Section III:
Long Tones &
Lip Slurs
**Long Tones**

The first part of the daily routine for the entire band is made up of long tones on unison pitches and chords. It’s a pretty good idea to do some long tones yourself as soon as your breathing and mouthpiece workouts are done. The percussion equivalent of long tones is stroke exercises on one hand and long roll exercises. During long tones, students should concentrate on individual fundamentals like posture and horn carriage, breathing, tone quality, embouchure, (and posture, grip, stroke, and placement for percussion). When the whole group plays, you must listen actively and respond sensitively to the sound of the entire group for balance, blend, intonation, and tone quality.

We will play long tones on concert F and Bb and on chords in those keys. We will expand our horizons to other keys and chord types. We will pick chords out of chorales we know and hold them while listening and adjusting. We will also do the chromatic and diatonic buzzing and Remington exercises on the following pages. Always listen for great balance, blend, and intonation while playing these very simple exercises. A beautiful, full sound is what we are striving for.

**Lip Slurs**

Lip slurs are especially important for brass as they help players learn to move between the different partials for each fingering or slide position. Lip slurs are also great for woodwinds and percussion because they help players learn primary and alternate fingerings on woods and pitch positions on mallets. Because the brass are depending on the woods and percussion to play the pitches extremely accurately, every single band member must take these exercises seriously.

Again, everyone must pay attention to balance (how strong is my sound compared to everyone else?), blend (is my tone quality the same as everyone else's?), and intonation (do my pitches sound exactly the same as everyone around me?). It is important that the lip slurs are actually slurred and not tongued. Each exercise might be repeated so that the brass can buzz the mouthpiece on the first time around and then use the whole horn the second time. The slur exercises we use get increasingly more challenging. Moving up or both up and down is more difficult for most players than just descending. Skipping partials - like on the “Curtis“ - is even tougher. Make sure you take the time to work sufficiently on each exercise before trying the next one. And never skip one just because it's a little too hard right now. That's the one to practice the most.

*Make sure you play the correct “line” (C, Bb, Bass, etc.) throughout all these exercises!*
Buzz Down
Play each measure twice – the first time with just woods and perc, the second with just brass. Do the whole exercise twice – the first time with brass on just MP, the second on horns.

Remingtons Down
Play this one the same as above – echoing between woods/perc and brass. First time, just with MP; second time, with horn. Make sure to slur the two half notes in each bar.
Buzz Up
Same as above. This one works on getting a good tone while extending the range up from the middle.

Remingtons Up
Same as above. Again, meant to help extend the range up, but also helps in tuning each interval precisely.
F Descending
Can be played by woods/perc while brass buzz or by whole group at once. The idea is to listen and adjust tone quality and intonation while playing each interval of a descending F major scale.

F Ascending
Same. The idea is to listen and adjust tone quality and intonation while playing each interval of a ascending F major scale.
Slur #1 - “851”

All the following lip slurs should actually be slurred through each two measure phrase, even though we have left the slurs out for ease of reading. They can be played on MP first and then on horn by the brass - and that is preferred if there is time. Make the transition between each note clear and precise. Even though they are called lip slurs, air has more to do with it. This is the most basic lip slur. Master it!
Slur #2 - “Again?!”

Everyone knows this one! Even woods and perc can play it because we’ve all heard it a million times!

It’s just a variation of 851, but it uses eighth notes to make us work the lips out more.
Slur #3 – “Sky”
To extend our range upwards. Since it’s the first extender slur, we’re only “reaching for the sky.”
We’ll reach for the moon and the stars later. Get it?

Tubas: 8va basso
Slur #4 - “Sky +”

Same pitches as Sky, but with a lip twister added.
Slur #5 - “Moon”

If we reached for the Sky the last time, now we’re reaching for the Moon. Ha ha.
Slur #6 – “The Curtis”

Look really close - this slur actually asks you to skip partials. It may take a little work to get the hang of this one, but it will “build your embouchure faster than any other exercise.” Those are the words of legendary Missouri band director and low brass man, Ron Curtis, as he introduced this exercise to countless students over the years. He didn’t invent it, of course (it’s probably been around for centuries!), but it just seems right to name it after him in our daily routine book.
Slur #7 – “Moon Plus”

Do you really need an explanation?

III - 12
Slur #8 - “Stars”

This one actually starts on the lowest valve combination and works its way up. Sky, Moon, ...Stars. 😊