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.

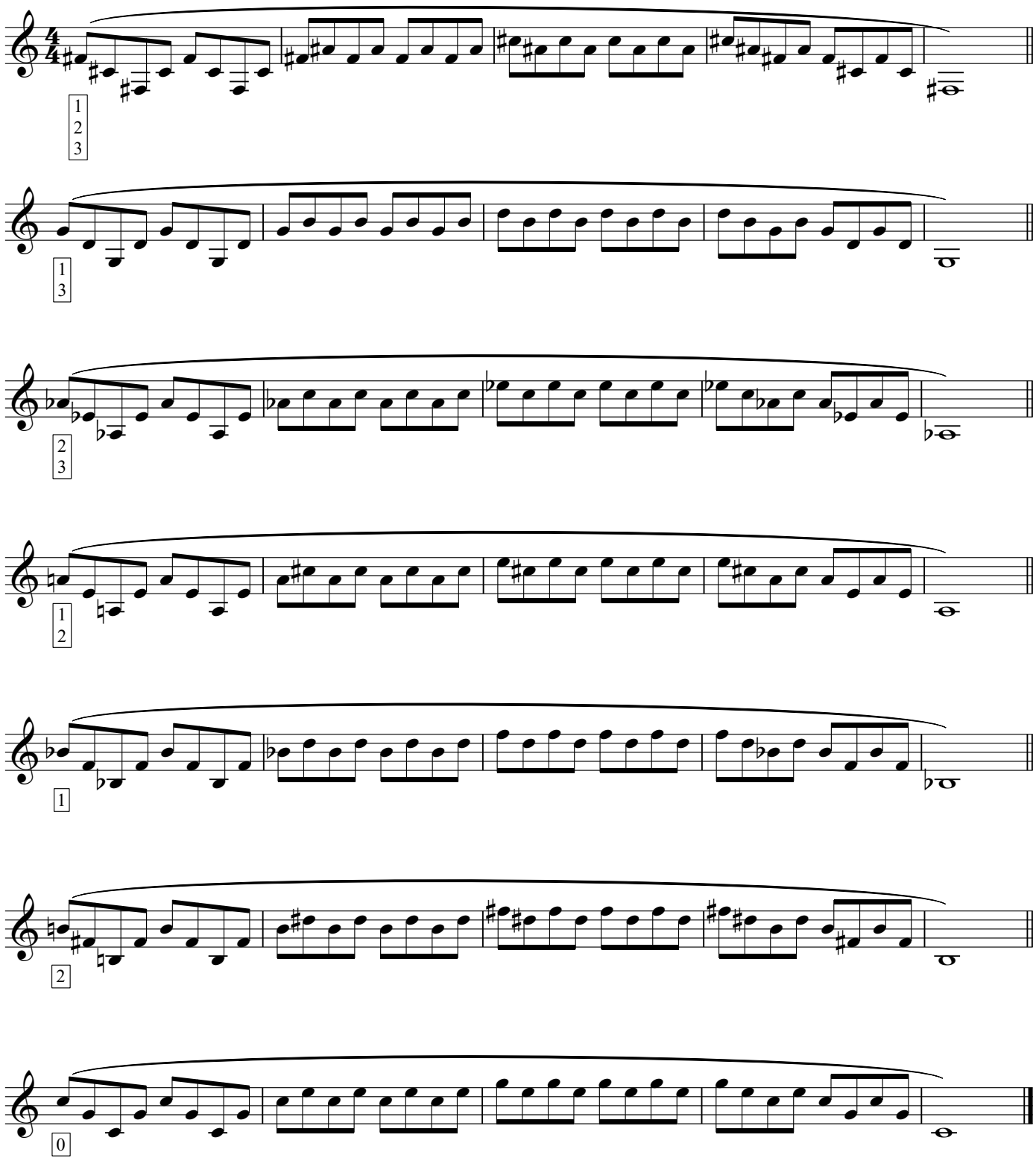
Things to remember:

- 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.

