

# Lip Slur Exercises

Lip slurs help trumpet players build flexibility and endurance.

It's said that if you are able to perform a difficult passage by slurring, it will be much easier to play it with varying accents and tonguing combinations as demanded by the piece itself.

Lips slurs are an essential aspect of playing the trumpet, and these exercises will help you develop as a better player.

## How To Practice Lip Slur Exercises

Remember that lips slurs are easier to perform when notes do not jump large intervals.

For the purposes of these exercises, these will build natural lip slur intervals by depressing only on valve at a time in varying keys.

Things to remember:

- Do not “slide” into notes.
- If you “crack” a note, start the passage over; this prevents bad practicing!
- Be as smooth as possible, and *approach each passage lyrically*.

Each exercise should start at a comfortable tempo and gradually increase as quickly as you can with a CLEAN sound.

# Lip Slur Exercise No. 1

Paul Cassarly

1  
2  
3

1  
3

2  
3

1  
2

1

2

0

# Lip Slur Exercise No. 2

Paul Cassarly

1  
2  
3

1  
3

2  
3

1  
2

1

2

0

# Lip Slur Exercise No. 3

Paul Cassarly

0

2

1

1  
2

2  
3

1  
3

1  
2  
3

# Lip Slur Exercise No. 4

Paul Cassarly

0

2

1

1  
2

2  
3

1  
3

1  
2  
3

# Lip Slur Exercise No. 5

Paul Cassarly

0

2

1

1  
2

2  
3

1  
3

1  
2  
3

# Lip Slur Exercise No. 6

Paul Cassarly

0

2

1

1  
2

2  
3

1  
3

1  
2  
3

# Lip Slur Exercise No. 7

Paul Cassarly

0

2

1

1  
2

2  
3

1  
3

1  
2  
3



# Lip Slur Exercise No. 8

Paul Cassarly

0

2

1

1  
2

2  
3

1  
3

1  
2  
3

# Lip Slur Exercise No. 9

Paul Cassarly

0

2

1

1  
2

2  
3

1  
3

1  
2  
3

# Lip Slur Exercise No. 10

Paul Cassarly

0

2

1

1  
2

2  
3

1  
3

1  
2  
3

# Accent Exercises

Playing accents is an essential element of performing on the trumpet.

Accents give music character and break up the monotony of continuous playing.

They are the periods, commas, semicolons and hyphens of musical performance; they help shape the way trumpet players are able to express a piece of music for the listeners' interpretation.

## How To Practice Accent Exercises

Before you perform these accents on your trumpet, try them on your mouthpiece.

