



Pathways through the  
**Percussion Syllabus**

## PATHWAYS THROUGH THE PERCUSSION SYLLABUS

SNARE DRUM	GRADE 1	GRADE 2	GRADE 3	GRADE 4	GRADE 5	GRADE 6	GRADE 7	GRADE 8
<b>Groove-based</b> Pieces with definite rhythmic styles such as Latin, Funk, Ragtime, Swing etc. Pieces with rhythmic challenges that improve counting through metre changes whilst keeping a strong sense of pulse.	A1 Kevin Hathway, Tandem	A2, Jan Bradley, Smoothly Does It	A2, Rachel Gledhill, Jazz Waltz for Two	A3, Kevin Hathway, Super Samba	A5, Cameron Sinclair, Vaya Puente	A3, John O'Reilly, Fireworks	A7 Clive Malabar, Up Sticks	A3, James Campbell, Engine Room
	A7, Peter R. Birkby, Fanfarette (from <i>Dozens of Duets for Drums, Book 3</i> ) A8, Richard Charles, Chicken and Chips (from <i>Beat This!</i> )	A5, Alex Neal, Swagger'it	A9, John Pollard, Good Times (from <i>Shazam!</i> )	A2, Damien Harron, Gigue Gig	A1, John Pollard, Oh Well! (from <i>Shazam!</i> )	A1, Jan Bradley, On-Off-On	A8, David Mancini, Celebration	A5, Rachel Gledhill, Battercada
<b>Stick control and development</b> These pieces require an increasing awareness of precise control of the instrument, especially regarding controlled rebound and other techniques	A2, William Edwards, Step 'n' March	A1, Peter R. Birkby, Fantastic Clock	A1, William Edwards, Out of Line	A1, Alan Bullard, Sarabande and Gigue	A4, Alex Neal, Stamping Ground	A10, Garwood Whaley, Essay for Snare Drum	A9, Wilcoxon, The New Downfall (from <i>Modern Rudimental Swing Solos</i> )	A2, Jan Bradley, Dance for Five Drums (Abridged Version)
	A10, Edward Freytag, Just a Little Bit	A6, Keith Bartlett, Spanish Accents (No. 47 from <i>50 Short Pieces for Snare Drum</i> )	A6, Fred Albright, Study No. 3 (from <i>Contemporary Studies for the Snare Drum</i> )	A7, Gert Bomhof, Little March & Dance (from <i>21 Solos for Snare Drum</i> )	A1, Ted Atkatz, For Frapp (No. 14 from <i>Tributes for Snare Drum</i> )	A8, Cameron Sinclair, Zonal I	A3, Anthony J. Cirone, Study No. 32 (from <i>Portraits in Rhythm</i> )	A1, W. Benson, Fox Trot <b>and</b> Fandango (Nos 2 <b>and</b> 3 from <i>Three Dances for Solo Snare Drum</i> )
<b>Building ensemble and voicing skills</b> These pieces require balance with the accompaniment, knowledge of how the piece fits together or how to voice interdependent lines.	A4, David Hext, Madison March	A3, Damien Harron, March of the Octopus	A5, Zara Nunn, Clock-watching	A5, Zara Nunn, Dodging the Cracks in the Pavement	A9, John O'Reilly, Introduction and Rondo	A2, Colgrass, Allegro con spirito (No. 1 from <i>Unaccompanied Solos for Snare Drum</i> )	A3, Anthony J. Cirone, Study No. 32 (from <i>Portraits in Rhythm</i> )	A10, Cameron Sinclair, Antrieb
	A5, Zara Nunn, Journeying Home from the Hills A9, Jan Faulkner, Charlie's Caterpillar	A3, Kevin Hathway, Stick Insect	A7, Ted Atkatz, For Aaron (No. 3 from <i>Tributes for Snare Drum</i> )	A6, Ted Atkatz, For Maurice (No. 18 from <i>Tributes for Snare Drum</i> )	A6, Jill Jarman, New Orleans Sunrise	A7, Keith Larson, Study No. 25 (from <i>Artistic Studies for Snare Drum</i> )	A1, W. Benson, Cretan Dance (No. 1 from <i>Three Dances for Solo Snare Drum</i> )	A8, Glenn Kotche, Cave Dance
<b>Colour &amp; expression</b> These pieces require authentic, characterful interpretation	A3, Jan Bradley, Mind the Gap	A4, Kevin Hathway, Vector	A4, David Hext: Tango Twister	A4, Cameron Sinclair, Marche Cassé	A2, Peter R. Birkby, Into a Vortex	A4, Brett William Dietz, Abduction (No. 5 from <i>Reflex</i> )	A4, Guy G. Gauthreaux II, Movement IV (from <i>American Suite</i> )	A9, Alex Neal, Gorymdaith
	A6, Keith Bartlett, Three and Easy?! (No. 42 from <i>50 Short Pieces for Snare Drum</i> )	A9, Edward Freytag, The Witch is Dead!			A8, William Kraft, Allemande (No. 1 from <i>French Suite</i> )		A6, William Kraft, Prelude (Part I from <i>English Suite</i> )	

