

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. Remington's 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

$\text{♩} = 30+$

0 3 3 3 3

4 3 3 3 3 3 3 3 2

7 3 3

9 3 3 3 3 3 3 3 1

12 3 3 3 3 3 3 3 3

14 3 3 3 3 3 3 3 3 12

17 3 3 3

19 3 3 3 3 3 3 3 3 23

22 3 3 3 3

2

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

57

Variations on a Remington Lip Slur Pattern

CC Tuba

Michael J. Kirby III

$\text{♩} = 30+$

0

3 3 3 3

4

3 3 3 3 3 3 3 3

2

7

3 3 3 3

9

3 3 3 3 3 3 3 3

1

12

3 3 3 3

14

3 3 3 3 3 3 3 3

2

17

3 3

19

3 3 3 3 3 3

23

22

3 3

24

3 3 3 3 3 3

13 or 4

2

27

29

123 or 24

32

34

Example that Fascilitates Breathing:

41

46

Example that Fascilitates Breathing, but with longer phrases:

53

57

Variations on a Remington Lip Slur Pattern

E♭ Tuba

Michael J. Kirby III

♩ = 30+

0

4

7

9

12

14

17

19

22

2

1

12

23

The musical score is written for Eb Tuba in 4/4 time. It begins with a tempo marking of quarter note = 30+. The piece is divided into nine staves, each containing a variation of a lip slur pattern. The first staff (measures 0-4) features a descending slur with triplets. The second staff (measures 4-8) continues with similar patterns, including a key signature change to one sharp (F#) at measure 7. The third staff (measures 7-9) shows a key signature change to two sharps (F# and C#). The fourth staff (measures 9-12) returns to the original key signature. The fifth staff (measures 12-14) features a key signature change to one flat (Bb). The sixth staff (measures 14-17) continues with the one flat key signature. The seventh staff (measures 17-19) features a key signature change to two sharps (F# and C#). The eighth staff (measures 19-22) continues with the two sharps key signature. The ninth staff (measures 22-23) concludes the piece with a key signature change to one sharp (F#). Measure numbers are indicated at the beginning of each staff and at the end of some staves.

2

24

13 or 4

27

13 or 4

29

123 or 24

32

123 or 24

34

123 or 24

Example that Fascilitates Breathing:

41

0

45

0

47

0

Example that Fascilitates Breathing, but with Longer Phrases:

53

0

56

0

57

3 3 3 3 3 3 3 3

Variations on a Remington Lip Slur Pattern

F Tuba

Michael J. Kirby III

♩ = 30+

The musical score is written for F Tuba in 4/4 time, with a tempo marking of quarter note = 30+. It consists of nine staves of music, each containing a variation of a lip slur pattern. The patterns are primarily eighth-note slurs, often grouped in triplets (indicated by a '3' below the notes). The variations include different starting notes, slurs, and articulations. Some measures include a fermata or a double bar line. The score is numbered with measure numbers: 0, 4, 7, 9, 12, 14, 17, 19, and 22. The final measure of the last staff is numbered 23.

2

24

13 or 4

27

29

123 or 24

32

34

Example that Fascilitates Breathing:

41

0

45

47

Example that Fascilitates Breathing, but with Longer Phrases:

53

0

57

Variations on a Remington Lip Slur Pattern

Treble Clef (All Tubas, or Euphonium/Trombone)

Michael J. Kirby III

♩ = 30+

The musical score consists of nine staves of music, each containing a variation of a lip slur pattern. The tempo is marked as ♩ = 30+. The music is written in treble clef and 4/4 time. Each variation is a continuous line of eighth notes, often grouped in threes (trios) and slurred together. The variations differ in their starting notes, accidentals (sharps, flats, naturals), and the direction of the slur (ascending, descending, or mixed). Measure numbers are placed at the beginning of each staff: 0, 4, 7, 9, 12, 14, 17, 19, and 22. Some staves also have measure numbers at the end of the variation: 2, 1, and 12. The patterns are designed to be challenging for tubas, euphoniums, and trombones.

2

24

3 3 3 3 3 3 3 3 13 or 4

27

3 3 3 3

29

3 3 3 3 3 3 3 3 123 or 24

32

3 3 3 3

34

3 3 3 3 3 3 3 3

Example that Fascilitates Breathing:

41

0 3 3 3 3

45

47

3 3 3 3 3 3 3 3

Example that Fascilitates Breathing, but with Longer Phrases:

53

0 3 3 3 3

57

3 3 3 3 3 3 3 3

Variations on a Remington Lip Slur Pattern

Practice tips

Michael J. Kirby III

Tongue first then slur

Musical notation for the first variation, showing a tongue-first slur pattern. The notation is in 4/4 time and consists of two measures. The first measure contains a quarter note followed by a slur over a quarter note, eighth notes, and a quarter note. The second measure contains a quarter note followed by a slur over a quarter note, eighth notes, and a quarter note. The rest of the staff is empty.

Use a smaller range of partials

Musical notation for the second variation, using a smaller range of partials. The notation is in 4/4 time and consists of two measures. The first measure contains a slur over a quarter note, eighth notes, and a quarter note. The second measure contains a slur over a quarter note, eighth notes, and a quarter note. The rest of the staff is empty.

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

Musical notation for the third variation, starting on a higher partial. The notation is in 4/4 time and consists of two measures. The first measure contains a slur over a quarter note, eighth notes, and a quarter note. The second measure contains a slur over a quarter note, eighth notes, and a quarter note. The rest of the staff is empty.

Musical notation for the fourth variation, with a wide range of partials. The notation is in 4/4 time and consists of two measures. The first measure contains a slur over a quarter note, eighth notes, and a quarter note. The second measure contains a slur over a quarter note, eighth notes, and a quarter note. The rest of the staff is empty.

Musical notation for the fifth variation, with a wide range of partials. The notation is in 4/4 time and consists of two measures. The first measure contains a slur over a quarter note, eighth notes, and a quarter note. The second measure contains a slur over a quarter note, eighth notes, and a quarter note. The rest of the staff is empty.

Slower rhythm with a wide range of partials

Musical notation for the sixth variation, with a slower rhythm and wide range of partials. The notation is in 4/4 time and consists of two measures. The first measure contains a slur over a quarter note, eighth notes, and a quarter note. The second measure contains a slur over a quarter note, eighth notes, and a quarter note. The rest of the staff is empty.