

## ADAPTATIONS FOR ELECTRONIC DRUM KIT: DRUM KIT 2017-2019

Electronic drum kits may be used in exams up to Grade 5 and should be capable of producing all timbral and dynamic variety demanded by the score (see syllabus, pages 14-15).

In exceptional circumstances, candidates may apply for a pre-exam adjustment for permission to use electronic drum kits which do not offer the full range of notated sounds available on acoustic kits. The following guidance offers adaptations and solutions for which candidates will not be penalised, if permission has been given.

Please note that at Grades 6 and above, electronic drum kits are not permitted and so the adaptations listed are not for exam use.

Unless special permission has been given, our usual syllabus restrictions on the use of electronic drum kits apply and the following adaptations and solutions are not applicable.

Technique	Adaptation or solution	Pieces	Exercises
<b>Snares on/ snares off</b>	<p>Edit the snare drum voice to create a 'snares off' style tone. This can often be achieved through individual drum voice editing or by creating a new 'user defined' drum kit set up on the instrument brain/module.</p> <p>If this is not possible, a concession will be made for use of snares 'on' tone.</p> <p>If changes between snare tones (on/off) are required mid-piece, make a clear demonstration of turning the snare on/off by miming the action of a snare throw-off at the side of the snare drum pad.</p>	<p><b>Grade 1</b> Tom-a-hawk – Ball</p> <p><b>Grade 6</b> Funkylicious – McDonough</p> <p><b>Grade 7</b> Undertow – Riley/Staples</p>	<p><b>Grade 3</b> Ex. 2</p>

Technique	Adaptation or solution	Pieces	Exercises
<b>Rim-click/ cross-stick/ stick across tone</b>	<p>If your instrument is able to define separate open snare and rim-click tones by striking different areas of the snare, this will be an allowable substitution as long as a clear rim-click tone is audible.</p> <p>If this is not available, you should clearly demonstrate a typical rim-click technique, despite the lack of sound.</p>	<p><b>Grade 1</b> Belfast to Peru – Double/Double Squibnocket Waltz – Salmins</p> <p><b>Grade 2</b> Manny's Blues – Riley/Saples Satin Doll – Ellington/Strayhorn, <i>arr.</i> Double</p> <p><b>Grade 4</b> Soul Bossa Nova – Jones, <i>arr.</i> Double Soul Station – Mobley, <i>arr.</i> Double</p> <p><b>Grade 5</b> Yabba Dabba – Miller On the Path – Tween/Taylor</p> <p><b>Grade 6</b> Aiden's Song – Miller</p> <p><b>Grade 8</b> Turkish Delight – Whitfield</p>	–
<b>Rim of the drum/ shell of the drum</b>	Where the Rim of the drum is notated, you should produce a similar sound by striking the hardware or rack, close to the notated part of the instrument.	<p><b>Grade 7</b> Jaxon's Jump – Miller</p>	–
<b>Use of double bass drum pedal</b>	You can use bounced or multiple strokes from a single pedal; however, rhythmic and tonal integrity should be maintained.	<p><b>Grade 8</b> Frantic – Riley/Staples</p>	<p><b>Grade 7</b> Ex. 2</p>

