

**TRINITY**  
COLLEGE LONDON

# TRUMPET, CORNET & FLUGELHORN SAMPLE BOOKLET

A selection of pieces and exercises  
for Trinity College London exams  
2019-2022

BARNARD

EVANS

HAWKINS

BANCHIERI

NOT FOR SALE





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## Trinity's Brass Syllabus 2019-2022

### **Build authentic skills**

Develop the brass skills that are specific to the learner's instrument and authentic to the performer they want to be.

### **Explore diverse repertoire**

Discover pieces across a variety of styles and genres, from orchestral to jazz to brass band, and explore the directions learners can take with their music-making.

### **Benefit from industry expertise**

Use a syllabus and supporting books created in consultation with prominent brass players, and access videos and handouts produced in collaboration with leading musicians.

## What's new?

- **Initial exams** are now available for selected instruments, giving beginner players a goal to work towards and preparation for Grade 1 onwards
- **Duets** may now be chosen from Initial to Grade 3 for selected instruments, to help develop ensemble playing skills
- **Refreshed repertoire lists** cover a wide range of genres and styles, through which musicians can develop authentic performance skills in a range of contexts including orchestral, session, jazz and brass band
- **New trumpet, cornet & flugelhorn exam repertoire books** are available for Initial to Grade 8, with downloadable recordings of the pieces played by eminent trumpet player Andrew Crowley, as well as piano playalongs
- **A refreshed syllabus format** makes the requirements for each grade easy to understand for teachers and learners
- **Digital support resources** from leading teachers and brass musicians provide support and advice on exam structure, repertoire, and brass styles and technique

## Recognition and UCAS points

Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS points for those applying to colleges and universities.

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## The exam at a glance

### About the exam

#### PIECES 66 marks

Choose three pieces (two accompanied and one unaccompanied), each worth 22 marks.



#### TECHNICAL WORK 14 marks

A lip flexibility test, followed by *either* scales & arpeggios *or* exercises or orchestral/brass band extracts.

#### SUPPORTING TESTS 20 marks

A combination of two tests from sight reading, aural, improvisation and musical knowledge, depending on grade and candidate choice.

### Pieces

Candidates can express their musical identity by choosing pieces from our varied repertoire lists, while flexible performance options allow them to perform to their strengths. These options include playing an own composition, and playing a duet for selected instruments from Initial to Grade 3.

### Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options. To help develop skills specific to brass, Trinity's technical work includes lip flexibility exercises, exercises that develop key skills such as tonguing and finger/slide technique, and orchestral/brass band extracts at Grades 6-8.

### Supporting tests

Trinity's supporting tests encourage the development of the broader musical skills of sight reading, aural, improvisation and musical knowledge. The choice offered to candidates in this part of the exam allows them to demonstrate their own musical skills in different ways.

## Exam structure and mark scheme

Initial-Grade 5	Maximum marks	Grades 6-8	Maximum marks
<b>PIECE 1</b>	<b>22</b>	<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>	<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>	<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK*</b>	<b>14</b>	<b>TECHNICAL WORK</b>	<b>14</b>
<ul style="list-style-type: none"> <li>■ Lip flexibility exercise</li> <li>■ <i>Either</i> scales &amp; arpeggios or exercises</li> </ul>		<ul style="list-style-type: none"> <li>■ Lip flexibility exercise <i>and</i> chromatic scale</li> <li>■ <i>Either</i> scales &amp; arpeggios or orchestral/brass band extracts</li> </ul>	
<b>SUPPORTING TESTS</b>	<b>20</b>	<b>SUPPORTING TESTS</b>	<b>10</b>
Any TWO of the following: <ul style="list-style-type: none"> <li>■ Sight reading</li> <li>■ Aural</li> <li>■ Improvisation</li> <li>■ Musical knowledge</li> </ul>		<ul style="list-style-type: none"> <li>■ Supporting test 1 – Sight reading</li> </ul>	<b>10</b>
		Supporting test 2 – ONE of the following: <ul style="list-style-type: none"> <li>■ Aural</li> <li>■ Improvisation</li> </ul>	
<b>TOTAL</b>	<b>100</b>	<b>TOTAL</b>	<b>100</b>

\* At Initial level, candidates perform a technical exercise

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## Trumpet, cornet & flugelhorn exam repertoire books

Covering a wide range of styles, and including accompanied and unaccompanied pieces at every grade, Trinity's exam repertoire books for trumpet, cornet & flugelhorn bring teachers and learners a wealth of engaging repertoire, all in one place for the first time.

