writing in major keys; melodic composition; harmonic and structural analysis in major and minor keys. Familiarity with material of Grade 2 Rudiments is strongly advised.
– Three-hour examination.

Grade 3 Keyboard Harmony

The material of Grade 3 Harmony at the keyboard. This examination may be substituted for Grade 3 Harmony in fulfilment of certificate requirements.

Grade 4 Harmony

Intermediate four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis; musical forms. Completion of Grade 3 Harmony is strongly advised.
– Three-hour examination.

Grade 4 Keyboard Harmony

The material of Grade 4 Harmony at the keyboard. This examination may be substituted for Grade 4 Harmony in fulfilment of certificate requirements.

Grade 4 Counterpoint

Simple two-part counterpoint in Baroque style; invertible counterpoint at the octave and the 15th. Completion of Grades 3 and 4 Harmony is strongly advised.
– Three-hour examination.

Grade 5 Harmony and Counterpoint

Advanced harmonic and intermediate contrapuntal techniques (for two voices). Completion of Grades 3 and 4 Harmony and Grade 4 Counterpoint is strongly advised.
– Three-hour examination.

Grade 5 Keyboard Harmony

The material of Grade 5 Harmony and Counterpoint at the keyboard. This examination may be substituted for Grade 5 Harmony and Counterpoint in fulfilment of certificate requirements.

Grade 5 Analysis

Advanced harmonic and structural analysis of musical forms based on the material of Grades 3 and 4 Harmony, and Grade 5 Harmony and Counterpoint, as well as short post-1900 compositions.

– Three-hour examination.

MUSIC HISTORY

Grade 3 History

An overview of styles, composers, and music of the Baroque, Classical, and Romantic periods, and the 20th century.

– Three-hour examination.

Grade 4 History

Music of the Medieval, Renaissance, Baroque, and Classical periods, with emphasis on the development of musical genres and forms.

– Three-hour examination.

Grade 5 History

Styles, composers, and music of the 19th and 20th centuries, including Canadian music.

– Three-hour examination.

MUSICIANSHIP

At the option of candidates, these examinations may be substituted for the Ear Tests requirements for Grades 8 to 10 and ARCT practical examinations.

Junior Musicianship

Singing and/or identification of scales, intervals, and chords; aural analysis of simple harmonic progressions; singing back and sight singing of simple rhythms and melodies. To be used with Grade 8 practical examinations.

Intermediate Musicianship

Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions; singing back and sight singing of rhythms and melodies. To be used with Grade 9 practical examinations.

Senior Musicianship

Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions to the Grade 4 Harmony level; singing back and sight singing of rhythms and melodies. To be used with Grade 10 practical examinations and/or ARCT; the minimum acceptable mark is 70 percent.

CLASSIFICATION OF THEORY MARKS

First Class Honours with Distinction	90–100
First Class Honours	80–89
Honours	70–79
Pass	60–69

Section 5 – Bibliography

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes.

GENERAL RESOURCES

Sight Reading and Ear Training

- Bennett, Elsie, and Hilda Capp. *Sight Reading and Ear Tests*. 10 vols. Mississauga, Ontario: Frederick Harris Music, 1968–1970.
- Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Level 1 to ARCT). Mississauga, Ontario: Frederick Harris Music, 1986–1988.
- Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1 to 7). Mississauga, Ontario: Frederick Harris Music, 1989–1991.
- Berlin, Boris, and Andrew Markow. *Four Star Sight Reading and Ear Tests*. Ed. Scott McBride Smith. 11 vols. Rev. ed. (Introductory to Level 10). Mississauga, Ontario: Frederick Harris Music, 2002.
- Berlin, Boris, and Warren Mould. *Basics of Ear Training*. (Levels 8 to ARCT.) Miami, Florida: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1968.
- Berlin, Boris, and Warren Mould. *Rhythmic Tests for Sight Reading*. (Levels 8 to ARCT.) Miami, Florida: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1969.
- Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber Music, 1994.
- Hindemith, Paul. *Elementary Training for Musicians*. London: Schott, 1974.