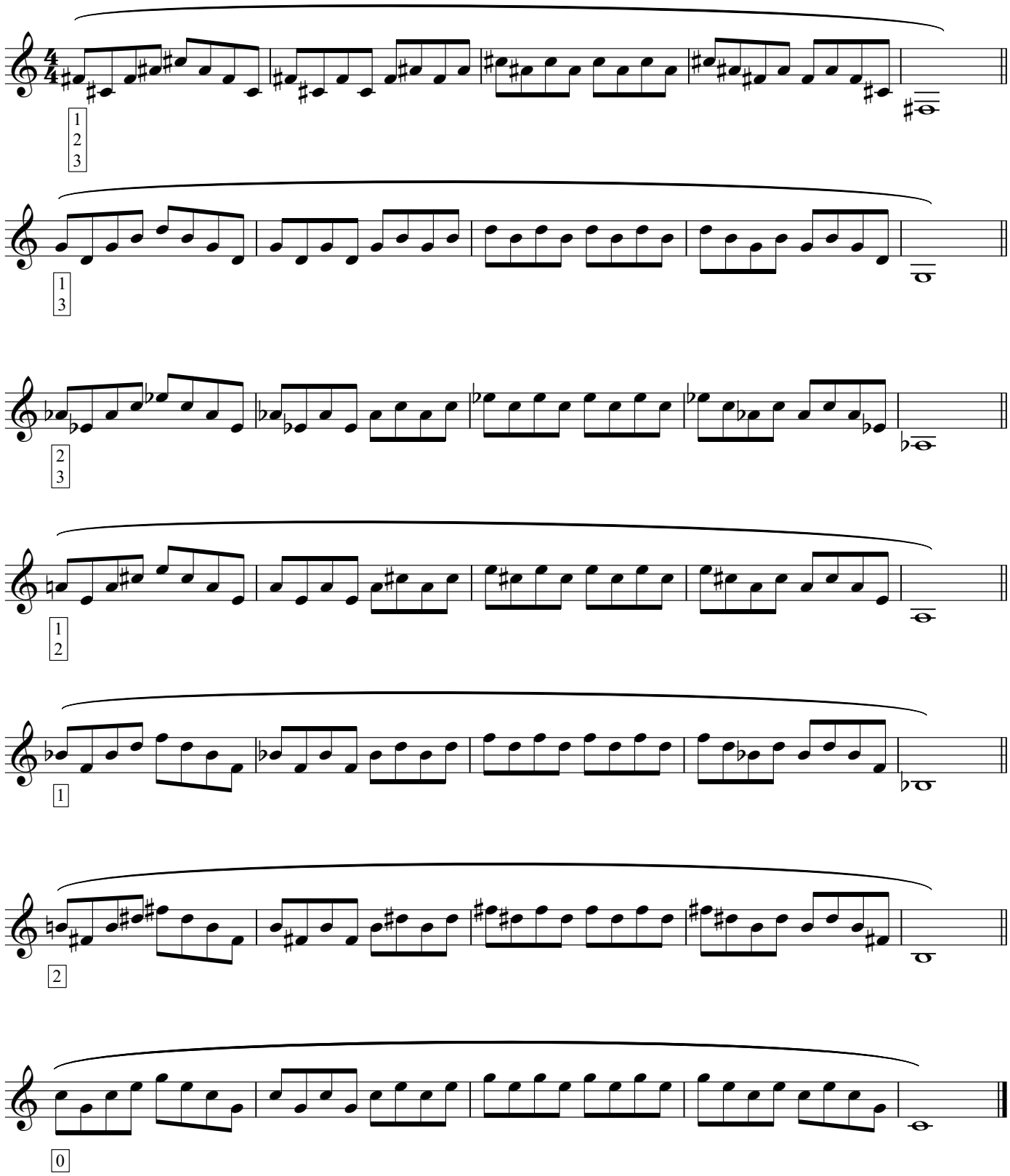
Lip Slur Exercise No. 1

Paul Cassarly



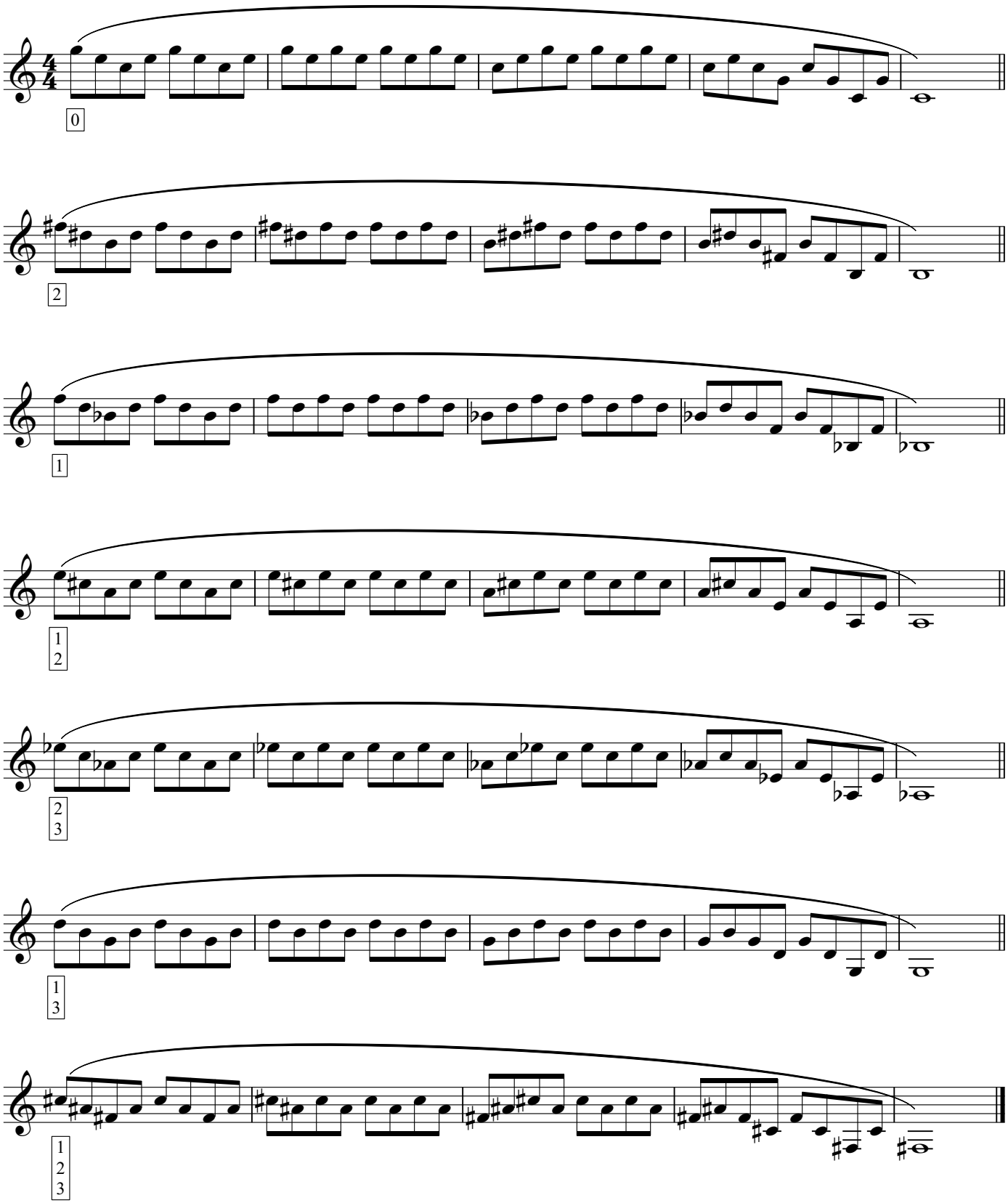
Lip Slur Exercise No. 2

Paul Cassarly



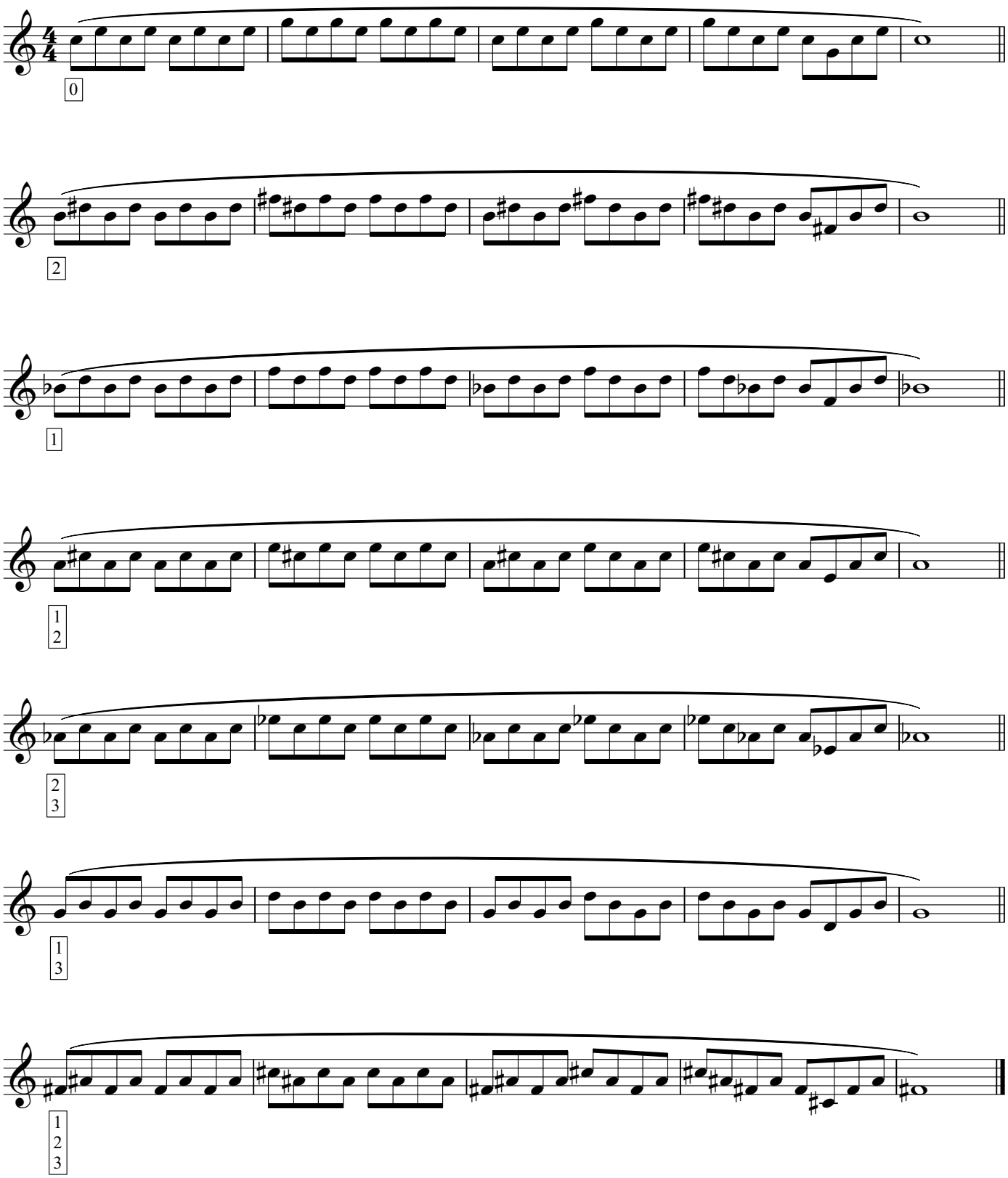
Lip Slur Exercise No. 3

Paul Cassarly



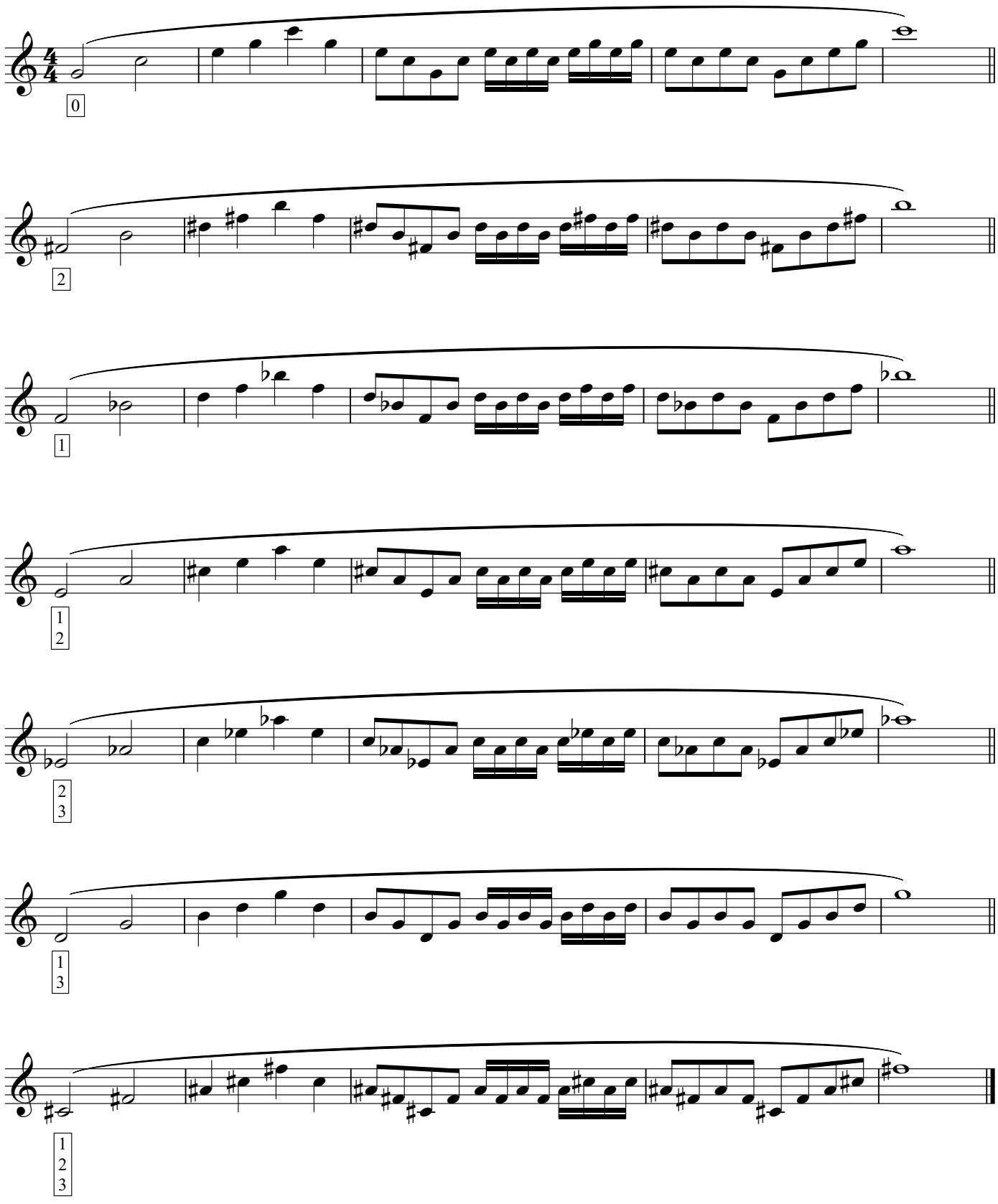
Lip Slur Exercise No. 4

Paul Cassarly



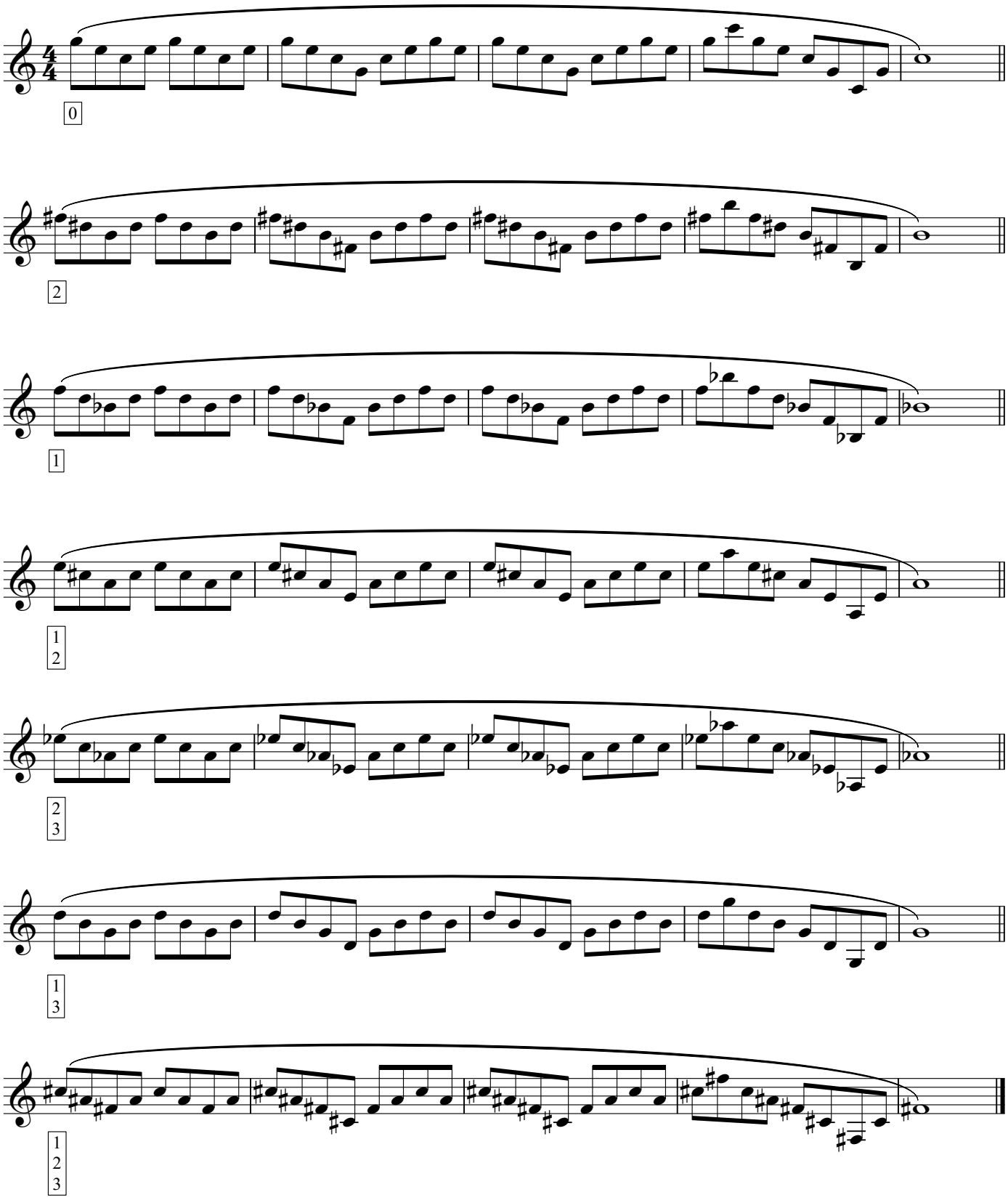
Lip Slur Exercise No. 5

Paul Cassarly



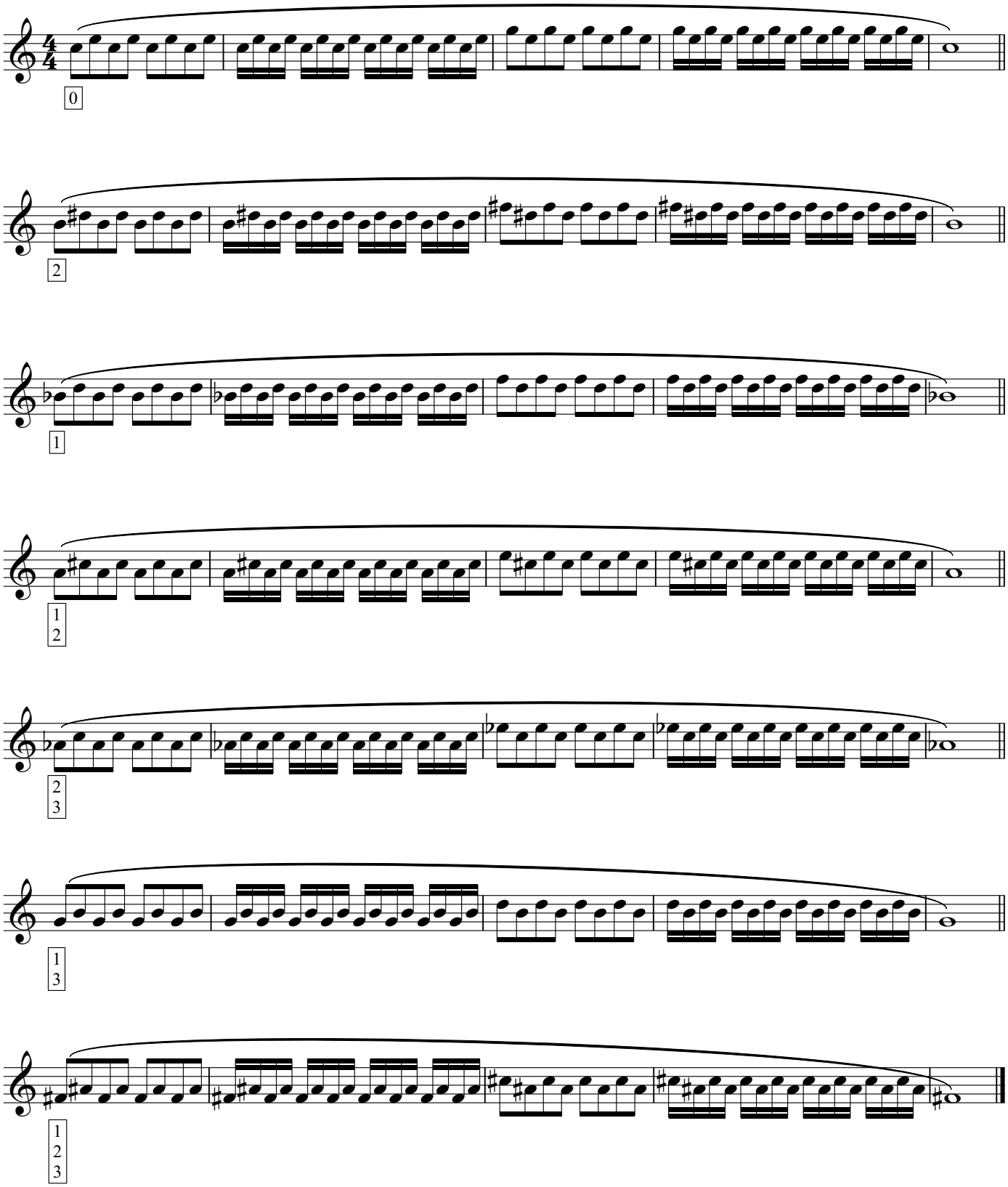
Lip Slur Exercise No. 6

Paul Cassarly



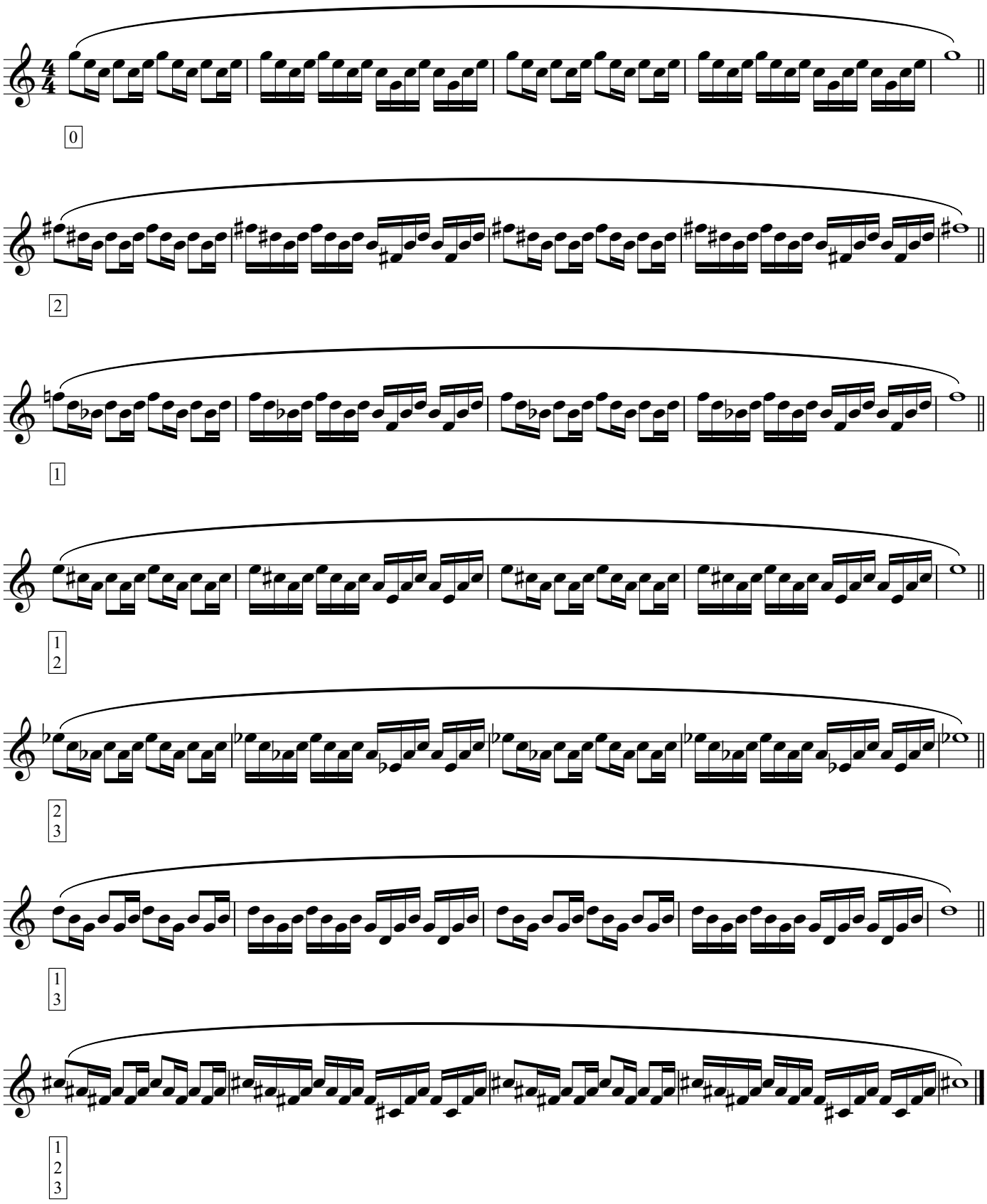
Lip Slur Exercise No. 7

Paul Cassarly



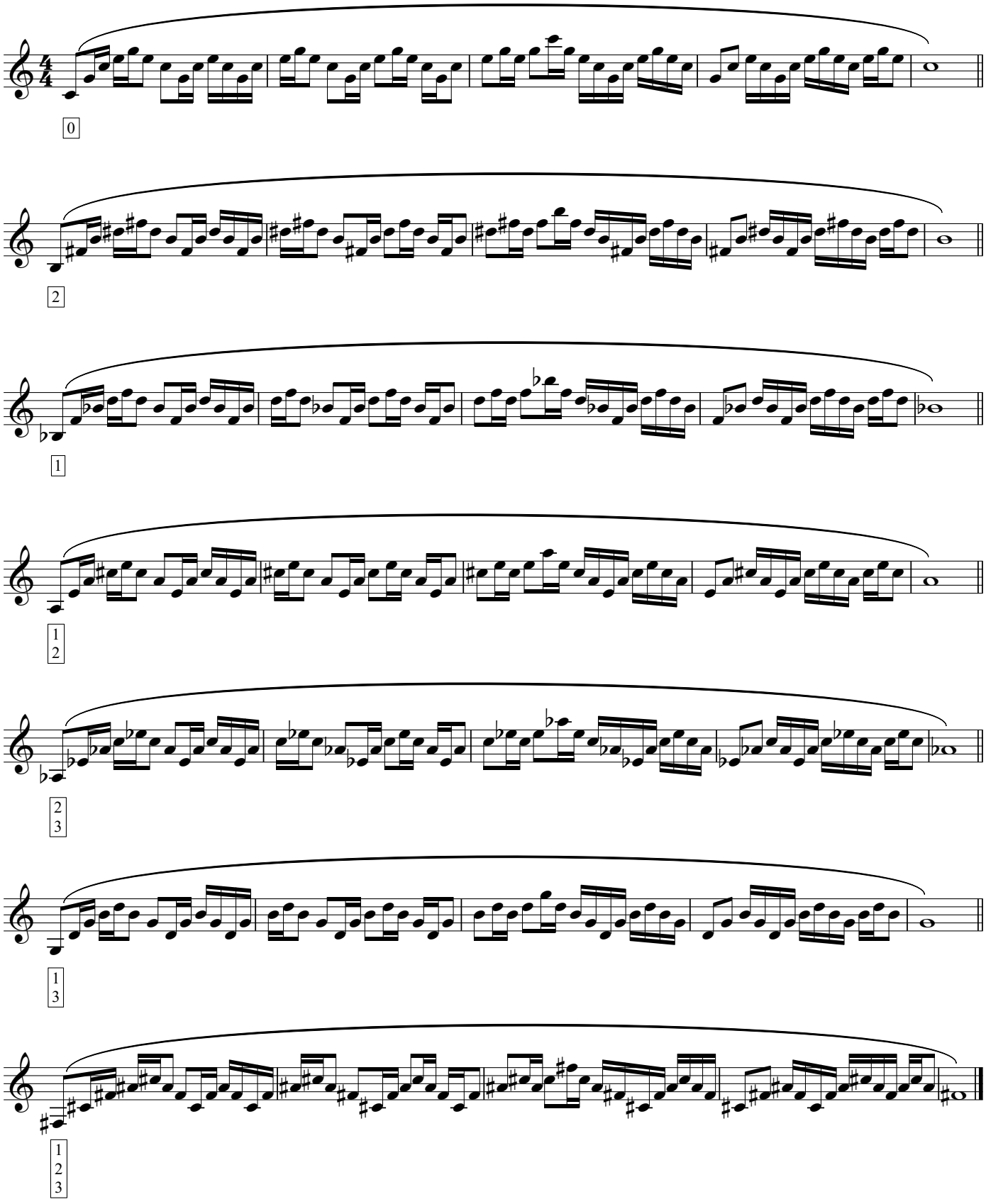
Lip Slur Exercise No. 8

Paul Cassarly



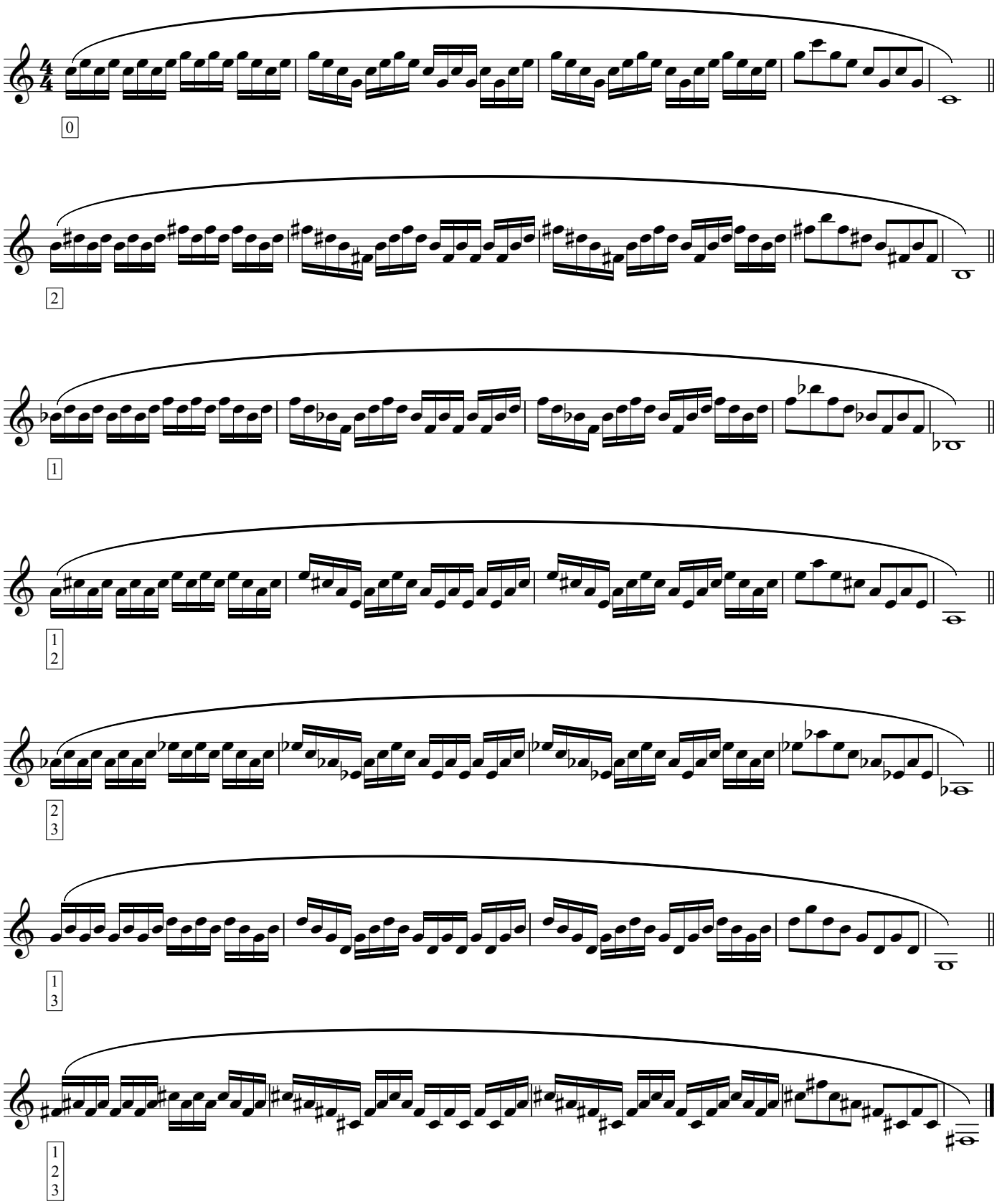
Lip Slur Exercise No. 9

Paul Cassarly



Lip Slur Exercise No. 10

Paul Cassarly



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.