Technique	Adaptation or solution	Pieces	Exercises
<b>Trashy HH/ hi hat half open/ gradually open hats</b>	If your instrument only has dual hi hat tones per pre-set kit, the 'open' hi hat tone will be accepted in place of a medium 'trashy' tone as long as your foot remains in contact with the hi hat trigger pedal.	<b>Grade 3</b> Need I Remind You? – Double/Double Party People – Holland/McDonough Reggae Muffin – McDonough Meditation – Gregory <b>Grade 5</b> On the Path – Tween/Taylor <b>Grade 6</b> Warning – Double/Double Aiden's Song - Miller <b>Grade 8</b> Frantic – Riley/Staples	<b>Grade 5</b> Ex. 3
<b>Splashed hi hat tone/ hi hat clashed with foot</b>	A standard closing of the hi hat using pedal tone will be accepted as long as a standard hi hat 'splash' technique (swift flicking of the hi hat pedal) is demonstrated.	<b>Grade 4</b> The Amgard Corps – McDonough <b>Grade 8</b> Turkish Delight – Whitfield	–
<b>Cymbal colours</b>	Create these by using multiple cymbals (and strike-zones, if applicable) alongside varying velocities in attack to create tonal variety.	<b>Grade 6</b> Aiden's Song – Miller	–
<b>Choked cymbal</b>	A concession will be made if a clear 'choke' technique is demonstrated by placing the hand on the cymbal immediately after striking with the stick.	<b>Grade 5</b> You Would Rather Have the Blues – Frighberg, <i>arr.</i> Double <b>Grade 7</b> Jaxon's Jump – Miller <b>Grade 8</b> Frantic – Riley/Staples	–
<b>Bell of the ride/ cymbal bells</b>	A concession will be made if a ride tone is audible, but you clearly demonstrate and maintain a change in hand position in order to strike the ride cymbal pad close to the usual 'bell' position.	<b>Grade 2</b> Satin Doll – Ellington/Strayhorn, <i>arr.</i> Double <b>Grade 6</b> Aiden's Song – Miller Funkylicious – McDonough <b>Grade 8</b> Frantic – Riley/Staples	–

Technique	Adaptation or solution	Pieces	Exercises
Significant <i>crescendo</i> and/or <i>diminuendo</i>	<p>Most instruments have some velocity sensitivity, so it is expected that the performance will feature the instructed dynamic changes.</p> <p>Where a 'gradual' <i>crescendo</i> or <i>decrescendo</i> is instructed, some minor 'steps' between velocity (caused by triggering of different velocity steps) are acceptable if your technique clearly demonstrates a smooth change in attack.</p>	<p><b>Grade 1</b>  Squibnocket Waltz – Salmins  Tom-a-hawk – Ball</p> <p><b>Grade 2</b>  Flats in Dagenham – Tween  21st Century Fox – Double</p> <p><b>Grade 3</b>  Way Cool – Salmins  Muddy Boots – Tween  Meditation – Gregory</p> <p><b>Grade 4</b>  Soul Station – Mobley, <i>arr.</i> Double  Ali's Boogaloo – Robinson  The Amgard Corps – McDonough</p> <p><b>Grade 5</b>  You Would Rather Have the Blues – Frighberg, <i>arr.</i> Double  On the Path – Tween/Taylor  Benton Street Bop – Double</p> <p><b>Grade 6</b>  Aiden's Song – Miller  Funky March – Tween/Taylor  Funkylicious – McDonough</p> <p><b>Grade 7</b>  Jaxon's Jump – Miller  Line 'em Up – Salmins</p> <p><b>Grade 8</b>  Frantic – Riley/Staples  Fusion Illusion – Robinson</p>	<p><b>Grade 2</b>  Ex. 1, Ex. 3</p> <p><b>Grade 3</b>  Ex. 2, Ex. 3</p> <p><b>Grade 4</b>  Ex. 1, Ex. 2</p> <p><b>Grade 5</b>  Ex. 1, Ex. 3</p> <p><b>Grade 6</b>  Ex. 1, Ex. 2,  Ex. 3</p> <p><b>Grade 8</b>  Ex. 1, Ex. 3</p>