## PATHWAYS THROUGH THE PERCUSSION SYLLABUS

TIMPANI	GRADE 1	GRADE 2	GRADE 3	GRADE 4	GRADE 5	GRADE 6	GRADE 7	GRADE 8
<b>Groove-based</b> Pieces with definite rhythmic styles such as Latin, Funk, Ragtime, Swing etc. Pieces with rhythmic challenges that improve counting through metre changes whilst keeping a strong sense of pulse.	B2, Cameron Sinclair, Ceremonial	B2, Rachel Gledhill, Tribal Dance	B3, Damien Harron, Tresillo	B4, David Hext, Dogfight	B2, William Edwards, Conflict	B1, Gert Bomhof, Changing Meters II (No. 12 from <i>Solo Pieces for Timpani</i> )	B4, Kirk J. Gay, Rock of the 80's (from <i>Pedal to the Kettle</i> )	B3, Julian Fairbank, Proclamation
	B9, Knauer, Exercise No. 3 in C (from <i>85 Exercises for Timpani</i> )	B3, Andrew J. Smith, Space Race	B5, Andrew J. Smith, Celebration	B5, Adrian Sutcliffe, Boil the Kettle	B4, Dani Howard, R E V S	B3, S. Fink, Rockin' Timpani (No. 8 from <i>Solobook for Timpani, Vol. 1</i> )	B6, David Mancini, Flower City Funk	B5, George Frock, Beguine and Samba (No. 3 from <i>Seven Solo Dances for the Advanced Timpanist</i> )
<b>Stick control and development</b> These pieces require an increasing awareness of precise control of the instrument, especially regarding controlled rebound and other techniques	B5, Ian Wright, Baroque Notes	B5, Nick Woud, The Guard	B4, Ian Wright, Bouncing Beethoven	B1, Adrian Bending, D 'n' A Test	B5, Ian Wright, Russian Galop	B2, Bill Cahn, Canzone (from <i>Six Concert Pieces for Solo Timpani</i> )	B1, Bill Cahn, Etude (from <i>Six Concert Pieces for Solo Timpani</i> )	B1, John Beck, Movement II (from <i>Sonata for Timpani</i> )
	B8, Hochrainer, Etude No. 8 (from <i>Etudes for Timpani, Vol. 1</i> )	B10, Hochrainer, Etude No. 18 (from <i>Etudes for Timpani, Vol. 1</i> )	B6, Gert Bomhof, Galop (No. 4 from <i>Solo Pieces for Timpani</i> )	B6, Gert Bomhof, Changing Meters I (No. 7 from <i>Solo Pieces for Timpani</i> )	B7, Knauer, Exercise No. 20 in F (from <i>85 Exercises for Timpani</i> )	B9, Nick Woud, First Call	B2, Raynor Carroll, Prelude	B7, Michael J. Rhodes, Scenes from an Ancient Battle
<b>Building ensemble and voicing skills</b> These pieces require balance with the accompaniment, knowledge of how the piece fits together or how to voice interdependent lines.	B1, Simon Archer, March	B4, Andrea Vogler, What's for Tea Tonight?	B1, Jan Bradley, Arriving in Style	B2, Peter R. Birkby, Fanfare and Procession	B1, Alan Bullard, Rising from the Deep	B5, Murray Houllif, March Triumphant	B3, Peter Evans, Shades of Bartók	B9, Nick Woud, Study No. 22 (from <i>Symphonic Studies for Timpani</i> )
	B4, David Hext, Tumbledown Mountain	B8, Jan Faulkner, Ship Ahoy	B8, Matthew Hardy, Fiesta	B7, Matthew Hardy, Cha Cha Challenge	B6, Berlioz, arr. Matthew Hardy, Simply Fantastique	B10, Nick Woud, Study No. 20 (from <i>Symphonic Studies for Timpani</i> )	B5, Stravinsky, arr. Matthew Hardy, Rite of Passage	B10, Nick Woud, Variations
<b>Colour &amp; expression</b> These pieces require authentic, characterful interpretation	B3, Andrea Vogler, Yeti Dance	B1, Peter R. Birkby, The Haunted	B2, Lizzie Davis, Waltz of the Warlocks	B3, Nick Woud, Checkers	B3, Rachel Gledhill, A Storm in a Teacup	B4, George Frock, Opening Toccata (No. 1 from <i>Seven Solo Dances for the Advanced Timpanist</i> )	B7, A. Ridout, Movement III (from <i>Sonatina for Timpani</i> )	B2, E. Carter, Saëta (No. 1 from <i>Eight Pieces for Four Timpani</i> )
	B6, Carol Barratt, Alpenstock	B6, Carol Barratt, Flight Past	B10, Murray Houllif, Hills of Home (No. 6 from <i>Rhythmicity</i> )	B10, Brian Slawson, Copper Rocks (from <i>Dynamic Solos for Timpani</i> )	B8, Muczynski, Allegro Moderato (No. 1 from <i>Three Designs for Three Timpani, Op. 11 No. 2</i> )	B7, Cameron Sinclair, Konretanz (from <i>3 Tanzen</i> )	B8, Cameron Sinclair, Feuertanz (from <i>3 Tanzen</i> )	B4, S. Fink, Episode <b>and</b> Cadenza (Nos 4 <b>and</b> 6 for <i>Solobook for Timpani, Vol. 2</i> )
	B10, Andrea Vogler, Gilda's Party				B9, Garwood Whaley, Statement for Timpani	B8, Brian Slawson, Paukenstein (from <i>Dynamic Solos for Timpani</i> )		B6, Kirk J. Gay, Bolt! (from <i>Pedal to the Kettle</i> )