### Contributors

*Each book contains a selection of engaging pieces which have been carefully chosen, graded and edited by a panel of experts, including Peter Crompton and Dr Paul Nevins:*

**Peter Crompton** studied orchestral performance at Goldsmiths, University of London, achieving Distinction in the Performance Diploma. He has played with the Bournemouth Symphony Orchestra, the Philharmonia Orchestra and the Northern Wind Band of Great Britain, and has also toured with Geoff Love and His Orchestra. He is currently part-time head of music at John Ruskin School, as well as being the brass teacher for Dowdales School.

**Dr Paul Nevins** studied trumpet at the Royal Academy of Music. Paul has taught at all levels of education and has been the trumpet teacher at Keele University since 1993. As a freelance trumpeter, Paul has performed with the Hallé Orchestra, the English National Opera and the Welsh National Opera.

*All pieces in the books are accompanied by free, downloadable trumpet recordings played by Andrew Crowley:*

**Andrew Crowley** has established himself as one of the most recorded and high-profile trumpet players in the world, performing as a soloist internationally and holding positions with London orchestras. As a studio musician, he has played on hundreds of film scores, from *Gladiator* through to *Harry Potter* and the last five *James Bond* films. He has also played with artists such as Quincy Jones, Joni Mitchell, Sir Paul McCartney and Peter Gabriel. Andrew was the adjudicator for the 2014 BBC Young Musician and 2018 BBC Young Brass Player finals. He is the manager and long-serving trumpeter with the internationally acclaimed London Brass.

*The pieces are also accompanied by free, downloadable piano playalongs, recorded by Leo Nicholson and Daniel Swain:*

**Leo Nicholson** is a staff accompanist at Trinity Laban, and a member of Piano Circus. He regularly appears in concert with duo partners Rosanna Ter-Berg (flute), Matilda Lloyd (trumpet), Anthony Brown (saxophone) and countless other singers and instrumentalists.

**Daniel Swain** read Music at St Anne's College, Oxford, subsequently winning a scholarship to the Royal Academy of Music. Daniel is a staff accompanist at The Purcell School and the junior department of the Royal Academy of Music. In 2015 he was awarded the Associateship of the Royal Academy of Music.

*A number of the pieces in the books have been written by leading contemporary composers, including Chris Evans and Garry Wilkinson:*

**Chris Evans** is Principal Tuba with the BBC Philharmonic Orchestra. He has coached the National Youth Orchestra of Scotland and the National Youth Brass Band, and adjudicated at various music festivals and competitions, including BBC Young Musician of the Year. In 2010 he was awarded the Associateship of the Royal Academy of Music.

**Garry Wilkinson** studied the trombone with George Maxted at Trinity College of Music. As a freelance trombonist, Garry performed with Glyndebourne Opera, Dorset Opera, the John Wilbraham Brass Ensemble, the Bournemouth Sinfonietta and the Bournemouth Symphony Orchestra, among others. Garry is a much in-demand composer, and has had three of his works performed by the Bournemouth Symphony Orchestra, the first of which was as a result of winning the UK's Six Counties Music competition for orchestral composition.

**ORDER YOUR BOOKS FROM THE ONLINE SHOP**

## Pieces

Trinity's exam repertoire books allow teachers and learners to discover pieces across a variety of styles and genres, helping them to explore the directions players can take with their music-making.

