Variations on a Remington Lip Slur Pattern Foreword:

This is a variation on the classic Emory Remington Lip Slur pattern and follows the same rhythmic progression, but uses a wider range of partials than the original. Remingtons original only uses the 4th and 5th partial of the respective instrument, whereas mine uses the 4th - 10th partials.

When practicing this exercise it is important to strive for ultimate smoothness in your partial exchanges. Ensure that you are performing a true lip slur by using the same fingering for the entire sequence (highlighted underneath the beginning of each key of the exercise). Changing fingerings in the middle of a sequence defeats the purpose of using this exercise to develop faster/cleaner lip slurs.

It is also important to choose a tempo in which you can perform this exercise in its entirety. Play this with a metronome (preferably with eighth note subdivision, which also encourages the development of a 3:2 polyrhythm in the eighth note triplet portion of the exercise) and start at a tempo that is slower than your max. Somewhere in the low 30 BPM range is fine to begin with, and slowly bring the tempo up over time.

My choice to write this exercise out for all keys of tubas, as well as including a treble clef option is very intentional. Oftentimes exercises like these are only written for 1 or 2 keys of tubas which simply does not encompass all of the musicians out there. If it was my choice, all tuba players would use treble clef for fundamental exercises because of how useful it is when one plays multiple keys of tubas. It is simply not the reality that all tuba players can confidently perform exercises written in treble clef, regardless of the simplicity. I also chose to write out the full exercise, rather than writing one or two keys of the sequence with a “ETC” marking for the rest of the valve combinations. For those who are less familiar with lip slurs, having the entire exercise written out can be particularly helpful.

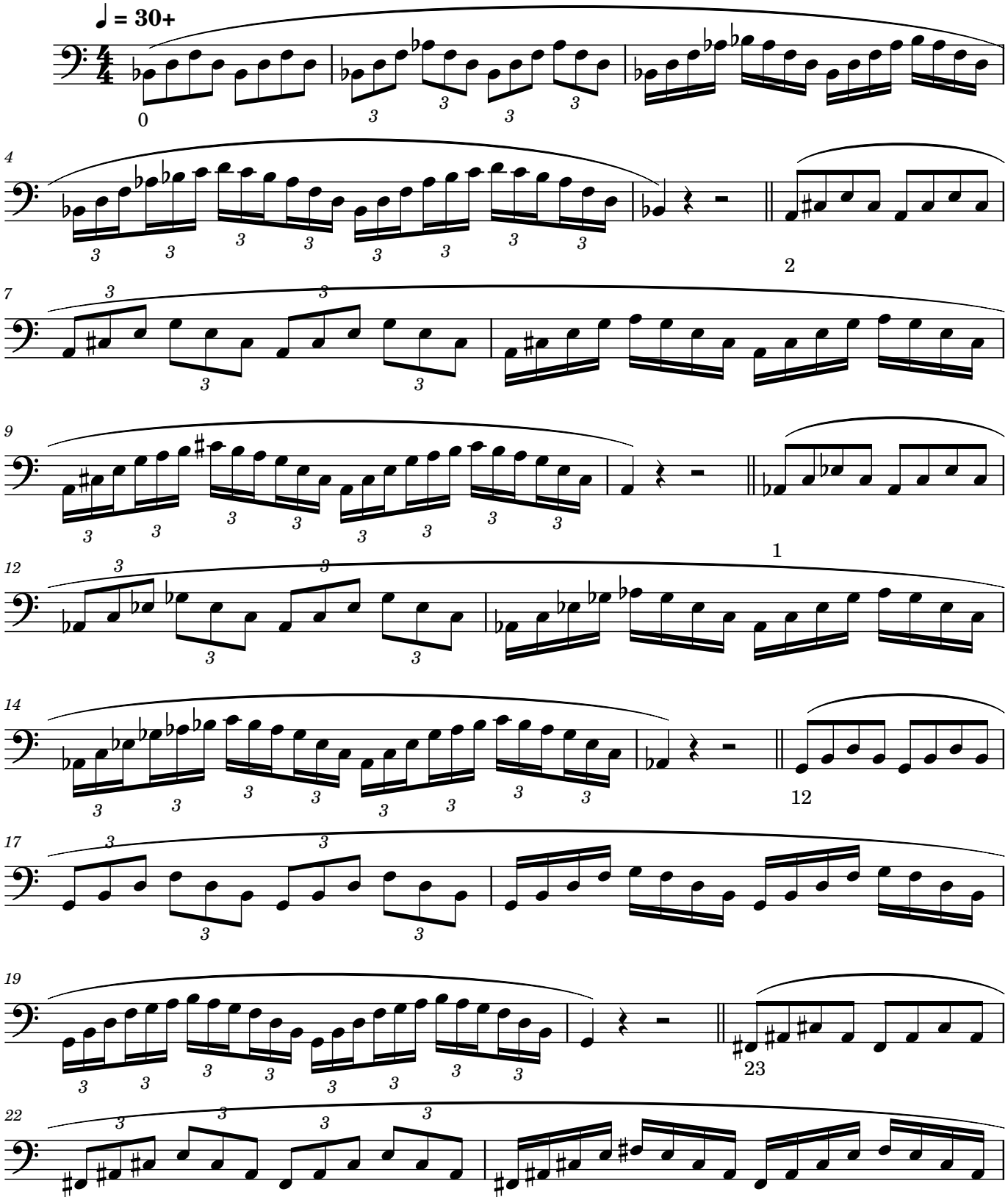
This is an exercise that should be attempted **after** a player has already played 2 partial lip slurs (such as the exercise this was based off of). The last page of the document shows some exercises to help you develop this skill. Tonguing the exercise helps you to feel the placement of each partial. Breaking the pattern into more manageable sections (particularly the 16th note triplet sequence) can help you to perform this exercise more cleanly. Combining the practice tips (such as tonguing a shortened version of the 16th note triplet) is also helpful, but was not highlighted.