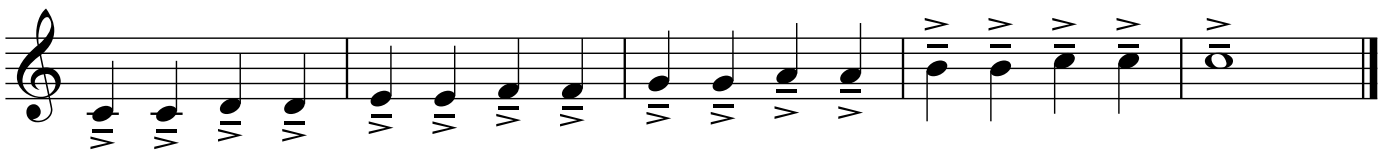
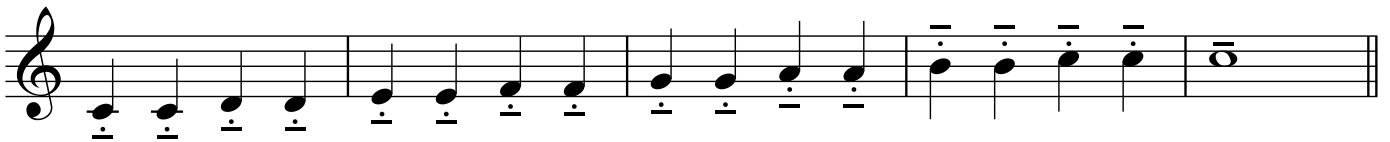
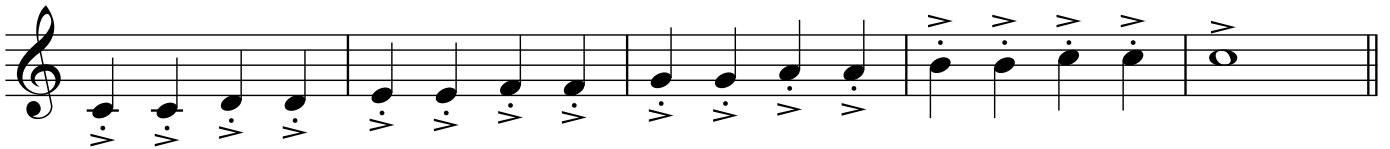
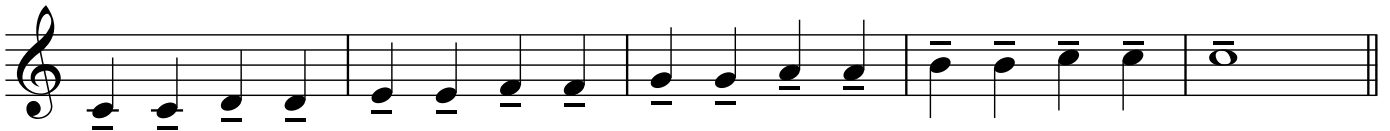
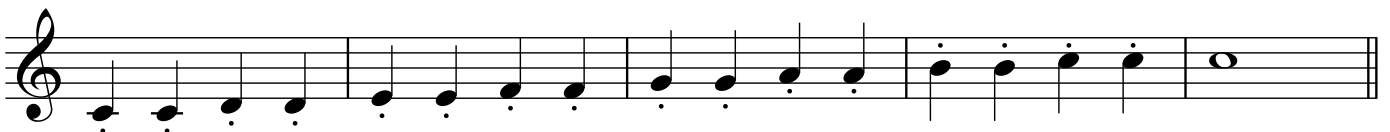
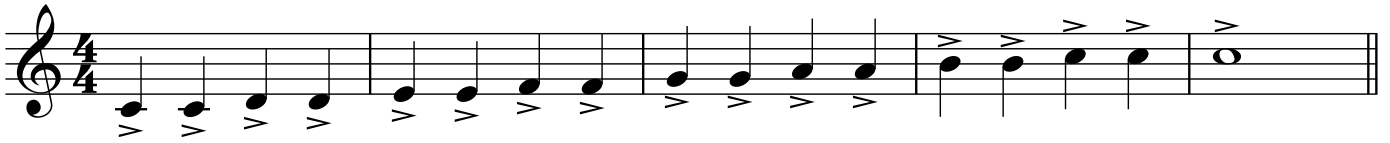
Alternative tonguing techniques are suggested and will help you when you play double- and triple-tonguing passages.

Play harder accents with a "ta" and "ka" approach, and for legato accents (the "-" marking) use a "da" and "ga" tonguing for a softer attack.

Once you master these on your mouthpiece, it will be much, much easier to play on your trumpet. **Start slowly.** Work your way up to a fast tempo and make sure you have a *clean* sound.

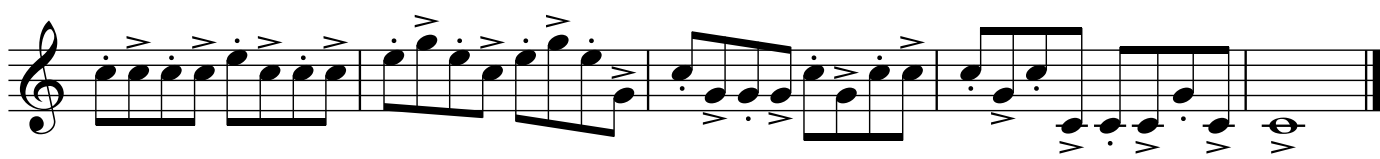
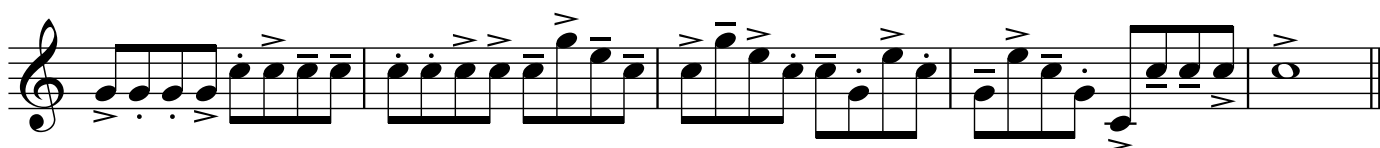
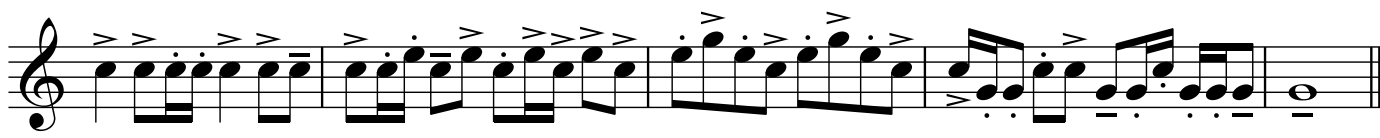
# Accent Exercise No. 1

