

ADAPTATIONS FOR ELECTRONIC DRUM KIT: DRUM KIT 2020-2023

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
Snares on/ snares off	<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 setup 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>Grade 6 Caravan – Juan Tizol, Irving Mills and Duke Ellington, <i>arr.</i> Clark Tracey</p>	–

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Rim-click/ cross-stick/ stick across tone	<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>Initial Act One Beginners – Chris Burgess Ballad – George Double</p> <p>Grade 1 Soul Babes – Clark Tracey Strollin’ Through – Malcom Ball Chicanon – Andrew Tween & Jonathan Taylor</p> <p>Grade 2 NY Nights – Chris Burgess Soft Cheese – Malcom Ball Feels Good – George Double Latin Groover – Andy Gleadhill 12/8 – Dave Hassell</p> <p>Grade 3 Bossa Favour – Mike Osborn Kiss of a Seal – Andrew Tween & Jonathan Taylor</p> <p>Grade 4 Helpless – Lin-Manuel Miranda, <i>arr.</i> Chris Burgess Step it Up – Chris Burgess St Lucia Strut – Troy Miller</p> <p>Grade 5 Where’s Juan? – Mike Osborn</p> <p>Grade 6 Sumo Song – Troy Miller</p> <p>Grade 7 Tombo in 7/4 – Flora Purim & Airto Moreira, <i>arr.</i> Mike Osborn Sunset Boulevard – Andrew Lloyd Webber, Don Black & Christopher Hampton, <i>arr.</i> Chris Burgess Funk Junk – Chris Burgess Blakesley Avenue – Rick Hudson & Alan Barnes Traveller – Troy Miller</p> <p>Grade 8 Overture – Stephen Sondheim & Jule Styne, <i>arr.</i> Chris Burgess Overture – Ralph Salmins</p>	<p>Grade 4 Ex. 1</p>

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Rim of the drum/ shell of the drum	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.	Grade 7 Couscous – Benny Greb, <i>arr.</i> Chris Burgess Grade 8 Grebfruit – Benny Greb, <i>arr.</i> Chris Burgess	Grade 8 Ex. 1
Trashy hi hat/ hi hat half open/ gradually open hats	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.	Grade 1 Chicanon – Andrew Tween & Jonathan Taylor Grade 3 Meanstreak – Pete Riley & Andy Staples Kiss of a Seal – Andrew Tween & Jonathan Taylor Grade 6 The Genius – Clark Tracey Iron Horse – Pete Riley & Andy Staples	–
Splashed hi hat tone/ hi hat clashed with foot	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.	Grade 5 Barrak's Boogie – Mike Osborn Grade 7 Lazybones – George Double Grade 8 Overture – Stephen Sondheim & Jule Styne, <i>arr.</i> Chris Burgess Battercada – Mike Osborn	–
Cymbal colours	Create these by using multiple cymbals (and strike-zones, if applicable) alongside varying velocities in attack to create tonal variety.	Grade 3 Kiss of a Seal – Andrew Tween & Jonathan Taylor	Grade 8 Ex. 2
Choked cymbal	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.	Grade 2 Latin Groover – Andy Gleadhill Grade 6 Starsky and Hutch Theme ('Gotcha') – Tom W Scott, <i>arr.</i> Mike Osborn Grade 8 Grebfruit – Benny Greb, <i>arr.</i> Chris Burgess Overture – Stephen Sondheim & Jule Styne, <i>arr.</i> Chris Burgess	–

