

# Gullett Tenor Cooldown

## F-attachment

## Derek Gullett

## Decrescendo Slurs

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

## 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 6-2-6 v1-6-v1 v1-7-v1 6-vb2-6

## Slurs into the Pedal Range

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

B.

*p*

2

## Pedal Range Slurs

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

v1 v2

8vh

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(v|3)

— (vb4)

— (v6)

— (vb7)

## Pedal Range Glissandi

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

Breathe where necessary.

Musical score for section A. The key signature is B-flat major (two flats). The time signature is 12/8. The bass line consists of eighth-note patterns. The dynamic is *p* (piano). The bass line starts with a B-flat note, followed by a G note, then a D note, and so on, creating a descending line. The bass line ends with a D note.

A musical score for a bassoon in bass clef. The score consists of a single continuous eighth-note pattern on the B4 string. The notes are grouped into measures by vertical bar lines. The bassoon's mouthpiece is shown at the bottom, with a curved line indicating its movement. The score is on a five-line staff with a bass clef.

8vb

v1

(vb3)

A musical score for a bassoon, labeled 'B.' at the top left. The score is in 6/8 time, with a bass clef. The key signature is B-flat major (two flats). The dynamic is marked 'p' (piano) at the beginning. The bassoon plays a continuous line of eighth notes, starting on the first note of the first measure. The notes are grouped into three measures of two groups of four notes each, separated by vertical bar lines. The notes are mostly on the A line, with some on the G line and one on the F line. The bassoon's line is sustained by a long, thin, wavy line underneath the notes.

— (v|4)

— (v6)

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(vb7)

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(v17)(v6)

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(vb4)

— (vb3)

### "Dropoffs"

Simultaneously lip down and slowly gliss down to the lowest possible note, and then reverse the process by going back up. For exercise C, depress the valve at fourth position going down and release the valve at fourth position going back up.

A.

B.

C.

#### Notes:

Notice that the note B1 is marked to be played in a lowered third position with the valve, B0 is marked to be played in a lowered third position with the valve, A#/Bb0 is marked to be played in a lowered fourth position with the valve, A0 is marked to be played in sixth position with the valve, and G#/Ab0 is marked to be played in a lowered seventh position with the valve (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#/Gb (C#/Db in the valve). 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 note 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).