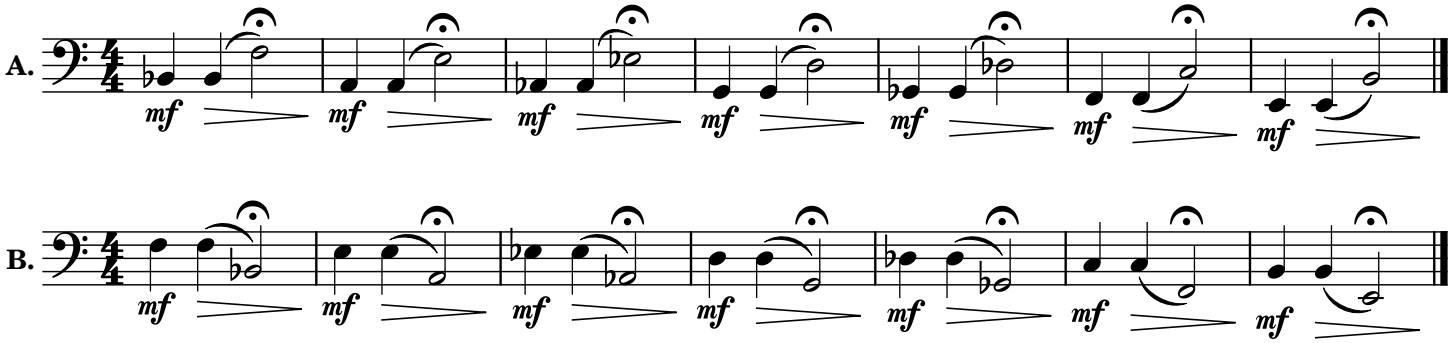
Bass Trombone Cooldown

G♭ Tuning

Derek Gullett

Decrescendo Slurs

Play at an extremely slow tempo. Make the descrescendo very drastic, but keep the air wide enough and 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.



