

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 (cumulative)
Initial	16	½-2	<ul style="list-style-type: none"> <li>▶ Simple rhythms and melodies</li> <li>▶ Slurs and legato phrasing</li> <li>▶ Singing within a restricted range e.g. an octave</li> <li>▶ Basic dynamic contrasts</li> </ul>
1	16	1-3½	<ul style="list-style-type: none"> <li>▶ Simple syncopation</li> <li>▶ Wider melodic leaps and more rhythmic variety</li> <li>▶ 'Blue' notes</li> <li>▶ Staccato and legato singing</li> </ul>
2	24	1-3½	<ul style="list-style-type: none"> <li>▶ Syncopation and swung quavers</li> <li>▶ Long notes and sustained phrases</li> <li>▶ Simple ornamentation</li> <li>▶ Chest voice</li> <li>▶ A wider dynamic range</li> </ul>
3	32	1½-3½	<ul style="list-style-type: none"> <li>▶ More varied melodic and rhythmic movement</li> <li>▶ Tempo changes within the song</li> <li>▶ Moving between vocal registers e.g. chest voice to head voice</li> <li>▶ Short scale and arpeggio passages</li> <li>▶ Standard vocal effects e.g. grace notes, scat singing</li> </ul>

Grade	Minimum no. of bars	Total duration (minutes)	Examples of techniques for each grade (cumulative)
4	48	2-3½	<ul style="list-style-type: none"> <li>▶ Irregular metres, changes of time signature within the song</li> <li>▶ A key change</li> <li>▶ Chromatic melodies and wide melodic leaps</li> <li>▶ Additional vocal improvisation over the written melody line</li> <li>▶ Short unaccompanied vocal solos</li> </ul>
5	48	2-3½	<ul style="list-style-type: none"> <li>▶ Several passages of moderate rhythmic complexity</li> <li>▶ A wide variety of dynamics, articulation, phrasing and tone colour</li> <li>▶ The full vocal range and movement between registers</li> <li>▶ A range of vocal effects and confident use of microphone</li> <li>▶ More extended solo sections and ad lib bars</li> </ul>
6	64	2½-4	<ul style="list-style-type: none"> <li>▶ Long notes and phrases which require good breath control</li> <li>▶ Varied articulation e.g. staccato; legato; tenuto; marcato; accents</li> <li>▶ Melismatic passages</li> <li>▶ Grace notes</li> <li>▶ Intervals of a 7th and over</li> <li>▶ Changes in register which require consistent tonal control, including placement jumping and slides between two notes</li> </ul>
7	64	2½-4	<ul style="list-style-type: none"> <li>▶ Vocal parts which may include: wide leaps/difficult intervals e.g. aug 2nds, aug 4ths, 7ths, 9ths; chromatic passages; fast tempi; triplets and duplets</li> <li>▶ Complex vocal techniques e.g. belting, 'on and off the breath'; sob quality; whispered and spoken lyrics; falsetto; rolled 'R's</li> <li>▶ Vocal lines which are independent of the accompaniment</li> <li>▶ Changes in key</li> <li>▶ Frequent opportunities for extemporisation in ad libs and breaks</li> </ul>
8	80	2½-4	<ul style="list-style-type: none"> <li>▶ A wide range of physical and expressive techniques</li> <li>▶ Vocal parts which require agility and advanced tonal control</li> <li>▶ Advanced microphone technique</li> <li>▶ Clear diction across a range of styles and genres</li> <li>▶ A variety of vocal effects</li> </ul>

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Grade	Minimum no. of bars	Total duration (minutes)	Examples of techniques for each grade
Initial	16	½-2	<ul style="list-style-type: none"> <li>▶ Simple rhythms and melodies</li> <li>▶ Two-note chords</li> <li>▶ Simple co-ordination between RH and LH</li> <li>▶ Basic dynamic contrasts</li> </ul>
1	16	1-3½	<ul style="list-style-type: none"> <li>▶ Simple syncopation</li> <li>▶ Wider melodic leaps and more rhythmic variety</li> <li>▶ More demanding RH/LH co-ordination</li> <li>▶ Staccato playing</li> </ul>
2	24	1-3½	<ul style="list-style-type: none"> <li>▶ Syncopation and swung quavers</li> <li>▶ Melodic decoration e.g. grace notes, glissandi, trills</li> <li>▶ Legato and staccato playing</li> <li>▶ A wider dynamic range</li> <li>▶ Changes of voice for electric keyboards</li> </ul>
3	32	1½-3½	<ul style="list-style-type: none"> <li>▶ More varied melodic and rhythmic movement</li> <li>▶ Tempo changes within the song</li> <li>▶ Use of sustain pedal</li> <li>▶ Scale and arpeggio passages</li> <li>▶ Standard effects for electronic keyboards e.g. pitch bend</li> </ul>

