

E♭ Soprano Cornet

Scales, Arpeggios & Exercises

for Trinity College London E♭ Soprano
Cornet exams from 2015

Grades 6-8

Published by:
Trinity College London
www.trinitycollege.com
Copyright © 2014 Trinity College London
Online edition, August 2014

Unauthorised photocopying is illegal
No part of this publication may be copied or reproduced in any
form or by any means without the prior permission of the publisher.

E \flat Soprano Cornet

Grade 6

Candidate to prepare i) Lip flexibility exercise and chromatic scale				
Lip flexibility exercise (from memory) Play the exercise slurred, using the valve combinations given. Chromatic scale starting on F# (one octave, from memory) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full <i>either</i> section ii) <i>or</i> section iii)				
<i>either</i> ii) Scales & arpeggios (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: F major, F minor F# major, F# minor	one octave	♩ = 72-120	tongued, slurred or staccato- tongued as requested by the examiner	<i>f</i> or <i>p</i>
Plus: Whole-tone scale starting on F# Dominant 7th in the key of B Diminished 7th starting on F# Augmented arpeggio starting on F#				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or iii) Brass band extracts See current syllabus for details				

i) Lip flexibility exercise and chromatic scale

$\text{♩} = 144$
open

play three times

Repeat (descending) using the following valve combinations:

1st – 2nd and 3rd – 1st and 3rd

Chromatic scale starting on F \sharp (one octave)

Grade 6 continued

ii) Scales & arpeggios

F major scale (one octave)



F major arpeggio (one octave)



F harmonic minor scale (one octave)



F melodic minor scale (one octave)



F minor arpeggio (one octave)



F# major scale (one octave)



F# major arpeggio (one octave)



Grade 6 continued

F# harmonic minor scale (one octave)



F# melodic minor scale (one octave)



F# minor arpeggio (one octave)



Whole-tone scale starting on F# (one octave)



Augmented arpeggio starting on F# (one octave)



Diminished 7th starting on F# (one octave)



Dominant 7th in the key of B (one octave)



Grade 7

Candidate to prepare i) Lip flexibility exercise and chromatic scale				
Lip flexibility exercise (from memory) Play the exercise slurred, using the valve combinations given. Chromatic scale starting on G (two octaves, from memory) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full <i>either</i> section ii) <i>or</i> section iii)				
<i>either ii) Scales & arpeggios</i> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: G major, G minor A \flat major, A \flat minor	two octaves	$\text{♩} = 80-126$	tongued, slurred or staccato- tongued as requested by the examiner	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> (<i>p-f-p</i>) or <i>dim./cresc.</i> (<i>f-p-f</i>)
Plus: Chromatic scale starting on A \flat Whole-tone scale starting on G and A \flat Dominant 7th in the keys of C and D \flat Diminished 7th starting on G and A \flat Augmented arpeggio starting on G and A \flat				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or iii) Brass band extracts See current syllabus for details				

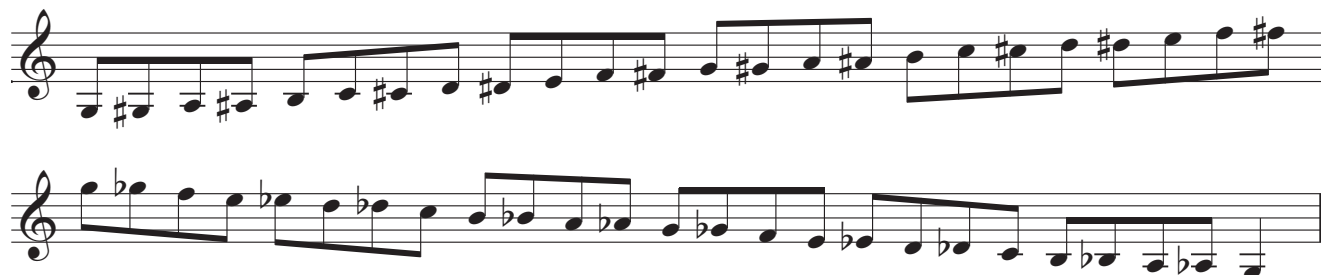
i) Lip flexibility exercise and chromatic scale