2

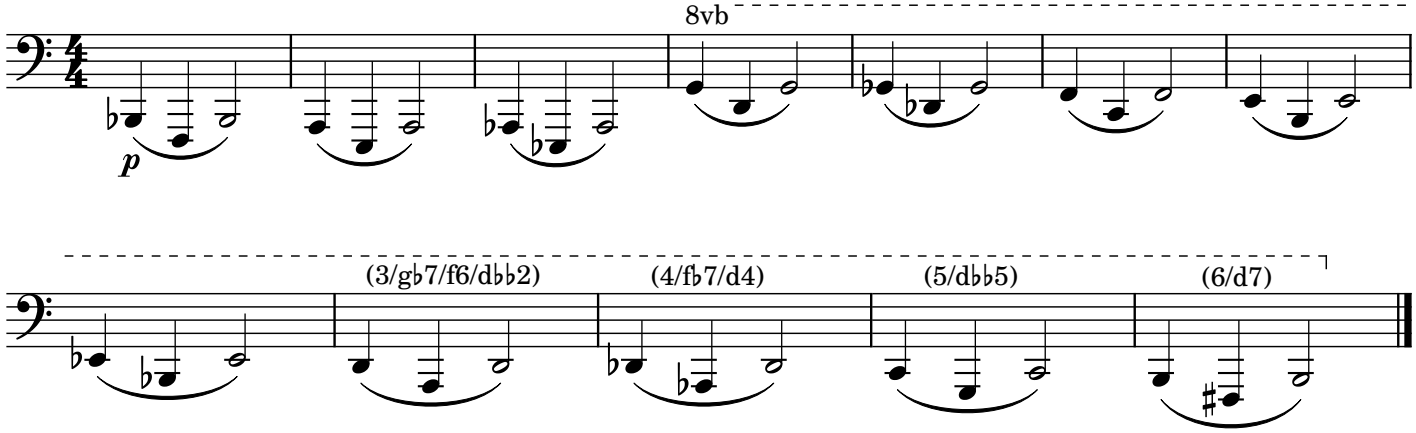
Slurs into the Pedal Range

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



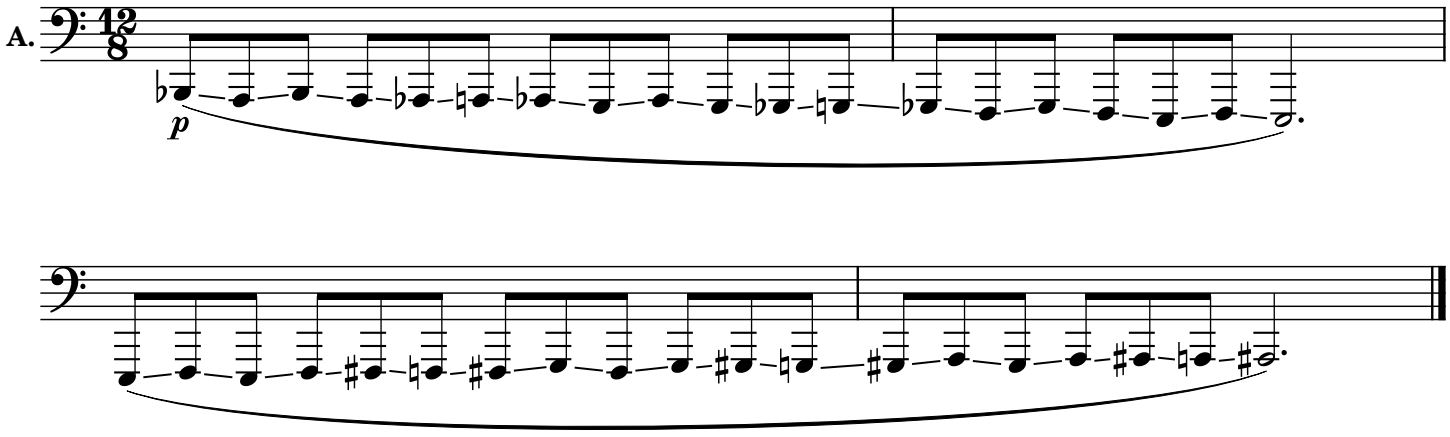
Pedal Range Slurs

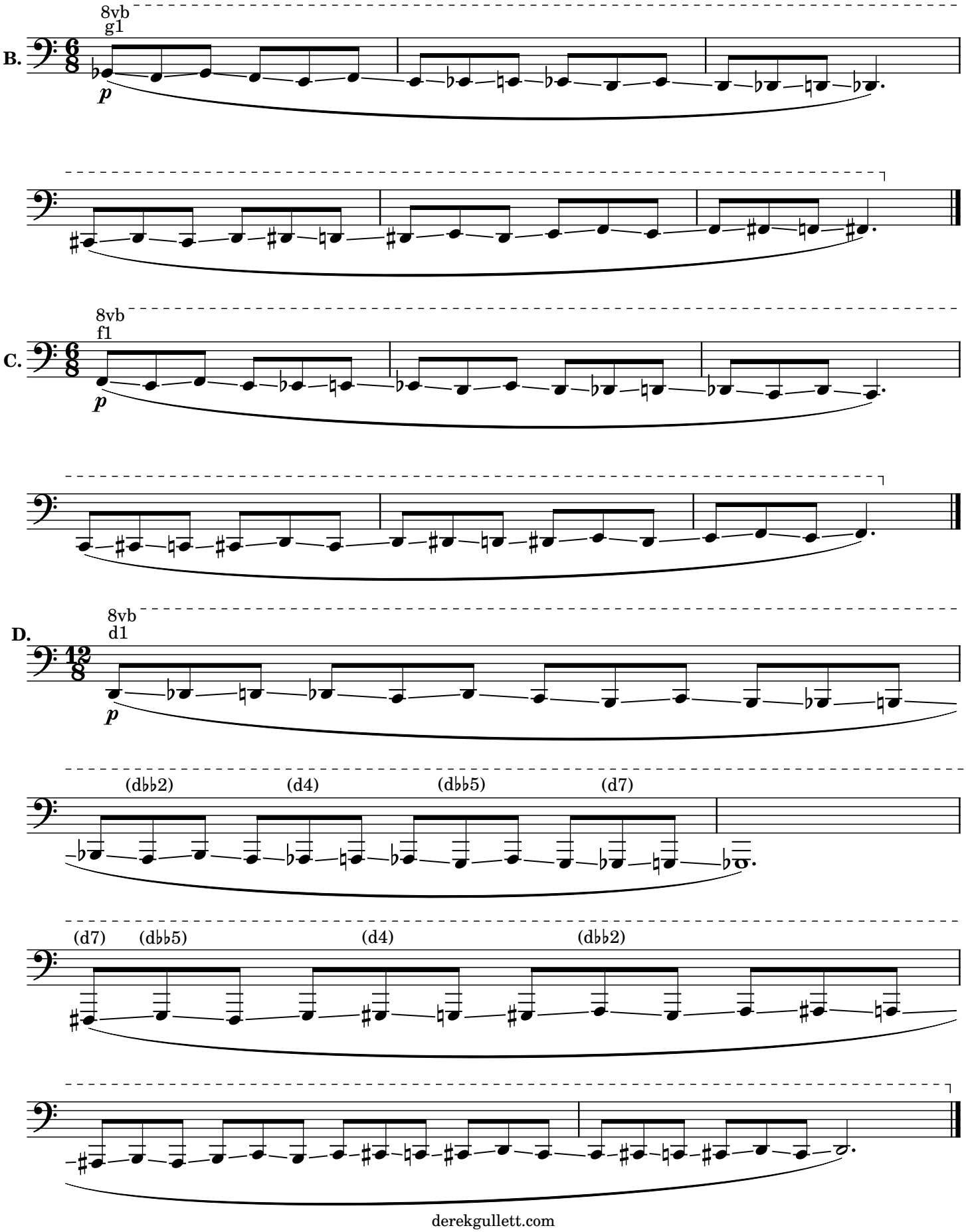
Play at a slow tempo. Same rules apply as in the slurs into the pedal range.



