

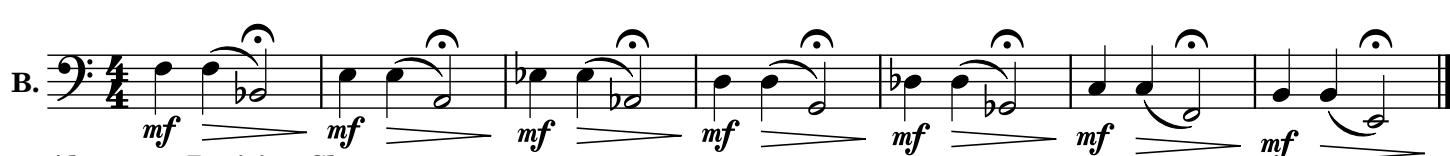
Gullett Bass Cooldown

G $\flat$ Tuning

Derek Gullett

Decrescendo Slurs

Play at an extremely slow tempo. Make the decrescendo very drastic, but keep the air moving through it. Hold the fermatas for as long as possible and eventually fade to nothing.

A. 
 B. 

Alternate Position Slurs

Strive for smoothness in both the air and embouchure. Make these sound like a slow, same-partial slur. Be sure to have intonation match on same notes in different positions.



1 6 1 1 7 1 g1 5 g1 g1 6 g1 5 g $\flat$ 2 5 f1 g $\flat$ 2 6 g $\flat$ 2 f1
 f1 g $\flat$ 3 6 f $\flat$ 2 g $\flat$ 2 7 f1 1 f $\flat$ 3 g $\flat$ 4 f $\flat$ 3 1 1 f $\flat$ 4 g $\flat$ 4 2 f $\flat$ 3 g1 5 g1 g1 6 g1 5 g $\flat$ 2 5
 f1 g $\flat$ 2 6 g $\flat$ 2 f1 f1 g $\flat$ 3 6 f $\flat$ 2 g $\flat$ 2 7 f1 d1 f $\flat$ 4 g6 f $\flat$ 4 d1 d1 f6 g6 d $\flat\flat$ 2 f $\flat$ 4 g $\flat$ 7 d1
 d4 f $\flat$ 7 d4 f $\flat$ 7 d $\flat\flat$ 5 f $\flat$ 7 1 d7 1 d7 2 d7 g1 5 g1 g1 6 g1 5 g $\flat$ 2 5
 f1 g $\flat$ 2 6 g $\flat$ 2 f1 f1 g $\flat$ 3 6 f $\flat$ 2 g $\flat$ 2 7 f1 8vb d1 f $\flat$ 4 g6 f $\flat$ 4 d1 d1 f6 g6 d $\flat\flat$ 2 f $\flat$ 4 g $\flat$ 7 d1
 d4 f $\flat$ 7 d4 f $\flat$ 7 d $\flat\flat$ 5 f $\flat$ 7

2

Slurs into the Pedal Range

Play at a slow tempo. Allow the airstream to guide everything into place without concern for total cleanliness.

A.

B.

Pedal Range Slurs

Play at a slow tempo. Same rules apply as in the slurs into the pedal range.

B.

Pedal Range Glissandi

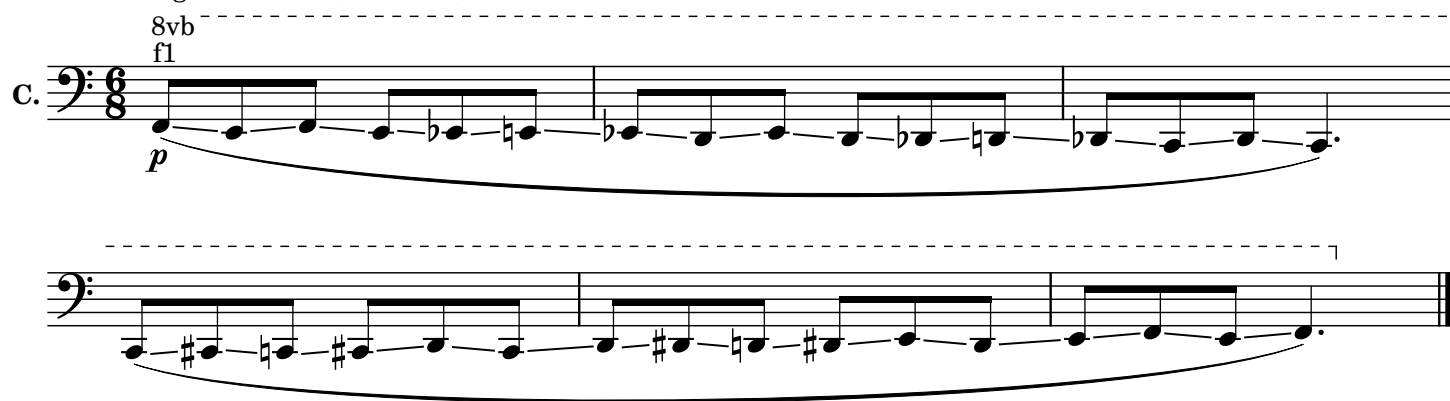
Play at a moderately slow tempo. Strive to keep the airstream consistent when travelling between notes.