Grade	Minimum no. of bars	Total duration (minutes)	Examples of techniques for each grade
4	48	2-3½	<ul style="list-style-type: none"> <li>▶ Irregular metres, changes of time signature within the song</li> <li>▶ Extended octave passages</li> <li>▶ Chromatic melodies</li> <li>▶ More complex chords including arpeggiated chords</li> <li>▶ Short instrumental solos and ad lib bars</li> </ul>
5	48	2-3½	<ul style="list-style-type: none"> <li>▶ Several passages of moderate rhythmic complexity</li> <li>▶ A wide variety of dynamics, articulation, phrasing and tone colour</li> <li>▶ Chromatic chords</li> <li>▶ A range of electronic keyboard effects (if applicable)</li> <li>▶ Extended solo sections and ad lib bars</li> </ul>
6	64	2½-4	<ul style="list-style-type: none"> <li>▶ An upfront keyboard solo of at least 8 bars</li> <li>▶ Varied articulation e.g. staccato; legato; tenuto; accents</li> <li>▶ Position shifts; ornamentation; extended semiquaver passages</li> <li>▶ Octave work in either or both hands</li> <li>▶ A requirement to show sensitivity to a vocal line e.g. when to take the lead and when to take a supporting role</li> </ul>
7	64	2½-4	<ul style="list-style-type: none"> <li>▶ Wide leaps; moving between chords and single notes; fast tempi; passages with extended 3rds/5ths/6ths/octaves/chords</li> <li>▶ Complex techniques e.g. glissandi; tremolandi; LH boogie-woogie patterns</li> <li>▶ Playing independent lines in each hand</li> <li>▶ Longer keyboard solos e.g. 12-16 bars in length</li> <li>▶ Frequent opportunities for extemporisation in ad libs and breaks</li> </ul>
8	80	2½-4	<ul style="list-style-type: none"> <li>▶ A wide range of physical and expressive techniques</li> <li>▶ Keyboard parts which require agility and advanced RH/LH co-ordination</li> <li>▶ Advanced chord voicing in both hands</li> <li>▶ Rhythmic complexity including polyrhythms e.g. 2s against 3s, or 3s against 4s</li> <li>▶ A variety of keyboard effects</li> </ul>

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Grade	Minimum no. of bars	Total duration (minutes)	Examples of techniques for each grade
Initial	16	½-2	<ul style="list-style-type: none"> <li>▶ Simple rhythms and melodies</li> <li>▶ Mainly open position chords</li> <li>▶ Downward picking</li> <li>▶ Basic dynamic contrasts</li> </ul>
1	16	1-3½	<ul style="list-style-type: none"> <li>▶ Simple syncopation</li> <li>▶ Wider melodic leaps and more rhythmic variety</li> <li>▶ Alternate picking</li> <li>▶ Staccato playing</li> </ul>
2	24	1-3½	<ul style="list-style-type: none"> <li>▶ Syncopation and swung quavers</li> <li>▶ Simple damping techniques</li> <li>▶ Legato and staccato playing</li> <li>▶ Power chords</li> <li>▶ A wider dynamic range</li> </ul>
3	32	1½-3½	<ul style="list-style-type: none"> <li>▶ More varied melodic and rhythmic movement</li> <li>▶ Tempo changes within the song</li> <li>▶ Hammer-ons and pull-offs</li> <li>▶ Slides, palm muting, fretting hand vibrato, simple bends</li> <li>▶ Standard guitar effects e.g. distortion</li> </ul>