Repeat (descending) using the following valve combinations:

1st – 1st and 2nd – 1st and 3rd

Chromatic scale starting on G (two octaves)



Grade 7 continued

ii) Scales & arpeggios

Dominant 7th in the key of C (two octaves)



Dominant 7th in the key of D \flat (two octaves)



G major scale (two octaves)



G major arpeggio (two octaves)



G harmonic minor scale (two octaves)



G melodic minor scale (two octaves)



G minor arpeggio (two octaves)



Whole-tone scale starting on G (two octaves)



Grade 7 continued

Augmented arpeggio starting on G (two octaves)



Diminished 7th starting on G (two octaves)



A \flat major scale (two octaves)



A \flat major arpeggio (two octaves)



A \flat harmonic minor scale (two octaves)



A \flat melodic minor scale (two octaves)



A \flat minor arpeggio (two octaves)



Whole-tone scale starting on A \flat (two octaves)



Grade 7 continued

Chromatic scale starting on A \flat (two octaves)



Augmented arpeggio starting on A \flat (two octaves)



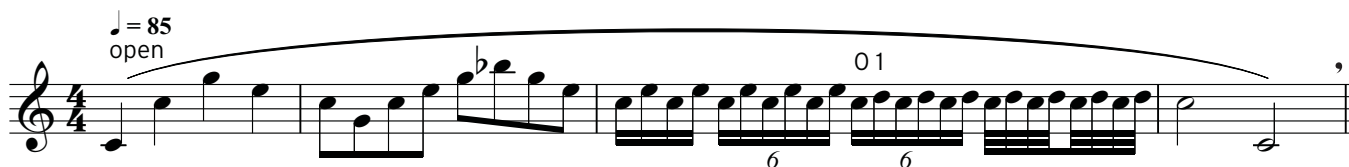
Diminished 7th starting on G \sharp /A \flat (two octaves)



Grade 8

Candidate to prepare i) Lip flexibility exercise and chromatic scale				
Lip flexibility exercise (from memory) Play the exercise slurred, using the valve combinations given. Chromatic scale starting on B (two octaves, from memory) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full <i>either</i> section ii) <i>or</i> section iii)				
<i>either ii) Scales & arpeggios</i> (from memory) – the examiner will select from the following:				
Candidates should prepare scales and arpeggios from the following tonal centres: A major, A minor B♭ major, B♭ minor	two octaves	♩ = 88-132	tongued, slurred or staccato- tongued as requested by the examiner	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> (<i>p-f-p</i>) or <i>dim./cresc.</i> (<i>f-p-f</i>)
Plus: Crabwise scale from A Chromatic scale starting on F♯ and A Whole-tone scale starting on A and B♭ Dominant 7th in the keys of D and E♭ Diminished 7th starting on A and B♭ Augmented arpeggio starting on A and B♭				
When the examiner requests a major tonal centre , the candidate should play in succession: The major scale The major arpeggio When the examiner requests a minor tonal centre , the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio				
or iii) Brass band extracts See current syllabus for details				

i) Lip flexibility exercise and chromatic scale



Repeat (descending) using the following valve combinations:

2nd (1st and 2nd) – 1st (open) – 2nd and 3rd (1st)

Chromatic scale starting on B (two octaves)



ii) Scales & arpeggios

Dominant 7th in the key of D (two octaves)



Dominant 7th in the key of E \flat (two octaves)



Chromatic scale starting on F# (two octaves)



A major scale (two octaves)



A major arpeggio (two octaves)



A harmonic minor scale (two octaves)



A melodic minor scale (two octaves)



Grade 8 continued

A minor arpeggio (two octaves)



Chromatic scale starting on A (two octaves)



Grade 8 continued

Bb melodic minor scale (two octaves)



Bb minor arpeggio (two octaves)



Whole-tone scale starting on B \flat (two octaves)



Augmented arpeggio starting on B \flat (two octaves)



Diminished 7th starting on B \flat (two octaves)



Crabwise scale from A (two octaves - tongued or slurred as indicated)