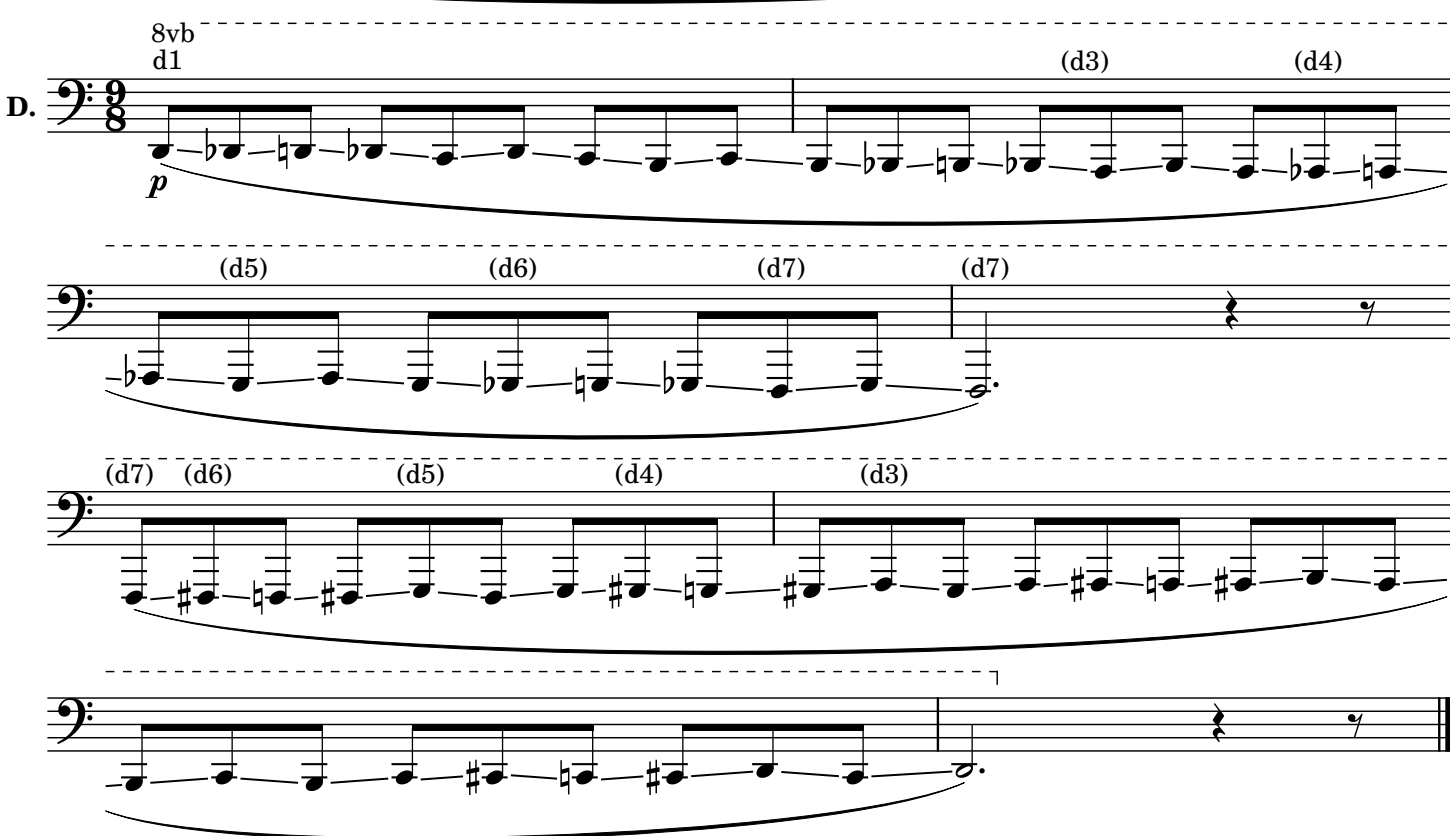
Breathe where necessary.

A.

B.