**Choosing your own song for Guitar  
Continued**

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4	48	2-3½	<ul style="list-style-type: none"> <li>▶ Irregular metres, changes of time signature within the song</li> <li>▶ Tremolando picking, dual-picked melodic lines</li> <li>▶ LH and RH damping techniques</li> <li>▶ Controlled bends (including whole chords)</li> <li>▶ Short instrumental solos and ad lib bars</li> </ul>
5	48	2-3½	<ul style="list-style-type: none"> <li>▶ Several passages of moderate rhythmic complexity</li> <li>▶ A wide variety of dynamics, articulation, phrasing and tone colour</li> <li>▶ Harmonics</li> <li>▶ A range of guitar effects</li> <li>▶ More extended solo sections and ad lib bars</li> </ul>
6	64	2½-4	<ul style="list-style-type: none"> <li>▶ An upfront guitar solo of at least 8 bars</li> <li>▶ Varied articulation e.g. staccato; legato; tenuto; accents</li> <li>▶ Double and triple stopping</li> <li>▶ String skipping, position shifts, rhythmic trills, tremolo picking</li> <li>▶ A range of bends which may include full bends, ½ tone bends, grace note bends, pre-bends and rhythmic bends</li> </ul>
7	64	2½-4	<ul style="list-style-type: none"> <li>▶ Wide leaps, moving between chords and single notes; fast tempi, passages with extended double stops 3rds/5ths/6ths/octaves</li> <li>▶ Complex techniques e.g. chord bends; fretting hand legato; various picking approaches</li> <li>▶ Playing independent lines</li> <li>▶ Longer guitar solos e.g. 12-16 bars in length</li> <li>▶ Frequent opportunities for extemporisation in ad libs and breaks</li> </ul>
8	80	2½-4	<ul style="list-style-type: none"> <li>▶ A wide range of physical and expressive techniques</li> <li>▶ Guitar parts which require agility and advanced RH/LH co-ordination</li> <li>▶ Advanced damping techniques in both hands</li> <li>▶ Tapping techniques including single strings and double stops</li> <li>▶ Natural, artificial, and pinched harmonics</li> <li>▶ A variety of guitar effects</li> </ul>

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Initial	16	½-2	<ul style="list-style-type: none"> <li>▶ Simple grooves e.g. closed hi-hat, bass drum and snare drum</li> <li>▶ Some use of crash and/or ride cymbal and tom-toms</li> <li>▶ Short notated crotchet and quaver fills</li> <li>▶ Basic dynamic contrasts</li> </ul>
1	16	1-3½	<ul style="list-style-type: none"> <li>▶ Simple syncopation</li> <li>▶ Basic hand/foot independence</li> <li>▶ Closed and open hi-hats</li> <li>▶ Semiquaver fills</li> </ul>
2	24	1-3½	<ul style="list-style-type: none"> <li>▶ A wider use of the whole drum kit including ride crash bell</li> <li>▶ Syncopation and swung quavers</li> <li>▶ Short improvised fills</li> <li>▶ Flams and drags</li> <li>▶ A wider dynamic range</li> </ul>
3	32	1½-3½	<ul style="list-style-type: none"> <li>▶ More varied grooves and styles</li> <li>▶ Tempo changes within the song</li> <li>▶ Independent hand and foot co-ordination</li> <li>▶ Single stroke rolls</li> <li>▶ Dynamic shading and contrast</li> </ul>