## PATHWAYS THROUGH THE PERCUSSION SYLLABUS

TUNED PERCUSSION	GRADE 1	GRADE 2	GRADE 3	GRADE 4	GRADE 5	GRADE 6	GRADE 7	GRADE 8
<p><b>Groove-based</b> Pieces with definite rhythmic styles such as Latin, Funk, Ragtime, Swing etc. Pieces with rhythmic challenges that improve counting through metre changes whilst keeping a strong sense of pulse.</p>	C5, Andrew J. Smith, The Soldier's Return	C1, Clive Malabar, Sea Blues	C2, David Hext, Spicy Sauce	C1, Alan Bullard, Night Ride	C1, Damien Harron, Leap-Frog Funk	C3, Chris Baron, Mucho Gusto	C3, Breuer (and Anderson & Spivack), Waltz in Ragtime (from Harry Breuer's Ragtime Solos)	C3, Breuer (and Anderson & Spivack), Joplin on Wood (from Harry Breuer's Ragtime Solos)
	C8, Jan Faulkner, Crazy Cowboy	C3, Cameron Sinclair, Turn the Key, Unlock the Door	C4, Arthur C. Lipner, Swing Steps	C7, Joplin, Rag Time Dance, arr. Cowles	C3, Jill Jarman, Carnival	C4, G. H. Green, Jovial Jasper	C8, G. H. Green, Triplets	C5, Ross Edwards, No. 1 (from <i>Marimba Dances</i> )
<p><b>Stick control and development</b> These pieces require an increasing awareness of precise control of the instrument, especially regarding controlled rebound and other techniques</p>	C1, Lizzie Davis, Tightrope Tricks	C6, attrib. J. S. Bach, Minuet in G, arr. Moore	C3, William Edwards, After Dark	C2, William Edwards, Gladius	C2, Bernard Hughes, Habanera	C8, Ney Rosauro, Prelúdio No. 1 Mi menor (from <i>Three Preludes for Solo Marimba</i> )	C10, Ney Rosauro, Baião (No. 1 from <i>Suite popular brasileira</i> )	C6, Ross Edwards, No. 3 (from <i>Marimba Dances</i> )
	C6, Anon. Dona nobis pacem, arr. by Sewrey, Hans & Schneller	C7, J. S. Bach, Polonaise, arr. Whaley	C6, G. Bruce and D. Emmett, The Downfall of Paris, arr. Sewrey, Hans & Schneller	C8, Pitfield, Intermezzo (2nd movt from <i>Sonata for Xylophone Solo</i> )	C5, Ney Rosauro, Brazilian Dance	C1, J. S. Bach, Prelude (from <i>Partita No. 3 for Violin Solo</i> ), arr. Sewrey	C2, J. S. Bach, Sarabande (from <i>Partita No. 2</i> ), arr. Whaley	C2, J. S. Bach, Fugue (from <i>Sonata in A minor</i> ), arr. Moore