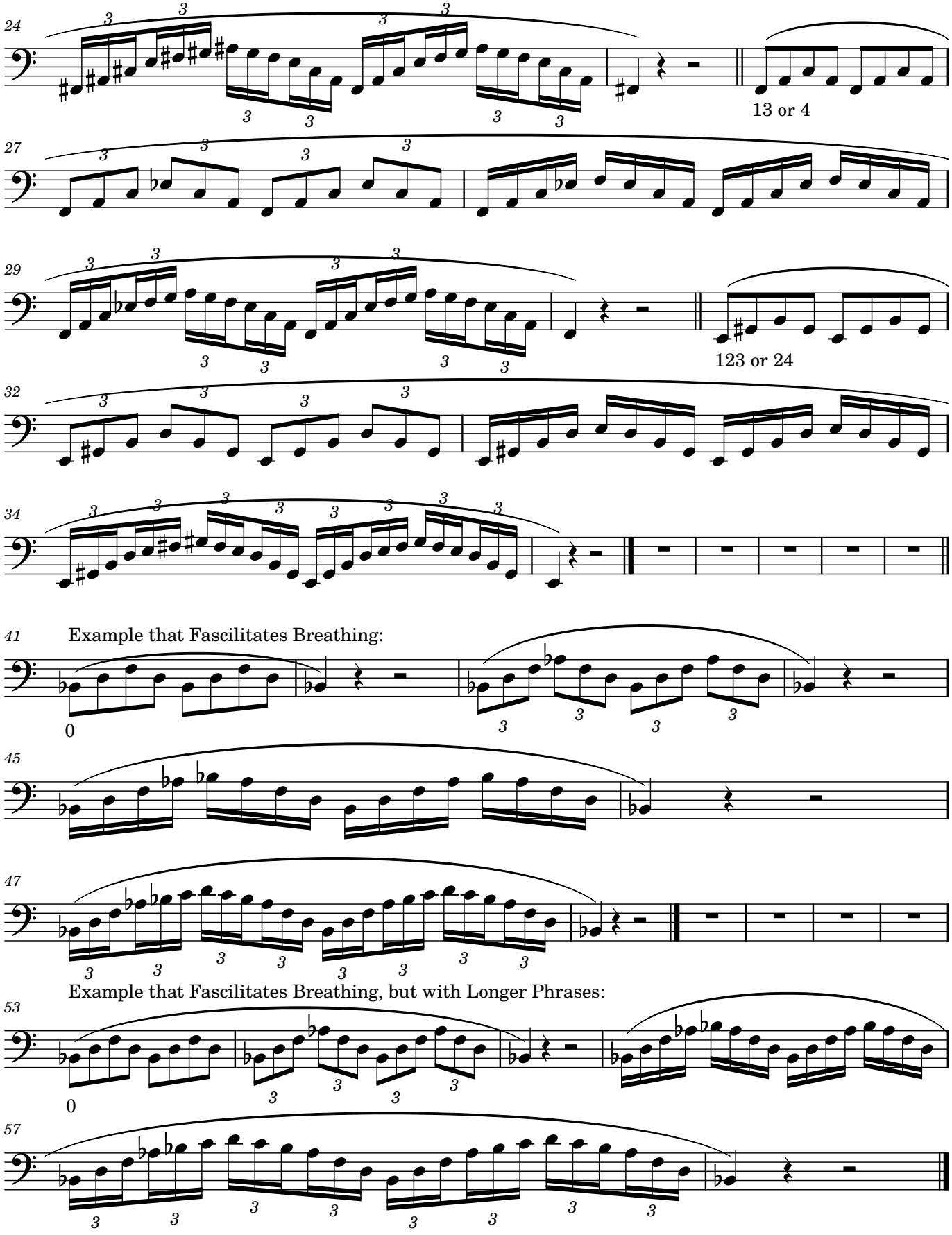
As far as I know this exercise has not been printed or published anywhere else. I came across this exercise in my own practice sessions and decided to catalog it for others' use. If you know of a text that has this exercise written, feel free to contact me and I will add a credit to that author.