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Bell of the ride/ cymbal bells	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.	<p>Initial Caribbean Sunset – Mike Osborn</p> <p>Grade 1 Chicanon – Andrew Tween & Jonathan Taylor</p> <p>Grade 2 Triple Decker – Chris Burgess No No Nanigo – Mike Osborn Latin Groover – Andy Gleadhill</p> <p>Grade 3 The Double Bubble Duchess – Marc Shaiman & Scott Wittman, <i>arr.</i> Chris Burgess Meanstreak – Pete Riley & Andy Staples</p> <p>Grade 4 Film Noir – Mike Osborn Algo Latino – Clark Tracey Kerfuffle Shuffle – Mike Osborn</p> <p>Grade 5 Snidey Kitten – Mike Osborn Where's Juan? – Mike Osborn Gimme Five – Chris Burgess</p> <p>Grade 6 Starsky and Hutch Theme ('Gotcha') – Tom W Scott, <i>arr.</i> Mike Osborn Sept-a-Gone – Chris Burgess Five Six – Mike Osborn Hava Banhava – Malcom Ball Sumo Song – Troy Miller Iron Horse – Pete Riley & Andy Staples</p>	<p>Grade 7 Couscous – Benny Greb, <i>arr.</i> Chris Burgess Tombo in 7/4 – Flora Purim & Airto Moreira, <i>arr.</i> Mike Osborn Sunset Boulevard – Andrew Lloyd Webber, Don Black & Christopher Hampton, <i>arr.</i> Chris Burgess Funk Junk – Chris Burgess Self-Destruct – Mike Osborn Blakesley Avenue – Rick Hudson & Alan Barnes</p> <p>Grade 8 Overture – Stephen Sondheim & Jule Styne, <i>arr.</i> Chris Burgess Battercada – Mike Osborn Purple Pumpkin – Luke Wastell</p>	<p>Grade 5 Ex. 1</p> <p>Grade 8 Ex. 1, Ex. 2</p>

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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' crescendo or decrescendo 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>Initial Grunk Funk – Mike Osborn</p> <p>Grade 1 Three Wise Monkeys – Chris Burgess Strollin' Through – Malcom Ball Chicanon – Andrew Tween & Jonathan Taylor</p> <p>Grade 2 NY Nights – Chris Burgess Triple Decker – Chris Burgess No No Nanigo – Mike Osborn Feels Good – George Double Latin Groover – Andy Gleadhill 12/8 Blues – Dave Hassell</p> <p>Grade 3 Ole! – Mike Osborn Three Line Whip – Mike Osborn Funk One – Dave Hassell Kiss of a Seal – Andrew Tween & Jonathan Taylor</p> <p>Grade 4 Step it Up – Chris Burgess Kerfuffle Shuffle – Mike Osborn Movin' On – Neil Robinson & John Dutton</p>	<p>Grade 5 Snidey Kitten – Mike Osborn Where's Juan? – Mike Osborn Gimme Five – Chris Burgess Barrak's Boogie – Mike Osborn 2nd Line Strut – Ralph Salmins</p> <p>Grade 6 Overture – Jerry Herman, <i>arr.</i> Chris Burgess Starsky and Hutch Theme ('Gotcha') – Tom W Scott, <i>arr.</i> Mike Osborn The Genius – Clark Tracey</p> <p>Grade 7 Tombo in 7/4 – Flora Purim & Airto Moreira, <i>arr.</i> Mike Osborn 7 for 7 – Clark Tracey Sunset Boulevard – Andrew Lloyd Webber, Don Black & Christopher Hampton, <i>arr.</i> Chris Burgess Funk Junk – Chris Burgess Self-Destruct – Mike Osborn</p> <p>Grade 8 Grebfruit – Benny Greb, <i>arr.</i> Chris Burgess Overture – Stephen Sondheim & Jule Styne, <i>arr.</i> Chris Burgess Purple Pumpkin – Luke Wastell</p>	<p>Grade 1 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 2 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 3 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 4 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 5 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 6 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 7 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 8 Ex. 1, Ex. 2, 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>Grade 2 NY Nights – Chris Burgess Cherry Blue – Mike Osborn Triple Decker – Chris Burgess 12/8 Blues – Dave Hassell</p> <p>Grade 3 Bossa Favour – Mike Osborn The Double Bubble Duchess – Marc Shaiman & Scott Wittman, <i>arr.</i> Chris Burgess Ole! – Mike Osborn Three Line Whip – Mike Osborn Meanstreak – Pete Riley & Andy Staples</p> <p>Grade 4 Helpless – Lin-Manuel Miranda, <i>arr.</i> Chris Burgess Film Noir – Mike Osborn Algo Latino – Clark Tracey Step it Up – Chris Burgess Kerfuffle Shuffle – Mike Osborn St Lucia Strut – Troy Miller Movin’ On – Neil Robinson & John Dutton</p>	<p>Grade 5 Snidey Kitten – Mike Osborn Where’s Juan? – Mike Osborn Footprints – Wayne Shorter, <i>arr.</i> Clark Tracey Gimme Five – Chris Burgess Barrak’s Boogie – Mike Osborn 2nd Line Strut – Ralph Salmins</p> <p>Grade 6 Starsky and Hutch Theme (‘Gotcha’) – Tom W Scott, <i>arr.</i> Mike Osborn The Genius – Clark Tracey Sept-a-Gone – Chris Burgess Five Six – Mike Osborn Hava Banhava – Malcom Ball</p> <p>Grade 7 Couscous – Benny Greb, <i>arr.</i> Chris Burgess Tombo in 7/4 – Flora Purim & Airto Moreira, <i>arr.</i> Mike Osborn 7 for 7 – Clark Tracey Sunset Boulevard – Andrew Lloyd Webber, Don Black & Christopher Hampton, <i>arr.</i> Chris Burgess Traveller – Troy Miller</p> <p>Grade 8 The Lingo – Clark Tracey Overture – Ralph Salmins</p>	<p>Grade 2 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 3 Ex. 2, Ex. 3</p> <p>Grade 4 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 5 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 6 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 7 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 8 Ex. 1, Ex. 2, Ex. 3</p>