<p><b>Building ensemble and voicing skills</b> These pieces require balance with the accompaniment, knowledge of how the piece fits together or how to voice interdependent lines.</p>	C9, Nebojša Jovan Živković, Polka (No. 2 from <i>My First Book for Xylophone and Marimba</i> )	C9, Haydn, Two German Dances, arr. Houllif	C5, Cameron Sinclair, Spiral	C9, Senaillé, Allegro, arr. Weijmans	C6, J. S. Bach, Gigue (from <i>Partita No. 3</i> ), arr. Whaley	C10, Nebojša Jovan Živković, Johnny's Shuffle (from <i>Funny Marimba, Book 2</i> )	C7, Michael Zev Gordon, Folkish	C12, Éric Sammut, Spiral 2 (from <i>Three Spirals</i> )
	C3, Zara Nunn, Tiptoe on the Ice	C2, Alan Bullard, Summer Sunshine	C5, Cameron Sinclair, Spiral	C3, Rachel Gledhill, Star Gazing	C4, Zara Nunn, Afternoon Sorcery	C5, Arthur C. Lipner, Caribé Vibe (Abridged Version) (from <i>Places to Visit</i> )	C5, Arthur C. Lipner, Caribé Vibe (Abridged Version) (from <i>Places to Visit</i> )	C5, Daquin, Cou-Cou, arr. E. & I. Finkel
<p><b>Colour &amp; expression</b> These pieces require authentic, characterful interpretation</p>	C4, Arthur C. Lipner, Morning Sunlight	C5, Andrew J. Smith, Winter's Night	C9, Mozart, Allegro, arr. Whaley	C5, Ney Rosauro, Minor Journey	C9, Arthur C. Lipner, Second Wind (Abridged Version) (from <i>Places to Visit</i> )	C9, Cameron Sinclair, Tarantella	C6, Dinicu, trans. Heifetz, Hora staccato, arr. Goldenberg	C9, Kreisler, Tambourin chinois, arr. Green
	C7, Peter R. Birkby, Clocking On (from <i>Dozens of Duets for Keyboard Percussion, Book 1</i> )	C10, David Hext, Church Ope Waltz	C1, Alan Bullard, Spring Awakening	C6, J. S. Bach, Two-Part Invention in A minor, arr. Sewrey, Hans & Schneller	C8, Humperdinck, Evening Prayer, arr. Pimental & Moore	C11, Nebojša Jovan Živković, Macedonia	C11, Ney Rosauro, Greeting (1st movt from <i>Concerto [No. 1] for Marimba</i> )	C1, Keiko Abe, Frogs
	C2, Alex Neal, Smooov	C4, Alex Neal, Blue Stix	C8, Gounod, Funeral March of a Marionette, arr. Balent	C4, Zara Nunn, Snow Day	C11, Chris Stock, "Jasmine" on the Breeze (from <i>Cross Sticks</i> )	C7, Ney Rosauro, My Dear Friend (from <i>Vibes Etudes and Songs</i> )	C12, Éric Sammut, Homme d'aout	C4, Michael Burritt, Sara's Song
	C10, Nebojša Jovan Živković, Walzer (No. 3 from <i>My First Book for Xylophone and Marimba</i> )	C8, Tchaikovsky, The New Doll, arr. Whaley	C10, Nebojša Jovan Živković, Holzschuh - Tanz (No. 11 from <i>My First Book for Xylophone and Marimba</i> )	C10, Ivo Weijmans, Tango per due (No. 12 from <i>Mallet Minded</i> )			C12, Nebojša Jovan Živković, Il canto dei gondolieri (from <i>Funny Marimba, Book 2</i> )	C13, Emmanuel Séjourné, Nancy