Paul Cassarly



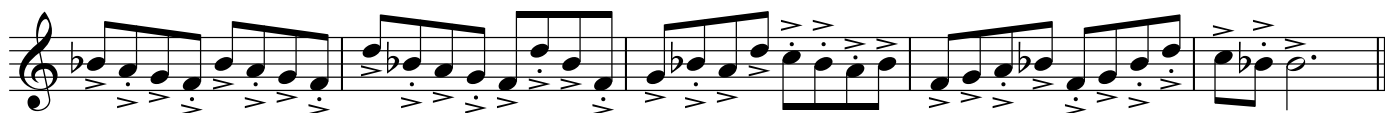
# Accent Exercise No. 2

Paul Cassarly



# Accent Exercise No. 3

Paul Cassarly



# Accent Exercise No. 4

Paul Cassarly





# Accent Exercise No. 5

Paul Cassarly



# Accent Exercise No. 6

Paul Cassarly



# Accent Exercise No. 7

Paul Cassarly



# Accent Exercise No. 8

Paul Cassarly



# Accent Exercise No. 9

Paul Cassarly



# Accent Exercise No. 10

Paul Cassarly



# Lyrical Exercises

Have you ever wanted to sound like Chet Baker or Chris Botti?

It's absolutely possible to develop the same tonality by practicing with lyrical exercises.

## How To Practice Lyrical Exercises

When playing melodic passages, you should begin with a soft "da" attack on every new note not encompassed within a slurred phrase.

The softer your initial burst of air, the cleaner your sound will come out. Keep in mind that you should still maintain a steady stream of air through your trumpet – in fact, it's even more important to pay attention to this because a melody is a sustained string of notes as opposed to short bursts of staccatos.

If you need inspiration, listen to Chris Botti for a while. Trust me – it'll help!

# Lyrical Exercise No. 1

Paul Cassarly

The musical score consists of five staves of music in 4/4 time. The first staff begins with a *mp* dynamic, followed by a crescendo to *f*, a decrescendo to *p*, a crescendo to *mf*, and a decrescendo to *pp*. The second staff starts with a decrescendo to *mf*, followed by a decrescendo to *pp*, a crescendo to *mf*, a crescendo to *f*, and a decrescendo to *p*. The third staff features a decrescendo to *p*. The fourth staff begins with a crescendo to *f*, followed by a decrescendo to *pp*, and a crescendo to *mf*. The fifth staff starts with a crescendo to *f* and ends with a decrescendo to *p*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.



# Lyrical Exercise No. 2

Using standard musical marks, print this page and create your own lyrical interpretation!

Paul Cassarly



# Lyrical Exercise No. 3

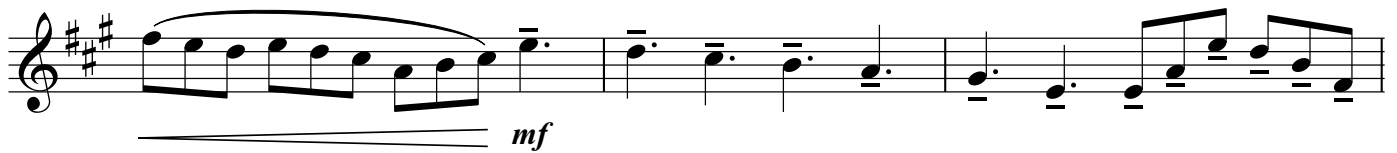
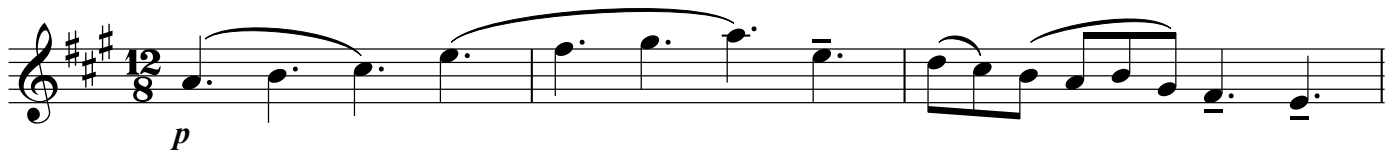
Play this entire passage as softly as possible.