Pedal Range Glissandi

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

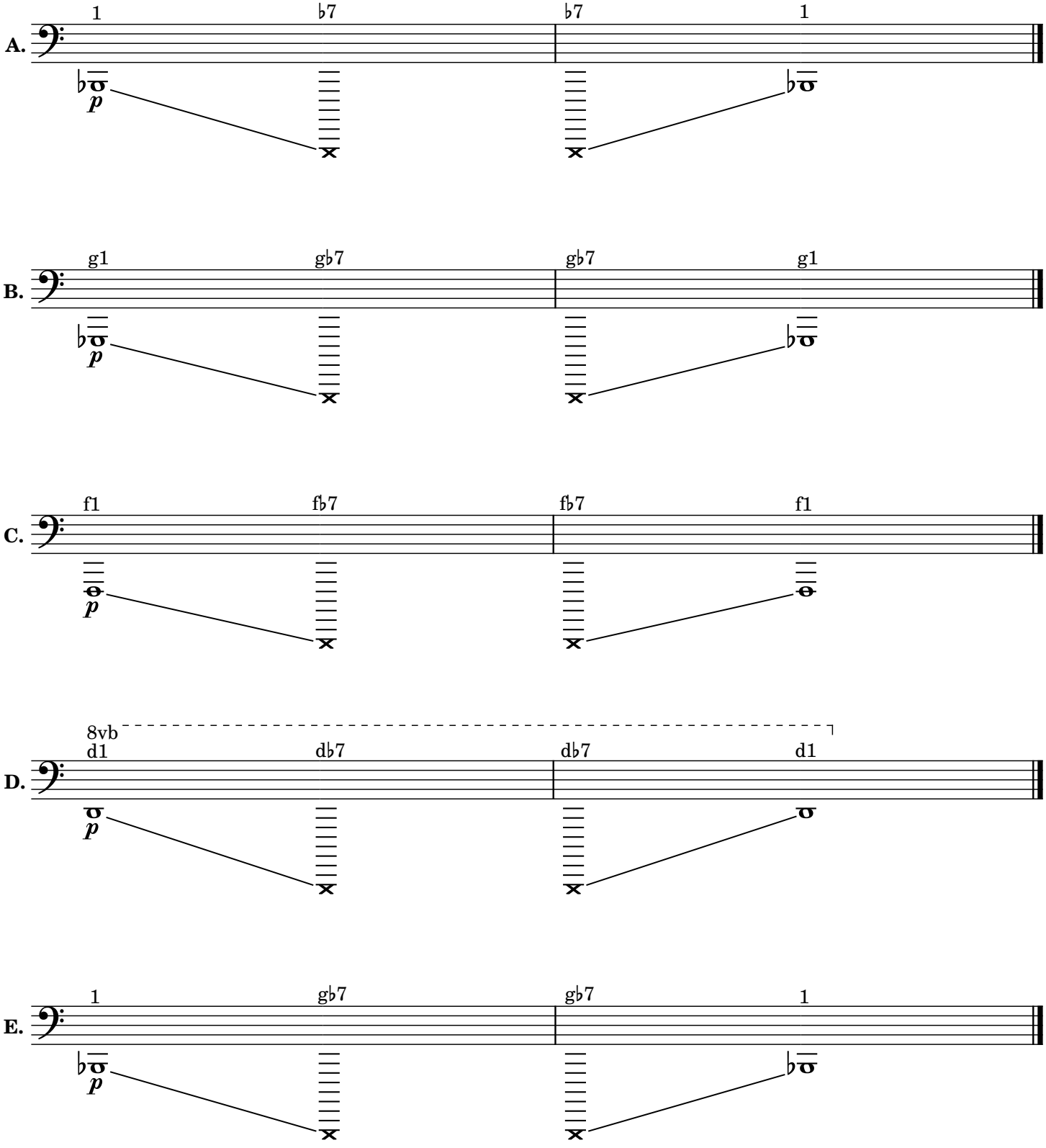


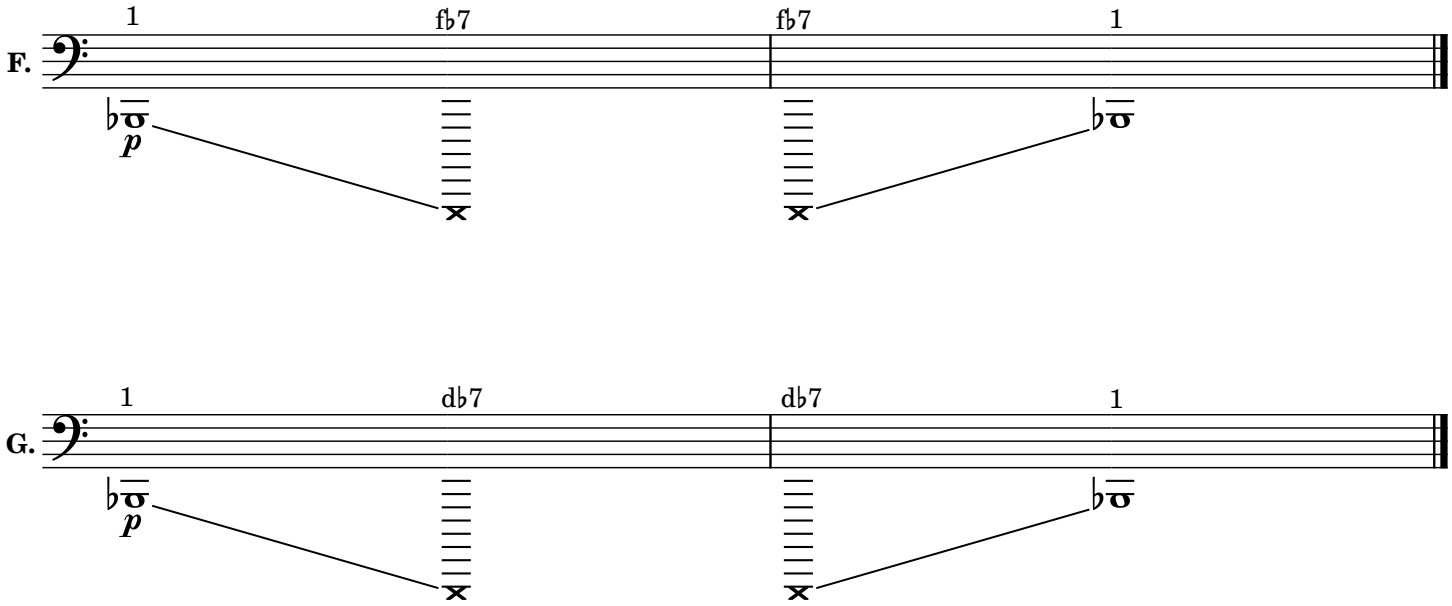

8vb
g1
B.
p
8vb
f1
C.
p
8vb
d1
D.
p
(d♭♭2)
(d4)
(d♭♭5)
(d7)
(d7)
(d♭♭5)
(d4)
(d♭♭2)

4

"Dropoffs"

Simultaneously lip down and slowly gliss down to the lowest possible note/vibration, 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.





Notes:
Notice that the note A0 is marked to be played in third position, a lowered seventh position with the G♭-attachment, sixth position with the F-attachment, or a very lowered second position with both valves, G♯/A♭0 is marked to be played in fourth position, a lowered seventh position with the F-attachment, or fourth position with both valves, G0 is marked to be played in fifth position or a very lowered fifth position with both valves, and F♯/G♭0 is marked to be played in sixth position or seventh position with both valves (all in parentheses). These are false tones and do not exist on the instrument naturally. Instead, they are based on two weaker versions of the harmonic series built off of G♭1 below B♭1 (D♭1 below F1 in the F-attachment, D1 below G♭1 in the G♭-attachment, and B♭0 below D1 in both valves) and B0 below B♭1. These exist due to the acoustic properties of the trombone. Other brass instruments will have different weaker versions of the harmonic series available. All of these notes are positioned below the note they are being lipped down from by a major third (G♭1 (D♭1 in the F-attachment, D1 in the G♭-attachment, and B♭0 in both valves)) or a major seventh (B0). No extra slide adjustments should be necessary. The G♭1 (and F-attachment D♭1, G♭-attachment D1, and both valved B♭0) series is pushed down to its limit in these exercises at G♭0, though the B0 series can be pushed to as low as B-1 by going beyond sixth position and incorporating both valves (creating a G♭0 series below F1 in the F-attachment, a G0 series below G♭1 in the G-attachment, and an E♭0 series below D1 in both valves).

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).