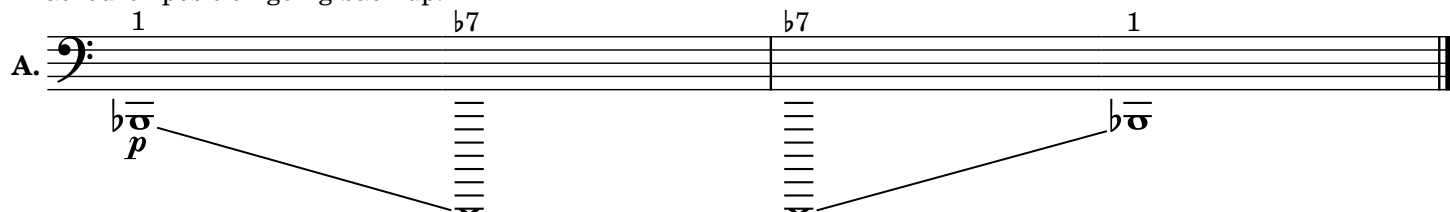
Pedal Range Glissandi (continued)

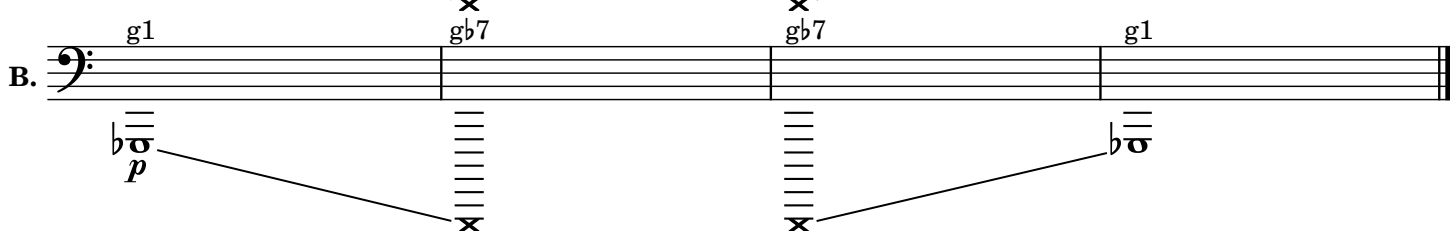
C. 

D. 

"Dropoffs"

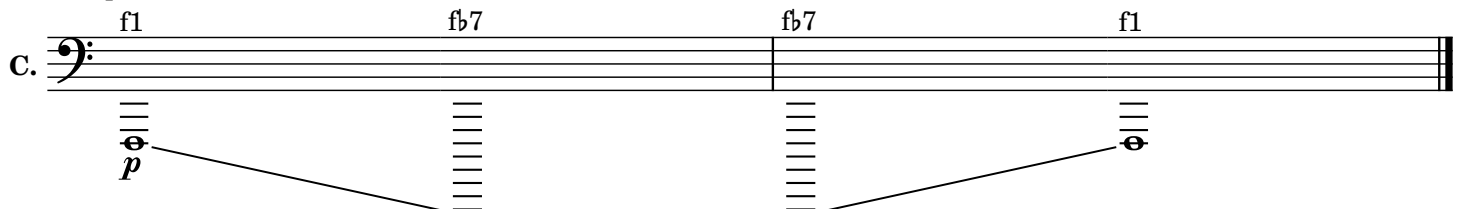
Simultaneously lip down and slowly gliss down to the lowest possible note, and then reverse the process by going back up. For exercises E, F, and G, depress the required valve(s) at fourth position going down and release the valve(s) at fourth position going back up.

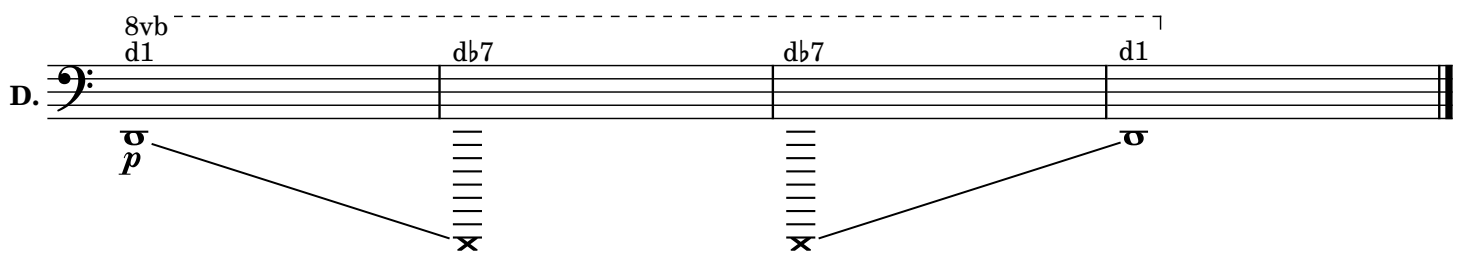
A. 