Paul Cassarly

The musical score consists of four staves of music, all in the key of D major (one sharp) and 4/4 time. The first staff begins with a *ppp* dynamic marking. The music is characterized by long, flowing lines with various melodic and harmonic patterns, including eighth-note runs, quarter-note chords, and half-note phrases. The piece concludes with a final whole note chord on the fourth staff.

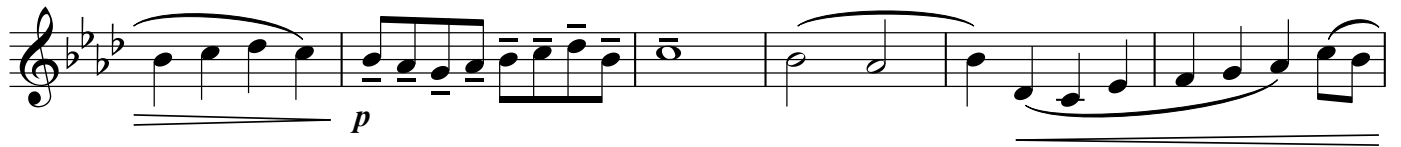
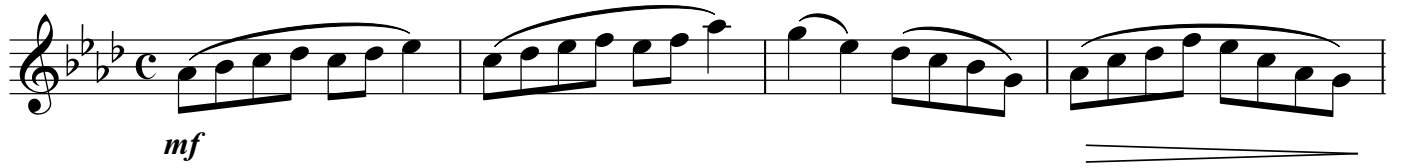
# Lyrical Exercise No. 4

Paul Cassarly



# Lyrical Exercise No. 5

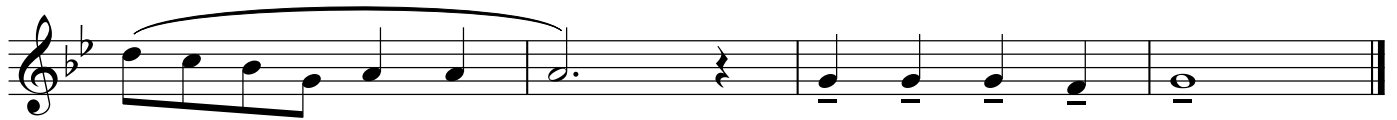
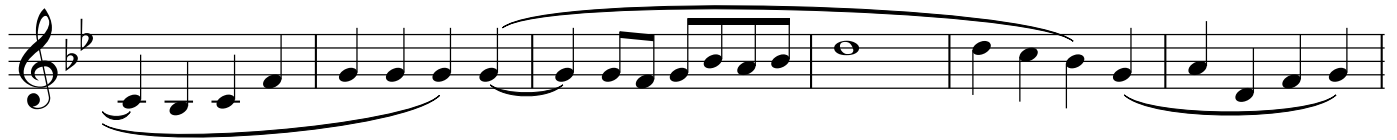
Paul Cassarly



# Lyrical Exercise No. 6

Play this as smoothly as possible, using only the "ga" syllable.

Paul Cassarly



# Lyrical Exercise No. 7

Play this as smoothly and quietly as possible!

Paul Cassarly

The musical score consists of four staves of music, all in treble clef and common time (C). The first staff begins with a *pp* dynamic marking. The music is composed of various rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often beamed together. Some notes have horizontal lines above them, possibly indicating fingerings or breath marks. The piece concludes with a double bar line at the end of the fourth staff.

# Tonguing Exercises

Every time you play a (separated) note on the trumpet, you're tonguing. It's the most natural aspect of playing any brass instrument – if we didn't tongue our notes, we would simply be blowing one long slurred phrase until we ran out of air!

Learning how to single, double, and triple tongue notes on the trumpet is the path to technical virtuosity.

In other words, if you can play really fast and accurately, you must learn to tongue effectively.

## How To Practice Tonguing Exercises

There are two main ways to tongue on the trumpet, and two generally accepted syllables for doing so.

**Single Tongue:** This is the normal way we play, with a burst of air in the front of the embouchure.

The single tongue can be played with a “ta” syllable for a hard attack, and “da” for a soft one.