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Grace note articulation	Grace notes should be performed with a lesser attack and velocity than the following note. If your instrument does not have this level of articulation response, a concession will be made if you clearly demonstrate a physical variation in stroke attack.	<p><b>Grade 2</b>  Manny's Blues – Riley/Saples  Satin Doll – Ellington/Strayhorn, <i>arr.</i> Double  Flats in Dagenham – Tween  21st Century Fox – Double</p> <p><b>Grade 3</b>  Need I Remind You? – Double/Double  Reggae Muffin – McDonough  Way Cool – Salmins  Muddy Boots – Tween  Meditation – Gregory</p> <p><b>Grade 4</b>  Soul Station – Mobley, <i>arr.</i> Double  Ali's Boogaloo – Robinson  The Amgard Corps – McDonough</p> <p><b>Grade 5</b>  You Would Rather Have the Blues – Frighberg, <i>arr.</i> Double  Yabba Dabba – Miller  Benton Street Bop – Double</p> <p><b>Grade 6</b>  Warning – Double/Double  Aiden's Song – Miller  Funky March – Tween/Taylor  Funkylicious – McDonough</p> <p><b>Grade 7</b>  Good Gadd – Tween/Taylor  Jaxon's Jump – Miller  Undertow – Riley/Staples  9 by 3 – Riley  Line 'em Up – Salmins</p> <p><b>Grade 8</b>  Frantic – Riley/Staples  Fusion Illusion – Robinson  Turkish Delight – Whitfield</p>	<p><b>Grade 2</b>  Ex. 1, Ex. 2,  Ex. 3</p> <p><b>Grade 3</b>  Ex. 2, Ex. 3</p> <p><b>Grade 4</b>  Ex. 1, Ex. 3</p> <p><b>Grade 5</b>  Ex. 1, Ex. 2,  Ex. 3</p> <p><b>Grade 6</b>  Ex. 1, Ex. 2,  Ex. 3</p> <p><b>Grade 7</b>  Ex. 1, Ex. 2,  Ex. 3</p> <p><b>Grade 8</b>  Ex. 1, Ex. 3</p>

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<b>Accent and/or ghost note articulation</b>	<p>Most instruments have some capability to distinguish changes in velocity and attack, reproducing tones at different velocities. Therefore, any accent or ghost note articulation is expected to be audibly distinct in volume from a regular tone.</p> <p>Credit may be given where a clear attempt and technique to distinguish articulation is shown.</p>	<p><b>Grade 1</b> Tom-a-hawk – Ball</p> <p><b>Grade 2</b> Flats in Dagenham – Tween 21st Century Fox – Double</p> <p><b>Grade 3</b> Need I Remind You? – Double/Double Party People – Holland/McDonough Way Cool – Salmins Muddy Boots – Tween</p> <p><b>Grade 4</b> The Chicken – Ellis, <i>arr.</i> Tween Soul Bossa Nova – Jones, <i>arr.</i> Double Soul Station – Mobley, <i>arr.</i> Double Ali's Boogaloo – Robinson The Amgard Corps – McDonough</p> <p><b>Grade 5</b> You Would Rather Have the Blues – Frighberg, <i>arr.</i> Double Yabba Dabba – Miller On the Path – Tween/Taylor Benton Street Bop – Double Samba Time – Francis</p> <p><b>Grade 6</b> Warning – Double/Double Funky March – Tween/Taylor Funkylicious – McDonough</p> <p><b>Grade 7</b> Good Gadd – Tween/Taylor Jaxon's Jump – Miller Undertow – Riley/Staples 9 by 3 – Riley Line 'em Up – Salmins</p> <p><b>Grade 8</b> Frantic – Riley/Staples Crossing Paths – Weckl/Weingart Fusion Illusion – Robinson Turkish Delight – Whitfield</p>	<p><b>Grade 3</b> Ex. 2</p> <p><b>Grade 4</b> Ex. 1, Ex. 2, Ex. 3</p> <p><b>Grade 5</b> Ex. 1, Ex. 2, Ex. 3</p> <p><b>Grade 6</b> Ex. 1, Ex. 2, Ex. 3</p> <p><b>Grade 7</b> Ex. 1, Ex. 3</p>

Technique	Adaptation or solution	Pieces	Exercises
Cowbell	<p>Edit the drum tones on a trigger zone or use an acoustic Cowbell in conjunction with the e-drum kit.</p> <p>If neither of these options are possible, consistent striking of a small area of hardware is acceptable, as long as this is balanced in tone and volume with the rest of the drum kit.</p>	<p><b>Grade 4</b> Soul Bossa Nova – Jones, <i>arr.</i> Double</p> <p><b>Grade 8</b> Crossing Paths – Weckl/Weingart</p>	–