

GRADE 7

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see www.abrsm.org/prerequisite.

THREE PIECES: chosen by the candidate from the List below; for further details see pages 15–17

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 J. S. Bach	Presto (from <i>Sonata in G minor</i>), arr. Moore (g–d ^m) MAR/XYL/VIB	Bach for Marimba (Kendor Music)
2 J. S. Bach	Sarabande (from <i>Partita No. 2</i>), arr. Whaley (g–bb ^b) MAR/VIB 4M	Recital Pieces for Mallets (Meredith Music)
3 Breuer (and Anderson & Spivack)	Waltz in Ragtime (from <i>Harry Breuer's Ragtime Solos</i>) (f#–g ^m) MAR/XYL/VIB III	Harry Breuer's Ragtime Solos (Meredith Music)
4 Pius Cheung	Prelude in G minor (A–g ^m) MAR 4M	Pius Cheung: Prelude in G minor (Pius Cheung)
5 Daquin	Cou-Cou, arr. E. & I. Finkel (b–d ^m) XYL III	Ian Finkel's Classical Encores for Xylophone and Piano (Southern Percussion)
6 Dinicu, trans. Heifetz	Hora staccato, arr. Goldenberg (g–e ^b) XYL III	Dinicu & Heifetz: Hora staccato (Carl Fischer)
7 Michael Zev Gordon	Folkish (f–f ^m) MAR/XYL/VIB	Principal Percussion (ABRSM)
8 G. H. Green	Triplets (c'–f ^m) XYL III	George Hamilton Green's Xylophone Rags (Meredith Music)
9 David Hext	No. 4 (from <i>Four Graded Pieces for Multi-Mallet Marimba</i>) (A–d ^m) MAR 4M	David Hext: Four Graded Pieces for Multi-Mallet Marimba (Southern Percussion)
10 Ney Rosauro	Baião (No. 1 from <i>Suite popular brasileira</i>) <i>with repeats</i> (d–g ^m) MAR 4M	Ney Rosauro: Suite popular brasileira (Music for Percussion)
11 Éric Sammut	Hombre d'août <i>with repeats</i> (A–a ⁿ) MAR 4M	Éric Sammut: Hombre d'août (Billaudot)
12 Nebojša Jovan Živković	Il canto dei gondolieri (from <i>Funny Marimba, Book 2</i>) (F–d ^m) MAR 4M	Nebojša Jovan Živković: Funny Marimba, Book 2 (Gretel Verlag)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 19 & 21–23

	RANGE	REQUIREMENTS
SCALES IN BROKEN THIRDS		
D \flat , E, G, B \flat majors	2 oct.	hand to hand; as example on page 22
C \sharp , E, G, B \flat harmonic minors		
SCALES IN OCTAVES		
C \sharp , E, G, B \flat melodic minors	1 oct.	even notes
SCALES IN SIXTHS		
D \flat , E, G, B \flat majors	1 oct.	even notes
C \sharp , E, G, B \flat harmonic minors		
CHROMATIC SCALES IN MINOR THIRDS		
starting on F/A \flat	2 oct.	even notes
starting on B \flat /D \flat		
BROKEN CHORDS		
D \flat , E, G, B \flat majors	2 oct.	hand to hand; even notes, as example on page 22
C \sharp , E, G, B \flat minors		
DOMINANT SEVENTHS (resolving on tonic)		
in the keys of D \flat , E, G and B \flat	2 oct.	hand to hand; even notes
DIMINISHED SEVENTH		
starting on C \sharp	2 oct.	hand to hand; even notes

SIGHT-READING: a short piece of previously unseen music; for further details see pages 19 & 26

AURAL TESTS: given by the examiner from the piano; for further details see pages 75 & 81

Symbols used in the repertoire lists

The symbols explained in this table are used in the repertoire lists on the following pages. See pages 12–16 for further information.