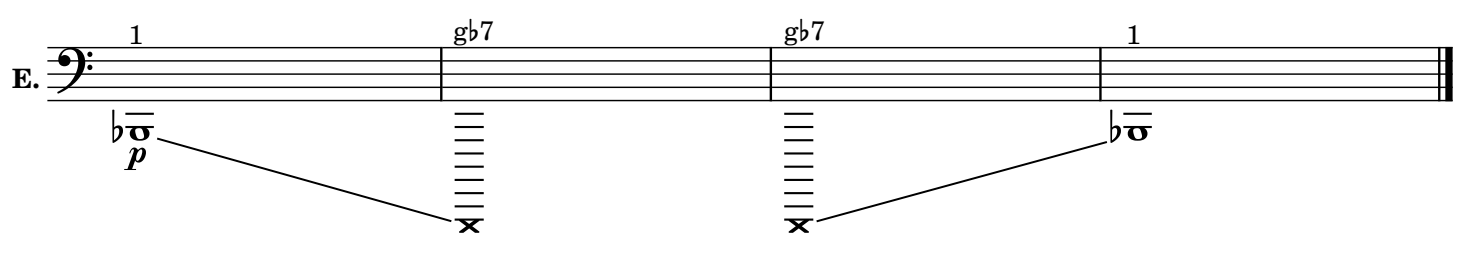
B. 

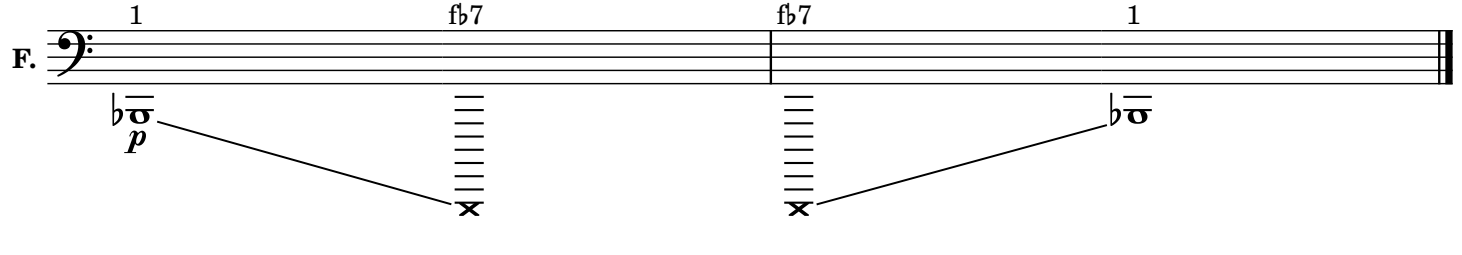
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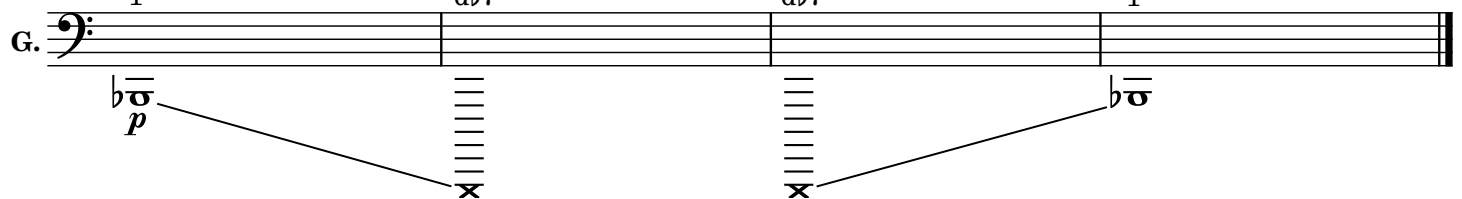
"Dropoffs" (continued)

C. 

D. 

E. 

F. 

G. 

Notes:

Notice that the note A0 is marked to be played in third position with both valves, G[#]/A^b0 is marked to be played in fourth position with both valves, G0 is marked to be played in fifth position with both valves, F[#]/G^b0 is marked to be played in sixth position with both valves, and F0 is marked to be played in seventh position with both valves. These notes are false tones and do not exist on the instrument naturally. In turn, these marked positions are where those notes resonate best for me. Experiment on your own to find where those notes resonate best for you. It very well may not be where they work for me.

These exercises are especially useful after a day of prolonged or heavy playing. When used correctly, you may feel some physical relief in the muscles around your embouchure (similar to the way your other muscles might feel after stretching at the end of a workout). The goal is to alleviate any excess tension that carries itself into the next day. Although these exercises are for achieving relaxation after a lot of playing, this routine is not a substitute for rest and time off from playing. To get the best results, I recommend playing these exercises at the end of the day and before a longer rest period (at least multiple hours overnight).