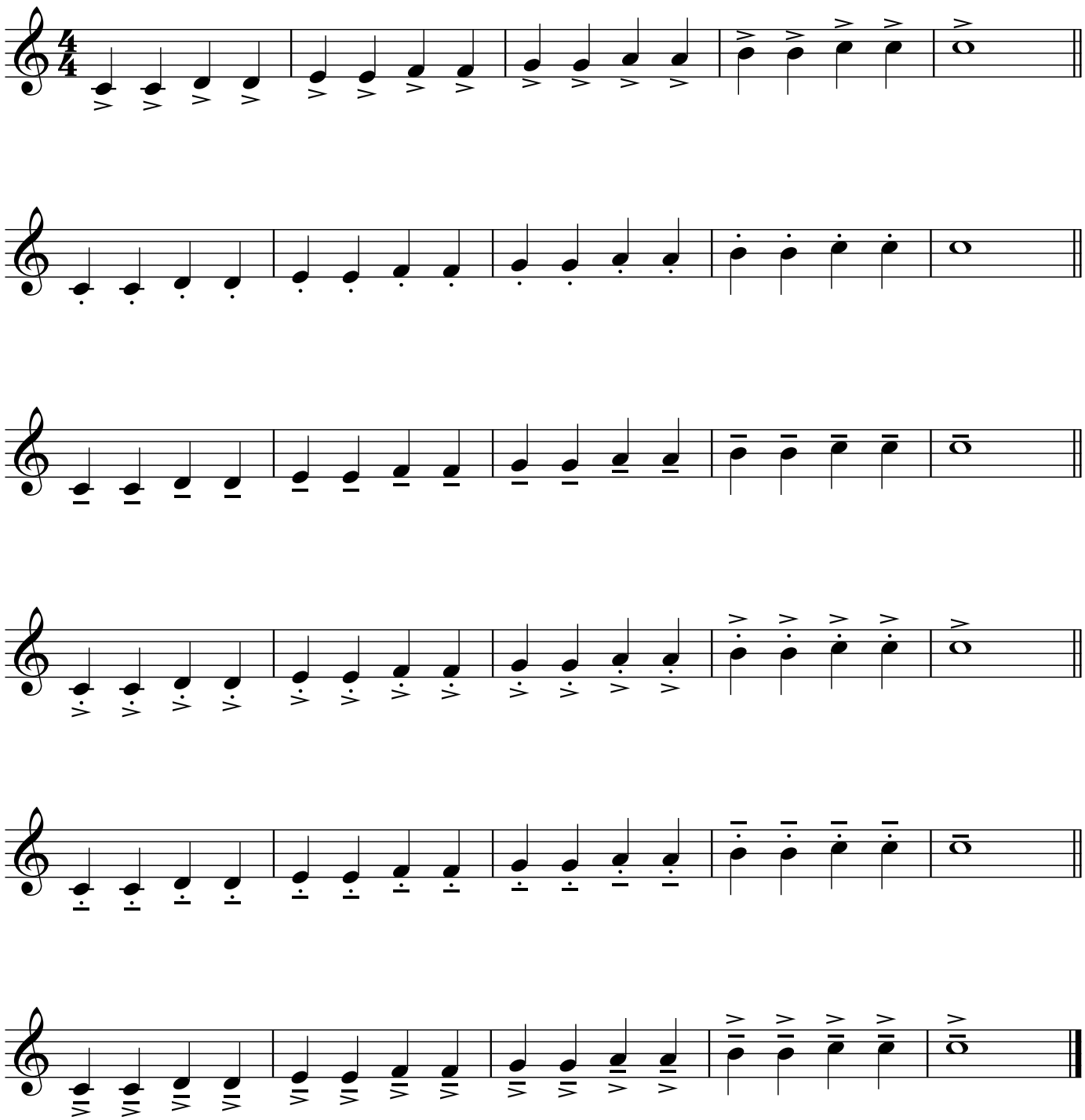
Alternative tonguing techniques are suggested and will help you when you play double- and triple-tonguing passages.

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.