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Accent and/or ghost note articulation	<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>Grade 1 Gunning for Funk – Mike Osborn</p> <p>Grade 2 Lava Lamp – Chris Burgess No No Nanigo – Mike Osborn</p> <p>Grade 3 Joy Spring – Clifford Brown, <i>arr.</i> Clark Tracey Ole! – Mike Osborn Three Line Whip – Mike Osborn Funk One – Dave Hassell</p> <p>Grade 4 Step it Up – Chris Burgess St Lucia Strut – Troy Miller Movin’ On – Neil Robinson & John Dutton</p> <p>Grade 5 Gimme Five – Chris Burgess Barrak’s Boogie – Mike Osborn Move Your Feet – Jacky Bourbasquet & Phillipe Khoury Did You Mean It? – George Double 2nd Line Strut – Ralph Salmins</p> <p>Grade 6 Overture – Jerry Herman, <i>arr.</i> Chris Burgess Starsky and Hutch Theme (‘Gotcha’) – Tom W Scott, <i>arr.</i> Mike Osborn The Genius – Clark Tracey Sept-a-Gone – Chris Burgess Five Six – Mike Osborn</p>	<p>Grade 7 Couscous – Benny Greb <i>arr.</i> Chris Burgess Tombo in 7/4 – Flora Purim & Airto Moreira, <i>arr.</i> Mike Osborn 7 for 7 – Clark Tracey Funk Junk – Chris Burgess Self-Destruct – Mike Osborn Lazybones – George Double Blakesley Avenue – Rick Hudson & Alan Barnes Traveller – Troy Miller</p> <p>Grade 8 Grebfruit – Benny Greb, <i>arr.</i> Chris Burgess Overture – Stephen Sondheim & Jule Styne, <i>arr.</i> Chris Burgess The Lingo – Clark Tracey Battercada – Mike Osborn Overture – Ralph Salmins Purple Pumpkin – Luke Wastell</p>	<p>Grade 3 Ex. 1, Ex. 3</p> <p>Grade 4 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 5 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 6 Ex. 1, Ex. 2</p> <p>Grade 7 Ex. 1, Ex. 2, Ex. 3</p> <p>Grade 8 Ex. 1, Ex. 2, Ex. 3</p>

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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>Grade 7 Lazybones – George Double</p> <p>Grade 8 Battercada – Mike Osborn</p>	–