

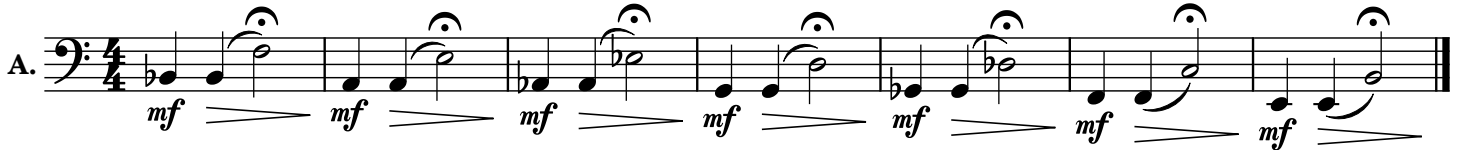
Gullett Tenor Cooldown


Straight

Derek Gullett

Decrescendo Slurs

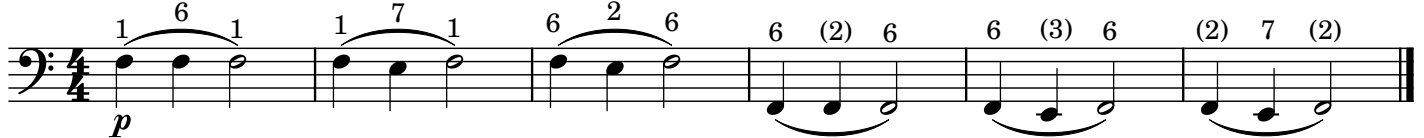
Play at an extremely slow tempo. Make the decrescendo very drastic, but keep the air moving through it. Hold the fermatas for as long as possible and eventually fade to nothing.

A. 

B. 

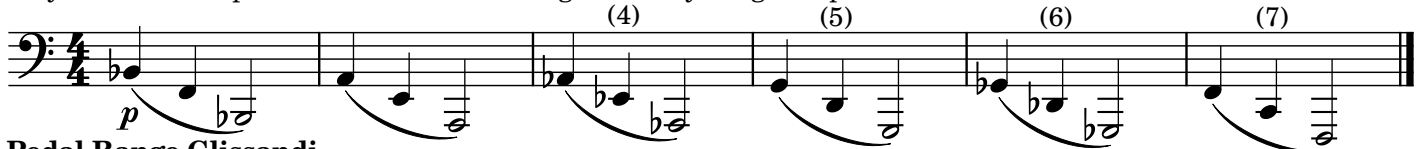
Alternate Position Slurs

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.