### Initial

BARNARD	Freewheeling Three-wheeler
BUTTERWORTH	Brazzilo
CLARKE	Polish Sea Shanty
TRAD	Carnival of Venice
TRAD	London Bridge [duet]
WEDGWOOD	Wrap It Up
WILKINSON	Moonwalk (from <i>Astronotes</i> )

### Grade 1

NIGHTINGALE	Ready, Aim, Fire!
RAE	The Guv'nor
STRAUSS II	The Blue Danube
TCHAIKOVSKY	Dance of the Mirlitons (from <i>The Nutcracker</i> )
WALTON	One-off (from <i>Numeral Knock-outs</i> )
WILKINSON	Rendezvous in Orbit (from <i>Astronotes</i> )
WILKINSON	The Unicorn (from <i>Constellations Set II</i> )

### Grade 2

BULLARD	Acrobats
CLARKE	The Duke of Gloucester's March
NORTON	Football Game
TRAD	Men of Harlech [duet]
TRAD	O, My Little Augustin
WILKINSON	Cosmic Ray (from <i>Astronotes</i> )
WRIGHT	Going Crazy

### Grade 3

CLARKE	The Prince of Denmark's March
EVANS	The Magician (from <i>The Sorcerer</i> )
MCKENZIE	Waltz
SPARKE	Trumpet Tune [duet]
WEDGWOOD	Last stop!
WILKINSON	Martian Invasion! (from <i>Astronotes</i> )
WILSON	An American Dream

### Grade 4

GODFREY	Last Dance (from <i>Offbeat Suite</i> )
HAWKINS	Samba-Cha
NIGHTINGALE	Blues for Big-Ears
PURCELL	Air
WILKINSON	Asteroid Belt (from <i>Astronotes</i> )
WILKINSON	Cassiopeia, Queen of the Stars (from <i>Constellations Set II</i> )

### Grade 5

CLIFF	Lazy Waltz
HASSE	Bourrée
KELLY	Ezekiel's Rag (from <i>A Little Jazz Suite</i> )
PIAZZOLLA	Tango final
VIZZUTTI	Ballad
WILKINSON	Into the Outer (from <i>Astronotes</i> )

### Grade 6

BANCHIERI	Canzona 5
BARNARD	Slurs (no. 6 from <i>Trumpet Hanon</i> )
BERNSTEIN	Lucky to Be Me (from <i>On the Town</i> )
JENKINS	Salm o Dewi Sant
VIZZUTTI	The Enchanted Trumpet
WILKINSON	Clusters and Nebulae (from <i>Astronotes</i> )

### Grade 7

BARNARD	Minor Scales, Arpeggios and Diminished Sevenths (no. 40 from <i>Trumpet Hanon</i> )
BOZZA	Badinage
MCKENZIE	Malaguena
MOSZKOWSKI	Danza alegre
RIDOUT	Energico (2nd movt from <i>Concertino for Flugelhorn and Strings</i> )
WILKINSON	Taurus, the Bull (from <i>Constellations Set II</i> )

### Grade 8

BARNARD	Intervals (no. 58 from <i>Trumpet Hanon</i> )
COPLAND	Quiet City
ECCLES	Sonata in D major
EVANS	Caprice
NEWSOME	Concorde
VIZZUTTI	Advanced Etude no. 5





## Sample pieces – About the pieces

### Initial: TRAD / London Bridge [duet]

This piece encompasses two new features of Trinity's Brass Syllabus 2019-2022: the availability of Initial exams for selected instruments, and the option to choose a duet from Initial to Grade 3. Arranged by Trinity College London Press's managing editor, Scott Barnard, the piece helps beginner learners start to develop their skills around playing dotted rhythms, coming in at the same time as their playing partner after rests, and mastering their tuning.

**"Duets are a great way for students to show how they interact with other instrumentalists...Try to focus and really count while you're playing through the duet – there are some dotted rhythms which you have to look out for. It will be great fun to play – enjoy!" Andrew Crowley**

### Grade 3: EVANS / The Magician (from *The Sorcerer*)

Newly composed by Chris Evans, this contemporary piece has a great sense of atmosphere. Its subtlety gives Grade 3 musicians lots to explore, and with the piano part contributing to some unpredictable harmonies, it's bound to be an exciting piece to work on. It will also help develop a range of techniques including clean co-ordination of tongue and fingers on semiquavers, careful tuning of slurred intervals, and dynamic control between *piano* and *forte*.