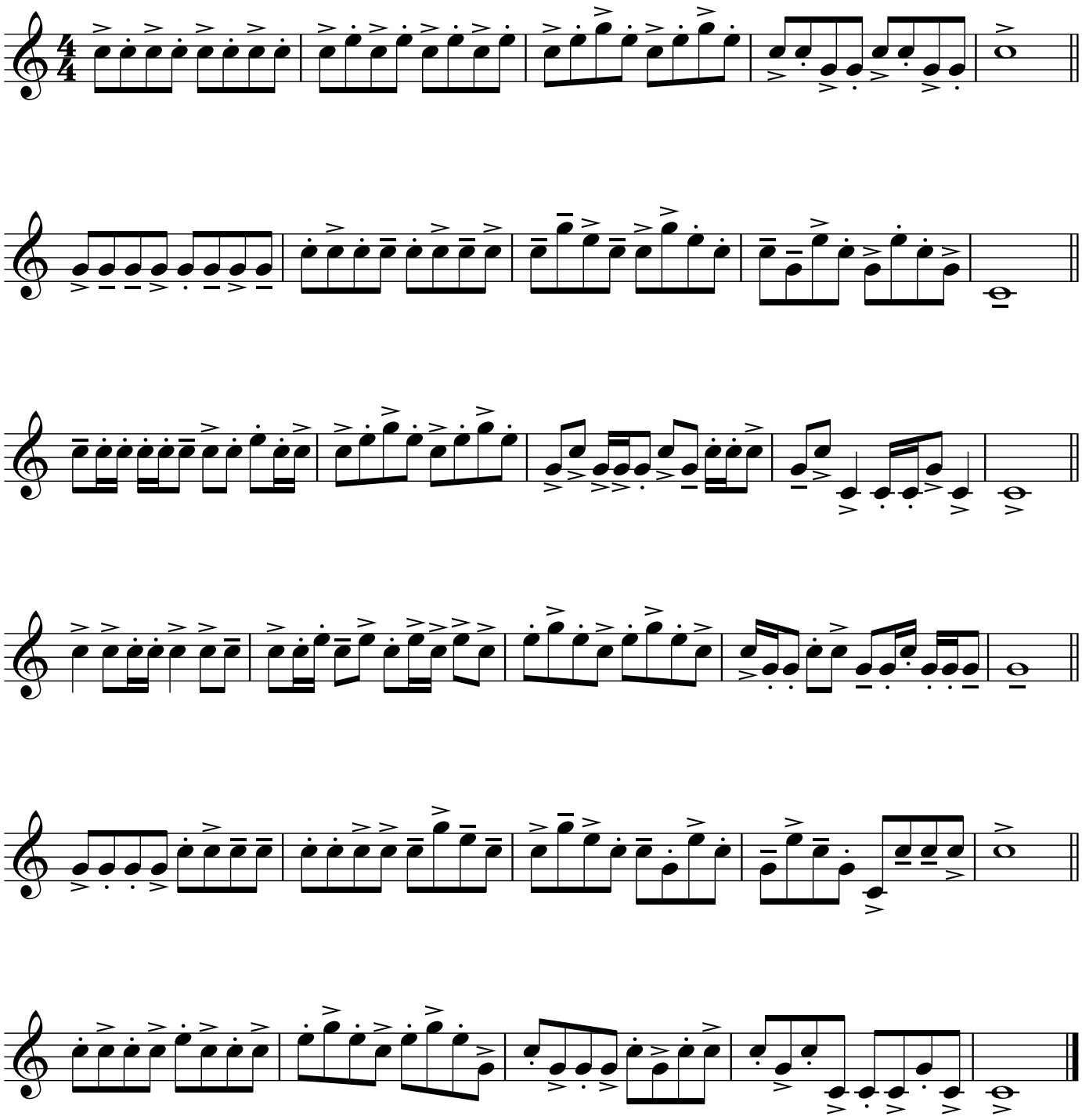
Accent Exercise No. 1

Paul Cassarly



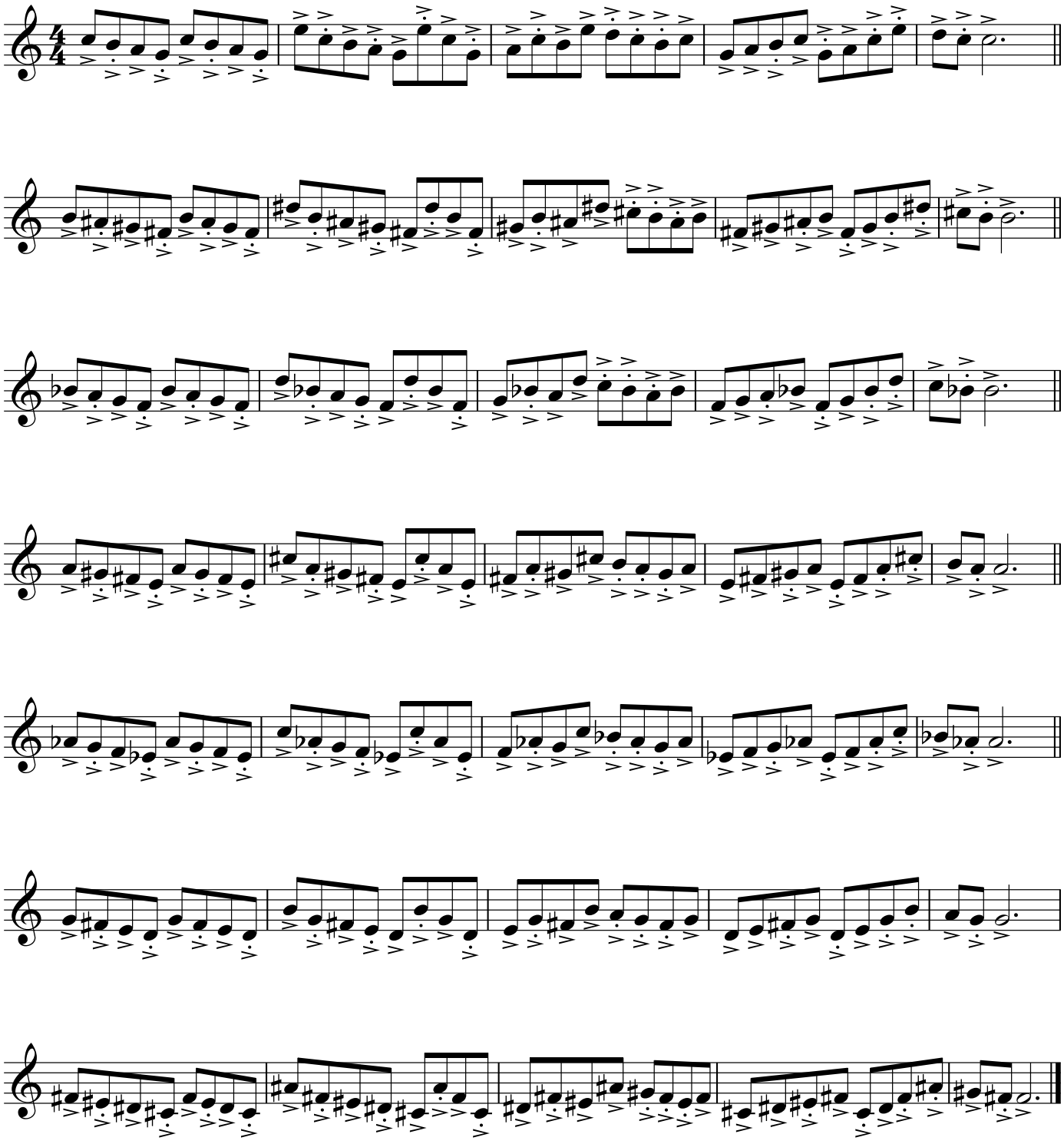
Accent Exercise No. 2

Paul Cassarly



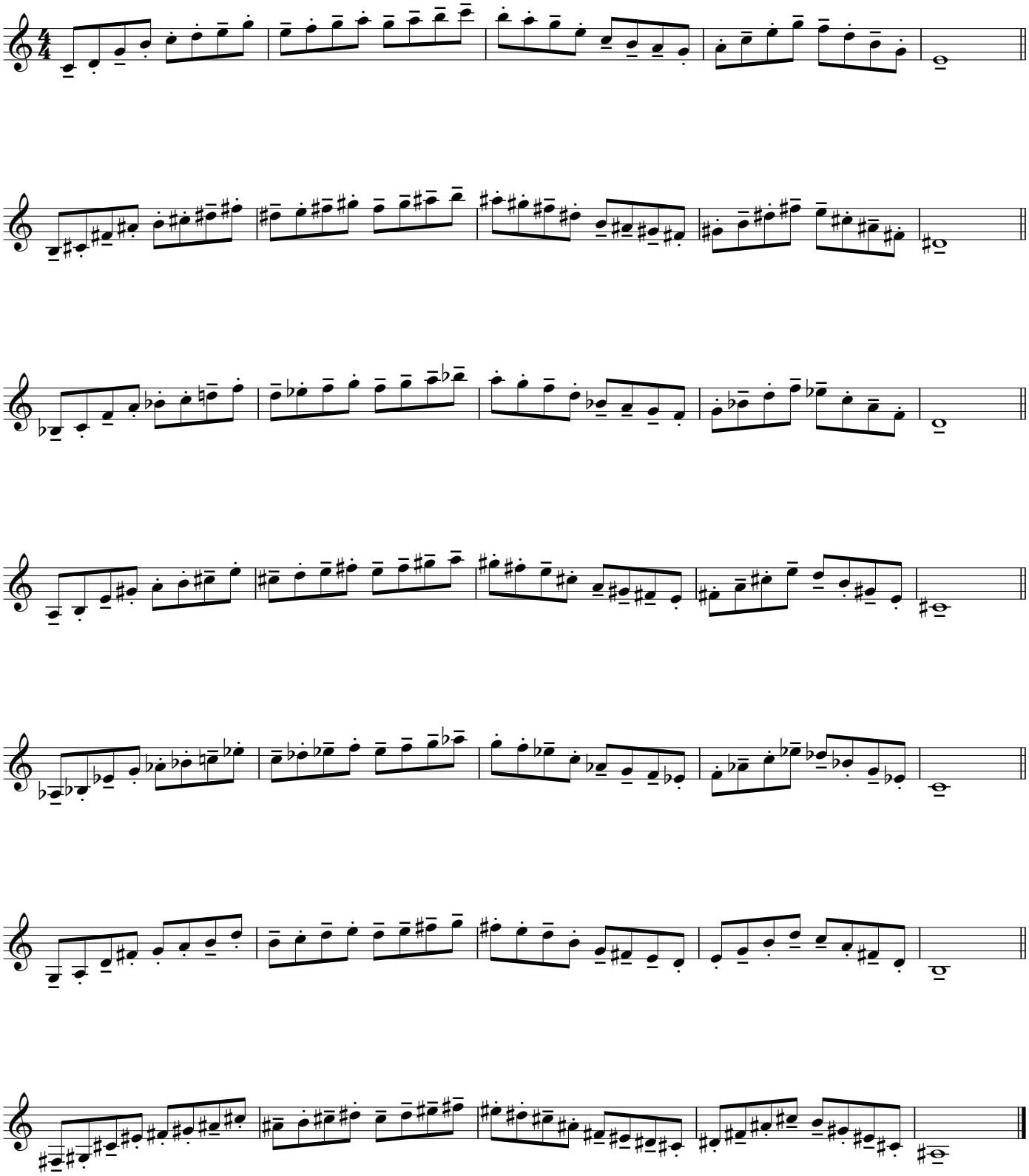
Accent Exercise No. 3

Paul Cassarly



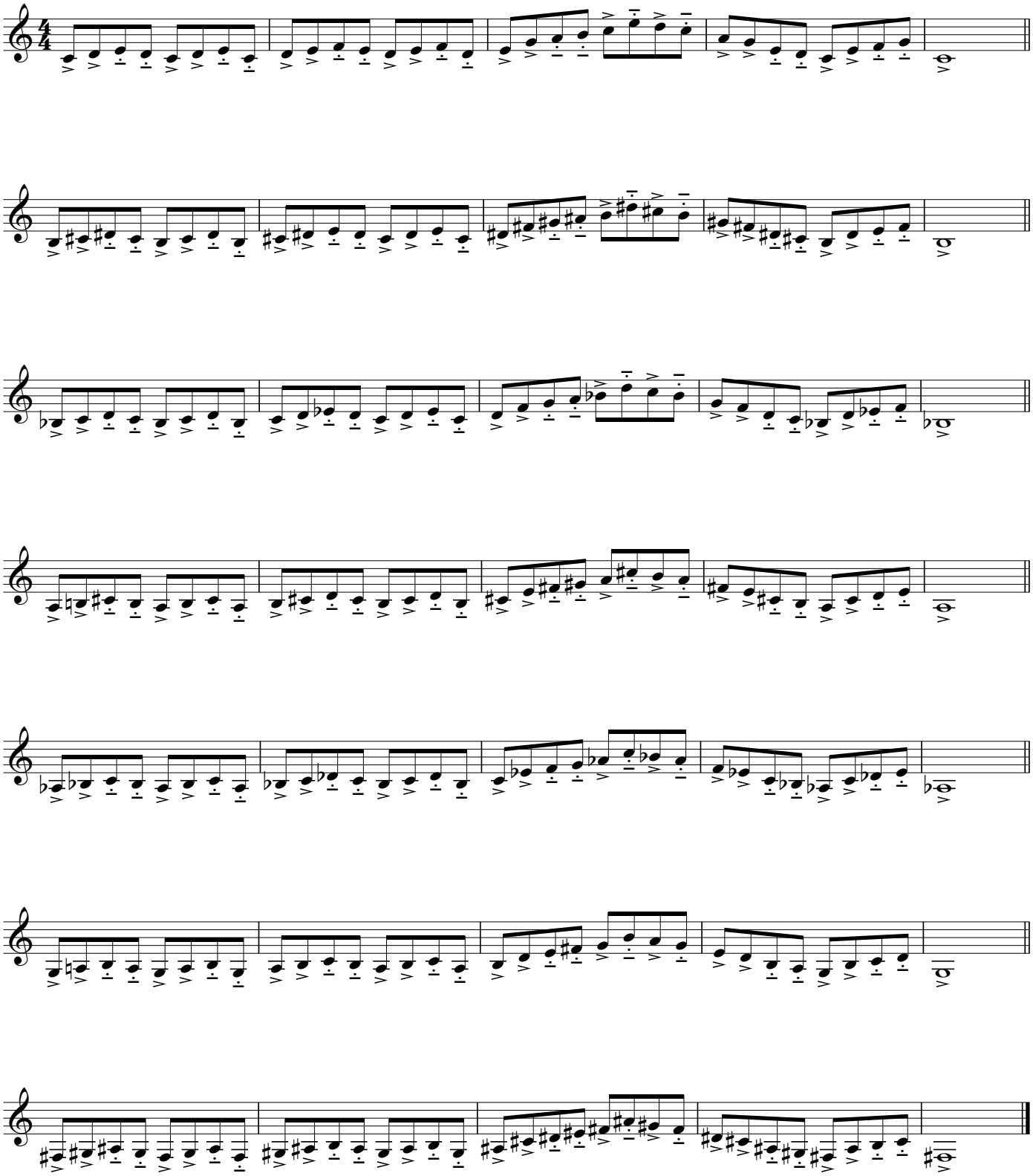
Accent Exercise No. 4

Paul Cassarly



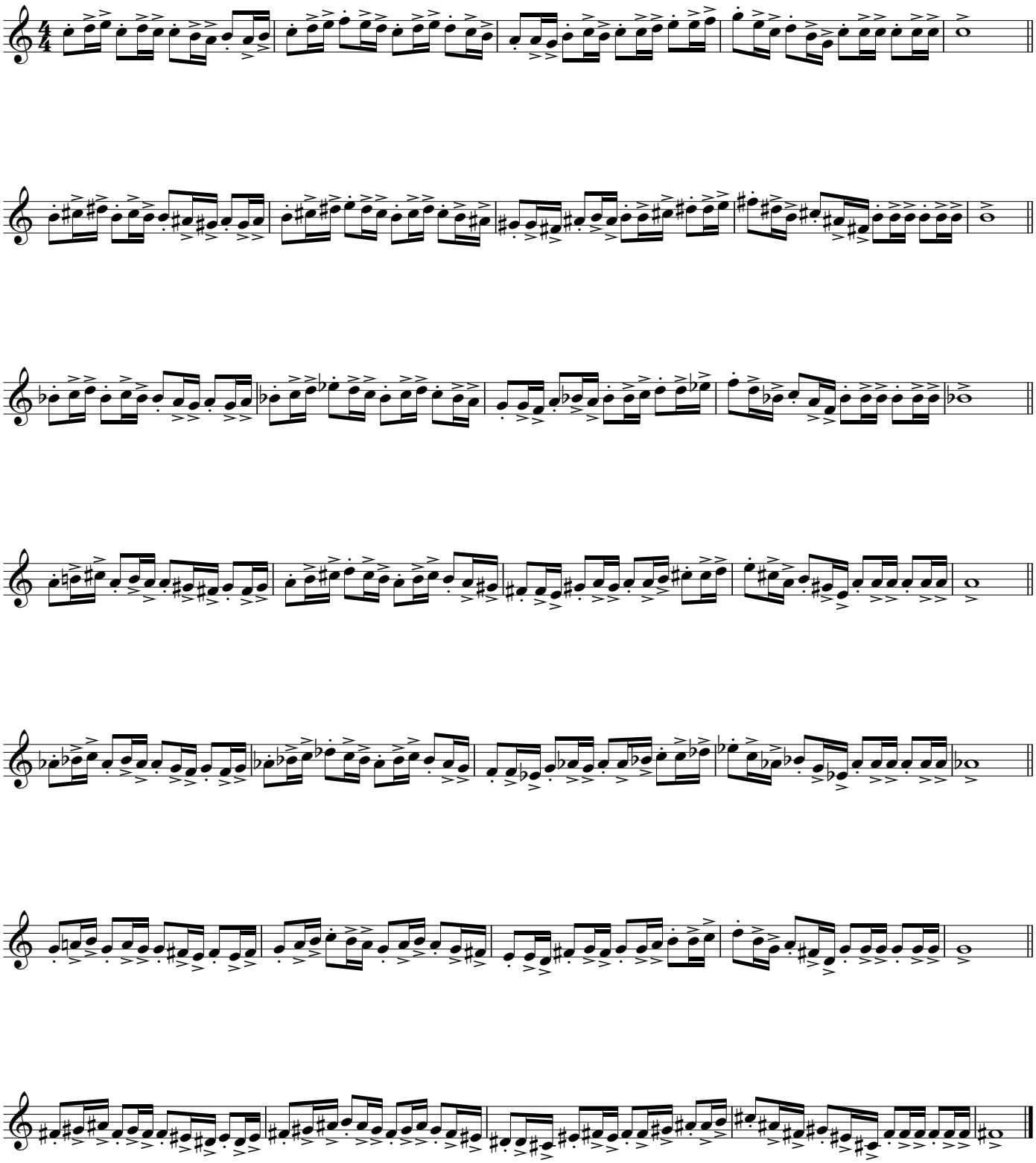
Accent Exercise No. 5

Paul Cassarly



Accent Exercise No. 6

Paul Cassarly



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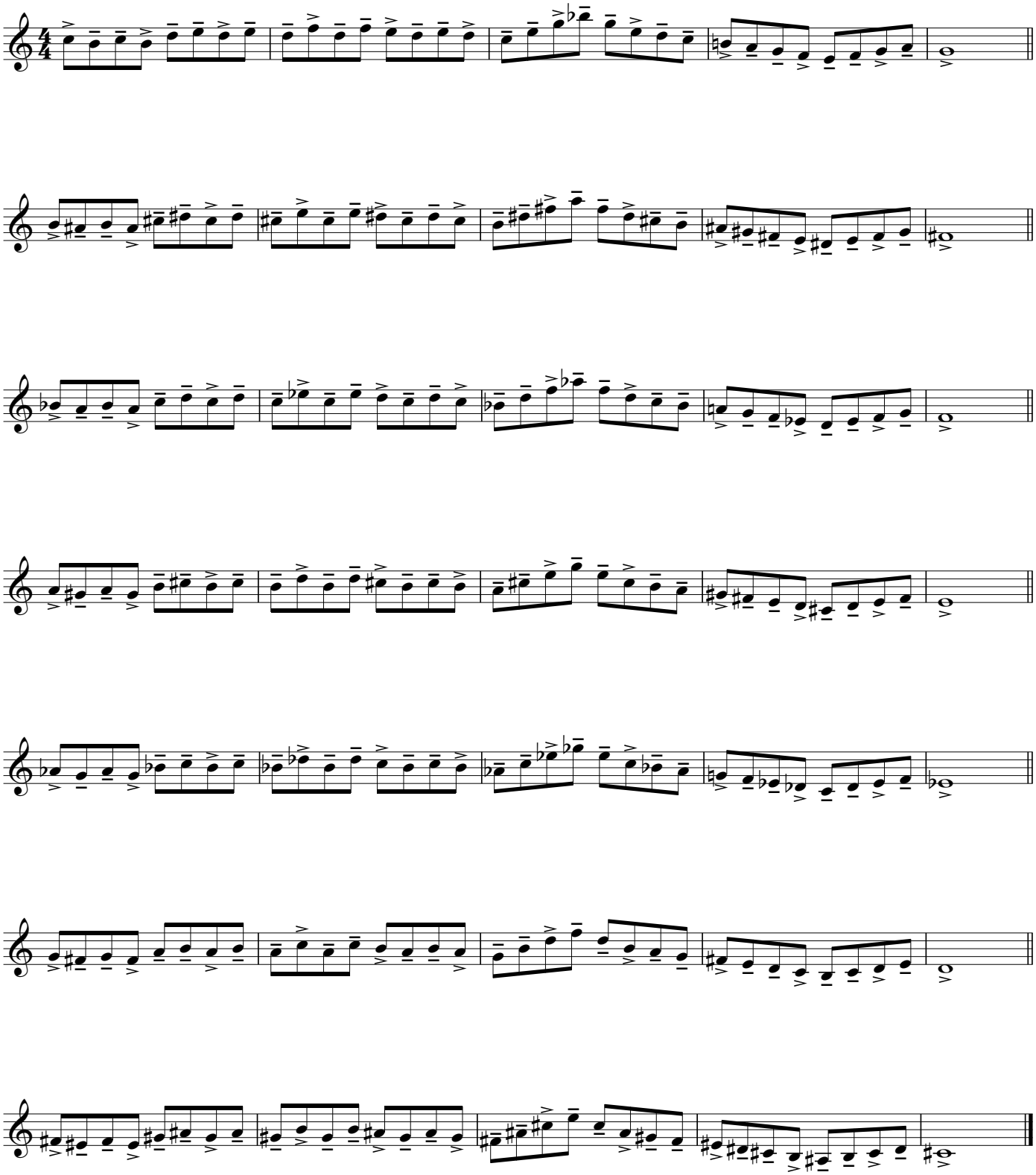
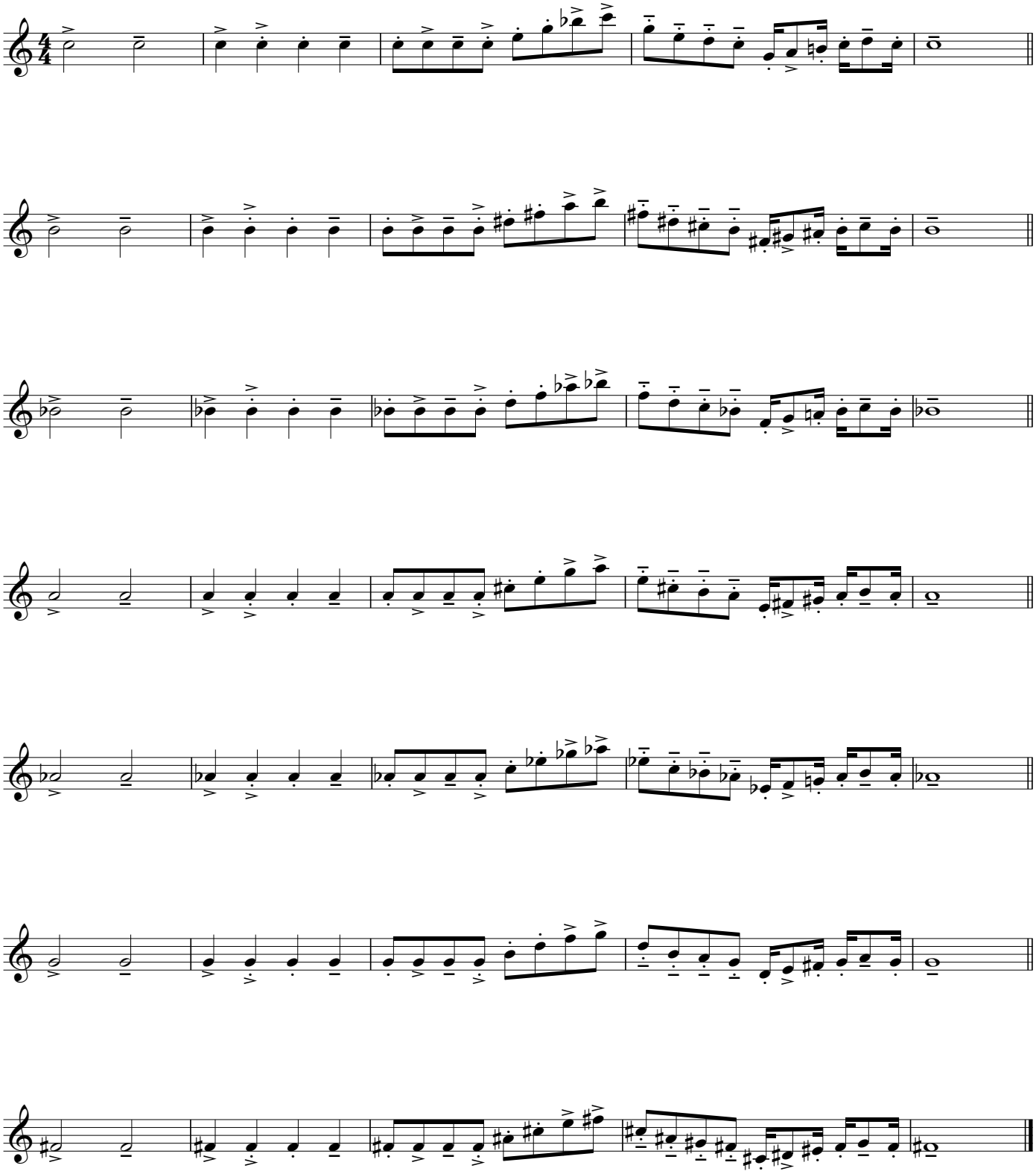
Paul Cassarly