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4	48	2-3½	<ul style="list-style-type: none"> <li>▶ Irregular metres, changes of time signature within the song</li> <li>▶ Several dynamic changes</li> <li>▶ A variety of articulation and phrasing</li> <li>▶ Triplets, ruffs, drag and stroke, ratamacue, double stroke rolls</li> <li>▶ Short instrumental solos</li> </ul>
5	48	2-3½	<ul style="list-style-type: none"> <li>▶ Several passages of moderate rhythmic complexity</li> <li>▶ A wide variety of dynamics, articulation, phrasing and tone colour</li> <li>▶ Syncopated hand/foot independence</li> <li>▶ Ghost notes</li> <li>▶ Extended solo sections and ad lib bars</li> </ul>
6	64	2½-4	<ul style="list-style-type: none"> <li>▶ An upfront drum solo of at least 8 bars</li> <li>▶ Varied articulation e.g. ghosting, skip beats, accents</li> <li>▶ 16th hi-hat rhythms including open and closed beats and some 32nd bars</li> <li>▶ A range of rudiments in fills</li> <li>▶ Increased stamina and consistency</li> </ul>
7	64	2½-4	<ul style="list-style-type: none"> <li>▶ Ride crash bell work, frequent moves between drum and cymbal voices, fast tempi, syncopated bass drum lines, sextuplet fills, linear phrasing</li> <li>▶ Complex techniques e.g. doubles moving around the kit; 16th note triplets on hi-hat</li> <li>▶ Playing independent lines including four way independence</li> <li>▶ Longer drum solos e.g. 12-16 bars in length</li> <li>▶ Frequent opportunities for extemporisation in ad libs and breaks</li> </ul>
8	80	2½-4	<ul style="list-style-type: none"> <li>▶ A wide range of physical and expressive techniques</li> <li>▶ Drum parts which require agility and advanced co-ordination</li> <li>▶ Double bass pedal work</li> <li>▶ Rhythmic complexity including polyrhythms e.g. 2s against 3s, or 3s against 4s</li> <li>▶ A variety of cymbal effects</li> </ul>



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Initial	16	½-2	<ul style="list-style-type: none"> <li>▶ Simple rhythms and melodies</li> <li>▶ Two fingers of picking hand</li> <li>▶ Basic left and right hand co-ordination</li> <li>▶ Basic dynamic contrasts</li> </ul>
1	16	1-3½	<ul style="list-style-type: none"> <li>▶ Simple syncopation</li> <li>▶ Wider melodic leaps and more rhythmic variety</li> <li>▶ Basic RH damping techniques</li> <li>▶ Staccato playing</li> </ul>
2	24	1-3½	<ul style="list-style-type: none"> <li>▶ Syncopation and swung quavers</li> <li>▶ Short improvised fills</li> <li>▶ RH damping techniques</li> <li>▶ Legato and staccato playing</li> <li>▶ A wider dynamic range</li> </ul>
3	32	1½-3½	<ul style="list-style-type: none"> <li>▶ More varied melodic and rhythmic movement</li> <li>▶ Tempo changes within the song</li> <li>▶ Hammer-ons and pull-offs</li> <li>▶ Slides, palm muting, fretting hand vibrato</li> <li>▶ Standard guitar effects e.g. distortion</li> </ul>

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4	48	2-3½	<ul style="list-style-type: none"> <li>▶ Irregular metres, changes of time signature within the song</li> <li>▶ Several dynamic changes</li> <li>▶ A variety of articulation and phrasing</li> <li>▶ Slapped and pulled notes, bends, harmonics</li> <li>▶ Short instrumental solos and ad lib bars</li> </ul>
5	48	2-3½	<ul style="list-style-type: none"> <li>▶ Several passages of moderate rhythmic complexity</li> <li>▶ A wide variety of dynamics, articulation, phrasing and tone colour</li> <li>▶ LH and RH damping techniques</li> <li>▶ Double stops</li> <li>▶ More extended solo sections and ad lib bars</li> </ul>
6	64	2½-4	<ul style="list-style-type: none"> <li>▶ An upfront bass solo of at least 8 bars</li> <li>▶ Varied articulation e.g. staccato, legato, tenuto, accents</li> <li>▶ Double and triple stopping</li> <li>▶ Ascending and descending slides, including two note slides</li> <li>▶ Strumming and muting</li> </ul>
7	64	2½-4	<ul style="list-style-type: none"> <li>▶ Wide leaps, fast tempi, passages with extended double stops 3rds/5ths/6ths/octaves, longer slap and pop sections using open strings and stopped notes</li> <li>▶ Complex techniques e.g. cross string hammer-ons; double stops with trills; percussive effects</li> <li>▶ Playing independent lines</li> <li>▶ Longer bass solos e.g. 12-16 bars in length</li> <li>▶ Frequent opportunities for extemporisation in ad libs and breaks</li> </ul>
8	80	2½-4	<ul style="list-style-type: none"> <li>▶ A wide range of physical and expressive techniques</li> <li>▶ Bass parts which require agility and advanced RH/LH co-ordination</li> <li>▶ Advanced damping techniques in both hands</li> <li>▶ Tapping techniques including single strings and double stops</li> <li>▶ Natural and artificial harmonics including double stops</li> </ul>