**"Chris Evans has incorporated some clever little pieces of wizardry for you to look out for. There are some nice, contrasting elements for you to focus on: tenutos and accents, slurs, dynamics ranging from *piano* to *forte*, and graded crescendos and diminuendos. There are some accidental notes which give the piece a nice sense of harmony. And finally, don't forget that there is a  $\frac{2}{4}$  bar hidden away – so make sure that you concentrate, and enjoy 'The Magician'!" Andrew Crowley**

### Grade 4: HAWKINS / Samba-Cha

This fun Latin piece gives players plenty of opportunities to develop a range of skills and techniques including articulation, handling sudden dynamic changes, playing a counter-melody to the piano's tune, and keeping a steady pulse – all while achieving the syncopated style and feel throughout.

**"'Samba-Cha' by John Hawkins is a Latin American influenced piece, and should be really great fun to play. Try to get a real feel for the style, and if you get a chance, listen to South American music or Brazilian sambas...There are new elements here for you to focus on, mainly syncopation – this is where notes are held over the beat – so it requires lots of concentration for you to not get lost, and really stay in time." Andrew Crowley**

### Grade 6: BANCHIERI / Canzona 5

In this Baroque piece, arranged by John Miller, there are lots of elements for players to think about for their performance, including achieving lightness on quavers and at the higher register, playing repeated notes with a sense of direction, phrase lengths, and choosing which notes to emphasise. Attention to the style and phrasing will really help convey the character of the piece.

**"By Grade 6 you hopefully will be developing a highly stylised technique and good sense of musicality... Think about the lightness and delicacy of this piece – perhaps originally it would have been played by a recorder player or a violinist. This will give you some sense of style, and allow you to play it in a very light way." Andrew Crowley**

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## Sample pieces

### Initial

# London Bridge

(duet)

Trad.  
Arr. Barnard

**Moderato** ♩ = 100

Candidate part *mf*

Duet part *mp*

The first system of music is in 4/4 time and consists of two staves. The top staff is labeled 'Candidate part' and has a dynamic marking of *mf*. The bottom staff is labeled 'Duet part' and has a dynamic marking of *mp*. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The music begins with a dotted quarter note followed by an eighth note, then continues with a series of quarter notes and rests.

5

The second system of music continues from the first system. It begins with a measure number '5' above the first staff. The notation continues with quarter notes and rests, ending with a double bar line.

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Grade 3

# The Magician

from *The Sorcerer*

Chris Evans

Moderato ♩ = 94

Tpt. in B♭

*p*

Moderato ♩ = 94

*p*

4

8

*mp*

*mp*

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12

Musical score for measures 12-15. The top staff is a single melodic line. The bottom two staves are piano accompaniment with a steady eighth-note pattern in the right hand and block chords in the left hand.

16

Musical score for measures 16-20. The top staff has a melodic line with accents and a dynamic marking of *mf*. The piano accompaniment features a more complex right-hand part with slurs and accents, and a left hand with chords and some eighth-note movement.

21

Musical score for measures 21-25. The top staff has a melodic line with a dynamic marking of *f*. The piano accompaniment has a rhythmic pattern in the right hand and chords in the left hand.

26

Musical score for measures 26-30. The top staff has a melodic line with a dynamic marking of *p*. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

30

Musical score for measures 30-32. The score is in 2/4 time and B-flat major. It features three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The grand staff provides harmonic support with chords and moving lines in both hands.

33

Musical score for measures 33-35. The score is in 2/4 time and B-flat major. It features three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff has a single note with an accent in measure 33, followed by rests. The grand staff has a more active accompaniment in measures 33-35, with a dynamic marking of *f* (forte) in the bass clef. Below the grand staff, there are three vertical stems with flags, each connected to the next by a horizontal oval, likely representing a specific performance technique or articulation.

Grade 4

# Samba-Cha

John Hawkins  
(b. 1949)

Rhythmic but relaxed ♩ = 152

Tpt. in B♭

*f*

Rhythmic but relaxed ♩ = 152

*mf*

5

9

*p*

13

*mf ff mf ff mf cresc.*

*mf ff mf ff mf cresc.*

18

Musical score for measures 18-22. The top staff is a single melodic line. The bottom two staves are piano accompaniment. Dynamics include *f* and *p*.

23 Variation

Musical score for measures 23-27. The top staff is a single melodic line. The bottom two staves are piano accompaniment. Dynamics include *mf* and *f*.

