

## ADAPTATIONS FOR ELECTRONIC DRUM KIT: ROCK & POP DRUMS

Electronic drum kits may be used in exams up to Grade 6 and should be capable of producing all timbral and dynamic variety demanded by the score (see syllabus, page 18).

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 7 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   | Songs   |
|----------------------------------|--|---|
| <b>Snares on/<br/>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>Initial</b><br/>Three Little Birds – Bob Marley</p> <p><b>Grade 3</b><br/>Love is the Drug – Roxy Music</p> <p><b>Grade 7</b><br/>50 Ways to Leave Your Lover – Paul Simon<br/>What I'd Say – Ray Charles</p> <p><b>Grade 8</b><br/>Schism – Tool</p> |

| Technique  | Adaptation or solution   | Songs  |
|--|--|--|
| <b>Rim-click/<br/>cross-stick/<br/>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>Initial</b><br/>Three Little Birds – Bob Marley</p> <p><b>Grade 2</b><br/>Fallin’ – Alicia Keys<br/>Under the Bridge – Red Hot Chilli Peppers</p> <p><b>Grade 3</b><br/>Sweet Child O’ Mine – Guns N’ Roses</p> <p><b>Grade 6</b><br/>Private Life – Grace Jones<br/>Smooth Criminal – Alien Ant Farm</p> <p><b>Grade 7</b><br/>What I’d Say – Ray Charles</p> <p><b>Grade 8</b><br/>Seven Days – Sting<br/>The Spirit of Radio – Rush</p> |
| <b>Rim of the drum/<br/>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 2</b><br/>Song 2 – Blur</p> <p><b>Grade 7</b><br/>Two Weeks – Grizzly Bear<br/>What I’d Say – Ray Charles</p>  |
| <b>Use of double bass<br/>drum pedal</b>                 | You can use bounced or multiple strokes from a single pedal; however, rhythmic and tonal integrity should be maintained.   | <b>Grade 8</b><br>Schism – Tool  |

| Technique   | Adaptation or solution   | Songs  |
|---|--|--|
| <b>Trashy hi hat/<br/>hi hat half open/<br/>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. | <p><b>Grade 1</b><br/>Fever – The Black Keys</p> <p><b>Grade 3</b><br/>London Calling – The Clash</p> <p><b>Grade 5</b><br/>Alive – Pearl Jam<br/>No One Knows – Queens Of The Stone Age<br/>Riff Raff – AC/DC</p> <p><b>Grade 6</b><br/>Love Rears Its Ugly Head – Living Colour</p> <p><b>Grade 7</b><br/>Rope – Foo Fighters<br/>Toxicity – System Of A Down</p> <p><b>Grade 8</b><br/>Fire – Jimi Hendrix<br/>The Spirit of Radio – Rush</p> |
| <b>Cymbal colours</b>   | Create these by using multiple cymbals (and strike-zones, if applicable) alongside varying velocities in attack to create tonal variety.   | <p><b>Grade 6</b><br/>Pressure and Time – Rival Sons</p>   |
| <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.  | <p><b>Grade 5</b><br/>No One Knows – Queens Of The Stone Age<br/>Riff Raff – AC/DC</p> <p><b>Grade 6</b><br/>Misery Business – Paramore<br/>Pressure and Time – Rival Sons<br/>Smooth Criminal – Alien Ant Farm</p> <p><b>Grade 7</b><br/>Toxicity – System Of A Down</p> <p><b>Grade 8</b><br/>Sue (or in a Season of a Crime) – David Bowie<br/>The Spirit of Radio – Rush</p>   |

| Technique                                 | Adaptation or solution   | Songs  |
|---|--|--|
| <b>Bell of the ride/<br/>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. | <p><b>Grade 3</b><br/>           Don't Wanna Fight – Alabama Shakes<br/>           Sweet Child O' Mine – Guns N' Roses<br/>           Sweet Emotion – Aerosmith</p> <p><b>Grade 4</b><br/>           Jump – Van Halen</p> <p><b>Grade 6</b><br/>           Pressure and Time – Rival Sons</p> <p><b>Grade 7</b><br/>           Rope – Foo Fighters<br/>           Super Bad – James Brown<br/>           Toxicity – System Of A Down<br/>           Two Weeks – Grizzly Bear<br/>           What I'd Say – Ray Charles</p> <p><b>Grade 8</b><br/>           Silly Putty – Stanley Clarke<br/>           Seven Days – Sting</p> |