Official Examination Papers

Official Examination Papers. 15 vols. Mississauga, Ontario: Frederick Harris Music, published annually and available several years:

Preliminary Rudiments
Grade 1 Rudiments
Grade 2 Rudiments
Introductory Harmony
Grade 3 Harmony
Grade 3 Keyboard Harmony
Grade 3 History

Grade 4 Harmony
Grade 4 Keyboard Harmony
Grade 4 History
Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint
Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

Individual ARCT Teacher's Written Examination papers are also available upon request.

Reference Works

- Donnington, Robert. *The Interpretation of Early Music*. New rev. ed. London: Faber Music, 1989.
- Grout, Donald Jay and Claude V. Palisca. *A History of Western Music*. 6th ed. New York: W.W. Norton, 2001.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto: University of Toronto Press, 1992 (available on-line at www.thecanadianencyclopedia.com).
- Kamien, Roger. *Music: An Appreciation*. 5th ed. New York: McGraw-Hill, 1992.
- Latham, Alison, ed. *The Oxford Companion to Music*. Oxford: Oxford University Press, 2002.
- Machlis, Joseph and Kristine Forney. *The Enjoyment of Music*. 9th ed. New York: W.W. Norton, 2003.
- Marcuse, Sibyl. *Musical Instruments: A Comprehensive Dictionary*. New York: Doubleday, 1964.
- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1996.

GENERAL RESOURCES continued

- Randel, Don Michael, ed. *The Harvard Dictionary of Music*. 4th ed. Cambridge, Massachusetts: Harvard University Press, 2003.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 2nd ed., 29 vols. London: Macmillan, 2001.
- Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1984.
- Slonimsky, Nicolas, and Laura Kuhn, eds. *Baker's Biographical Dictionary of Music and Musicians*. Centennial ed. 6 vols. New York: G. Schirmer, 2001.
- Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston, Massachusetts: McGraw-Hill, 1998.

PERCUSSION RESOURCES

Snare Drum

- Brown, Thomas Alfred, ed. *Snare Drum: The Competition Collection: Graded Solos for the Elementary-Intermediate Level*. Miami, Florida: CPP/Belwin, 1992; New York: G. Schirmer.
- Burns, Roy, and Sandy Feldstein. *Intermediate Drum Method*. Miami, Florida: Belwin-Mills Publishers, 1967.
- Cirone, Anthony J., ed. *Portraits in Rhythm: Fifty Studies for Snare Drum*. Miami, Florida: Belwin-Mills Publishing, 1966.
- Cirone, Anthony J., ed. *Simple Steps to Snare Drum: a complete method for individual or classroom instruction for the beginning snare drummer with an introduction to bass drum, cymbals, triangle and tambourine*. Miami, Florida: CPP/Belwin, 1991.
- Davis, Mike. *Basic Beats for the Working Drummer*. New York: Warner Bros. Publishing.
- Delécluse, Jacques. *Douze études pour caisse-claire/ Twelve Studies for the Drum*. Paris: Alphonse Leduc, 1964, 1998.
- Delécluse, Jacques. *Méthode de Caisse-Claire*. Paris: Alphonse Leduc.
- Fennell, Frederick, comp. *The Drummers' Heritage: A Collection of Popular Airs and Official U.S. Army Music for Fifes and Drums Combined with Similar Pieces for Field Trumpets, Cymbals, and Drums*. New York: [n.p.]; Rochester, New York: Eastman School of Music, University of Rochester, 1956; New York: Carl Fischer, 1956.
- Firth, Vic. *The Solo Snare Drummer: Advanced Etudes and Duets*. New York: Carl Fischer, 1968.
- Goldenberg, Morris. *Modern School for Snare Drum*. New York: Chappell, 1955; Miami, Florida: Warner Bros. Publications, 2002.
- Lamb, Jack, ed. *Classic Festival Solos: Snare Drum*. 2 vols. Miami, Florida: Belwin-Mills Publishing, 1993.
- Ludwig, William. *Drum Method Book 1*. Cleveland, Ohio: Ludwig Music.
- O'Reilly, John, ed. *Solos for the Percussion Player, With Piano Accompaniment*. New York: G. Schirmer, 1971.
- Pratt, John S. *14 Contest Solos for Snare Drum*. Melville, New York: Belwin-Mills Publishing, 1959. [Includes *Contest Solos for Snare Drum* and *Modern Contest Solos for Snare Drum*.]
- Pratt, John S. *Modern Contest Solos for Snare Drum*. Melville, New York: Belwin-Mills Publishing, 1959, 1987.
- Reed, Ted. *Progressive Steps to Syncopation for the Modern Drummer*. Van Nuys, California: Alfred Publishing, 1996.
- Schinstine, William Joseph. *Adventures in Solo Drumming: Twenty Snare Drum Solos*. San Antonio, Texas: Southern Music, 1961.
- Schinstine, William Joseph, ed. *Southern Special Drum Solos*. San Antonio, Texas: Southern Music.
- Schinstine, William Joseph. *17 + 1 Percussion Pieces*. San Antonio, Texas: Southern Music.
- Whaley, Garwood. *Fundamental Studies for Snare Drum*. New York: Joel Rothman, 1974; Galesville, Maryland: Meredith Music.
- Wilcoxon, Charles S. (Charley). *The All-American Drummer: 150 Rudimental Solos*. Cleveland, Ohio: Ludwig Music, 1945. [solo No. 1 to solo No. 131, then Wilcoxon's 132nd, etc.]
- Wilcoxon, Charles S. (Charley). *Modern Rudimental Swing Solos*. Cleveland, Ohio: Ludwig Music.

