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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.

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
PIECE 1	22	PIECE 1	22
PIECE 2	22	PIECE 2	22
PIECE 3	22	PIECE 3	22
TECHNICAL WORK*	14	TECHNICAL WORK	14
Lip flexibility exerciseEither scales & arpeggios or exercises		 Lip flexibility exercise and chi Either scales & arpeggios or orchestral/brass band extr 	
SUPPORTING TESTS	20	SUPPORTING TESTS	10
Any TWO of the following: Sight reading Aural		■ Supporting test 1 – Sight reading	10
ImprovisationMusical knowledge		Supporting test 2 – ONE of the following: Aural Improvisation	_
TOTAL	100	TOTAL	100

^{*} At Initial level, candidates perform a technical exercise

DOWNLOAD THE BRASS SYLLABUS 2019-2022

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 indemand 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 Astronotes)

Grade 1

NIGHTINGALE	Ready, Aim, Fire!
RAE	The Guv'nor
STRAUSS II	The Blue Danube

TCHAIKOVSKY Dance of the Mirlitons (from

The Nutcracker)

WALTON One-off (from *Numeral Knock-outs*)
WILKINSON Rendezvous in Orbit (from *Astronotes*)
WILKINSON The Unicorn (from *Constellations Set II*)

Grade 2

BULLARD Acrobats

CLARKE The Duke of Gloucester's March

NORTON Football Game TRAD Men of Harlech [duet]

WILKINSON Cosmic Ray (from Astronotes)

O, My Little Augustin

WRIGHT Going Crazy

Grade 3

TRAD

CLARKE The Prince of Denmark's March
EVANS The Magician (from *The Sorcerer*)

MCKENZIE Waltz

SPARKE Trumpet Tune [duet]

WEDGWOOD Last stop!

WILKINSON Martian Invasion! (from Astronotes)

WILSON An American Dream

Grade 4

GODFREY Last Dance (from Offbeat Suite)

HAWKINS Samba-Cha NIGHTINGALE Blues for Big-Ears

PURCELL Air

WILKINSON Asteroid Belt (from Astronotes)
WILKINSON Cassiopeia, Queen of the Stars
(from Constellations Set II)

Grade 5

CLIFF Lazy Waltz HASSE Bourrée

KELLY Ezekiel's Rag (from A Little Jazz Suite)

PIAZZOLLA Tango final VIZZUTTI Ballad

WILKINSON Into the Outer (from Astronotes)

Grade 6

BANCHIERI Canzona 5

BARNARD Slurs (no. 6 from *Trumpet Hanon*)
BERNSTEIN Lucky to Be Me (from *On the Town*)

JENKINS Salm o Dewi Sant
VIZZUTTI The Enchanted Trumpet

WILKINSON Clusters and Nebulae (from Astronotes)

Grade 7

BARNARD Minor Scales, Arpeggios and Diminished

Sevenths (no. 40 from *Trumpet Hanon*)

BOZZA Badinage MCKENZIE Malaguena MOSZKOWSKI Danza alegre

RIDOUT Energico (2nd movt from Concertino

for Flugelhorn and Strings)

WILKINSON Taurus, the Bull (from Constellations

Set II)

Grade 8

NEWSOME

BARNARD Intervals (no. 58 from *Trumpet Hanon*)

COPLAND Quiet City
ECCLES Sonata in D major
EVANS Caprice

VIZZUTTI Advanced Etude no. 5

Concorde



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

ORDER YOUR BOOKS FROM THE ONLINE SHOP

Sample pieces

Initial

London Bridge

(duet)

Trad. *Arr.* Barnard





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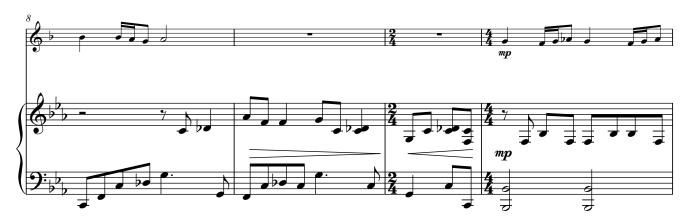
The Magician

from The Sorcerer

Chris Evans







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Samba-Cha

John Hawkins (b. 1949)



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Canzona 5

Adriano Banchieri (1568-1634) *Arr.* Miller









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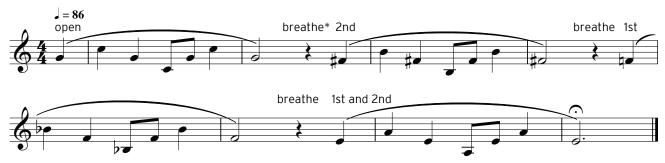


Sample exercises from *Treble Clef Brass Scales, Arpeggios & Exercises from 2015*

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

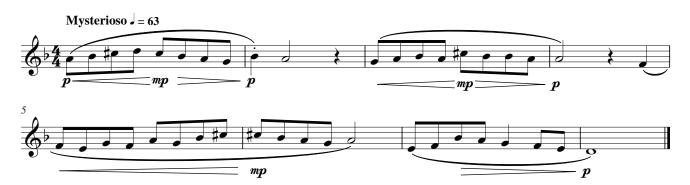


*the breath is part of the test

Hand-bell Peal - finger technique



Eastern Promise - breath control



Lip flexibility exercise



Repeat (descending) using the following valve combinations:

2nd - 1st - 1st and 2nd

Cheeky Chops - articulation



Finding the Pulse - rhythm



Support and resources

Join us online to access a range of resources to support brass teaching and learning at 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, or find the contact details of your local representative at trinitycollege.com/worldwide

Stay up to date