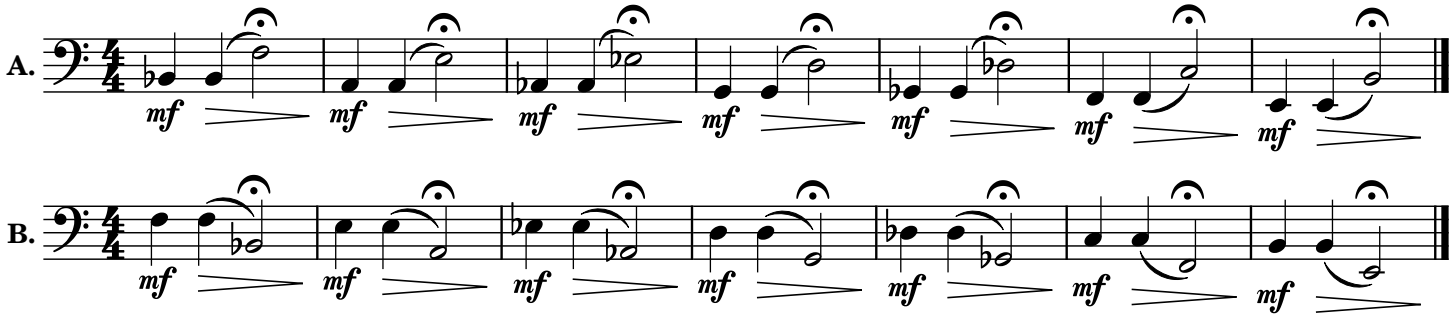
Tenor Trombone Cooldown

Straight

Derek Gullett

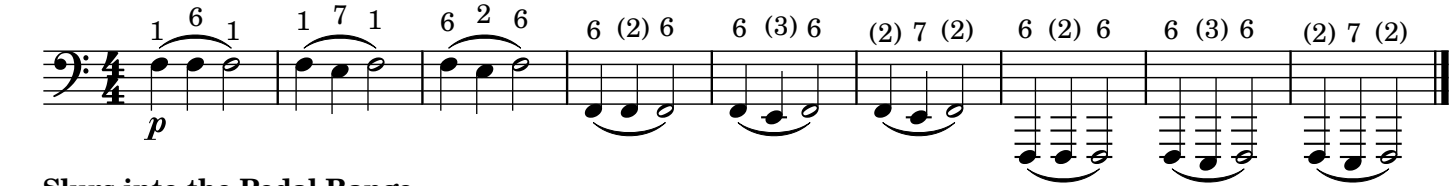
Decrescendo Slurs

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.



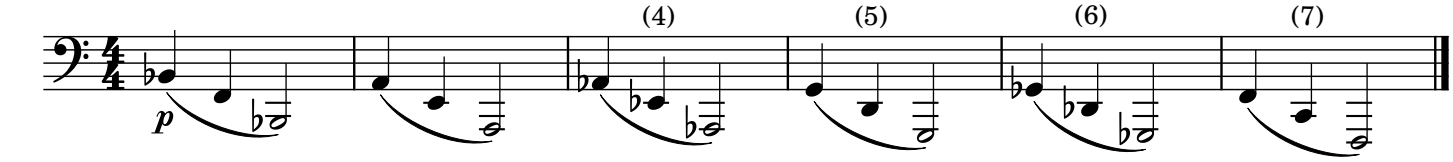
Alternate Position Slurs

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.



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

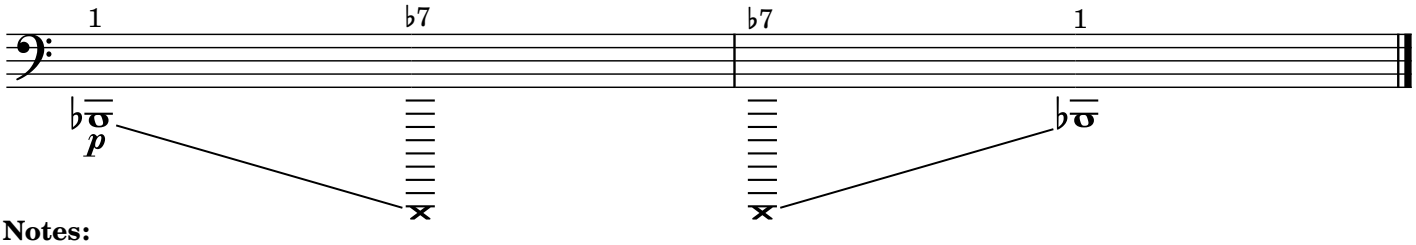
Play at a moderately slow tempo. Strive to keep the airstream consistent when travelling between notes.
Breathe where necessary.



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♯/E♭2 is marked to be played in fourth position, D2 is marked to be played in fifth position, C♯/D♭2 is marked to be played in sixth position, C2 is marked to be played in seventh position, D♯/E♭1 is marked to be played in fourth position, D1 is marked to be played in fifth position, C♯/D♭1 is marked to be played in sixth position, and 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 two weaker versions of the harmonic series built off of the G♭'s below B♭2 and B♭1 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♭) or a major seventh (B0). No extra slide adjustments should be necessary. Both octaves of the G♭ series are pushed down to their limit in these exercises at C1, though the B0 series can be pushed to as low as F0 by going beyond second position. It should be mentioned that due to the nature of the G♭ harmonic series coupled with limited slide length, the note B1 is not accessible without a valve.

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).