

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 rhythms and melodies ▶ Two fingers of picking hand ▶ Basic left and right hand co-ordination ▶ Basic dynamic contrasts
1	16	1-3½	<ul style="list-style-type: none"> ▶ Simple syncopation ▶ Wider melodic leaps and more rhythmic variety ▶ Basic RH damping techniques ▶ Staccato playing
2	24	1-3½	<ul style="list-style-type: none"> ▶ Syncopation and swung quavers ▶ Short improvised fills ▶ RH damping techniques ▶ Legato and staccato playing ▶ A wider dynamic range
3	32	1½-3½	<ul style="list-style-type: none"> ▶ More varied melodic and rhythmic movement ▶ Tempo changes within the song ▶ Hammer-ons and pull-offs ▶ Slides, palm muting, fretting hand vibrato ▶ Standard guitar effects e.g. distortion

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 ▶ Slapped and pulled notes, bends, harmonics ▶ Short instrumental solos and ad lib bars
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 ▶ LH and RH damping techniques ▶ Double stops ▶ More extended solo sections and ad lib bars
6	64	2½-4	<ul style="list-style-type: none"> ▶ An upfront bass solo of at least 8 bars ▶ Varied articulation e.g. staccato, legato, tenuto, accents ▶ Double and triple stopping ▶ Ascending and descending slides, including two note slides ▶ Strumming and muting
7	64	2½-4	<ul style="list-style-type: none"> ▶ Wide leaps, fast tempi, passages with extended double stops 3rds/5ths/6ths/octaves, longer slap and pop sections using open strings and stopped notes ▶ Complex techniques e.g. cross string hammer-ons; double stops with trills; percussive effects ▶ Playing independent lines ▶ Longer bass 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 ▶ Bass parts which require agility and advanced RH/LH co-ordination ▶ Advanced damping techniques in both hands ▶ Tapping techniques including single strings and double stops ▶ Natural and artificial harmonics including double stops