Variations on a Remington Lip Slur Pattern

BBb Tuba

Michael J. Kirby III

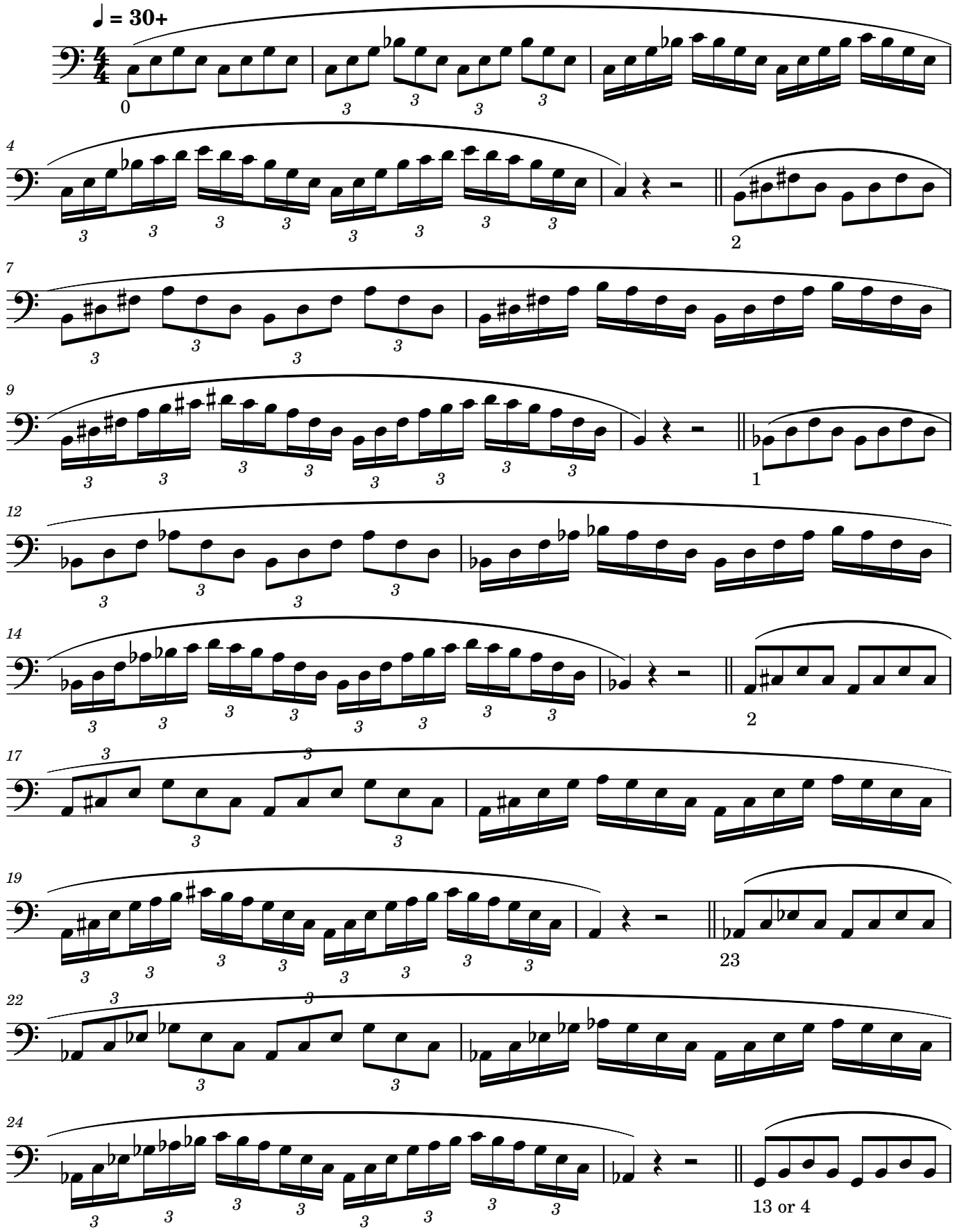


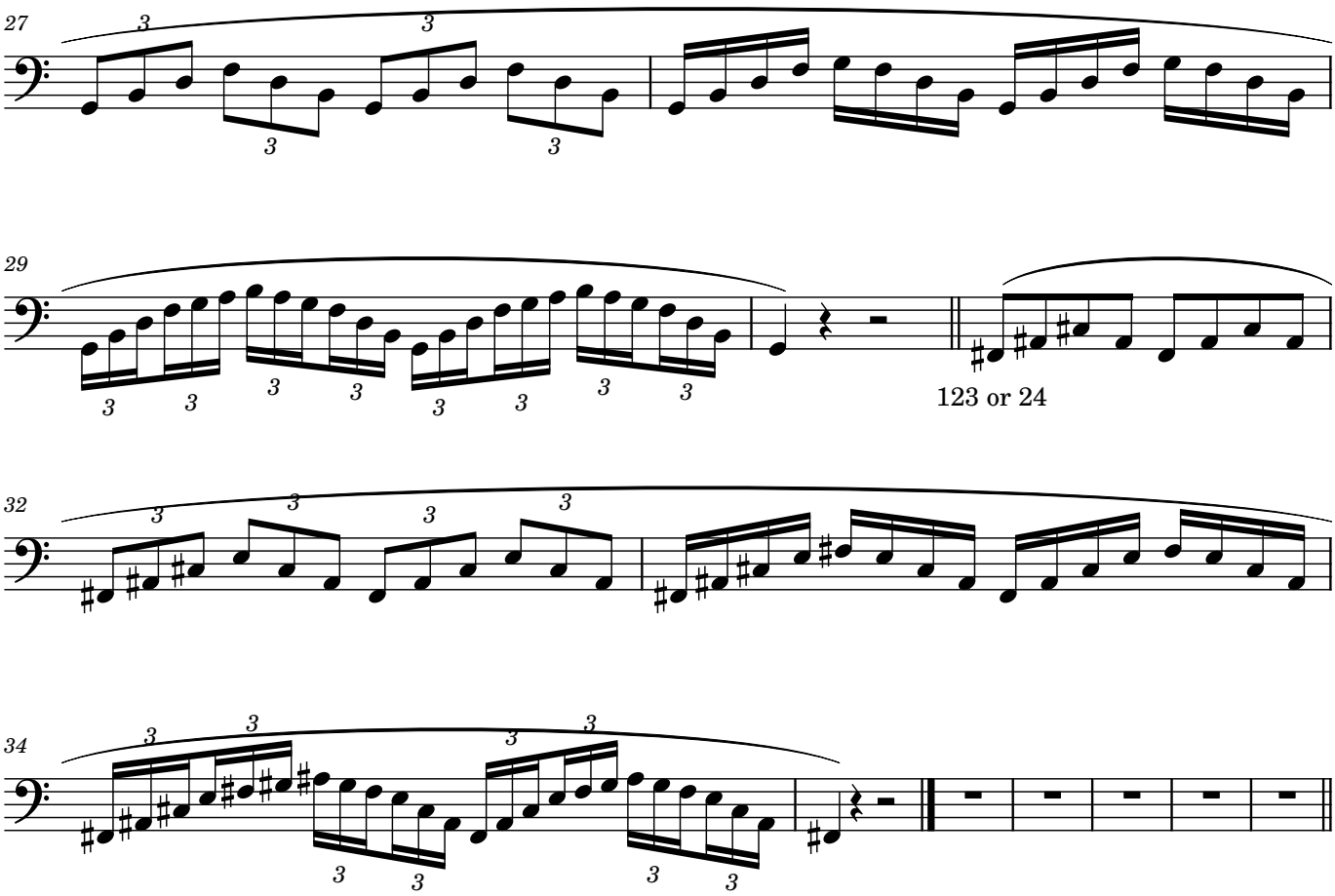

24
13 or 4
27
29
123 or 24
32
34
41
Example that Fascilitates Breathing:
0
45
47
Example that Fascilitates Breathing, but with Longer Phrases:
53
0
57

