

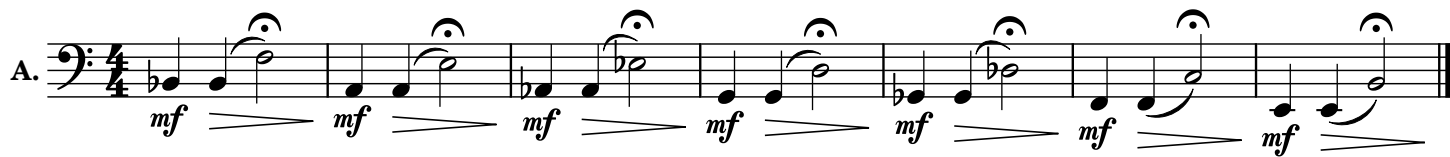
Gullett Bass Cooldown


G 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 4 g1 g1 5 g1 4 gb2 4 f1 gb3 6 gb3 f1

f1 gb4 6 fb2 gb3 7 f1 1 fb3 gb5 fb3 1 1 fb4 gb5 2 fb3 g1 4 fb7 4 g1 g1 5 fb7 gb2 4

f1 gb3 6 gb3 f1 f1 gb4 6 fb2 gb3 7 f1 e1 fb3 g6 fb3e1 e1fb4 g6 ebb2 fb3 gb7e1 e4 f6 e4

e4 fb7 e4 f6 ebb5 f6 g1 4 g1 g1 5 g1 4 gb2 4 f1 gb3 6 gb3 f1

f1 gb4 6 fb2 gb3 7 f1 8vb e1 fb3 g6 fb3 e1 e1 fb4 g6 ebb2 fb3 gb7 e1

e4 f6 e4 e4 fb7 e4 f6 ebb5 f6 1

Slurs into the Pedal Range

A.

B

Pedal Range Slurs

8vb

Pedal Range Glissandi

A

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Pedal Range Glissandi (continued)

B. *8vb gl*
p

8vb fl
p

C. *8vb fl*
p

D. *8vb e1*
p

(ebb2) (e4) (ebb5) (e7)

(e7) (ebb5) (e4) (ebb2)

4

"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.

1 b7 b7 1

$b\sigma$
 p

x

$b\sigma$

B.

g1 gb7 gb7 g1

σ
 p

x

σ

C.

f1 fb7 fb7 f1

σ
 p

x

σ

D.

e1 eb7 eb7 e1

$b\sigma$
 p

x

$b\sigma$

E.

1 gb7 gb7 1

$b\sigma$
 p

x

$b\sigma$

"Dropoffs" (continued)

F.

G.

Notes:

Notice that the note A \sharp /B \flat 0 is marked to be played in a lowered seventh position with the G-attachment, a lowered fourth position with the F-attachment, or a very lowered second position with both valves, A0 is marked to be played in sixth position with the F-attachment or fourth position with both valves, G \sharp /A \flat 0 is marked to be played in a lowered seventh position or a very lowered fifth position with the G-attachment, and G0 is marked to be played in seventh position with both valves (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 (D \sharp /E \flat in the G-attachment, C \sharp /D \flat in the F-attachment, and B in both valves). 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 seventh 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).