All subjects	
☆	at least one of the marked pieces must be played
Ⓜ	has piano accompaniment (required)
Ⓟ	has percussion accompaniment (required)
Ⓜ or Ⓟ	has piano and percussion accompaniment (one is required)
Snare Drum	
MULTI	for multi-percussion
Timpani	
3D	three drums required
4D	four drums required
RETUNE	contains retuning
PED	requires pedal drum(s)
Tuned Percussion	
4M	four mallets required
MAR	must be played on marimba
XYL	must be played on xylophone
VIB	must be played on vibraphone

3. Percussion Practical Grades Syllabus from 2020

Introducing the syllabus

Our new Percussion Practical Grades Syllabus is designed to offer a flexible approach to percussion assessment. There are exams at Grades 1–8 in Snare Drum, Timpani and Tuned Percussion as individual, standalone subjects. We also offer a Percussion (Combined) exam at Grades 1–8 to allow candidates to demonstrate their skills in all three subjects.

Key features:

- Newly-commissioned repertoire by leading percussion composers alongside established favourites
- A choice of at least ten pieces per subject per grade
- Accompanied (by both piano and percussion) and solo options for all subjects
- Multi-percussion options in the Snare Drum repertoire lists from Grade 3
- Completely revised Sight-reading requirements for all subjects
- Specially-commissioned studies for Snare Drum and Timpani
- Publications to support all aspects of the new syllabus

The Aural tests stay the same as the preceding syllabus. All other requirements have been revised.

Practical Grades 1–8: requirements and information

This syllabus is valid from 2020 until further notice.

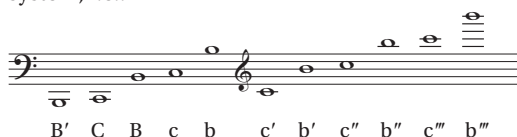
This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Practical Grades in percussion subjects. Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations (available at www.abrsm.org/examregulations) which should be read before making an exam booking.

Instruments

Candidates are required to perform on acoustic instruments (digital instruments are not allowed). Examiners apply the marking criteria (which include the assessment of pitch, tone, and musical shaping) to assess musical outcomes without reference to the specific attributes of the instrument.

Sticks/mallets: Candidates are expected to use the correct sticks and mallets for the instruments they have chosen to play. Tuned Percussion pieces that require four mallets are shown by **4M** in the repertoire lists.

Range information: In this document, range/pitch information is presented using the Helmholtz system, i.e.:



Tuned Percussion

Instruments: Any one or more of the following instruments may be used in exams:

- xylophone
- marimba
- vibraphone
- glockenspiel (Grades 1 and 2 only)

Pieces: At Grades 1–5, candidates may play any piece on any instrument listed above. At Grades 6–8, candidates must play the pieces on the instrument (or one of the instruments) specified in the repertoire lists - **XYL** xylophone, **MAR** marimba, **VIB** vibraphone.

Candidates must not alter a piece at any grade to suit the range of an instrument (unless indicated in the music).

Other tests: The Scales and arpeggios (when applicable) must be played on a single instrument from those listed above. The Sight-reading may be played on the same or a different instrument. In both cases, the range of the instrument used must cover the requirements set.

Pieces

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces are at the core of the exam – candidates are asked to present three at each grade.

The syllabus repertoire and requirements explore different traditions and styles and provide candidates with the opportunity to choose a balanced selection and demonstrate a range of skills.

All subjects offer pieces that require an accompaniment, as interacting with other musicians is an important musical skill. There are also opportunities to choose solo pieces and develop confidence with unaccompanied playing. These opportunities increase at higher grades to reflect contemporary percussion repertoire.

We hope that by offering this variety in the syllabus, candidates will find inspiring music that they enjoy learning and performing.

Programme planning: For Snare Drum, Timpani and Tuned Percussion exams, candidates must choose three pieces from the repertoire list for that subject, including at least one piece marked ☆ in the repertoire list at certain grades (see table below). Up to two pieces by the same composer may be played.

For Percussion (Combined) exams, candidates must choose one piece from each of the three lists (A – Snare Drum, B – Timpani and C – Tuned Percussion), including at least one piece marked ☆ in the syllabus at Grades 1-3 (see table below). Up to two pieces by the same composer may be played.