Variations on a Remington Lip Slur Pattern

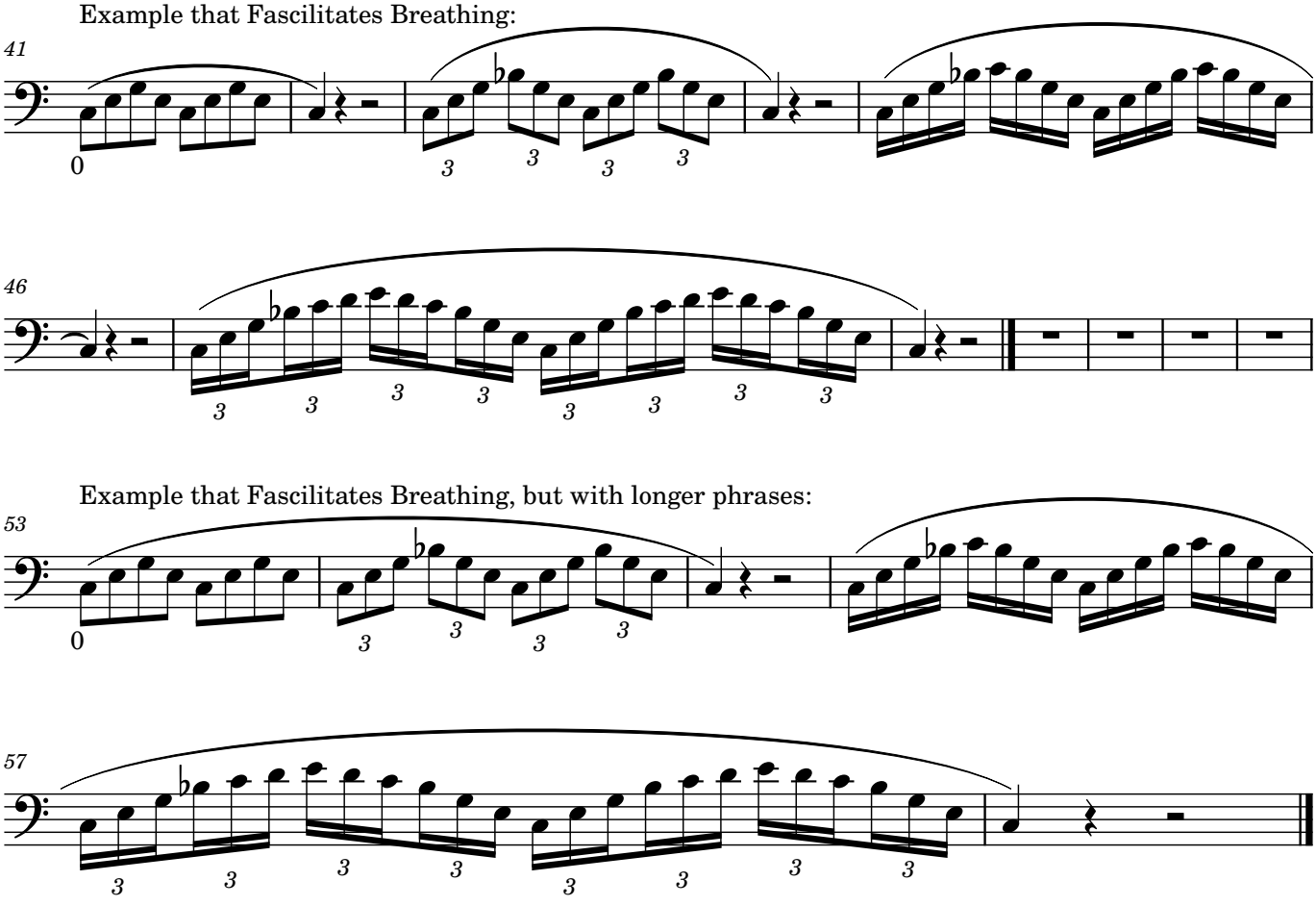
CC Tuba

Michael J. Kirby III





Example that Fascilitates Breathing:



Example that Fascilitates Breathing, but with longer phrases:

Variations on a Remington Lip Slur Pattern

Eb Tuba

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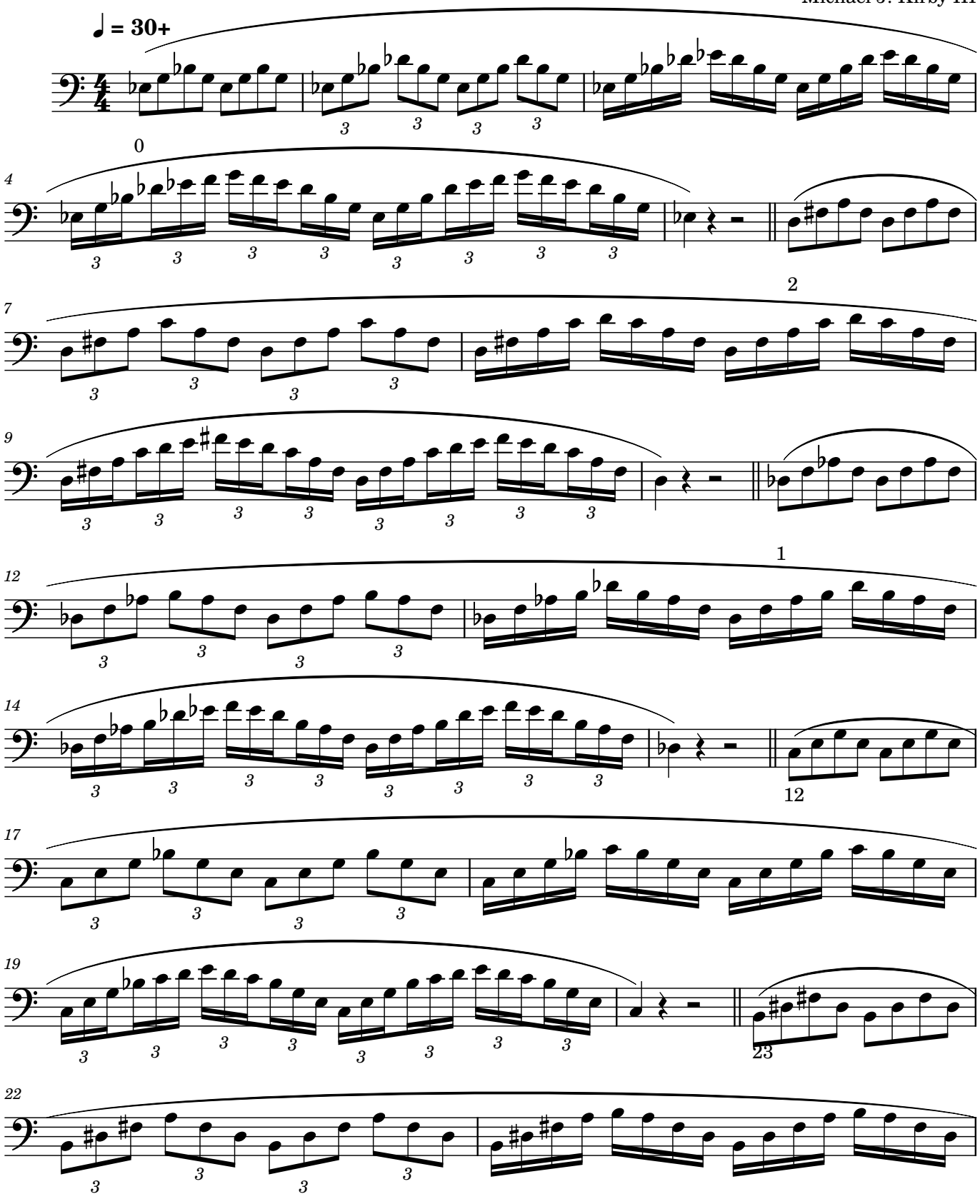
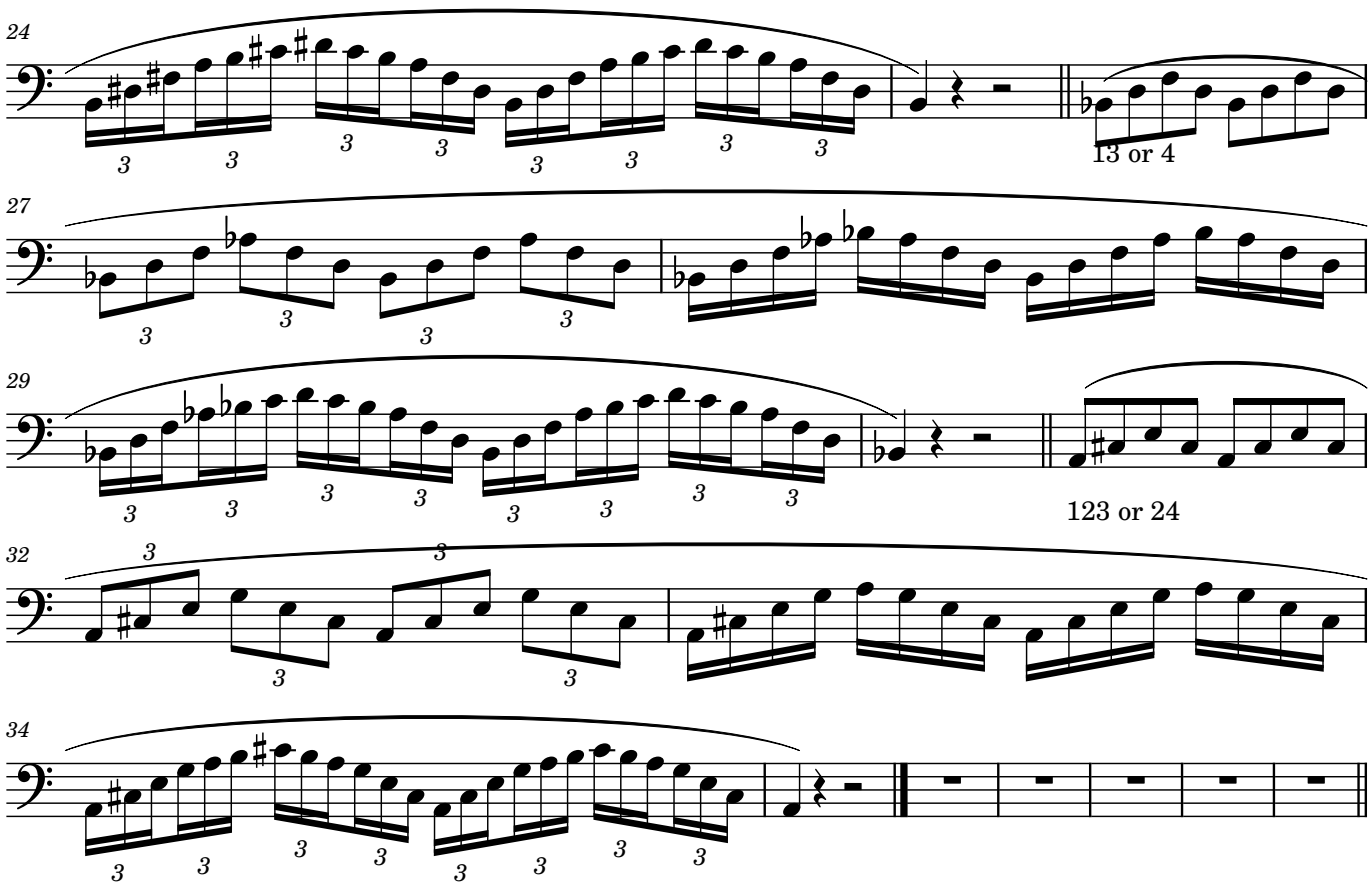
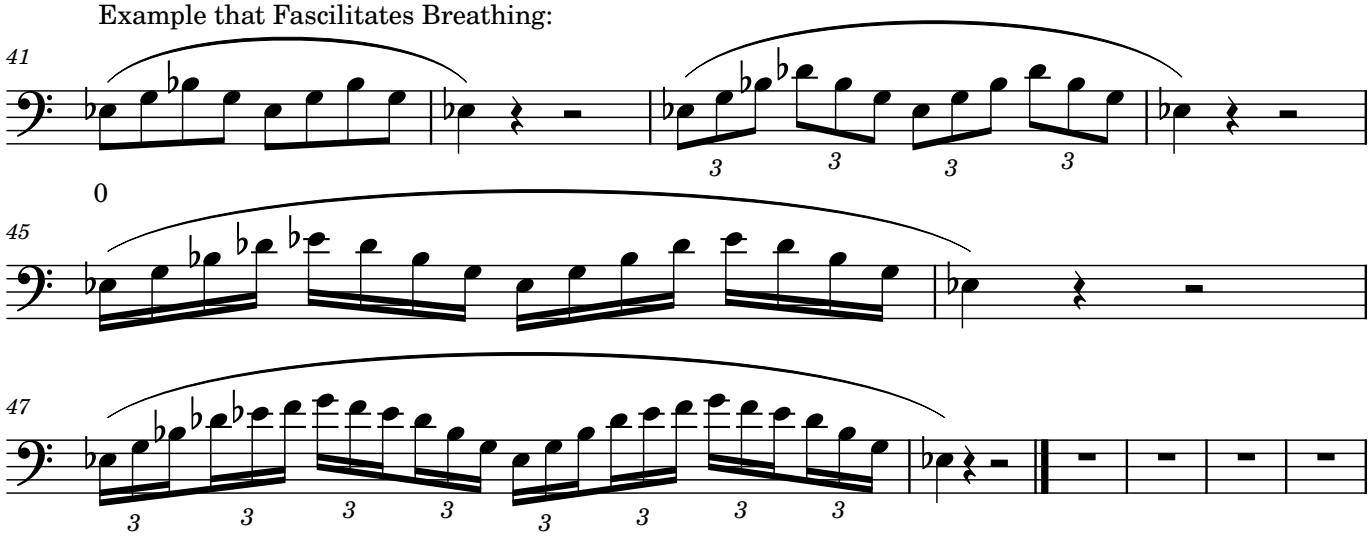
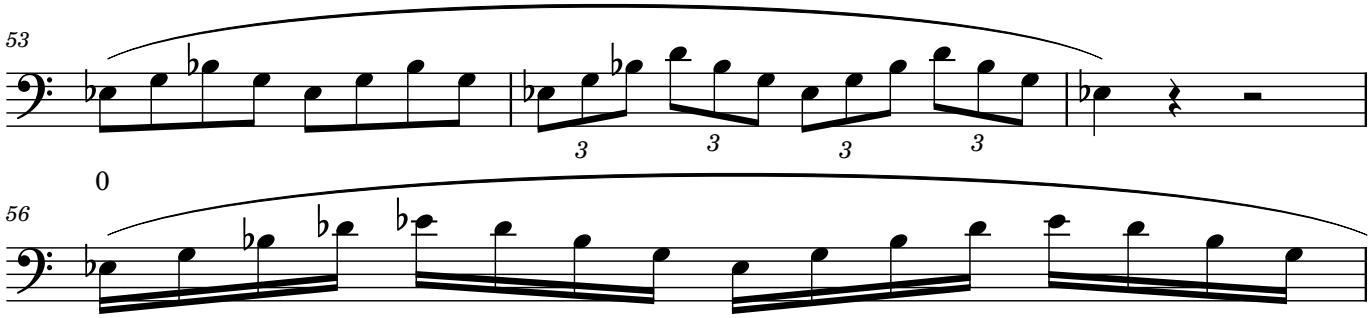


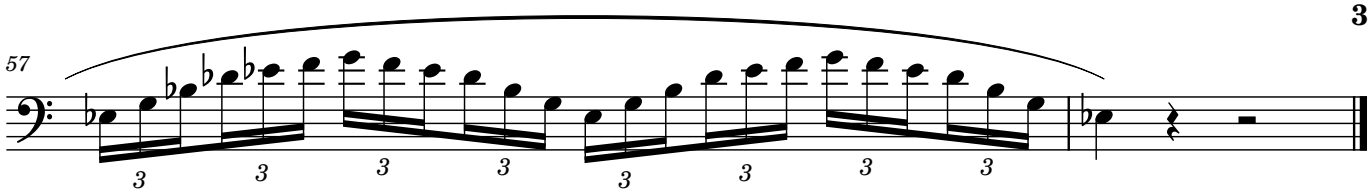


Example that Fascilitates Breathing:



Example that Fascilitates Breathing, but with Longer Phrases:




57
3
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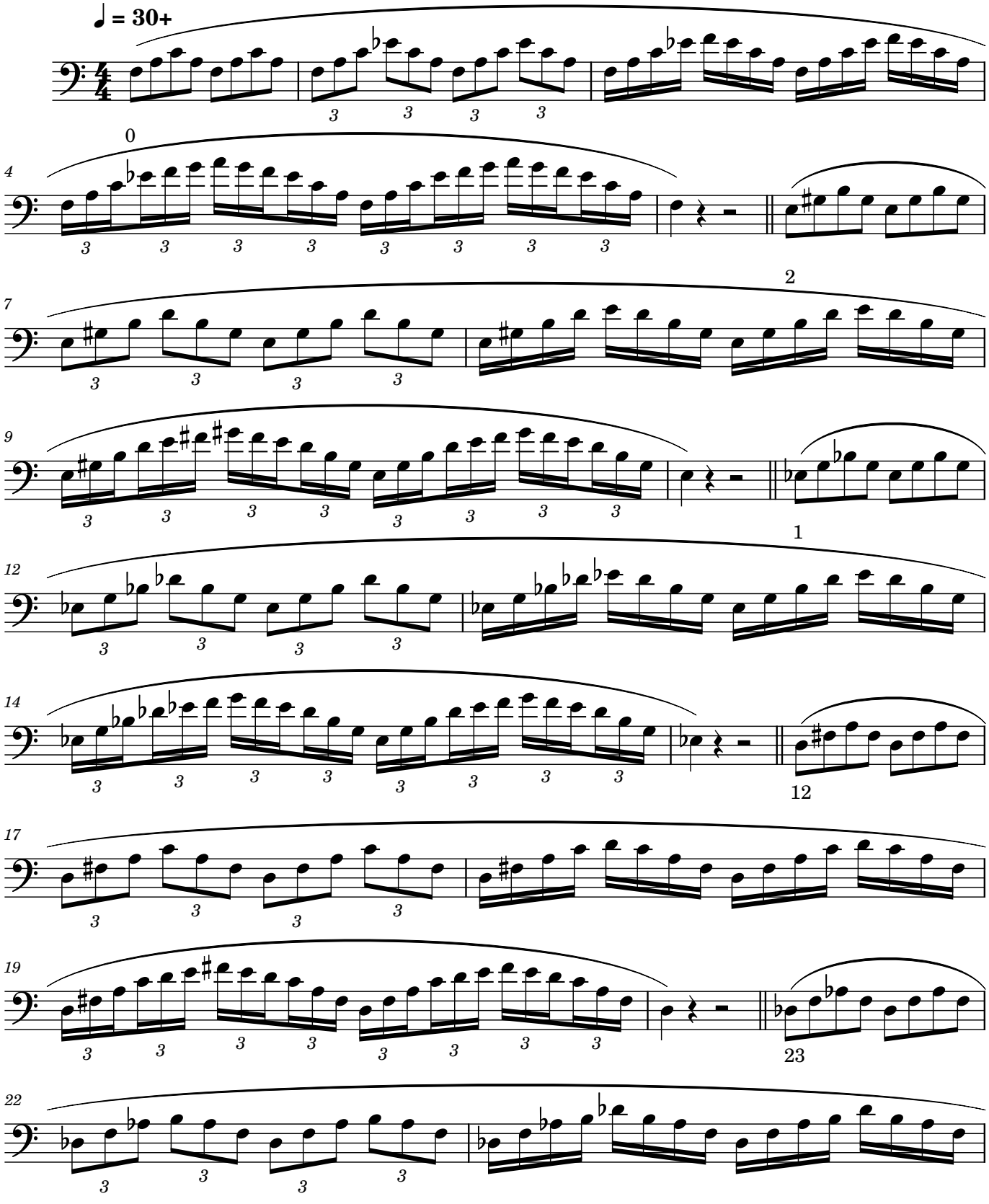
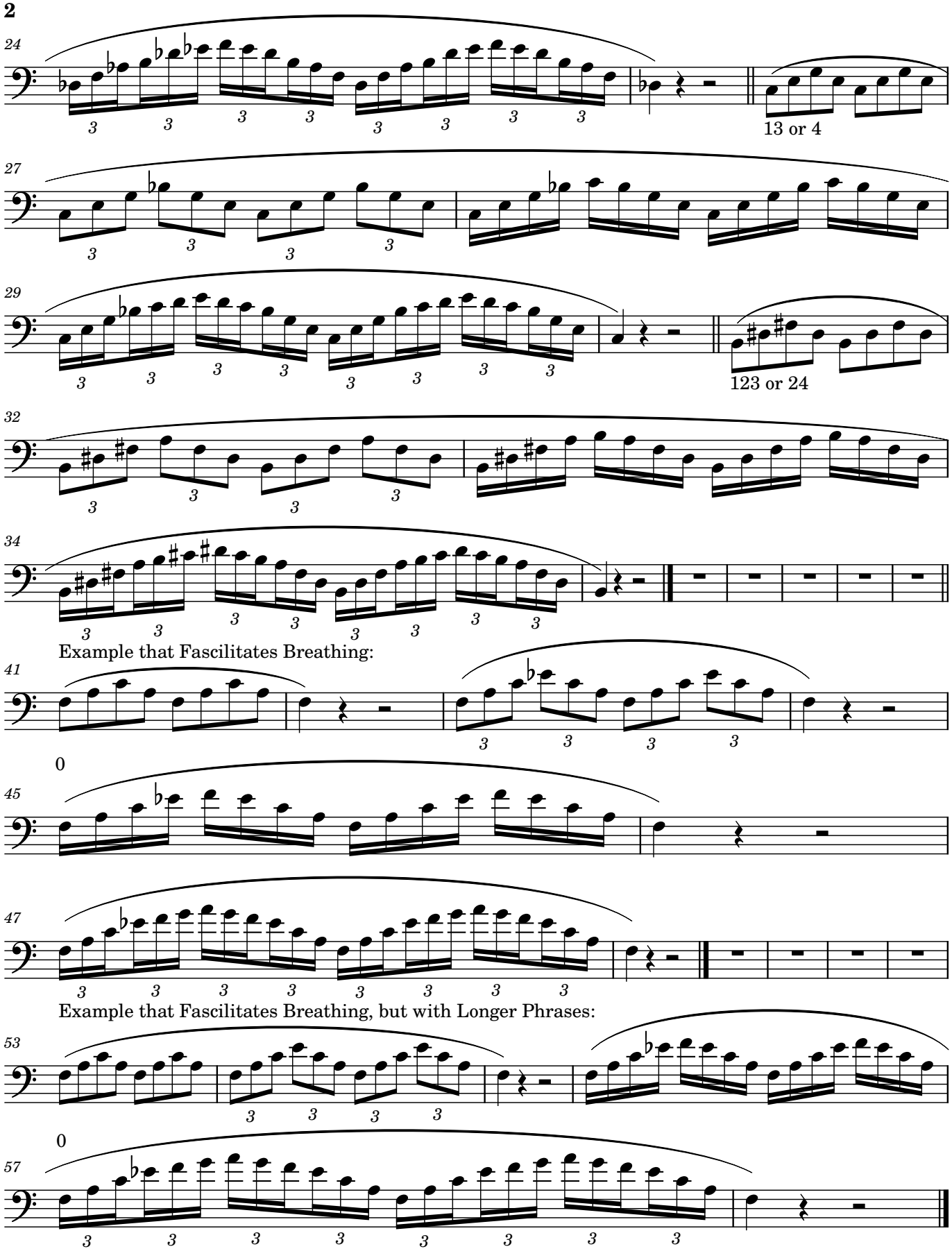
Variations on a Remington Lip Slur Pattern