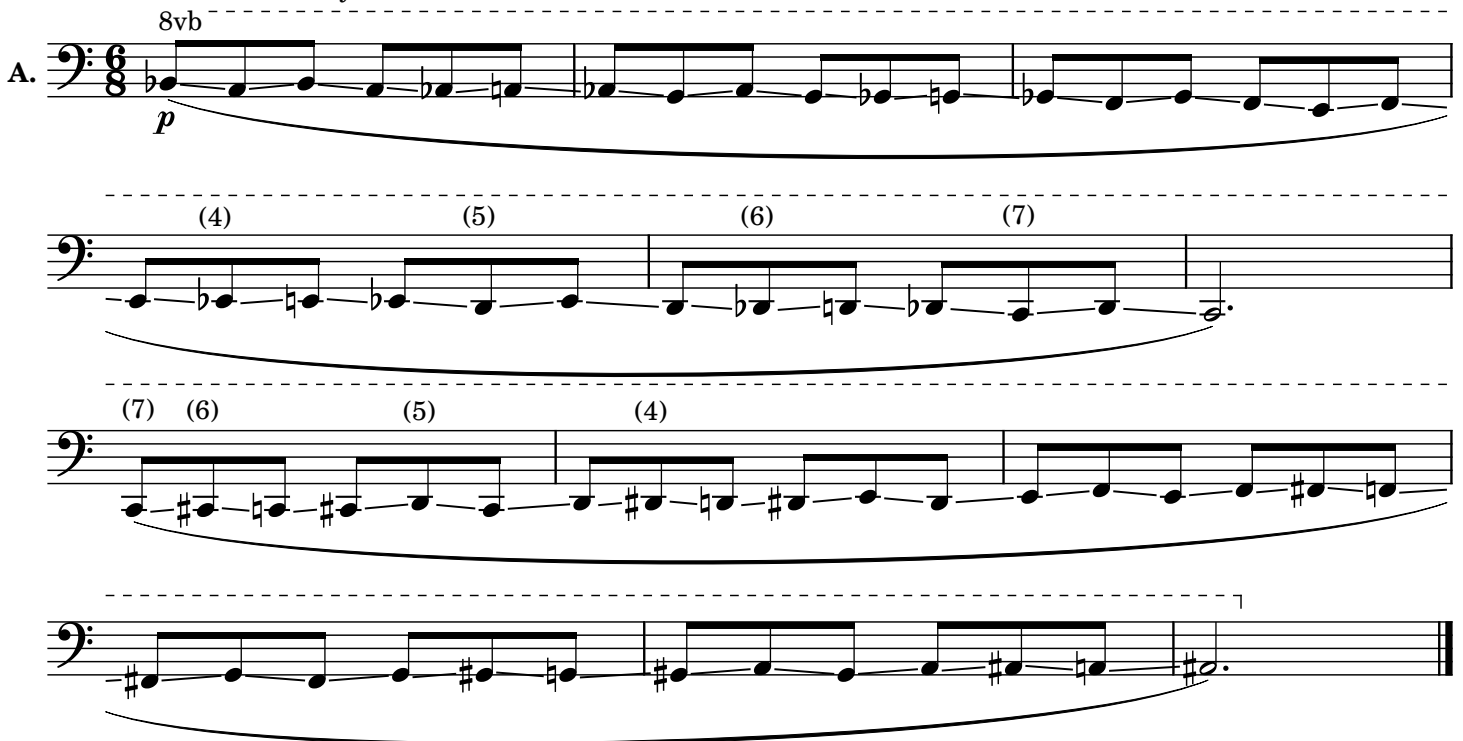
Slurs into the Pedal Range

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



Pedal Range Glissandi

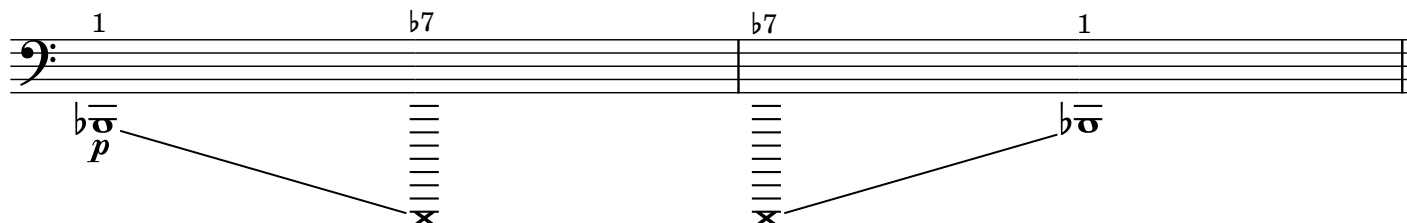
Play at a moderately slow tempo. Strive to keep the airstream consistent when travelling between notes. Breathe where necessary.

A. 

2

"Dropoffs"

Simultaneously lip down and slowly gliss down to the lowest possible note, and then reverse the process by going back up.



Notes:

Notice that the note F2 is sometimes marked to be played in second position, E2 is sometimes marked to be played in third position, D \sharp /E \flat 2 is marked to be played in fourth position, D2 is marked to be played in fifth position, C \sharp /D \flat 2 is marked to be played in sixth position, C2 is marked to be played in seventh position, D \sharp /E \flat 1 is marked to be played in fourth position, D1 is marked to be played in fifth position, C \sharp /D \flat 1 is marked to be played in sixth position, C1 is marked to be played in seventh position (all in parentheses). These notes are false tones and do not exist on the instrument naturally. Instead, they are based on a weaker harmonic series built off of F \sharp /G \flat . This weaker harmonic series exists due to the acoustic properties of the trombone. Other brass instruments will have a different weaker harmonic series. All of these notes are positioned a major third below the notes they are being lipped down from. No extra slide adjustments should be necessary.

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).