

Lip Slurs

for Tuba

Lip slurs are an important part of a brass player's daily routine.

They help improve flexibility, accuracy, and control; build embouchure strength and stability; and increase range.

Play the slurred notes without tonguing the intervals. Change only the speed of the air. Use your best sound.

After mastering the descending slurs, perform a combination of descending and ascending slurs.

For variety, play with different rhythmic patterns, starting low or high.

There are many possible patterns; use your imagination! As in the first example, play in all fingerings.

Then try some 2-note patterns in different registers, again with a variety of rhythmic patterns.

To increase your range, work up to 3-note slurs, then 4, 5, 6, etc. As always, perform in all fingerings.

Once you feel comfortable playing slurs between adjacent partials, incorporate some patterns which skip partials.

The possibilities for different patterns are almost limitless!

(slurred)

Here is an example of a range development exercise that starts with small slurs and gradually expands with each repetition.

To approach the high range more gradually, start in lower fingerings and work up chromatically.

This lip slur pattern with accelerating rhythms is particularly effective for developing lip trills, especially in the higher partials.

For even more variety, practice any of these patterns using various articulations (legato, tenuto, marcato, staccato, etc.).