

Gullett Bass Cooldown

G♭ Tuning

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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 g1 5 g1 g1 6 g1 5 g1 2 5 f1 g1 2 6 g1 2 f1

d4 fb7 d4 fb7 dbb5 fb7 1 d7 1 d7 2 d7 g1 5 g1 g1 6 g1 5 gb2 5 **6**

Musical score for the first section of the piece. The score consists of five measures. Measure 1: 6/4 time, bass clef, dynamic f1, notes g♭2, 6, g♭2, f1. Measure 2: 8/4 time, bass clef, dynamic f1, notes g♭3, 6, f♭2, g♭2, 7, f1. Measure 3: 8vb time, bass clef, dynamic d1, notes f♭4, g6, f♭4, d1. Measure 4: 8/4 time, bass clef, dynamic d1, notes f6, g6, d♭♭2, f♭4, g♭7, d1. Measure 5: 4/4 time, bass clef, dynamic d1, notes f6, g6, d♭♭2, f♭4, g♭7, d1.

A bass line diagram in 4/4 time, starting with a dashed bar line. The notes are: d4, fb7, d4, fb7, dbb5, fb7. The bass clef is present on the first staff.

2

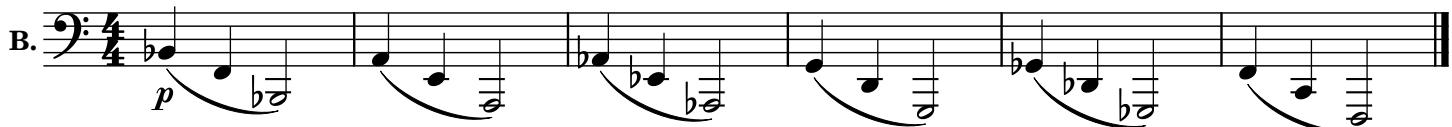
Slurs into the Pedal Range

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

A.



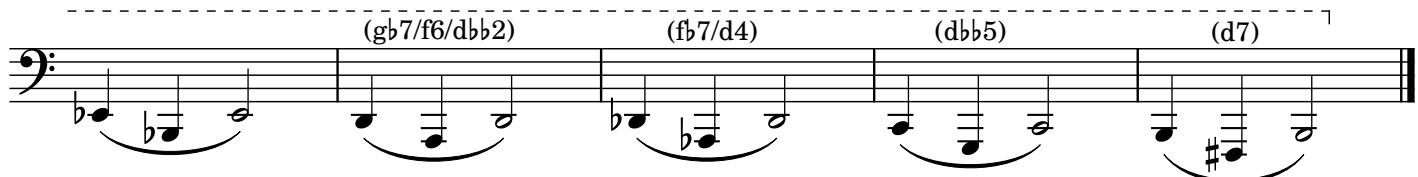
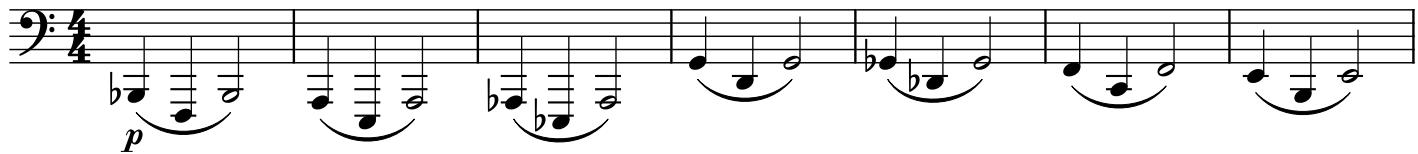
B.



Pedal Range Slurs

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

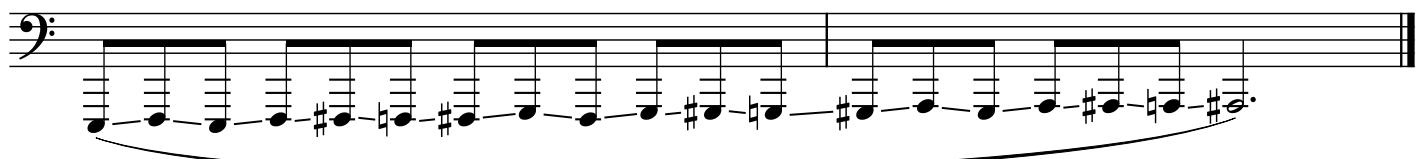
8vb



Pedal Range Glissandi

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

A.



Pedal Range Glissandi (continued)

8vb
g1

B.

6

8

p

C.

6

8

p

D.