Drum Set

- Brown, Thomas Alfred. *Drumset: The Competition Collection: Graded Solos for the Elementary-Intermediate Level*. Miami, Florida: CPP/Belwin, 1992.
- Burns, Roy, and Sandy Feldstein. *Drum Set Music*. Van Nuys, California: Alfred Publishing.
- Chapin, Jim. *Advanced Techniques for the Modern Drummer*. 2 vols. St. Louis, Missouri: James Chapin Publishing.
- Holmquist, Joe. *Drum Set Etudes*. 2 vols. San Diego, California: Neil A. Kjos, 1991.
- Houllif, Murray. *Contemporary Drumset Solos*. Delevan, New York: Kendor Music.
- Latham, Rick. *Advanced Funk Studies: Creative Patterns for the Advanced Drummer in the Styles of Today's Leading Funk Drummers*. Los Angeles, California: Rick Latham Publishing, 1980.
- Pickering, John. *Studio/Jazz Drum Cookbook*. Pacific, Missouri: Mel Bay Publications.
- Vogel, Ken. *Drum Set Unlimited*. Pacific, Missouri: Mel Bay Publications.

Mallet Instruments

- Brown, Thomas A., ed. *Mallet Percussion: The Competition Collection*. New York: G. Schirmer; Miami, Florida: Belwin-Mills Publishing.
- Brown, Thomas A., ed. *Simple Solos for Mallets*. Develan, New York: Kendor Music, 1981.
- Cirone, Anthony J., ed. *Simple Steps to Keyboard Percussion: A Complete Method for Individual or Classroom Instruction for the Beginning Mallet Player*. Miami, Florida: Belwin-Mills Publishing, 1991.
- Goldenberg, Morris. *Modern School for Xylophone, Marimba, Vibraphone*. Miami, Florida: Warner Bros. Publications, 1950, 2002.
- Joliff, Art. *Solos for Marimba, Xylophone or Vibraphone: Two, Three, and Four Mallet Solos for the Advanced Student*. Miami, Florida: Belwin-Mills Publishing.
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- Pimentel, Linda Lorren. *Bar Percussion Notebook*. 2 vols. Columbus, Ohio: Permus Publications, 1976.
- Pimental, Linda Lorren, and James L. Moore. *The Solo Marimbist*. 2 vols. Columbus, Ohio: Permus Publications, 1947, 1976.
- Schinstine, William Joseph, ed. *Southern Special Marimba Solo*. San Antonio, Texas: Southern Music.
- Stout, Gordon. *Etudes for Marimba Book 1*. Teaneck, New Jersey: Paul Price Publications.
- Whaley, Garwood, ed. *Fundamental Studies for Mallets*. Fort Lauderdale, Florida: J.R. Publications, 1974; Fort Lauderdale, Florida: Meredith Music.