## BOOKS USED MORE THAN ONCE - SNARE DRUM

GRADE 1	GRADE 2	GRADE 3	GRADE 4	GRADE 5	GRADE 6	GRADE 7	GRADE 8
<b>Keith Bartlett: 50 Short Pieces for Snare Drum (UMP)</b>							
A6: Three and Easy?!	A6: Fives Alive!	A6: Spanish Accents					
<b>Richard Charles: Beat This! (Southern Percussion)</b>							
A8: Chicken and Chips	A8: Spicy Noodles		A8: Mickey				
<b>Just Desserts (Row-Loff Productions)</b>							
A10: Just a Little Bit	A9: The Witch is Dead!	A8: What a Drag!					A4: Popeye A5: It's About Time
<b>Peter R. Birkby: 21 Solos for Snare Drum (De Haske)</b>							
A7: Father and Son	A7: Little March & Dance			A7: Raggedy Rhythm			
<b>John Pollard: Shazam! (Row-Loff Productions)</b>							
	A9: Good Times			A10: Oh Well!			
<b>Wolfgang Sonntag: Magic Sticks (Zimmermann)</b>							
A10: Alternativo					A9: The Crazy Snare Drum		
<b>Ted Adkatz: Tributes for Snare Drum (Row-Loff Productions)</b>							
	A7: For Aaron	A6: For Maurice		A1: For Fripp			
<b>Murray Houllif: Multiplicities (Kendor Music)</b>							
	A9: It's Rudimental				A5: Tribalism		
						<b>Wilcoxon: Modern Rudimental Swing Solos (Ludwig Masters)</b>	
						A9: The New Downfall A10: Swinging the "26"	
						<b>Guy G. Gauthreaux II: American Suite (Meredith Music)</b>	
						A4: Movement IV	A6: Movement II
						<b>W. Benson: Three Dances for Solo Snare Drum (Hal Leonard)</b>	
						A1: Cretan Dance	A1: Fox Trot <i>and</i> Fandango

## BOOKS USED MORE THAN ONCE - TIMPANI

GRADE 1	GRADE 2	GRADE 3	GRADE 4	GRADE 5	GRADE 6	GRADE 7	GRADE 8
<b>Hochrainer: Etudes for Timpani, Vol. 1 (Doblinger)</b>							
B8: Etude No. 8	B10: Etude No. 18						
<b>Knauer: 85 Exercises for Timpani (Hofmeister)</b>							
B9: Exercise No. 3 in C				B7: Exercise No. 20 in F			
<b>Concert and Audition Pieces for the Young Percussionist (Southern Percussion)</b>							
B7: Majestic March	B9: Waltz for Jan	B8: Fiesta	B7: Cha Cha Challenge	B6: Simply Fantastique		B5: Rite of Passage	
<b>Gert Bomhof: Solo Pieces for Timpani (De Haske)</b>							
	B7: Fanfaria	B6: Galop	B6: Changing Meters I		B1: Changing Meters II		
		<b>Murray Houllif: Rhythmicity (Kendor Music)</b>					
	B9: Cowboy Town B10: Hills of Home	B9: Rock and Roll					
<b>Kirk J. Gay: Pedal to the Kettle (Tapspace)</b>							
	B7: Etude 6					B4: Rock of the 80's	B6: Bolt!
		<b>Brian Slawson: Dynamic Solos for Timpani (Alfred)</b>					
		B10: Copper Rocks			B8: Paukenstein		
<b>Nick Woud: Symphonic Studies for Timpani (De Haske)</b>							
		B10: Study No. 5	B10: Study No. 20				Study No. 22
		<b>A. Ridout: Sonatina for Timpani (Boosey &amp; Hawkes)</b>					
		B6: Movement I	B7: Movement III				
		<b>Bill Cahn: Six Concert Pieces for Solo Timpani (Meredith Music)</b>					
		B2: Canzone	B1: Etude				
<b>Cameron Sinclair: 3 Tanzen (Scottish Music Centre)</b>							
	B7: Kontretanz	B8: Feuertanz	B8: Neuertanz				
<b>George Frock: Seven Solo Dances for the Advanced Timpanist (Southern Music)</b>							
	B4: Opening Toccata					B5: Beguine and Samba	

