

Gullett Bass Cooldown

Bollinger Tuning

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Decrescendo Slurs

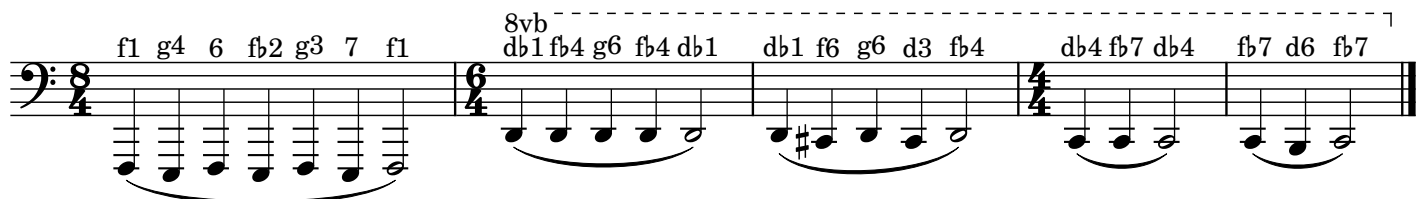
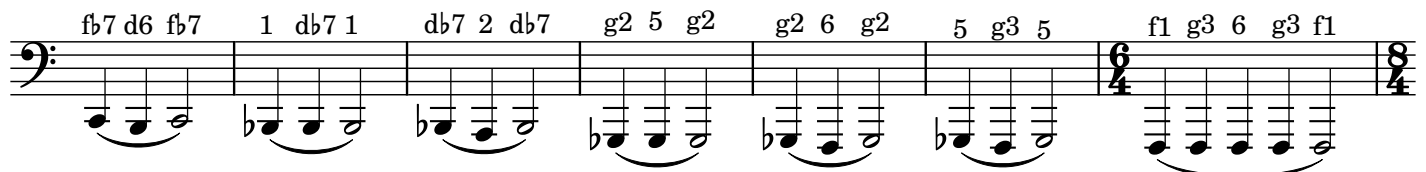
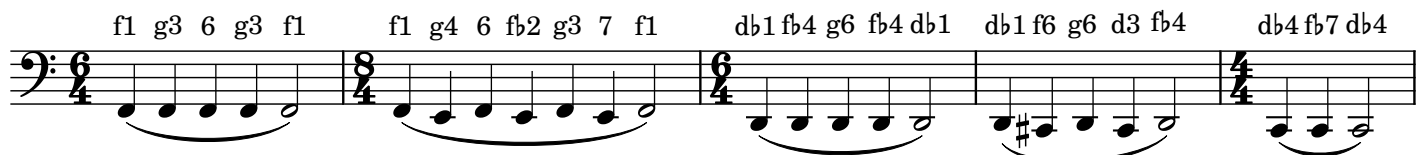
Play at an extremely slow tempo. Make the decrescendo very drastic, but keep the air moving through it. Hold the fermatas for as long as possible and eventually fade to nothing.

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.



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.

Exercise A, first system, shows a sequence of eighth notes in the bass clef, 4/4 time. The notes are Bb2, C3, D3, E3, F3, G3, A3, and Bb3. Slurs connect Bb2-C3, C3-D3, D3-E3, and E3-F3. Pedal points are marked below the staff: Bb2, C3, and Bb3.

B.

Exercise B, first system, shows a sequence of eighth notes in the bass clef, 4/4 time. The notes are Bb2, C3, D3, E3, F3, G3, A3, and Bb3. Slurs connect Bb2-C3, C3-D3, D3-E3, and E3-F3. Pedal points are marked below the staff: Bb2, C3, and Bb3.

Pedal Range Slurs

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

Pedal Range Slurs, first system, shows a sequence of eighth notes in the bass clef, 4/4 time. The notes are Bb2, C3, D3, E3, F3, G3, A3, and Bb3. Slurs connect Bb2-C3, C3-D3, D3-E3, and E3-F3. Pedal points are marked below the staff: Bb2, C3, and Bb3.

8vb

Pedal Range Slurs, second system, shows a sequence of eighth notes in the bass clef, 4/4 time. The notes are Bb2, C3, D3, E3, F3, G3, A3, and Bb3. Slurs connect Bb2-C3, C3-D3, D3-E3, and E3-F3. Pedal points are marked below the staff: Bb2, C3, and Bb3.

(f6/d3) (fb7/db4) (d6) (db7)

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, first system, shows a sequence of eighth notes in the bass clef, 12/8 time. The notes are Bb2, C3, D3, E3, F3, G3, A3, and Bb3. Slurs connect Bb2-C3, C3-D3, D3-E3, and E3-F3. Pedal points are marked below the staff: Bb2, C3, and Bb3.

Pedal Range Glissandi, second system, shows a sequence of eighth notes in the bass clef, 12/8 time. The notes are Bb2, C3, D3, E3, F3, G3, A3, and Bb3. Slurs connect Bb2-C3, C3-D3, D3-E3, and E3-F3. Pedal points are marked below the staff: Bb2, C3, and Bb3.

Pedal Range Glissandi (continued)

B. *8vb g²*
p

C. *8vb fl*
p

D. *8vb db1*
p

(d3) (db4)

(db6) (db7)

(db7) (db6) (db4) (d3)

The image displays a musical score for a piano, specifically focusing on the pedal range. It is divided into three main sections: B, C, and D. Each section contains two staves of music. Section B starts with a key signature of one flat (B-flat) and a time signature of 6/8. The first staff of B is marked with '8vb g2' and a piano 'p' dynamic. The second staff of B continues the glissando. Section C starts with a key signature of one flat (B-flat) and a time signature of 6/8. The first staff of C is marked with '8vb fl' and a piano 'p' dynamic. The second staff of C continues the glissando. Section D starts with a key signature of one flat (B-flat) and a time signature of 6/8. The first staff of D is marked with '8vb db1' and a piano 'p' dynamic. The second staff of D continues the glissando. The third staff of D contains chords labeled (d3) and (db4). The fourth staff of D contains chords labeled (db6) and (db7). The fifth staff of D contains chords labeled (db7) (db6) (db4) (d3). The sixth staff of D continues the glissando. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The notes are connected by a long slur, indicating a continuous glissando. The page number 3 is in the top right corner.