F Tuba

Michael J. Kirby III

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123 or 24
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Example that Fascilitates Breathing, but with Longer Phrases:
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0
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Variations on a Remington Lip Slur Pattern

Treble Clef (All Tubas, or Euphonium/Trombone)

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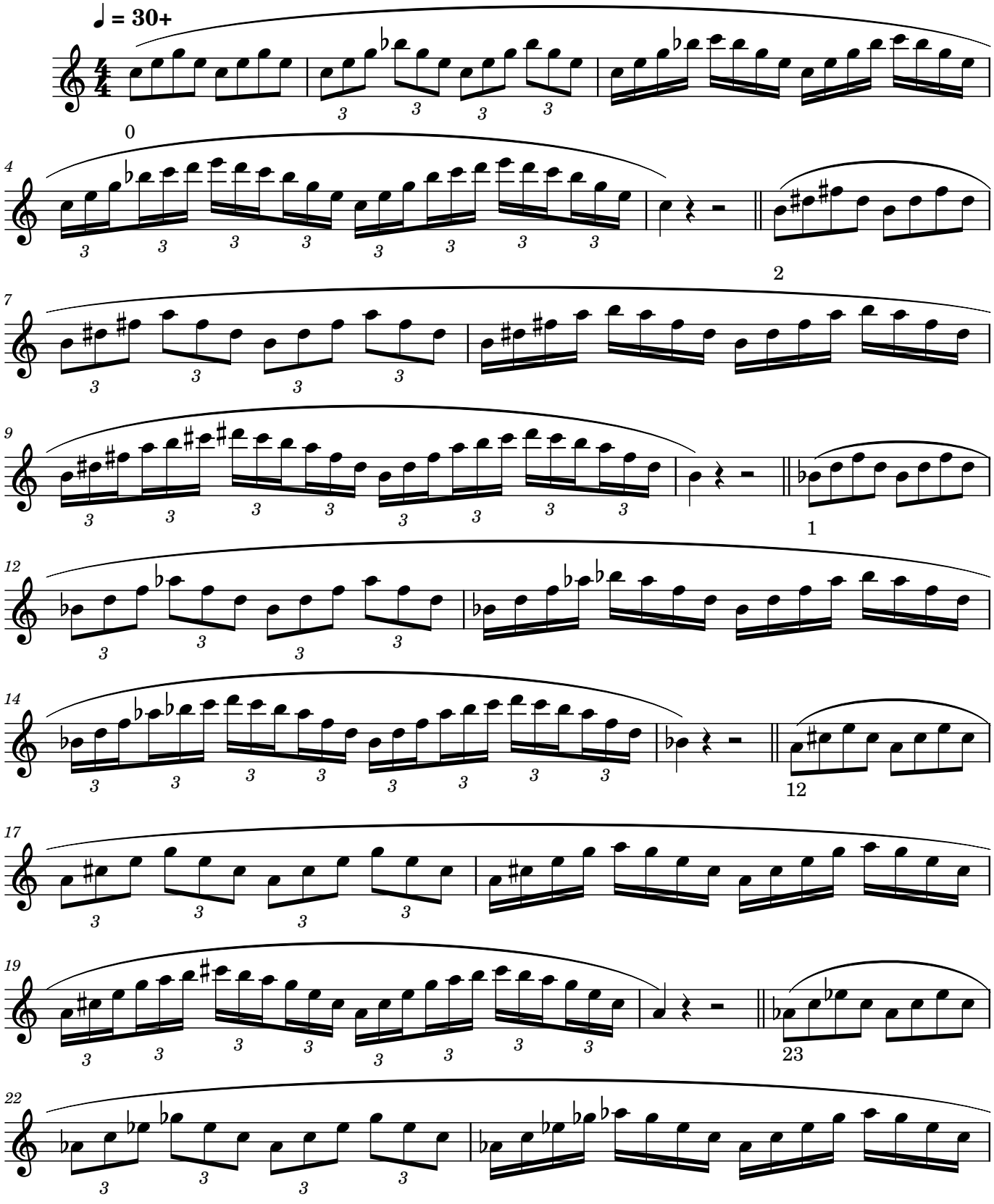