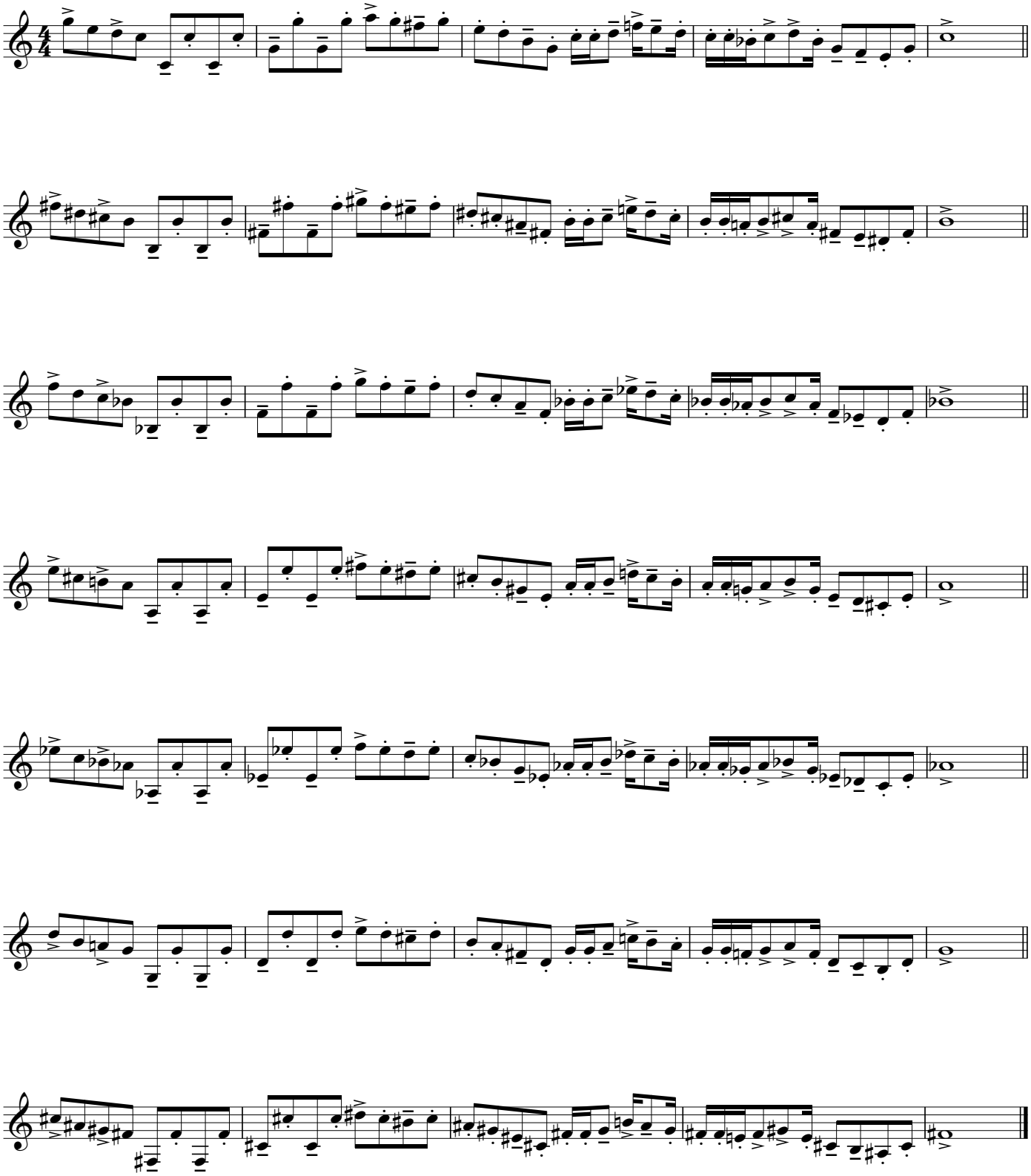
Accent Exercise No. 8

Paul Cassarly



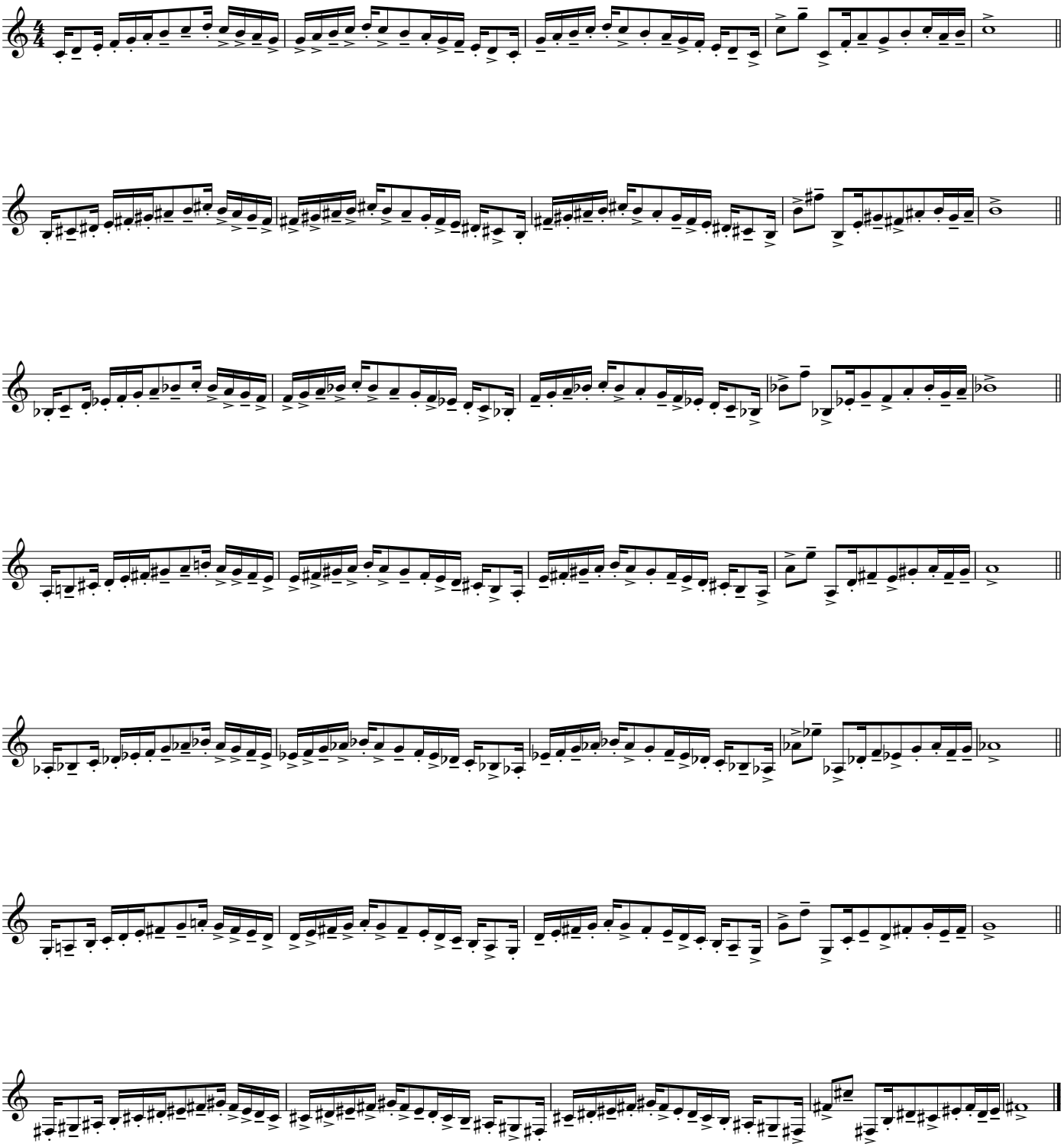
Accent Exercise No. 9

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

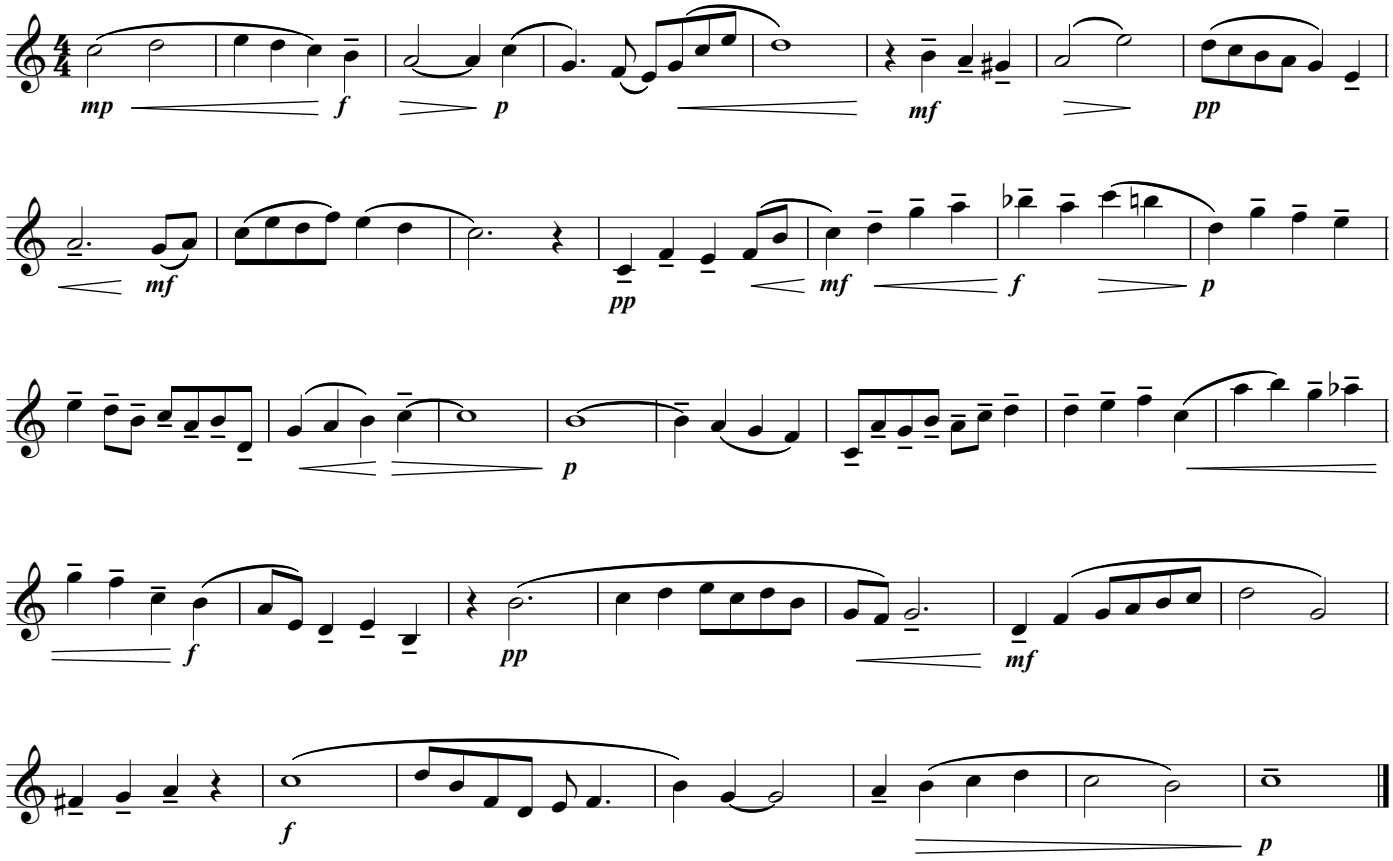
When playing melodic passages, you should begin with a soft "da" attack on every new note not encompassed within a slurred phrase.

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

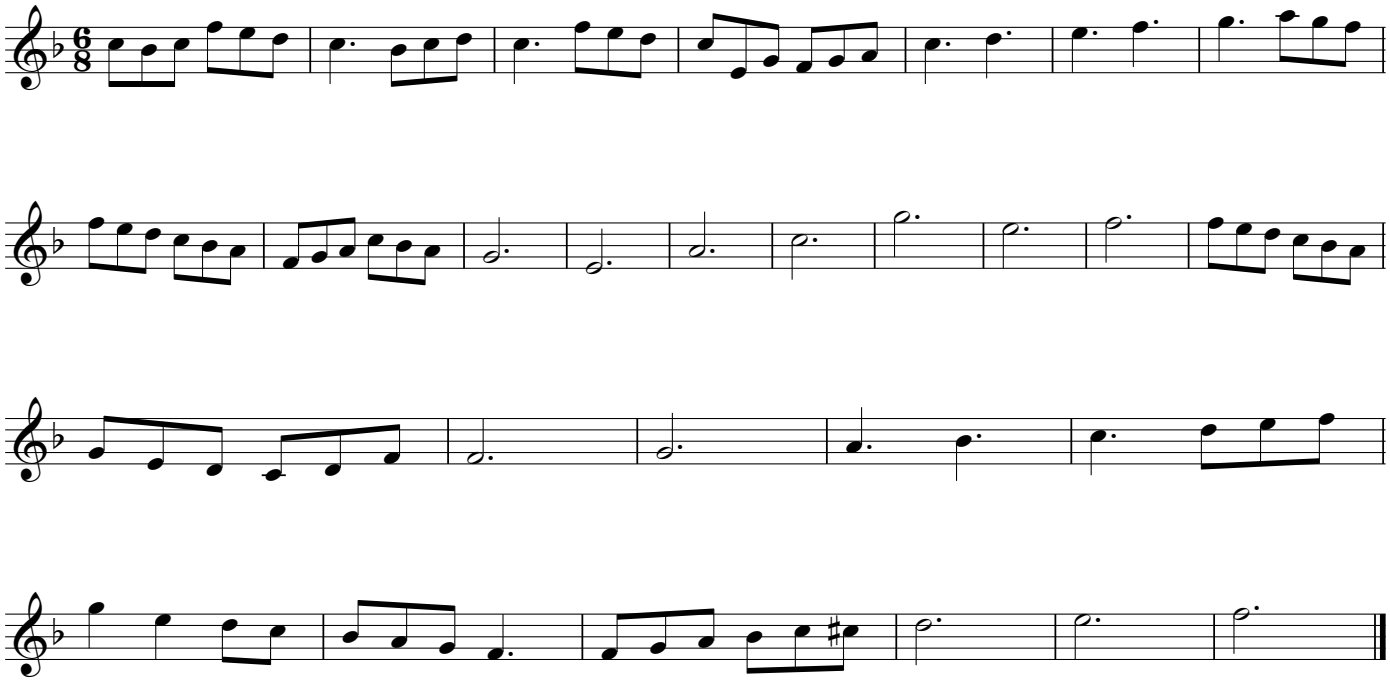
Paul Cassarly



Lyrical Exercise No. 2

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

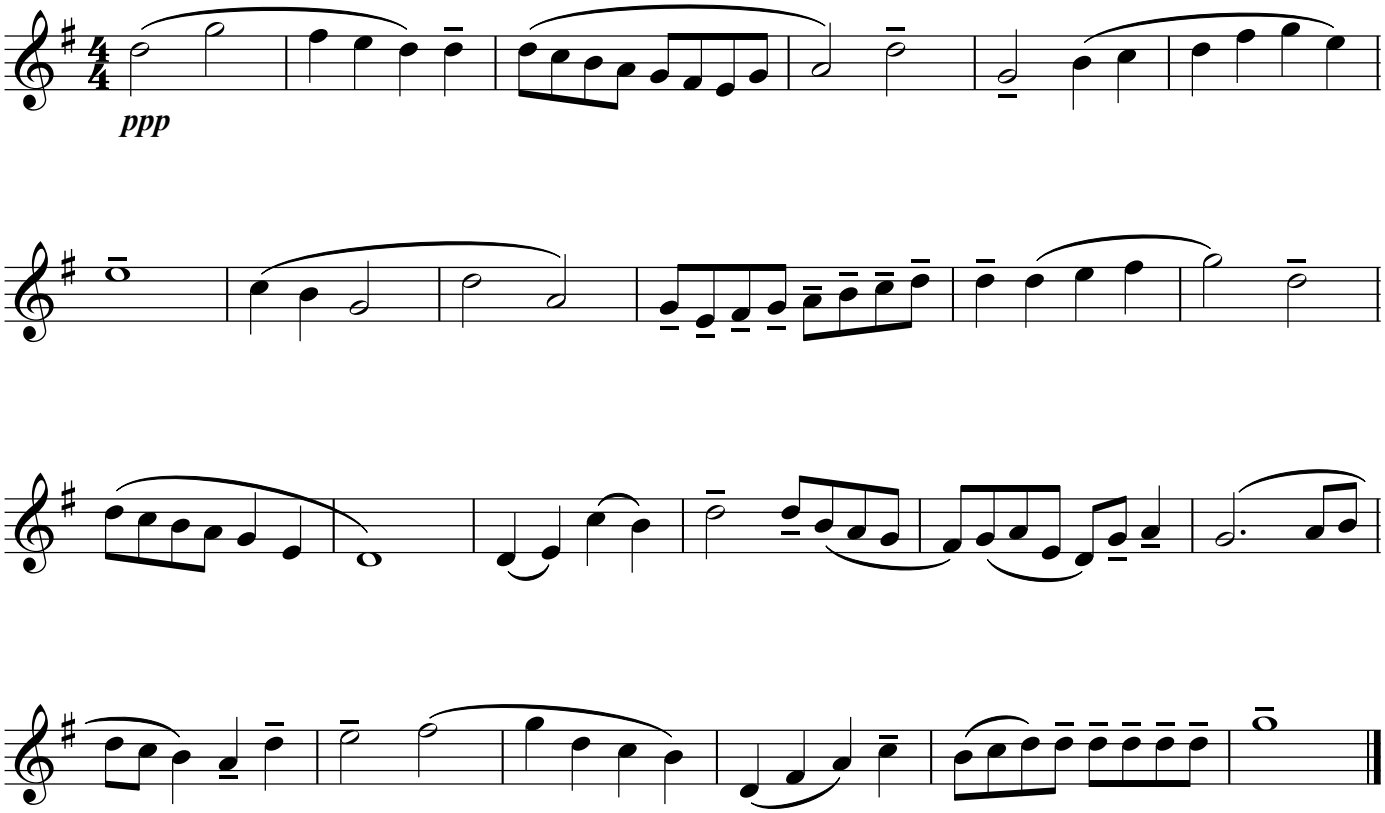
Paul Cassarly



Lyrical Exercise No. 3

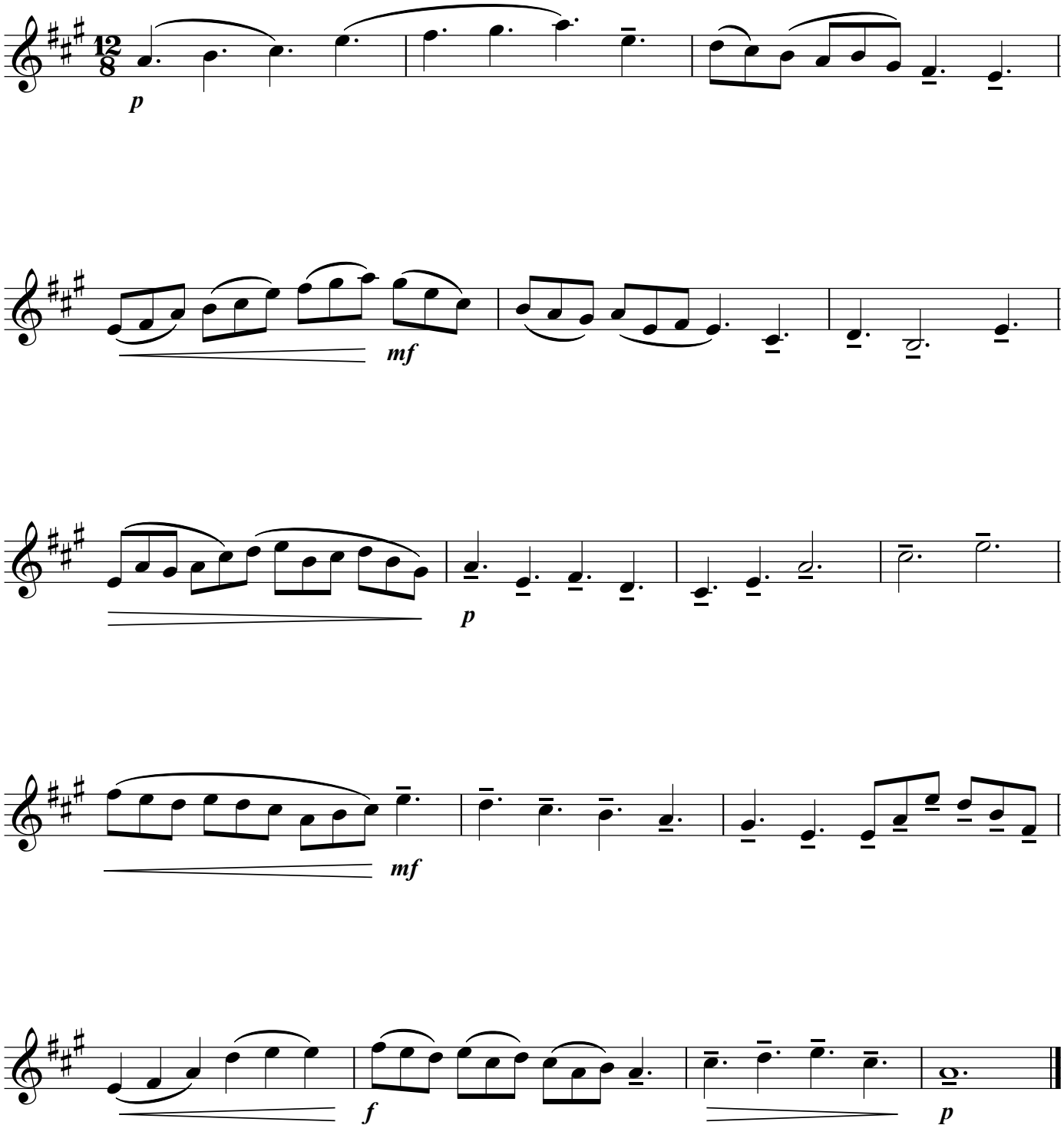
Play this entire passage as softly as possible.