## BOOKS USED MORE THAN ONCE - TUNED PERCUSSION

GRADE 1	GRADE 2	GRADE 3	GRADE 4	GRADE 5	GRADE 6	GRADE 7	GRADE 8
<b>Nebojša Jovan Živković: My First Book for Xylophone and Marimba (UMP)</b>							
C9: Polka C10: Walzer		C10: Holzschuh - Tanz					
<b>Modern School for Mallet-Keyboard Instruments (Hal Leonard)</b>							
C6: Dona nobis pacem		C6: The Downfall of Paris C7: Raggedy Ragtime Rag	C6: Two-Part Invention in A minor		C1: Prelude (from Partita No. 3)		
<b>Bach for Marimba (Kendor Music)</b>							
C6: Minuet in G						C1: Presto	C2: Fugue
<b>Fundamental Studies for Mallets (Joel Rothman Publications)</b>							
C7: Polonaise C8: The New Doll							
<b>Pitfield: Sonata for Xylophone Solo (Peters)</b>							
			C8: Intermezzo	C10: Reel			
<b>Arthur C. Lipner: Places to Visit (Southern Percussion)</b>							
			C9: Second Wind (Abridged Version)	C5: Caribé Vibe (Abridged Version)			
<b>Harry Breuer's Ragtime Solos (Meredith Music)</b>							
			C7: Rag Doll Rag			C3: Waltz in Ragtime	C3: Joplin on Wood
<b>Recital Pieces for Mallets (Meredith Music)</b>							
			C6: Gigue			C2: Sarabande	
<b>Pius Cheung: Green's Xylophone Rags (Meredith Music)</b>							
			C4: Jovial Jasper			C8: Triplets	
<b>Nebojša Jovan Živković: Funny Marimba, Book 2 (Gretel Verlag)</b>							
			C10: Johnny's Shuffle			C12: Il canto dei gondolieri	
<b>Ross Edwards: Marimba Dances (Australian Music Centre)</b>							
							C5: No. 1 C6: No. 3



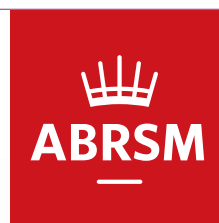
## BOOKS USED MORE THAN ONCE - ALL PERCUSSION

These books can be used for more than one subject

GRADE 1	GRADE 2	GRADE 3	GRADE 4	GRADE 5	GRADE 6	GRADE 7	GRADE 8
Simply Seven (Southern Percussion)							
(Sn)A9: Charlie's Caterpillar	(Ti) B8: Ship Ahoy						
(Tu) C8: Crazy Cowboy							
Solos for the Percussion Player (G. Schirmer)							
			(Sn) A10: The Phantom Drummer	(Sn) A9: Introduction and Rondo  (Ti) B8: Allegro Moderato	(Sn) A2: Allegro con spirito  (Sn) A3: Fireworks		(Ti) B2: Saëta
Principal Percussion (ABRSM)							
					(Sn) A6: New Orleans Sunrise  (Ti) B9: First Call  (Tu) C3: Mucho Gusto	(Sn) A7: Up Sticks  (Ti) B10: Spring Fever  (Tu) C7: Folkish	(Sn) A7: Pontiac  (Ti) B10: Variations  (Tu) C8: Exact Change Please

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