

E_b Soprano Cornet

Scales, Arpeggios & Exercises

for Trinity College London
E_b Soprano Cornet exams from 2015

Grades 6-8

Please note that a number of changes are being introduced to scales & arpeggios in the 2019-2022 syllabus. Revisions are summarised on the grade pages in this PDF but please refer to the syllabus for full details.

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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 \sharp (one octave, from memory) (tempo, dynamics and articulation as for scales below)				
Candidate to prepare in full either section ii) or 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: F major, F minor F \sharp major, F \sharp minor	one octave	$\text{♩} = 72-120$	tongued, slurred or staccato- tongued as requested by the examiner	<i>f or p</i>
Plus: Whole-tone scale starting on F \sharp Dominant 7th in the key of B Diminished 7th starting on F \sharp Augmented arpeggio starting on F \sharp				
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				

2019–2022 syllabus changes:
Staccato-tongued articulation will no longer be required.

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 *either* section ii) *or* section iii)

either ii) **Scales & arpeggios** (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^b major, A^b minor

Plus:

Chromatic scale starting on A^b
Whole-tone scale starting on G and A^b
Dominant 7th in the keys of C and D^b
Diminished 7th starting on G and A^b
Augmented arpeggio starting on G and A^b

two octaves

♩ = 80-126

tongued,
slurred or
staccato-
tongued as
requested by
the examiner

f or *mf*
or *p* or
cresc./dim.
(*p-f-p*)
or
dim./cresc.
(*f-p-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

2019-2022 syllabus changes:

Cresc./dim. and *dim./cresc.* dynamics and staccato-tongued articulation will no longer be required. The chromatic scale starting on A^b will no longer be required.

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^b major scale (two octaves)



A^b major arpeggio (two octaves)



A^b harmonic minor scale (two octaves)



A^b melodic minor scale (two octaves)



A^b minor arpeggio (two octaves)



Whole-tone scale starting on A^b (two octaves)

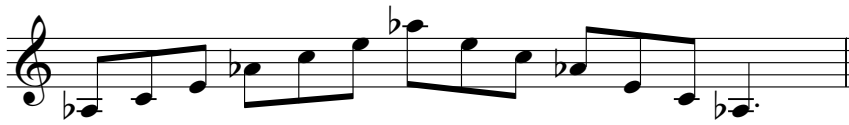


Grade 7 continued

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 *either* section ii) *or* section iii)

either ii) **Scales & arpeggios** (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 \flat major, B \flat minor

Plus:

Crabwise scale from A
Chromatic scale starting on F \sharp and A
Whole-tone scale starting on A and B \flat
Dominant 7th in the keys of D and E \flat
Diminished 7th starting on A and B \flat
Augmented arpeggio starting on A and B \flat

two octaves

$\text{♩} = 88-132$

tongued,
slurred or
staccato-
tongued as
requested by
the examiner

f or *mf*
or *p* or
cresc./dim.
(*p-f-p*)
or
dim./cresc.
(*f-p-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

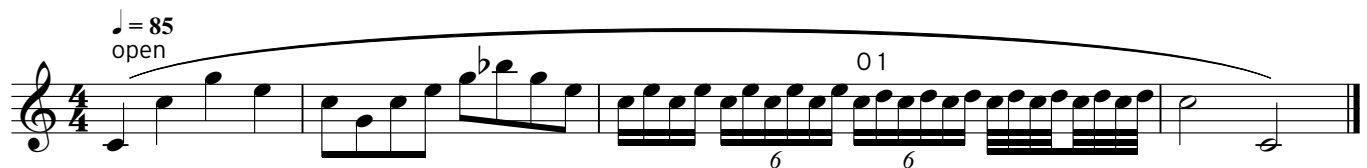
or iii) **Brass band extracts**

See current syllabus for details

2019-2022 syllabus changes:

Cresc./dim. and *dim./cresc.* dynamics and staccato-tongued articulation will no longer be required. The chromatic scales starting on F \sharp and A will no longer be required.

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)



Whole-tone scale starting on A (two octaves)



Augmented arpeggio starting on A (two octaves)



Diminished 7th starting on A (two octaves)



Bb major scale (two octaves)



Bb major arpeggio (two octaves)



Bb harmonic minor scale (two octaves)



Grade 8 continued

B \flat melodic minor scale (two octaves)



B \flat 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)