12

8

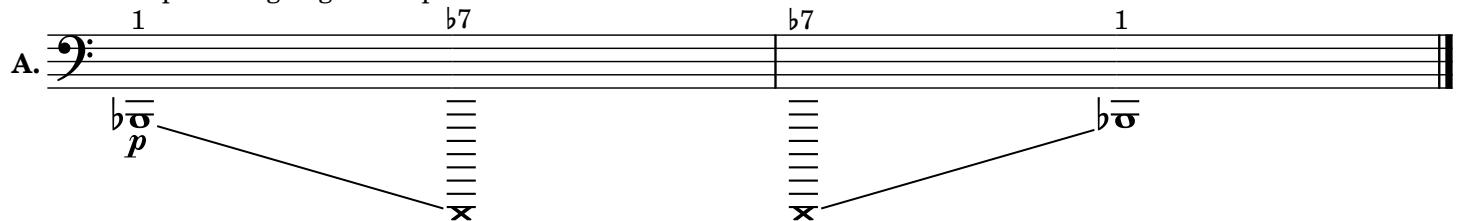
p

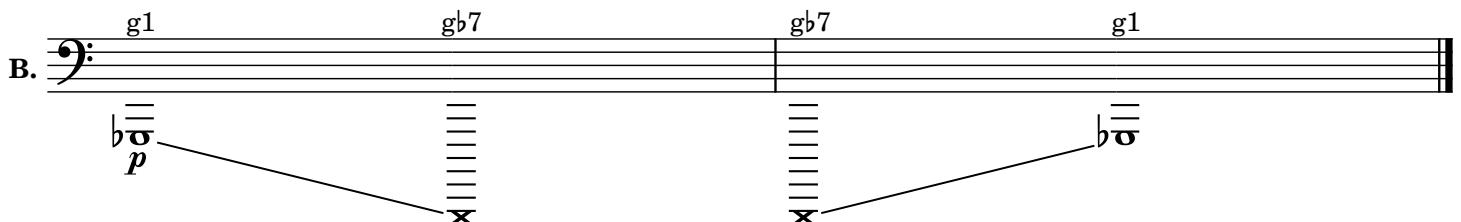
(d $\flat\flat$ 2) (d4) (d $\flat\flat$ 5) (d7)

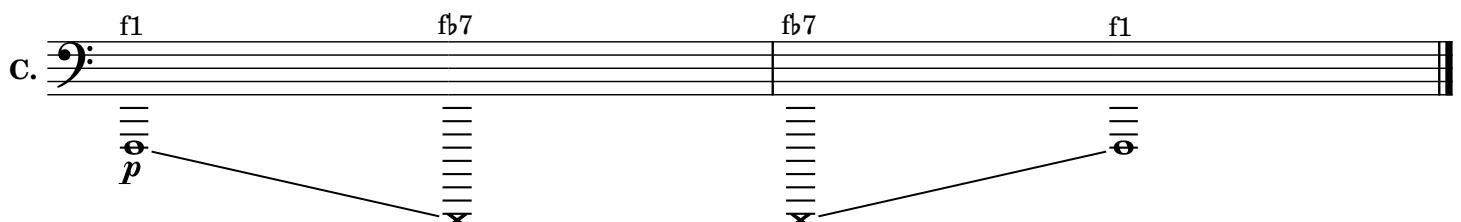
(d7) (d $\flat\flat$ 5) (d4) (d $\flat\flat$ 2)

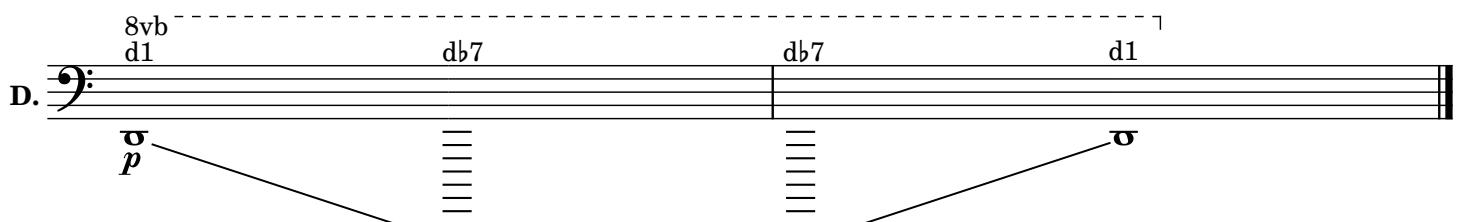
"Dropoffs"

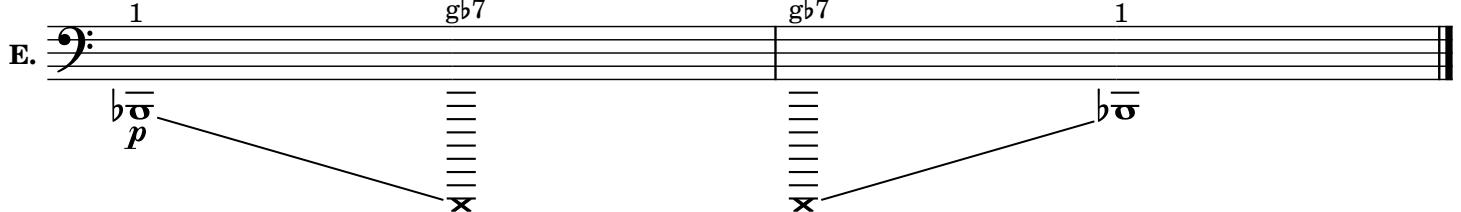
Simultaneously lip down and slowly gliss down to the lowest possible note, and then reverse the process by going back up. For exercises E, F, and G, depress the required valve(s) at fourth position going down and release the valve(s) at fourth position going back up.

A. 

B. 

C. 

D. 

E. 

"Dropoffs" (continued)

F.

G.

Notes:

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