Paul Cassarly



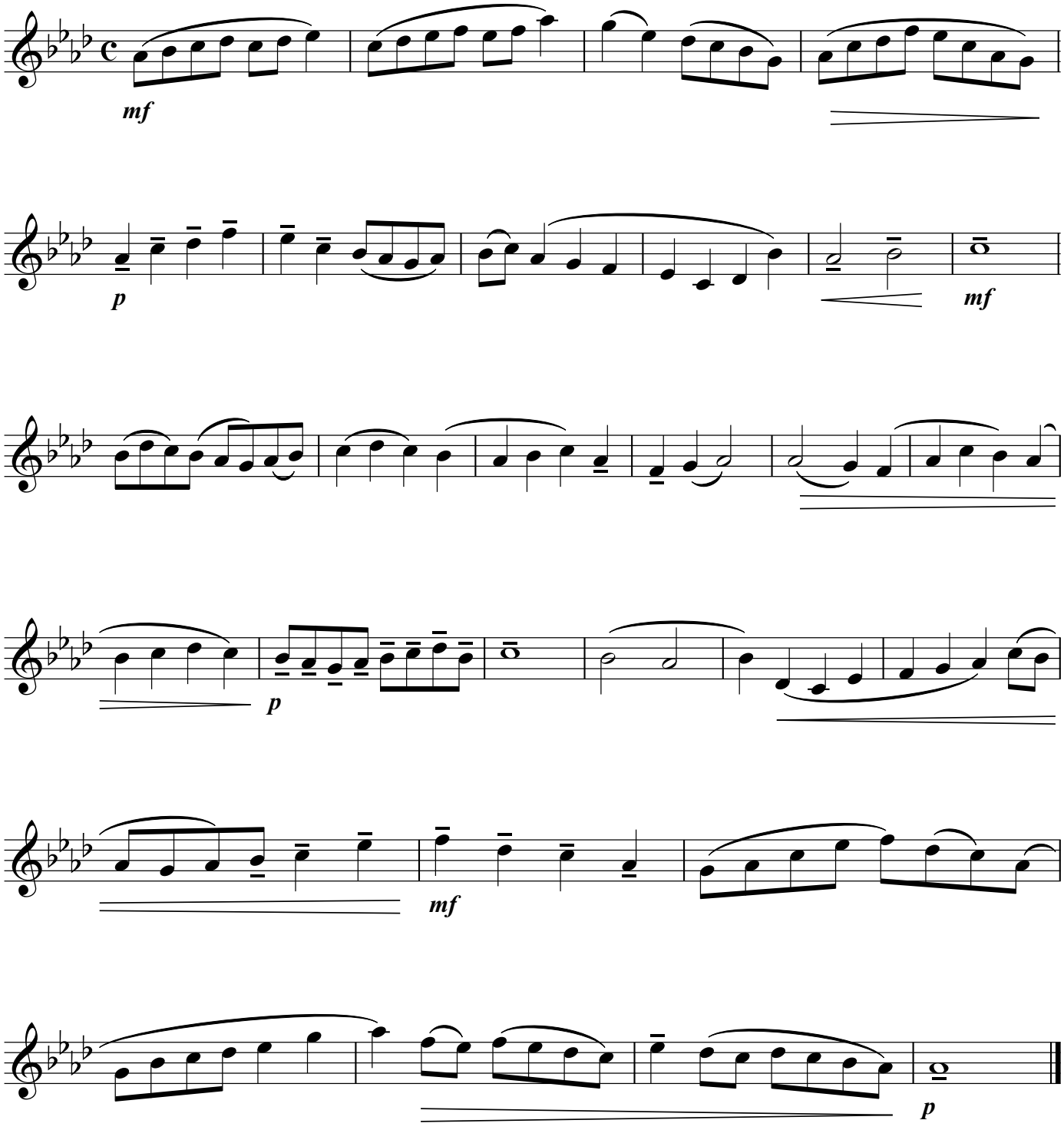
Lyrical Exercise No. 4

Paul Cassarly



Lyrical Exercise No. 5

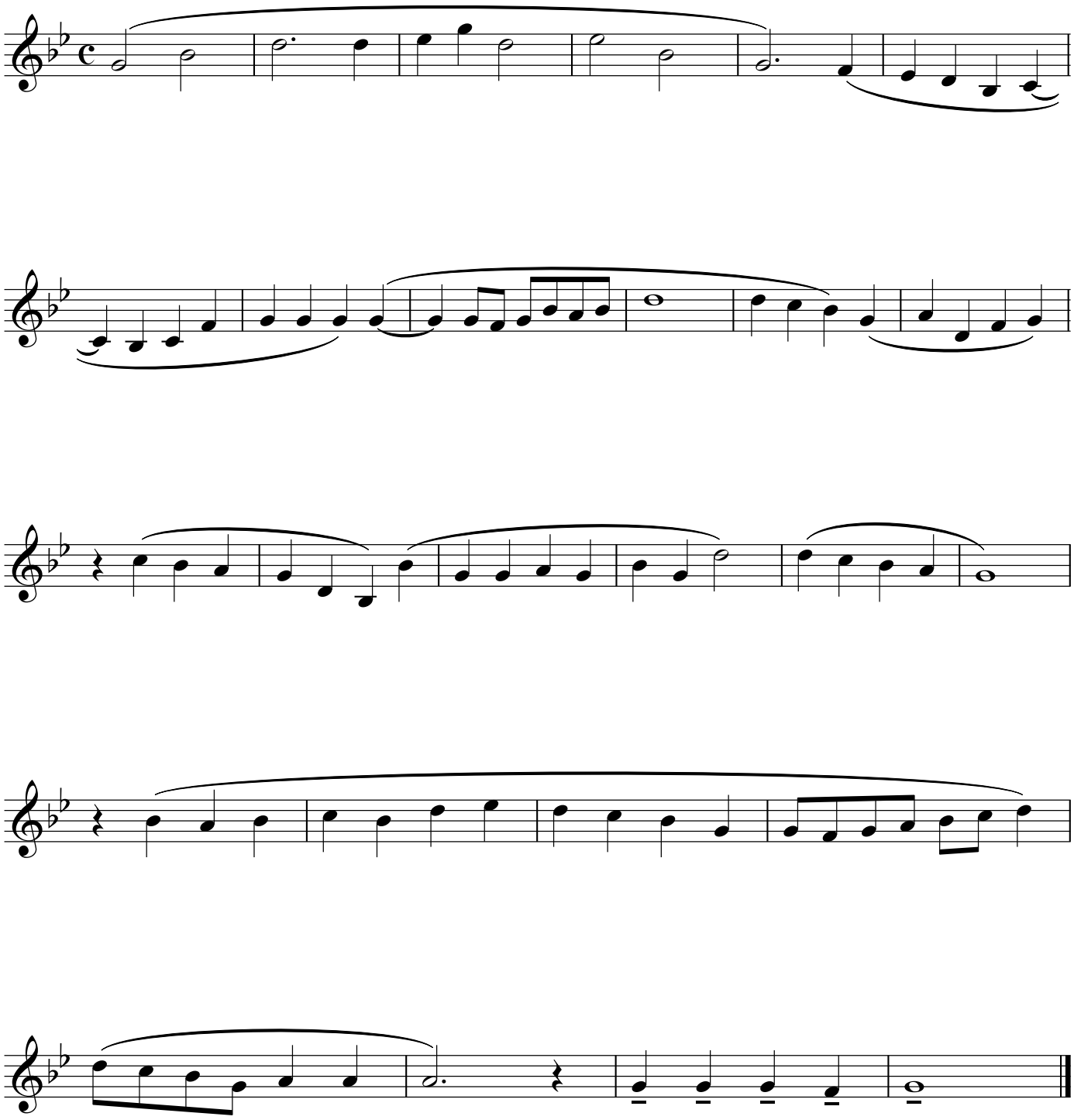
Paul Cassarly



Lyrical Exercise No. 6

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

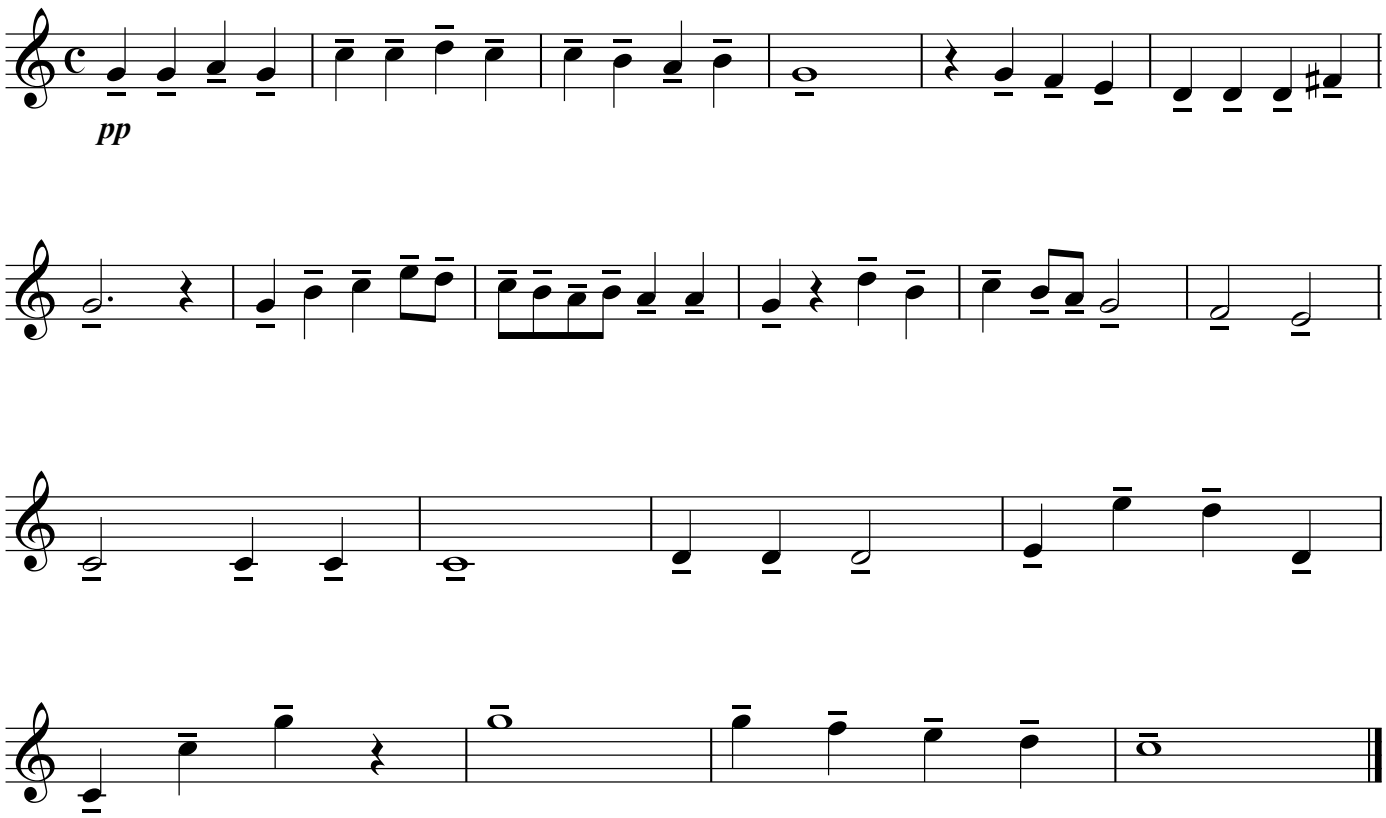
Paul Cassarly



Lyrical Exercise No. 7

Play this as smoothly and quietly as possible!

Paul Cassarly



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 16th 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 16th notes or more are played in succession, for instance.

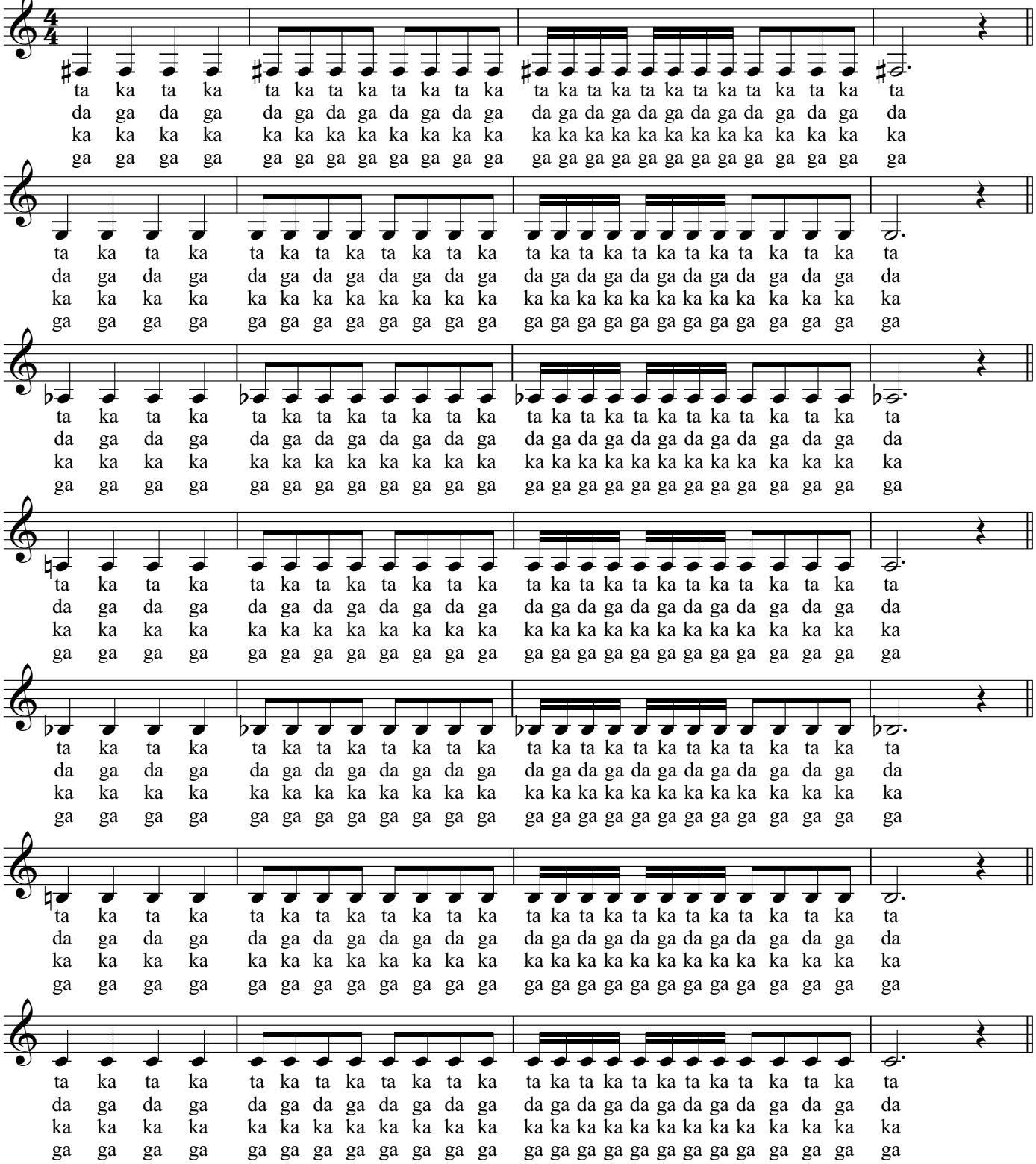
IMPORTANT! Start these *slowly* and work your way up. Accuracy is key, not speed. The speed will come naturally the more you practice!