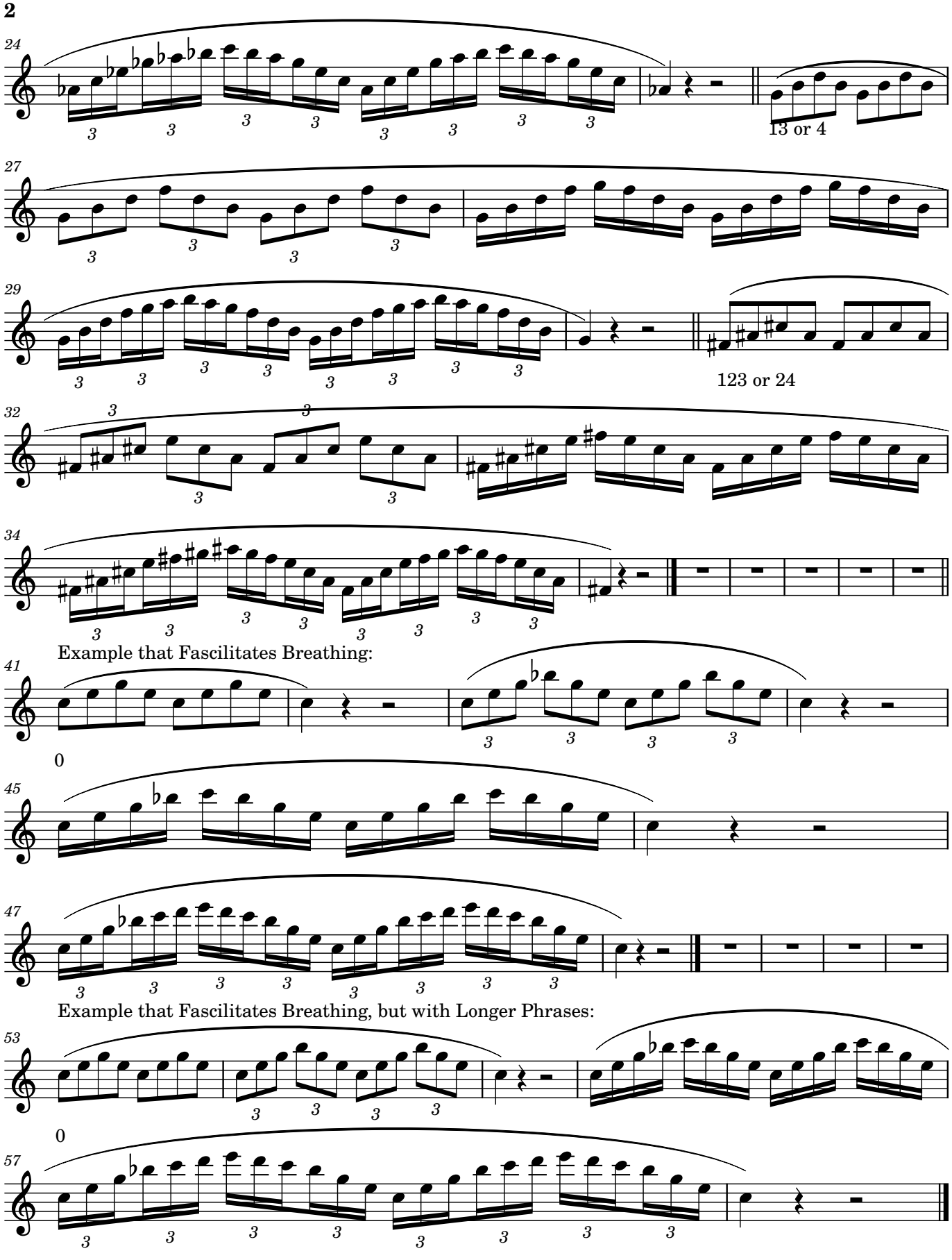
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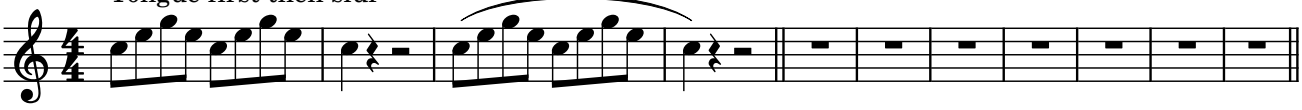
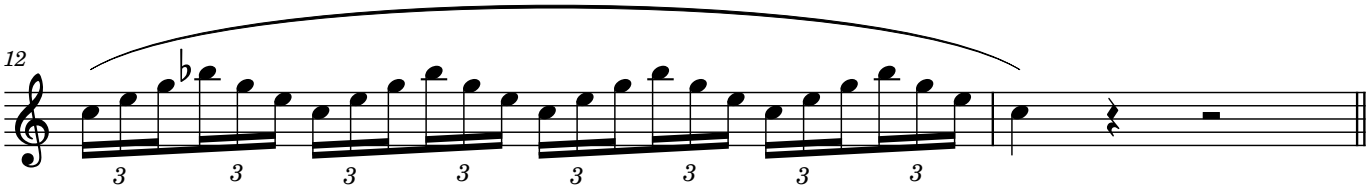
Practice tips

Michael J. Kirby III

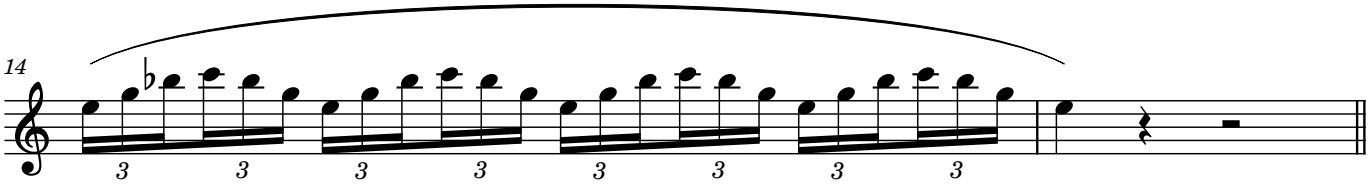
Tongue first then slur

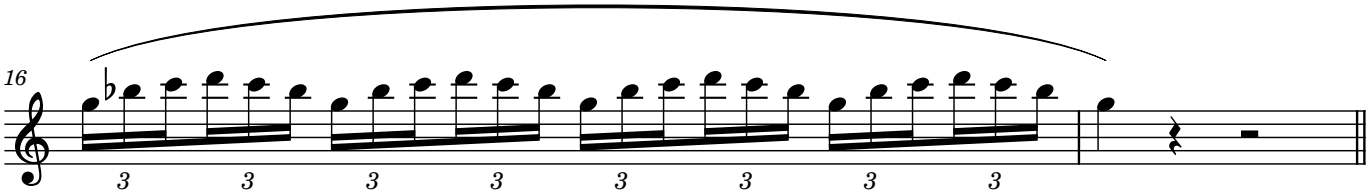


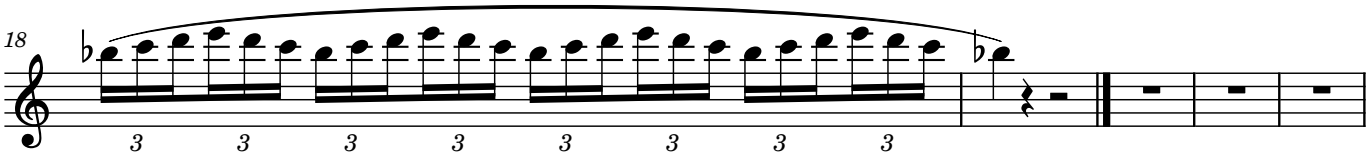
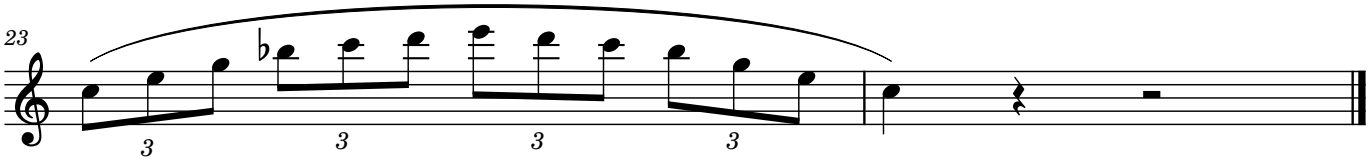
Use a smaller range of partials



Small range of partials, but starting on a higher partial.







Slower rhythm with a wide range of partials