Subject	Grades	Type of pieces required (minimum of 1)	Marked in syllabus
Snare Drum	Grades 1-3	accompanied (by piano <i>or</i> percussion)	☆ <i>and</i> III or ⊕
	Grades 6-8	for multi-percussion	☆ <i>and</i> MULTI
Timpani	Grades 1-3	accompanied (by piano <i>or</i> percussion)	☆ <i>and</i> III or ⊕
	Grades 6-8	requires retuning	☆ <i>and</i> RETUNE
Tuned Percussion	Grades 1-3	accompanied (by piano <i>or</i> percussion)	☆ <i>and</i> III or ⊕
	Grade 8	requires 4 mallets	☆ <i>and</i> 4M
Percussion (Combined)	Grades 1-3	accompanied (by piano <i>or</i> percussion)	☆ <i>and</i> III or ⊕

Candidates may play two or three pieces marked ☆, if they wish.




In the exam, candidates should tell the examiner which pieces they are performing, and they are welcome to use the form on page 97 for this.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons or because of wider context (historical, cultural, subject matter, etc.). Pieces should be carefully considered for their appropriateness to each individual, which may need consultation between teachers and parents/guardians. Teachers and parents/guardians should also exercise caution when allowing younger candidates to research pieces online: www.nspcc.org.uk/onlinesafety.

The repertoire lists are the same as for ABRSM Performance Grades. Candidates may not present the same repertoire (in full or individual pieces) for the same grade of both qualifications, irrespective of when the exams are taken.

Accompaniment: A live piano or percussion (where the option is listed) accompaniment is required for all pieces marked with  or  in the syllabus. Recorded accompaniments are not allowed.

At Grades 1–3, candidates must perform at least one piece with accompaniment (piano or percussion). There is no accompaniment requirement at Grades 4–8. There is no upper limit to the number of accompanied pieces that can be played at any grade.

Pieces that are published as duets (or with percussion accompaniment only) are marked  in the repertoire lists; candidates must play the upper part. Pieces that are published with piano and percussion accompaniment options are marked  or  in the repertoire lists, and may be performed with either accompaniment in the exam. Details of the percussion instruments that are required to accompany each piece are also given in the repertoire lists.

Candidates must provide their own accompanist(s), who can only be in the exam room while accompanying. The candidate's teacher may accompany but examiners will not. If necessary, an accompanist may simplify any part of the accompaniment, as long as the result is musical.

Pieces accompanied by percussion must be played on a separate instrument from the candidate's.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used in the exam. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. Information on sourcing exam music is given on page 17.

Interpreting the score: Printed editorial suggestions such as sticking, metronome marks, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. The marks awarded will be determined by how control of pitch, time, tone, shape and performance contributes to the overall musical outcome.

Repeats: Unless the syllabus specifies differently, all da capo and dal segno indications should be followed but other repeats (including first-time bars) should not be played unless they are very short (i.e. a few bars).

Cadenzas & tuttis: Cadenzas should not be played unless the syllabus specifies differently. Accompanists should cut lengthy orchestral tutti sections.

Ossias: Where an ossia (alternative musical line or note) occurs in the music, candidates may play either option unless the syllabus specifies differently.

Performing from memory: Candidates may perform any of their pieces from memory; if doing so, they must make sure that a copy of the music is available for the examiner to refer to. No extra marks are awarded for playing from memory.

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. Candidates (and accompanists) may use an extra copy of the music or a photocopy of a section of the piece (but see ‘Photocopies’ below) to help with page-turns. Candidates and accompanists at Grades 6–8 may bring a page-turner to the exam if there is no solution to a particularly awkward page-turn (prior permission is not required; the turner may be the candidate’s teacher). Examiners are unable to help with page-turning.

Photocopies: Performing from unauthorised photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where we have evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA’s *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission should be brought to the exam.

Sourcing exam music: Exam music is available from music retailers and online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. We advise candidates to get their music well before the exam in case items are not kept in stock by retailers. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

Technical requirements

In this section of the exam, candidates prepare the following:

Subject	Technical requirements
Snare Drum	Studies
Timpani	Studies
Tuned Percussion	Scales and arpeggios
Percussion (Combined)	One of the following, at the candidate’s choice: <ul style="list-style-type: none"> • Studies (Snare Drum) • Studies (Timpani) • Scales and arpeggios (Tuned Percussion) The examiner will ask which the candidate has chosen.

