

All techniques are cumulative but it is not expected that songs will contain everything in the list; this is intended to be a general guide to the type of techniques appropriate at each grade.

A useful indication is to compare an own choice song with the songs in the equivalent grade Trinity Rock & Pop book.

Please note that if the length of your song is towards the maximum end of the time limit then examiners may indicate to you to stop the performance once they have heard enough to form a balanced assessment. Own choice songs may be shortened from the original if necessary e.g. by cutting instrumental intros and outros, or by limiting the number of verses etc.

Grade	Minimum no. of bars	Total duration (minutes)	Examples of techniques for each grade
Initial	16	½-2	<ul style="list-style-type: none"> ▶ Simple grooves e.g. closed hi-hat, bass drum and snare drum ▶ Some use of crash and/or ride cymbal and tom-toms ▶ Short notated crotchet and quaver fills ▶ Basic dynamic contrasts
1	16	1-3½	<ul style="list-style-type: none"> ▶ Simple syncopation ▶ Basic hand/foot independence ▶ Closed and open hi-hats ▶ Semiquaver fills
2	24	1-3½	<ul style="list-style-type: none"> ▶ A wider use of the whole drum kit including ride crash bell ▶ Syncopation and swung quavers ▶ Short improvised fills ▶ Flams and drags ▶ A wider dynamic range
3	32	1½-3½	<ul style="list-style-type: none"> ▶ More varied grooves and styles ▶ Tempo changes within the song ▶ Independent hand and foot co-ordination ▶ Single stroke rolls ▶ Dynamic shading and contrast

Grade	Minimum no. of bars	Total duration (minutes)	Examples of techniques for each grade
4	48	2-3½	<ul style="list-style-type: none"> ▶ Irregular metres, changes of time signature within the song ▶ Several dynamic changes ▶ A variety of articulation and phrasing ▶ Triplets, ruffs, drag and stroke, ratamacue, double stroke rolls ▶ Short instrumental solos
5	48	2-3½	<ul style="list-style-type: none"> ▶ Several passages of moderate rhythmic complexity ▶ A wide variety of dynamics, articulation, phrasing and tone colour ▶ Syncopated hand/foot independence ▶ Ghost notes ▶ Extended solo sections and ad lib bars
6	64	2½-4	<ul style="list-style-type: none"> ▶ An upfront drum solo of at least 8 bars ▶ Varied articulation e.g. ghosting, skip beats, accents ▶ 16th hi-hat rhythms including open and closed beats and some 32nd bars ▶ A range of rudiments in fills ▶ Increased stamina and consistency
7	64	2½-4	<ul style="list-style-type: none"> ▶ Ride crash bell work, frequent moves between drum and cymbal voices, fast tempi, syncopated bass drum lines, sextuplet fills, linear phrasing ▶ Complex techniques e.g. doubles moving around the kit; 16th note triplets on hi-hat ▶ Playing independent lines including four way independence ▶ Longer drum solos e.g. 12-16 bars in length ▶ Frequent opportunities for extemporisation in ad libs and breaks
8	80	2½-4	<ul style="list-style-type: none"> ▶ A wide range of physical and expressive techniques ▶ Drum parts which require agility and advanced co-ordination ▶ Double bass pedal work ▶ Rhythmic complexity including polyrhythms e.g. 2s against 3s, or 3s against 4s ▶ A variety of cymbal effects