Timpani

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- Goodman, Saul. *Modern Method for Tympani*. New York: Mills Music, 1948; Miami, Florida: Belwin Mills.
- Hinger, Fred D. *Solos for the Virtuoso Timpanist*. np, 1967; Hackensack, New Jersey: Jerona Music, 1981.
- Hinger, Fred D. *Technique for the Virtuoso Timpanist*. Hackensack, New Jersey: Jerona Music, 1981.
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- Lepak, Alexander. *Fifty Master Etudes for Timpani*. Windsor, Connecticut: Windsor Music, 1999.
- McKenzie, Jack H. *Six Graded Timpani Solos*. Fort Lauderdale, Florida: Music for Percussion, 1954.
- Price, Paul. *Timpani Solos*. Urbana, Illinois: Music for Percussion.
- Schinstine, William Joseph. *Tymp Tunes: 19 pieces for two, three and four tympani, including a snare drum and tympani duet and a piece for multiple percussion using four tympani*. San Antonio, Texas: Southern Music, 1970.

Orchestral Excerpts

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- Carroll, Raynor, ed. *Orchestral Repertoire for Bass Drum and Cymbals*. Pasadena, California: Batterie Music, 1997.
- Carroll, Raynor, ed. *Orchestral Repertoire for the Glockenspiel*. Pasadena, California: Batterie Music, 1996.
- Carroll, Raynor, ed. *Orchestral Repertoire for the Snare Drum*. Pasadena, California: Batterie Music, 1997.
- Carroll, Raynor, ed. *Orchestral Repertoire for Tambourine, Triangle and Castanets*. Pasadena, California: Batterie Music, 1998.
- Carroll, Raynor, ed. *Orchestral Repertoire for the Xylophone*. Pasadena, California: Batterie Music, 1998.
- Firth, Vic. *The Solo Timpanist: Twenty-Six Etudes*. New York: Carl Fischer, 1963.
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The Royal Conservatory of Music (originally called the Toronto Conservatory of Music and incorporated in 1886) opened with an enrolment of 200 students and a staff of fifty teachers led by Edward Fisher. A decade later, when enrolment had grown to more than 1,000 students, the school moved to newly built facilities with a reception hall, offices, studios, classrooms, a lecture hall, and a concert hall. Additional studios, classrooms, and residences for out-of-town students were added over the next fifteen years. In 1898, the Conservatory established its first examination centres in several Ontario towns and opened branches in Toronto.

In 1913, following the death of Edward Fisher, Augustus Vogt, conductor of the Toronto Mendelssohn Choir, became Principal. Under Vogt's leadership, new programs were developed. The number of examination centres was increased, and enrolment continued to grow. By 1926, there were nearly 7,500 students and over 16,000 examination candidates. In association with Sir Edmund Walker, President of the Conservatory, Vogt established closer ties with the University of Toronto. In 1921, administration of operations passed to a Board of Trustees responsible to the University.

Ernest MacMillan (later Sir Ernest MacMillan) was named Principal in 1926. He implemented professional performance training programs, including the Artist Diploma Program and The Royal Conservatory Opera School. When MacMillan resigned in 1942, the leadership of the Conservatory passed briefly in turn to Norman Wilks and Charles Peaker. Ettore Mazzoleni served as Principal from 1945 to 1968.

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