**Double Tongue:** To play two notes very quickly together – generally 16<sup>th</sup> notes and smaller – you'll want to use a “ka” syllable for accented notes, and a “ga” sound for softer ones.

So, a hard double tongue would be “ta-ka-ta-ka” whereas a soft double tongue would be played like “da-ga-da-ga” in a given passage.

**Triple Tongue:** Similar to the double tongue, triple tonguing can be performed in two different ways – either “ta-ta-ka” or “da-da-ga”. A variation on this might be “TA-ka-ta-KA-ta-ka” when six 16<sup>th</sup> notes or more are played in succession, for instance.

**IMPORTANT!** Start these *slowly* and work your way up. Accuracy is key, not speed. The speed will come naturally the more you practice!

# Tonguing Exercise No. 1

This exercise is purely to help you learn how to play double tonguing notes in 4/4 time. Gradually increase your speed by 1bpm per line, and practice this exercise with each tonguing combination. Play each line 4 times, or play through the entire exercise once, rest, and repeat the next line. **BE PATIENT!**

Paul Cassarly

60 - ∞ bpm

The exercise consists of eight staves of music, each in 4/4 time. The tempo starts at 60 bpm and increases by 1 bpm per line. Each staff contains four measures of music. The first measure of each staff has a key signature of one sharp (F#) and a common time signature (C). The second, third, and fourth measures have a key signature of one flat (Bb) and a common time signature (C). The lyrics for each staff are: ta ka ta ka, da ga da ga, ka ka ka ka, ga ga ga ga. The exercise focuses on double tonguing notes, with the difficulty increasing from simple quarter notes to eighth notes, then sixteenth notes, and finally thirty-second notes.











# Tonguing Exercise No. 2

Paul Cassarly

60 - ∞ bpm

ta ka ta ka da ga da ga ta ka da ta ka da da ga da ka ta ka ta ka ta ka da ga da ga ta ka ta ka da ga da ga ta

This staff contains the first line of music with lyrics. It is in 4/4 time and features a sequence of eighth notes. The lyrics are: "ta ka ta ka da ga da ga ta ka da ta ka da da ga da ka ta ka ta ka ta ka da ga da ga ta ka ta ka da ga da ga ta".

This staff contains the second line of music, continuing the eighth-note sequence from the first staff.

*(Repeat pattern)*

This staff contains the third line of music, continuing the eighth-note sequence.

This staff contains the fourth line of music, continuing the eighth-note sequence.

This staff contains the fifth line of music, continuing the eighth-note sequence.

This staff contains the sixth line of music, continuing the eighth-note sequence.

This staff contains the seventh line of music, continuing the eighth-note sequence.

This staff contains the eighth line of music, continuing the eighth-note sequence.

This staff contains the ninth line of music, continuing the eighth-note sequence.

This staff contains the tenth line of music, continuing the eighth-note sequence.











ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka  
da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga

ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka  
da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da

ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka  
da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da

ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka  
da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da

ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka  
da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da

ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka  
da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da

The image shows a musical score for six staves, each with a treble clef and a key signature of one flat (Bb). The lyrics are a repetitive sequence of 'ta ka ta ka ta ka ta ka da ga da ga da ga da ga'. The melody consists of eighth and sixteenth notes, with some staves featuring a final fermata. The lyrics are printed below each staff, with some words appearing on two lines.

# Tonguing Exercise No. 4

Play each of these exercises as accurately as possible using "ta-ka" and "da-ga" syllables.

Paul Cassarly

60 - ∞ bpm

The musical score consists of 12 staves of music, each containing a 4-measure phrase. The first staff is in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). The subsequent staves change key signatures and time signatures: the second staff is in 4/4 with two sharps (F#, C#); the third staff is in 4/4 with one flat (Bb); the fourth staff is in 4/4 with two sharps (F#, C#); the fifth staff is in 4/4 with one flat (Bb); the sixth staff is in 4/4 with one sharp (F#); the seventh staff is in 4/4 with two sharps (F#, C#); the eighth staff is in 4/4 with one flat (Bb); the ninth staff is in 4/4 with one sharp (F#); the tenth staff is in 4/4 with one flat (Bb); the eleventh staff is in 4/4 with one sharp (F#); and the twelfth staff is in 4/4 with one flat (Bb). Each staff contains a sequence of eighth and sixteenth notes, often grouped in pairs, with various accidentals (sharps, flats, naturals) and a final whole note on a half rest.