Scales and arpeggios (Tuned Percussion)

Playing scales and arpeggios is important for building strong technical skills such as reliable hand movement and position, co-ordination and fluency. It also helps to develop pitch and interval awareness, and familiarity with keys and their related patterns. This leads to greater confidence and security when sight-reading, learning new pieces and performing – from a score or from memory, as a solo musician or with others.

Memory: All requirements should be played from memory.

Ranges: Candidates are free to start at any octave, provided the required ranges are covered. All requirements should ascend and descend according to the specified range (and pattern).

Patterns: Arpeggios and dominant sevenths are required in root position only. All dominant sevenths should finish by resolving on the tonic. Scales in thirds should begin with the tonic as the lower note, while scales in sixths should begin with the tonic as the upper note. Examples of scale/arpeggio, etc. patterns found in this syllabus are given on pages 21–22.

Instruments: Requirements may be played on any of the instruments listed on page 14 as long as they can cover the full range set. Scales played on the vibraphone should be played without pedal.

Sticking: All requirements except those in thirds, in sixths and in octaves should be played hand to hand. Candidates may lead with either hand.

Speeds: The speeds on page 23 are given as a general guide.

In the exam: Examiners will usually ask for at least one of each scale/arpeggio (etc.) type. They will ask for majors followed by minors within each type. When asking for requirements, examiners will specify the key or the starting note only.

Supporting publications: Books of the requirements are published by ABRSM. Purchasing these books is not a requirement.

Sight-reading

Sight-reading is a valuable skill with many benefits. Learning to sight-read helps to develop quick recognition of keys, tonality and common rhythm patterns. Strong sight-reading skills make learning new pieces quicker and easier, and also help when making music with others, so that playing in an ensemble becomes more rewarding and enjoyable.

About the test: Candidates will be asked to play a short unaccompanied piece of music which they have not seen before. They will be given half a minute to look through and, if they wish, try out all or any part of the test before they are asked to play it for assessment.

Parameters: The tables on pages 24–26 show the elements that are introduced at each grade.

Instruments: In this section of the exam, the instrument requirements are as follows:

Subject	Technical requirements
Snare Drum	<ul style="list-style-type: none"> the test must be played with the snares on no additional instruments will be required at any grade
Timpani	<ul style="list-style-type: none"> the number of drums required at each grade is listed in the parameters on page 25
Tuned Percussion	<ul style="list-style-type: none"> the test may be played on any of the instruments listed on page 14 the instrument chosen must meet the range requirements for the grade as listed in the parameters on page 26
Percussion (Combined)	<ul style="list-style-type: none"> instruments as described in all three rows above must be available in the exam room the examiner will choose whether the test is to be played on Snare Drum, Timpani or Tuned Percussion

Supporting publications: For practice purposes, sample Sight-reading tests are published by ABRSM in *Percussion Sight-Reading*, Grades 1–5 and Grades 6–8. Purchasing these books is not a requirement.

Blind or partially-sighted candidates: Blind or partially-sighted candidates may choose an alternative test (Braille memory *or* Aural repetition) in place of the standard test, if requested at the time of entry. Further information is available at www.abrsm.org/specificneeds.

Aural tests

Listening lies at the heart of music-making and the ability to hear how music works helps with all aspects of musical development. Aural skills help with gauging the sound and balance of playing, keeping in time and playing with a sense of rhythm and pulse. These skills also help to develop a sense of pitch, musical memory and the ability to spot mistakes.

About the test: The requirements are the same for all four subjects. Full details of the Aural tests are given on pages 75–82.

Supporting publications: For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice*. Purchasing these books is not a requirement.

Deaf or hearing-impaired candidates: Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of booking the exam. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

Scale and arpeggio patterns

The examples below clarify patterns found in this syllabus. The full requirements for Tuned Percussion and Percussion (Combined) at each grade are listed on the relevant syllabus pages. See also pages 19–19.