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

$b\overline{2}$ p 4 4 $b\overline{2}$ p

B.

$g2$ $gb7$ $gb7$ $g2$

$b\overline{2}$ p 4 4 $b\overline{2}$ p

C.

$f1$ $fb7$ $fb7$ $f1$

$\overline{1}$ p 4 4 $\overline{1}$ p

D.

$8vb$ $db1$ $db7$ $db7$ $db1$

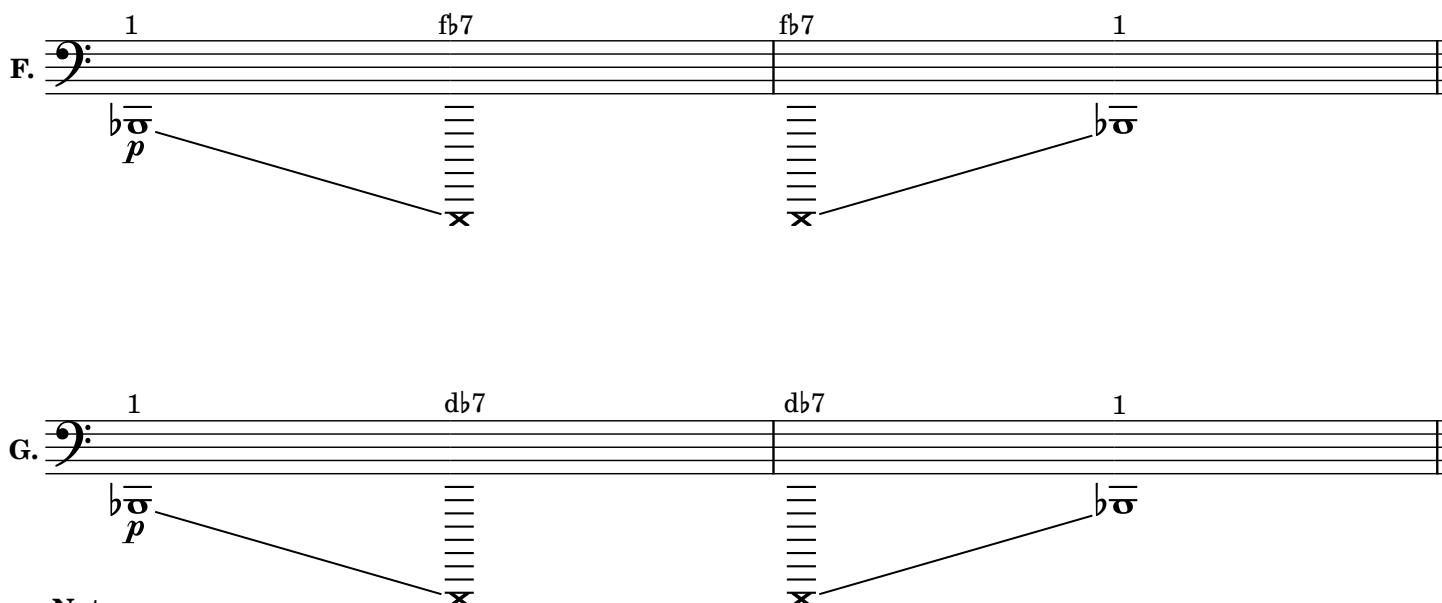
$\overline{1}$ p 4 4 $\overline{1}$ p

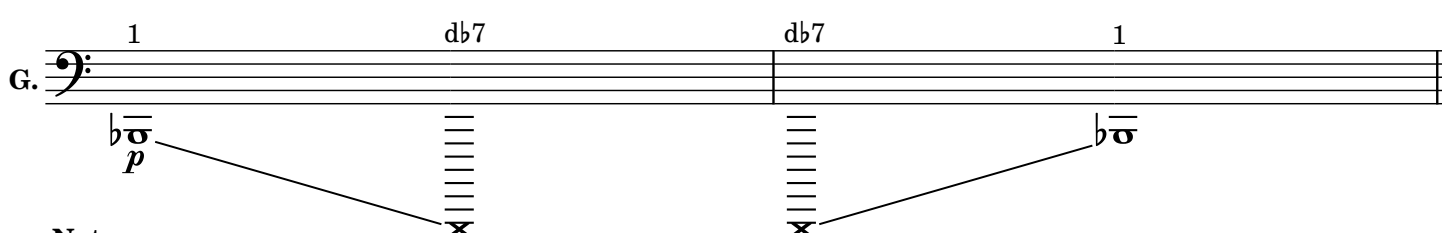
E.

1 $gb7$ $gb7$ 1

$b\overline{2}$ p 4 4 $b\overline{2}$ p

"Dropoffs" (continued)

F. 

G. 

Notes:

Notice that the note A0 is marked to be played in sixth position with the F-attachment or third position with both valves, G#/Ab0 is marked to be played in a lowered seventh position with the F-attachment or a lowered fourth position with both valves, G0 is marked to be played in sixth position with both valves, and F#/Gb0 is marked to be played in a lowered 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#/Gb (flat D#/Eb in the flat G-attachment, C#/Db in the F-attachment, and sharp A#/Bb 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).