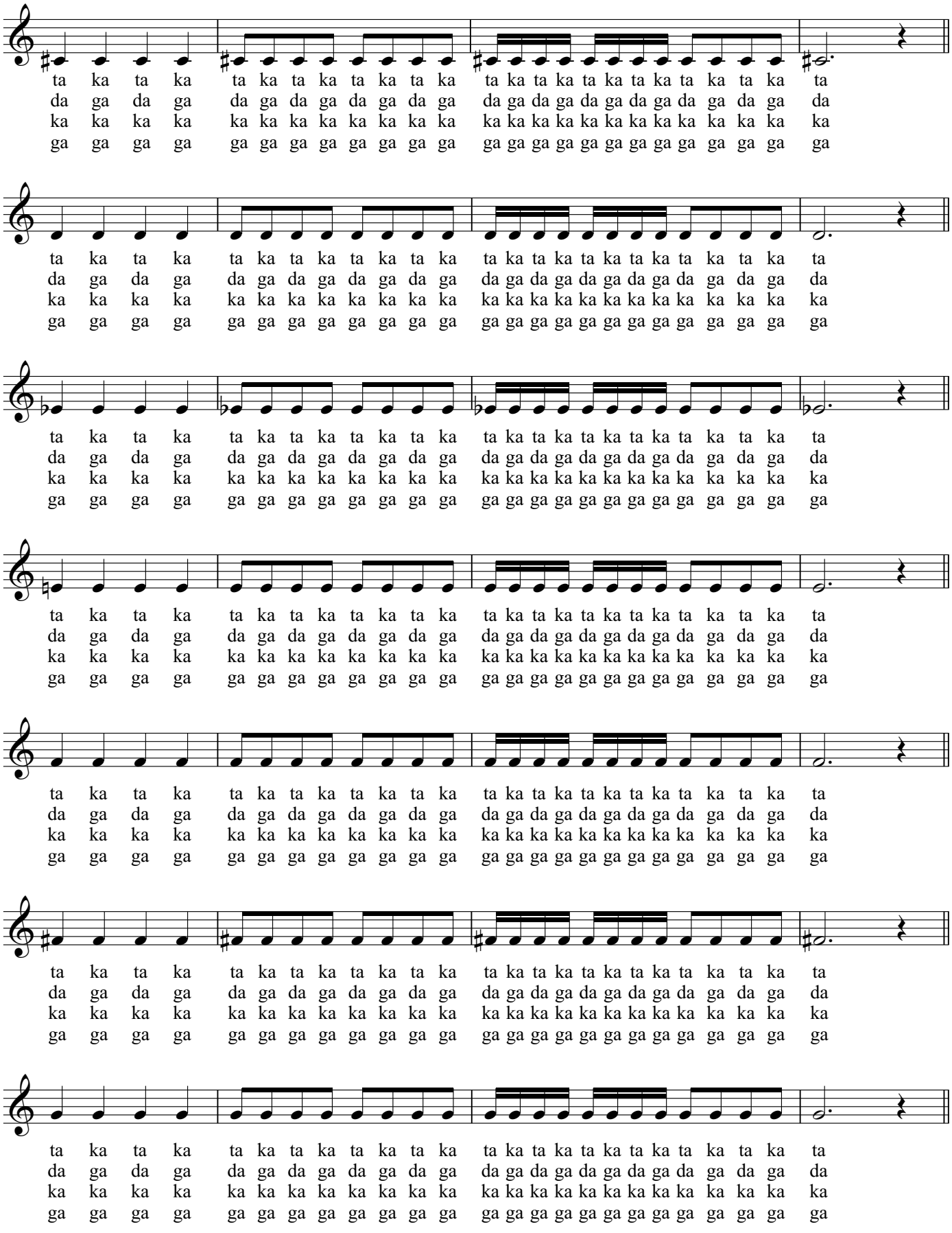
Tonguing Exercise No. 1

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

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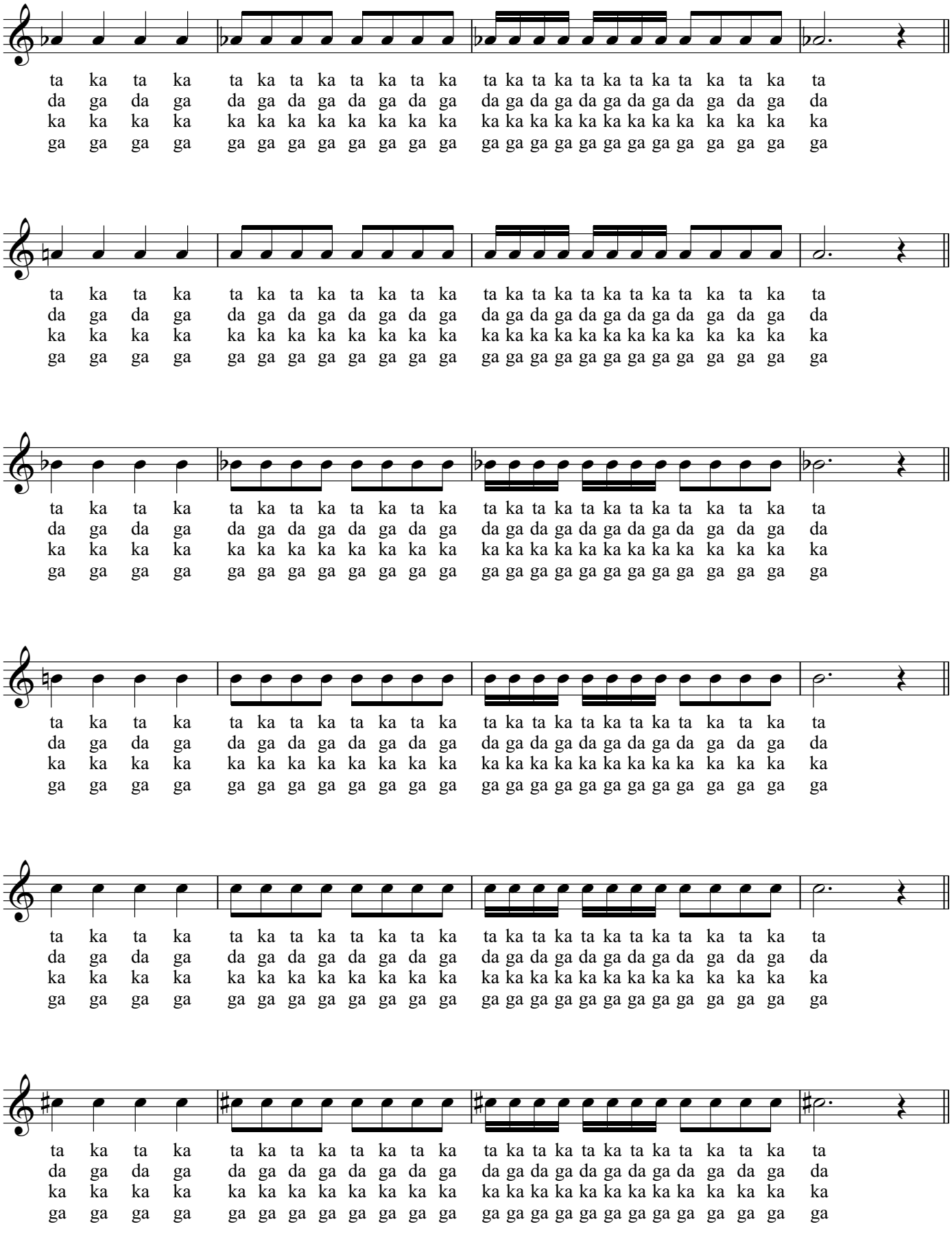
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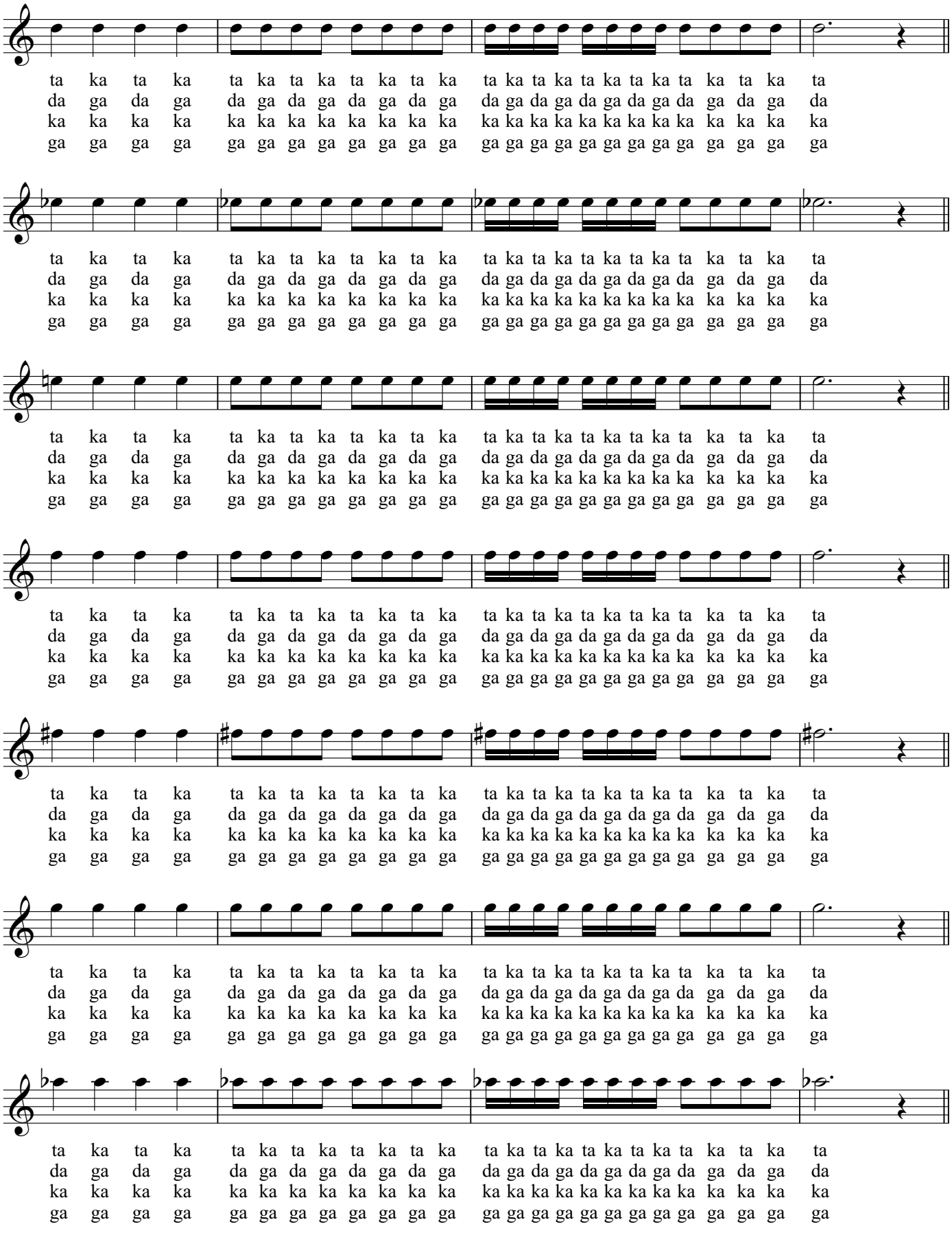
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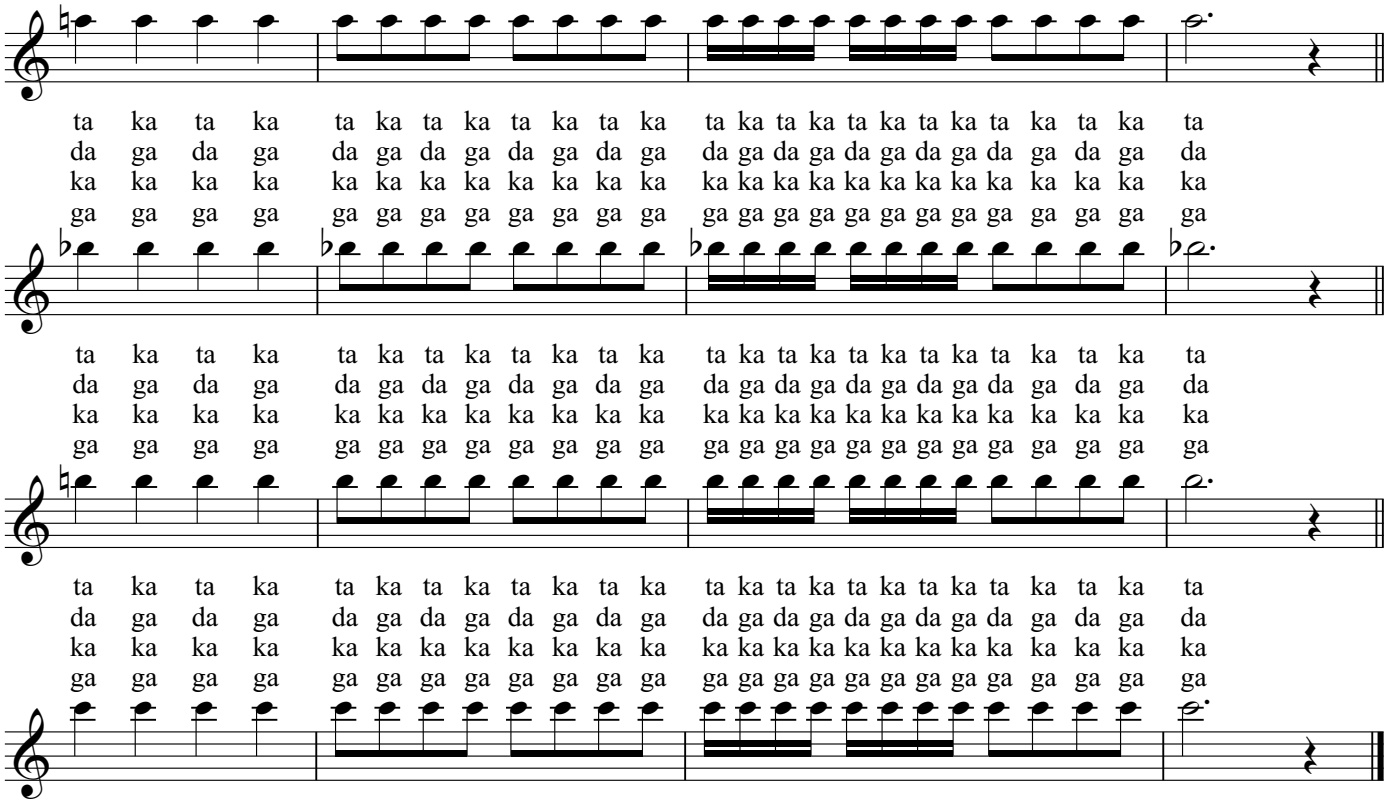
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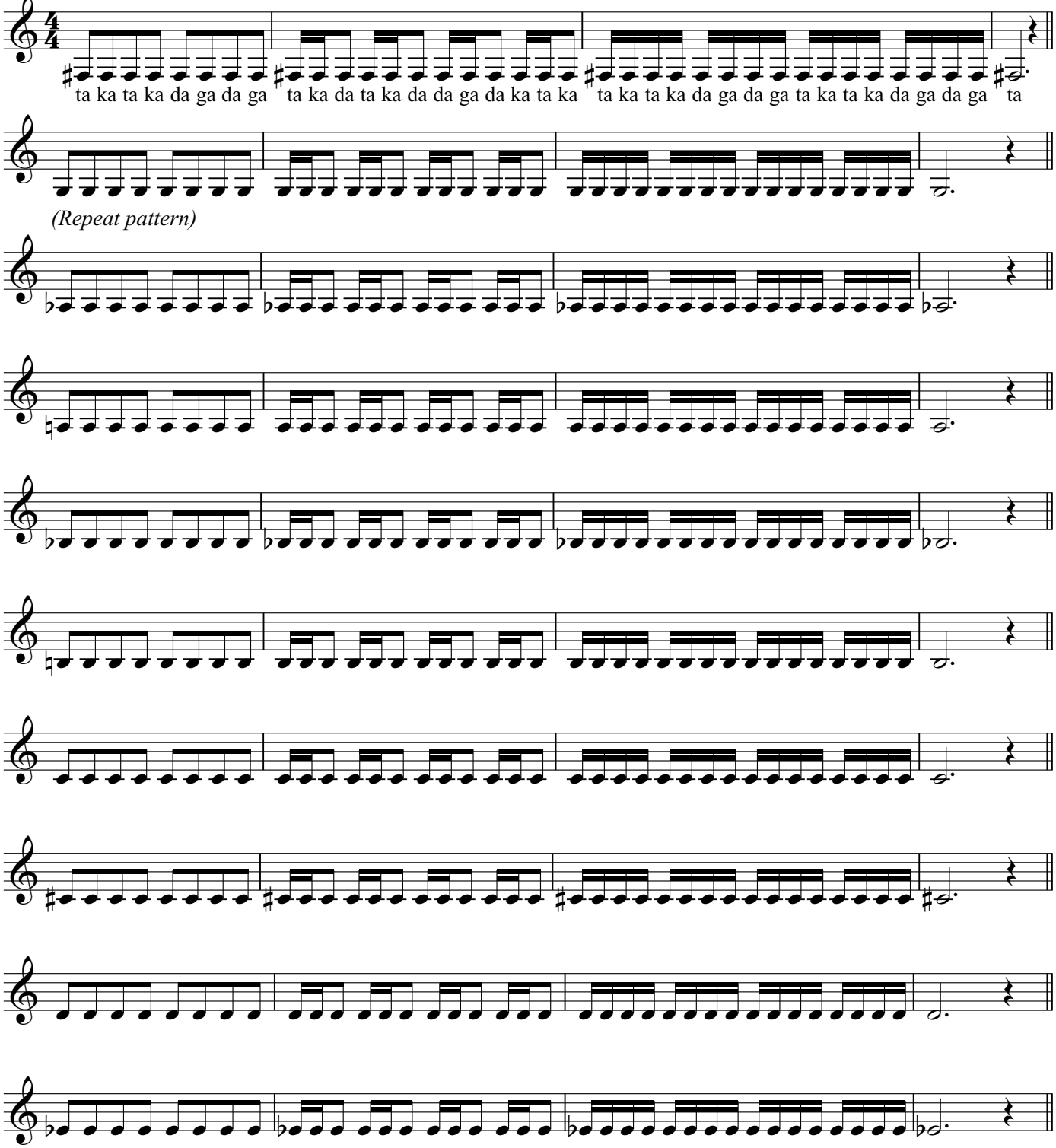
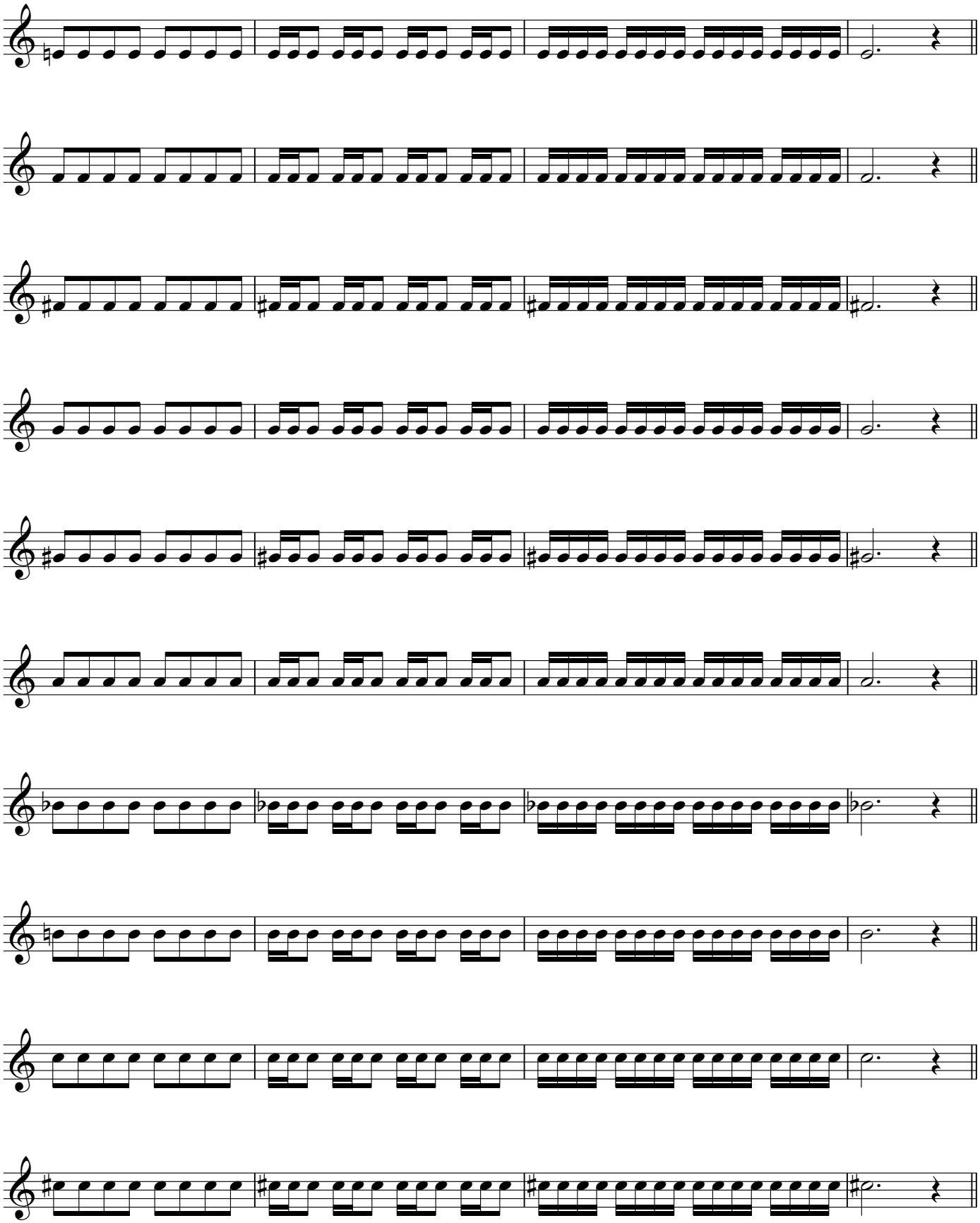
ga ga ga ga ga ga ga ga ga ga ga ga ga ga ga ga ga ga ga ga ga ga ga
ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta
da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da
ka ka ka ka ka ka ka ka ka ka ka ka ka ka ka ka ka ka ka ka ka ka ka
ga ga ga ga ga ga ga ga ga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