SCALES

one octave (and similarly, two octaves)



ARPEGGIOS

one octave (and similarly, two octaves)



CHROMATIC SCALES

one octave (and similarly, two octaves)



DOMINANT SEVENTHS (resolving on tonic)

one octave (and similarly, two octaves)



DIMINISHED SEVENTH

one octave (and similarly, two octaves)



SCALES IN THIRDS

two octaves



SCALES IN OCTAVES

one octave



SCALES IN SIXTHS

one octave



BROKEN CHORDS

two octaves

**SCALES IN BROKEN THIRDS**

two octaves

**CHROMATIC SCALES IN MINOR THIRDS**

two octaves

**CHROMATIC SCALES IN BROKEN MINOR THIRDS**

two octaves

**WHOLE-TONE SCALES**

two octaves



Scale and arpeggio speeds

The following speeds are given as a general guide:

Grade/Speed *		1	2	3	4	5	6	7	8
Scales		J = 69	J = 80	J = 88	J = 100	J = 112			
Arpeggios		♩ = 100	♩ = 120	♩ = 50	♩ = 56	♩ = 60			
Chromatic scales				J = 88	J = 100	J = 112	J = 120		
Dom. & Dim. 7ths				J = 88	J = 88	J = 96	J = 112	J = 120	J = 140
Scales in 3rds/broken 3rds, 6ths, 8ves & whole-tone scales						J = 92	J = 126	J = 126	J = 138
Broken chords						J = 112	J = 160	J = 160	J = 200
Chromatic scales in minor 3rds/ broken minor 3rds							J = 100	J = 100	J = 120

* All speeds relate to the rhythmic grouping , *except* for arpeggios, where  applies.

Sight-reading parameters

The tables on pages 24–26 show the elements that are introduced at each grade. These parameters are presented cumulatively, i.e. once introduced they apply for all later grades (gradually progressing in difficulty). See also page 19.

Tuned Percussion

All tests are written on a single treble staff, with no more than two mallets required at any grade.

	Length (bars)	Time	Keys & Range	Other features that may be included
Grade 1	4	4/4	• C, F majors	•
		3/4	• d'-g''	•
	6	2/4		• <i>f</i> and <i>mf</i>
Grade 2			• G major • A minor	• • tied notes • • <i>mp</i> and <i>cresc.</i> hairpins
Grade 3		3/8	• D minor • c'-c'''	• simple semiquaver patterns • dotted quaver patterns • • accidentals (within minor keys only) • rolls (⌘) • accents • <i>p</i> and <i>dim.</i> hairpins
Grade 4		6/8	• E♭ major • B minor • g-c'''	• anacrusis • chromatic notes • 2-note chords • pause signs
Grade 5			• B♭, D, A majors • G, E minors	• simple syncopation • slowing of tempo at end • <i>ff</i> and <i>pp</i>
Grade 6		9/8 5/8 5/4	• A♭, E majors • C, F♯ minors • f-d'''	• changes of time signature • triplets • swung style • grace notes • slowing of tempo followed by <i>a tempo</i>
Grade 7		7/8 7/4	• F, C♯ minors	
Grade 8	max c. 28	12/8	• D♭, B majors • f-g'''	• acceleration of tempo

Lengths gradually increase



Aural test requirements

Included in all Practical Music graded exams*

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

Aural tests are an integral part of all Practical Music graded exams.

The tests are given by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is being assessed. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

The information on pages 76–82 sets out the tasks that candidates will be asked to complete in the exam.

Assessment

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the Aural tests are given on page 90.

Supporting publications

For practice purposes, sample Aural tests are published by ABRSM. Examples of the tests for Grades Initial–8 are given in *Specimen Aural Tests*. More examples for Grades 1–8 are given in *Aural Training in Practice*. Purchasing these books is not a requirement.

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of booking the exam. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

* A different set of tests apply to Jazz and Singing for Musical Theatre exams

GRADE 7

- A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner.** The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- B To sing the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C (i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D (i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (unharmonised), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.

(may be photocopied or detached for exams)



Exam programme & running order

Name _____

Subject _____ Grade _____

Please write details of the items you are performing in your exam in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!

Year of syllabus _____

List *	Number	Composer	Title

Singers only: unaccompanied traditional song: _____

Percussion (Combined) only: technical requirements on: _____

* Leave blank for Snare Drum, Timpani and Tuned Percussion