| Technique   | Adaptation or solution   | Songs  |
|---|--|--|
| <p><b>Significant <i>crescendo</i> and/or <i>diminuendo</i></b></p> | <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><br/>           Mustang Sally – Wilson Pickett<br/>           Uptown Funk – Mark Ronson ft. Bruno Mars<br/>           Seven Nation Army – The White Stripes</p> <p><b>Grade 2</b><br/>           Knock on Wood – Eddie Floyd</p> <p><b>Grade 3</b><br/>           Are You Gonna Go My Way? – Lenny Kravitz<br/>           I Never Loved a Man – Aretha Franklin<br/>           Sweet Child O' Mine – Guns N' Roses</p> <p><b>Grade 4</b><br/>           Can't Get Enough – Bad Company</p> <p><b>Grade 5</b><br/>           No One Knows – Queens Of The Stone Age</p> <p><b>Grade 6</b><br/>           Misery Business – Paramore<br/>           Private Life – Grace Jones<br/>           Wake Up – Rage Against The Machine</p> <p><b>Grade 7</b><br/>           Two Weeks – Grizzly Bear<br/>           With a Little Help From My Friends – Joe Cocker</p> <p><b>Grade 8</b><br/>           Schism – Tool<br/>           Seven Days – Sting<br/>           Sue (or in a Season of a Crime) – David Bowie</p> |

| Technique   | Adaptation or solution   | Songs  |
|---|--|--|
| <b>Grace note articulation (flams, drags &amp; ruffs)</b> | 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><br/> Fallin' – Alicia Keys<br/> Song 2 – Blur</p> <p><b>Grade 3</b><br/> Are You Gonna Go My Way? – Lenny Kravitz<br/> I Never Loved a Man – Aretha Franklin<br/> London Calling – The Clash<br/> Sweet Child O' Mine – Guns N' Roses</p> <p><b>Grade 4</b><br/> Can't Get Enough – Bad Company<br/> Jump – Van Halen<br/> You Do Something To Me – Paul Weller</p> <p><b>Grade 5</b><br/> Alive – Pearl Jam<br/> No One Knows – Queens Of The Stone Age<br/> The Riverboat Song – Ocean Colour Scene</p> <p><b>Grade 6</b><br/> Love Rears Its Ugly Head – Living Colour<br/> Misery Business – Paramore<br/> Pressure and Time – Rival Sons<br/> Private Life – Grace Jones</p> <p><b>Grade 7</b><br/> Rope – Foo Fighters<br/> Super Bad – James Brown<br/> Toxicity – System Of A Down<br/> Two Weeks – Grizzly Bear<br/> With a Little Help From My Friends – Joe Cocker</p> <p><b>Grade 8</b><br/> Fire – Jimi Hendrix<br/> Rosanna – Toto<br/> Schism – Tool<br/> Silly Putty – Stanley Clarke<br/> Sue (or in a Season of a Crime) – David Bowie<br/> The Spirit of Radio – Rush</p> |

| Technique                             | Adaptation or solution   | Songs  |
|---------------------------------------|--|--|
| 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><b>Grade 4</b><br/>You Do Something To Me – Paul Weller</p> <p><b>Grade 5</b><br/>No One Knows – Queens Of The Stone Age</p> <p><b>Grade 6</b><br/>Love Rears Its Ugly Head – Living Colour<br/>Misery Business – Paramore<br/>Pressure and Time – Rival Sons<br/>Private Life – Grace Jones<br/>Smooth Criminal – Alien Ant Farm</p> <p><b>Grade 7</b><br/>50 Ways to Leave Your Lover – Paul Simon<br/>Super Bad – James Brown<br/>Toxicity – System Of A Down<br/>Two Weeks – Grizzly Bear<br/>With a Little Help From My Friends – Joe Cocker</p> <p><b>Grade 8</b><br/>Fire – Jimi Hendrix<br/>Rosanna – Toto<br/>Silly Putty – Stanley Clarke<br/>Seven Days – Sting<br/>Sue (or in a Season of a Crime) – David Bowie<br/>The Spirit of Radio – Rush</p> |