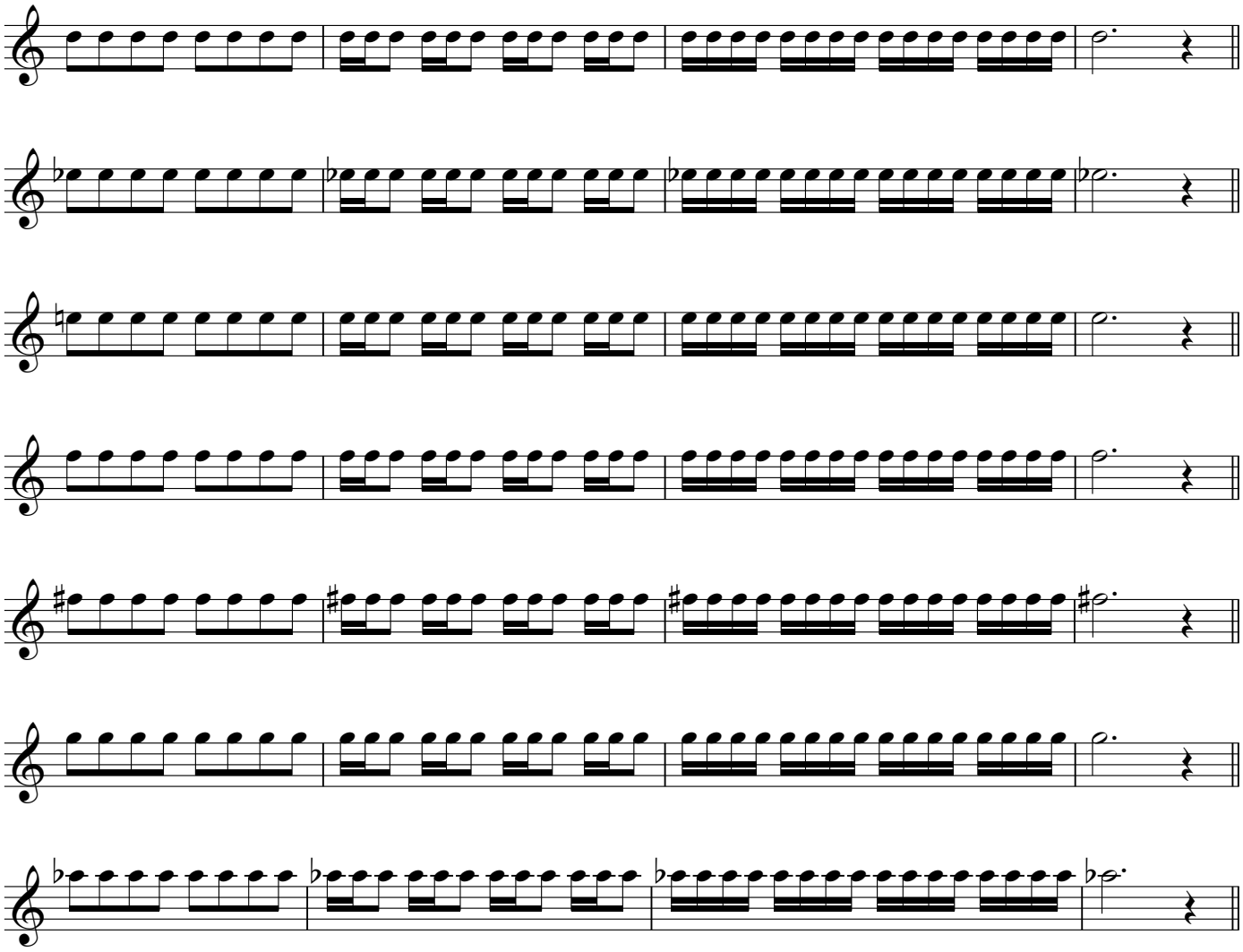
Tonguing Exercise No. 2

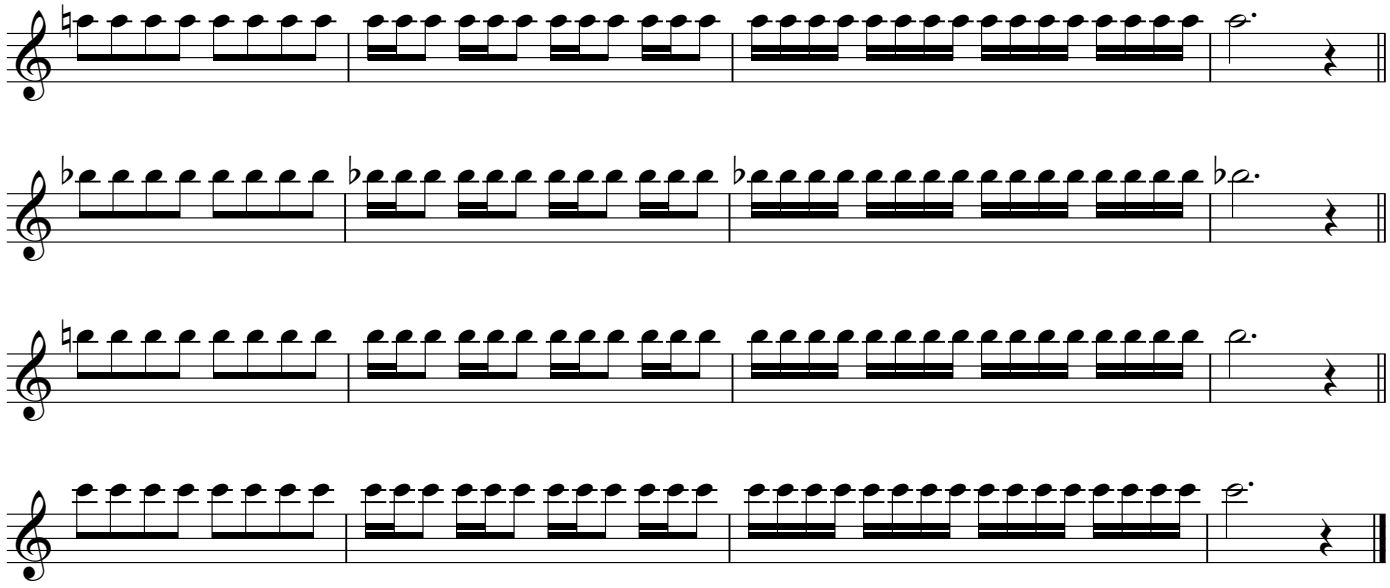
Paul Cassarly

60 - ∞ bpm



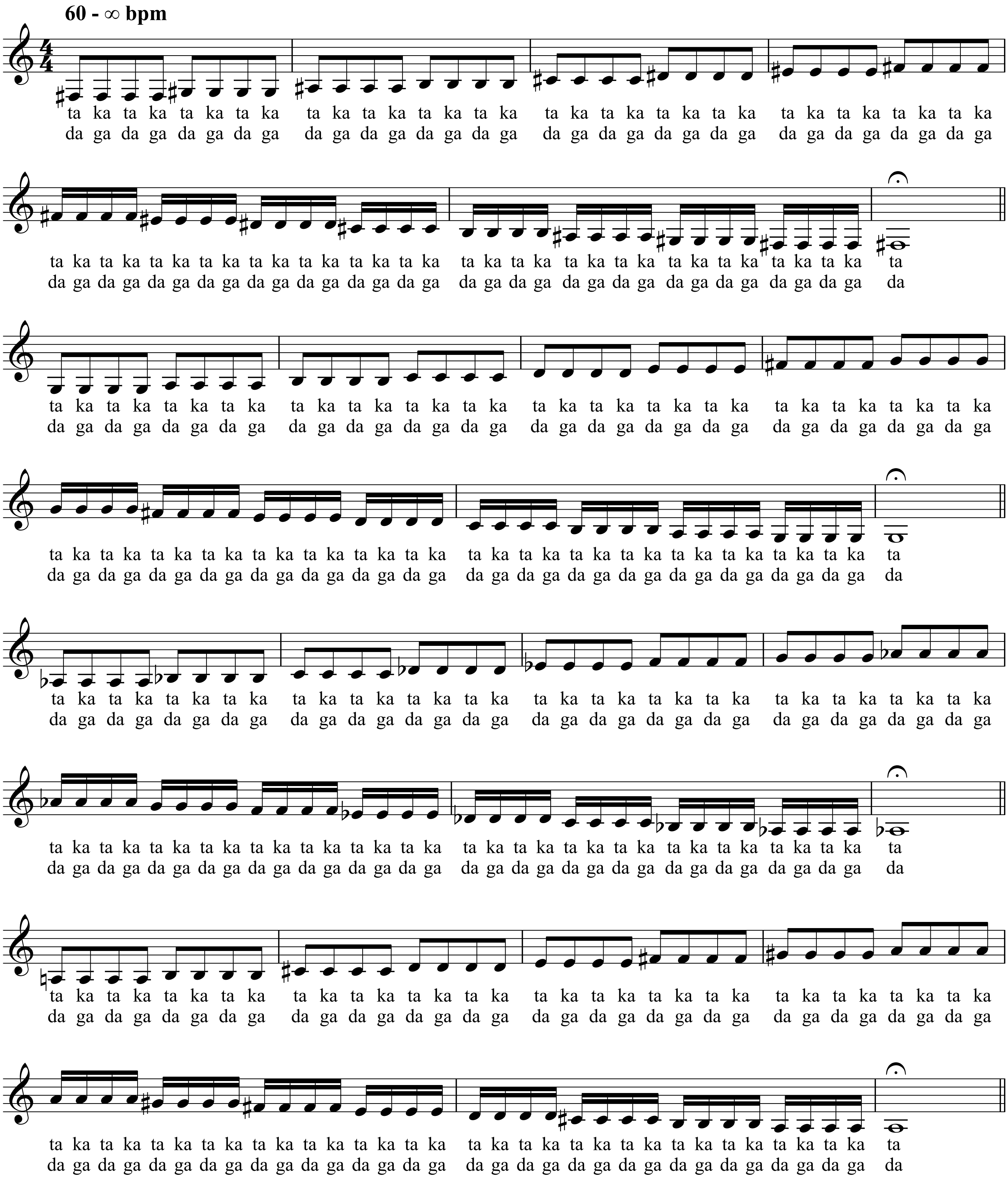


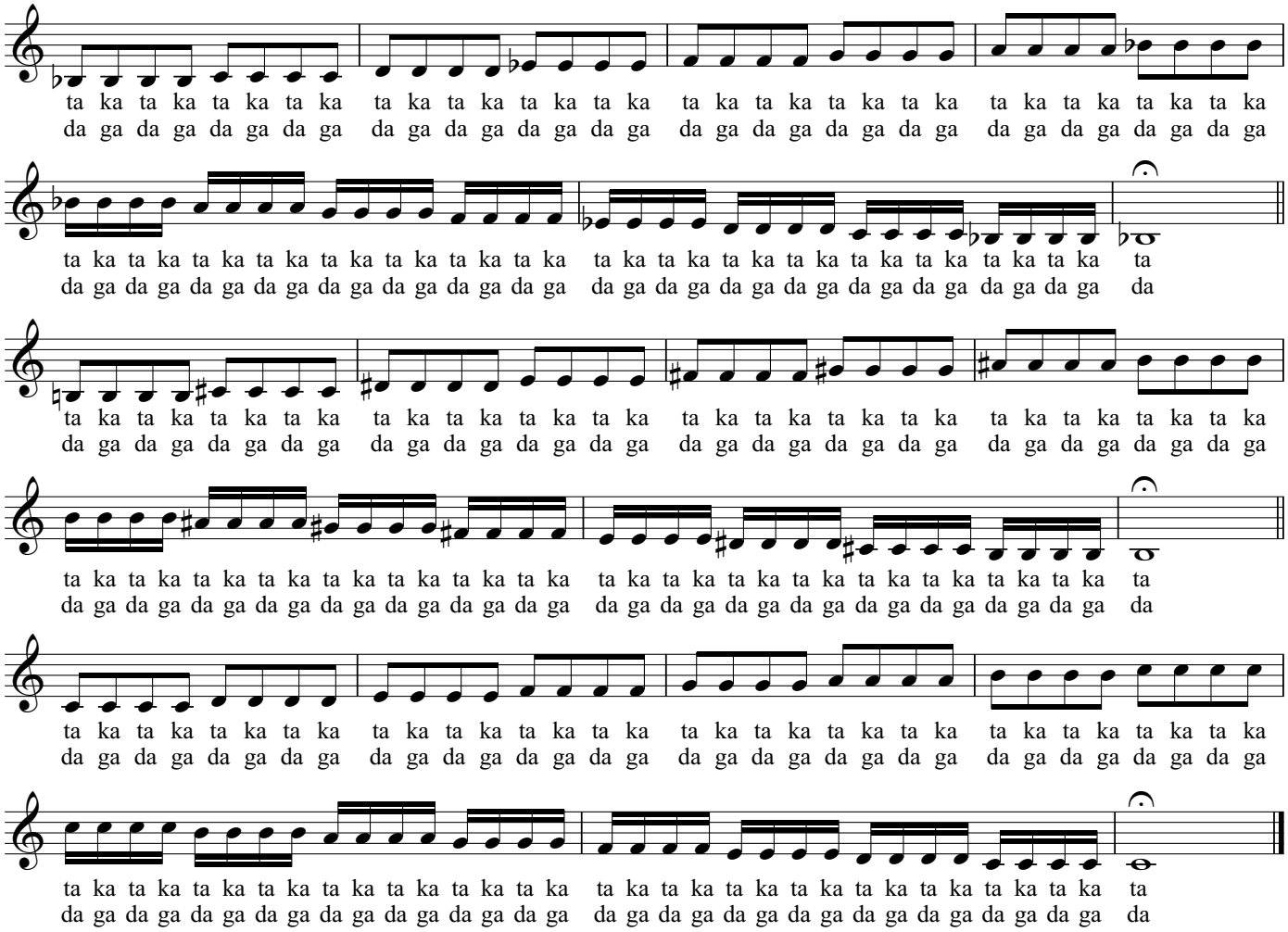




Tonguing Exercise No. 3

Paul Cassarly

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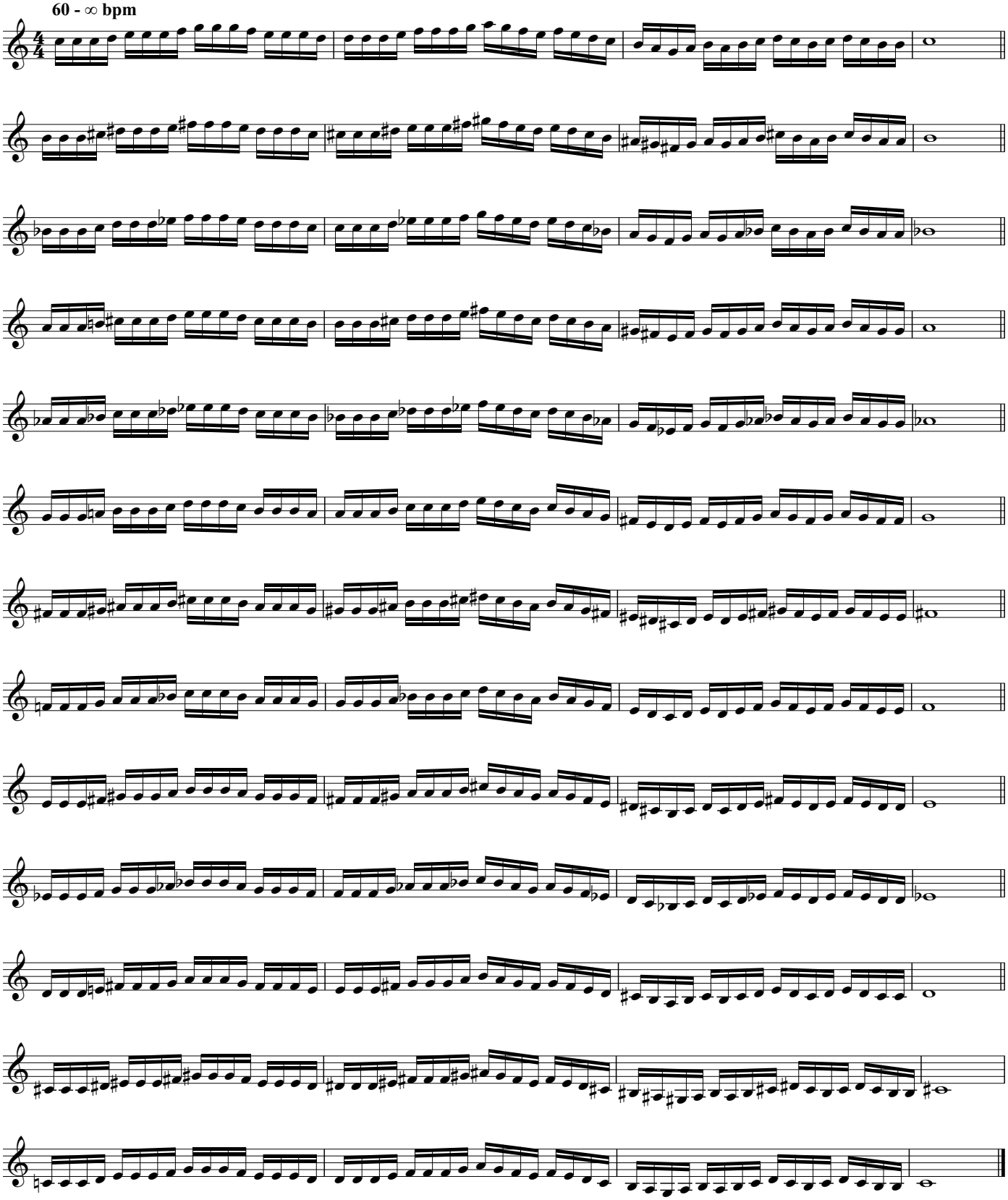
da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da
ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta
da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da ga da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

Tonguing Exercise No. 4

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

Paul Cassarly

60 - ∞ bpm