28

Musical score for measures 28-32. The top staff is a single melodic line. The bottom two staves are piano accompaniment.

33

Musical score for measures 33-37. The top staff is a single melodic line. The bottom two staves are piano accompaniment. Dynamics include *mf* and *ff*.

37

Musical score for measures 37-40. The top staff is a single melodic line for the trumpet/cornet/flugelhorn. The bottom two staves are piano accompaniment. Measure 37 starts with a fermata on a whole note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

41

Musical score for measures 41-45. The top staff has a fermata in measure 41, followed by a melodic line starting in measure 42 with a forte (*f*) dynamic. The piano accompaniment has a steady eighth-note bass line and chords in the right hand, with a mezzo-forte (*mf*) dynamic starting in measure 42.

46

Musical score for measures 46-50. The top staff continues the melodic line with various rhythmic patterns and accents. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

51

Musical score for measures 51-55. The top staff shows a crescendo from mezzo-forte (*mf*) to forte (*f*) to fortissimo (*ff*). The piano accompaniment also shows a crescendo from *mf* to *ff*. The piece ends with a double bar line and a final chord in the piano part.



Grade 6

# Canzona 5

Adriano Banchieri  
(1568-1634)  
Arr. Miller

Vivo  $\text{♩} = 84$

Tpt. in B $\flat$

*mf* *leggiero*

11

16

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21

*sostenuto*

26

31

*leggiero*

35

*leggiero*

39

## Sample exercises from *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*

The exercises in Trinity's *Treble Clef Brass Scales, Arpeggios & Exercises from 2015* book provide teachers and learners with bite-sized pieces in a range of styles, to help develop players' technical skills that are specific to their instrument.

### Grade 2

#### Lip flexibility exercise

Musical notation for a lip flexibility exercise in 4/4 time. The tempo is marked as ♩ = 86. The exercise consists of two staves. The first staff starts with a treble clef and a key signature of one sharp (F#). It features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, followed by another whole rest. The second staff starts with a bass clef and a key signature of one flat (Bb). It features a series of eighth notes: Bb3, A3, G3, F3, E3, D3, C3, followed by a whole rest, then a series of eighth notes: D3, E3, F3, G3, A3, Bb3, C4, followed by a whole note. Annotations include "open" above the first staff, "breathe\* 2nd" above the first staff, "breathe 1st" above the second staff, and "breathe 1st and 2nd" above the second staff. A note at the bottom states: "\*the breath is part of the test".

#### Hand-bell Peal – finger technique

Musical notation for a hand-bell peal exercise in 3/8 time. The tempo is marked as Allegretto ♩ = 112. The key signature is one sharp (F#). The exercise consists of two staves. The first staff starts with a treble clef and contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, followed by a quarter note G4. The second staff starts with a treble clef and contains a series of eighth notes: A4, B4, C5, B4, A4, G4, followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, followed by a quarter note G4. The dynamic marking is *mf sempre tenuto*.

#### Eastern Promise – breath control

Musical notation for an Eastern Promise exercise in 4/4 time. The tempo is marked as Misterioso ♩ = 63. The key signature is one flat (Bb). The exercise consists of two staves. The first staff starts with a treble clef and contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, followed by a whole rest. The second staff starts with a treble clef and contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, followed by a whole rest. The dynamic markings are *p*, *mp*, and *p* for the first staff, and *mp* and *p* for the second staff.

**Grade 5**

**Lip flexibility exercise**

♩ = 116  
open

\*(breath only for tuba)

Repeat (descending) using the following valve combinations:

2nd – 1st – 1st and 2nd

**Cheeky Chops – articulation**

Moderato (lightly) ♩ = 66

**Finding the Pulse – rhythm**

Swing ♩ = 138

## Support and resources

Join us online to access a range of resources to support brass teaching and learning at [trinitycollege.com/brass-resources](https://trinitycollege.com/brass-resources)

Discover digital content, including videos and downloadable handouts from leading teachers and brass musicians, with advice and support on:

- Exam structure
- Repertoire
- Brass styles and technique

## Contact us

You can contact the music support team at Trinity's central office at [music@trinitycollege.com](mailto:music@trinitycollege.com), or find the contact details of your local representative at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide)

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