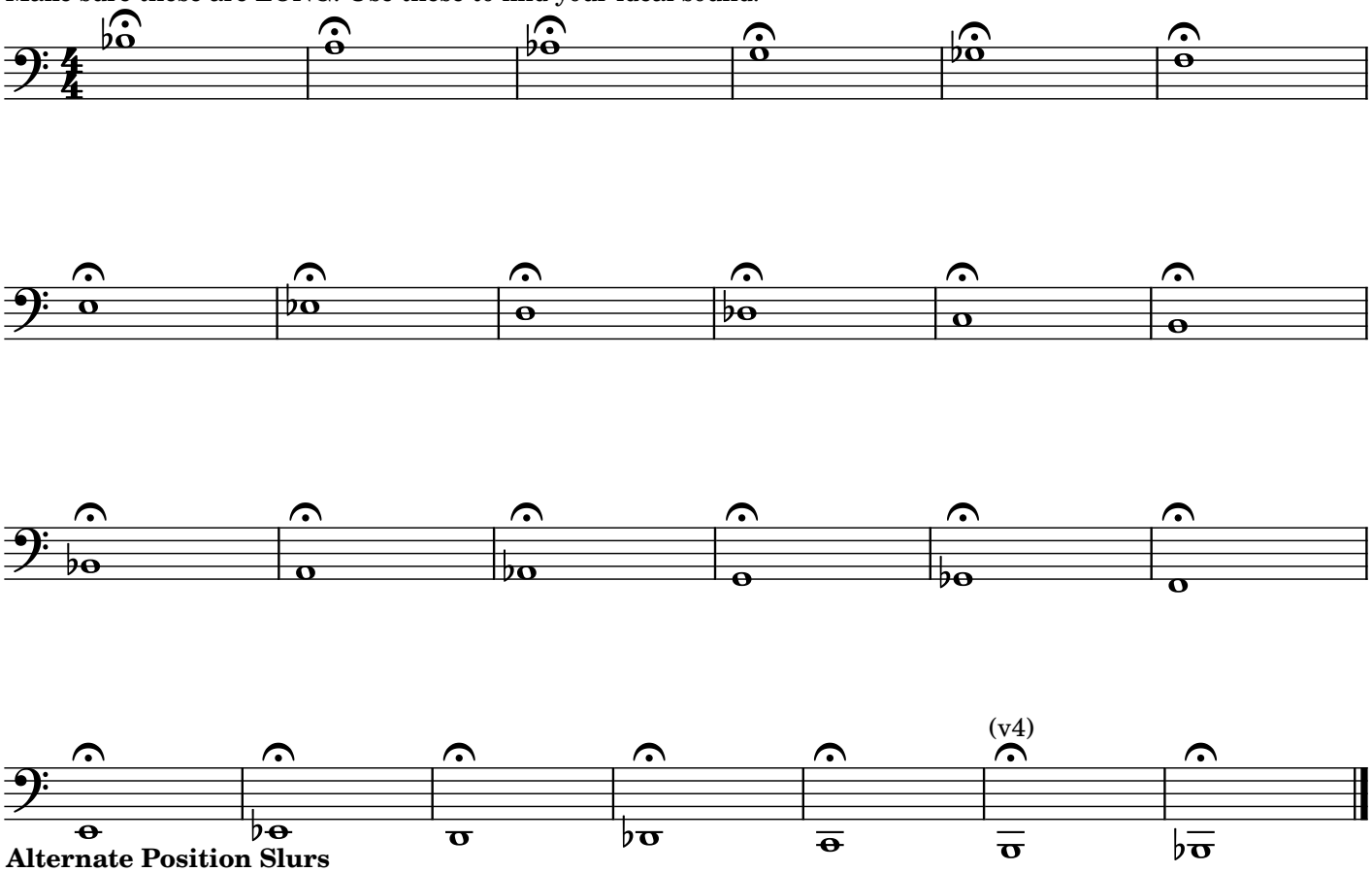
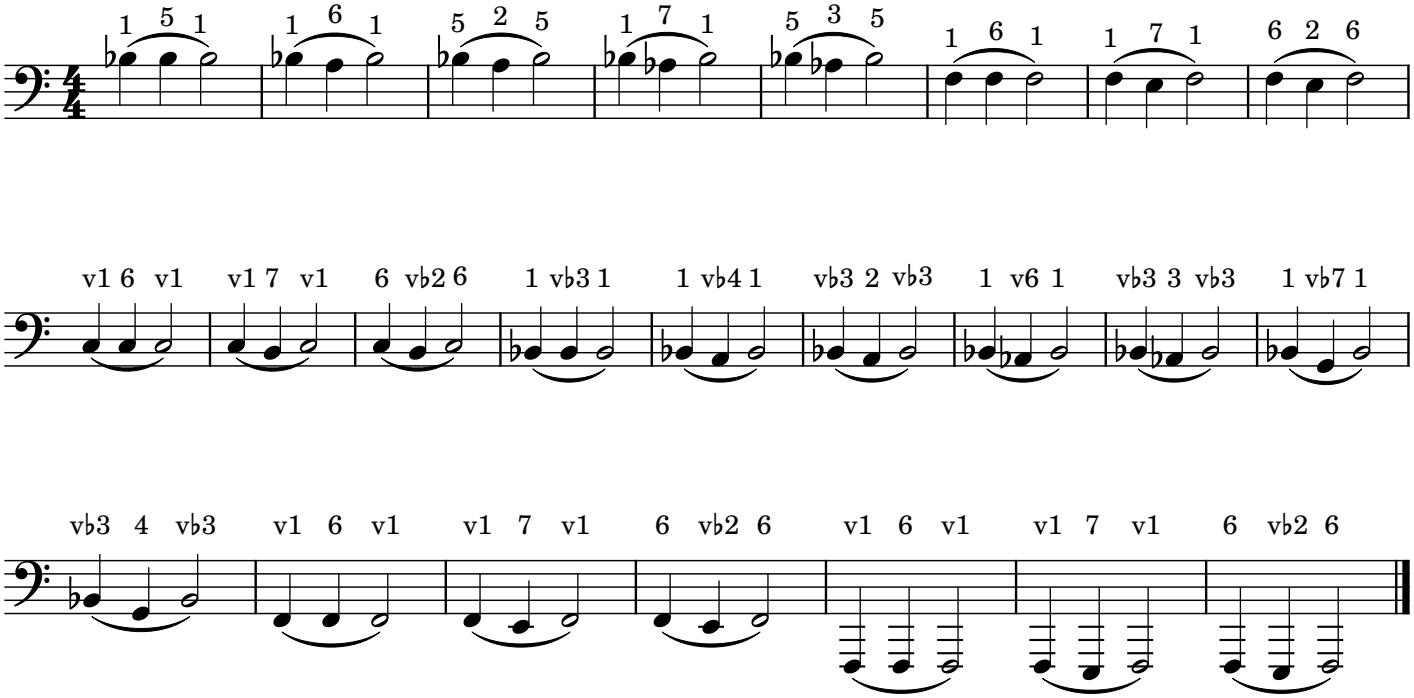
Gullett Tenor Warm-up

Derek Gullett

Long Tones
Make sure these are LONG. Use these to find your ideal sound.



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.



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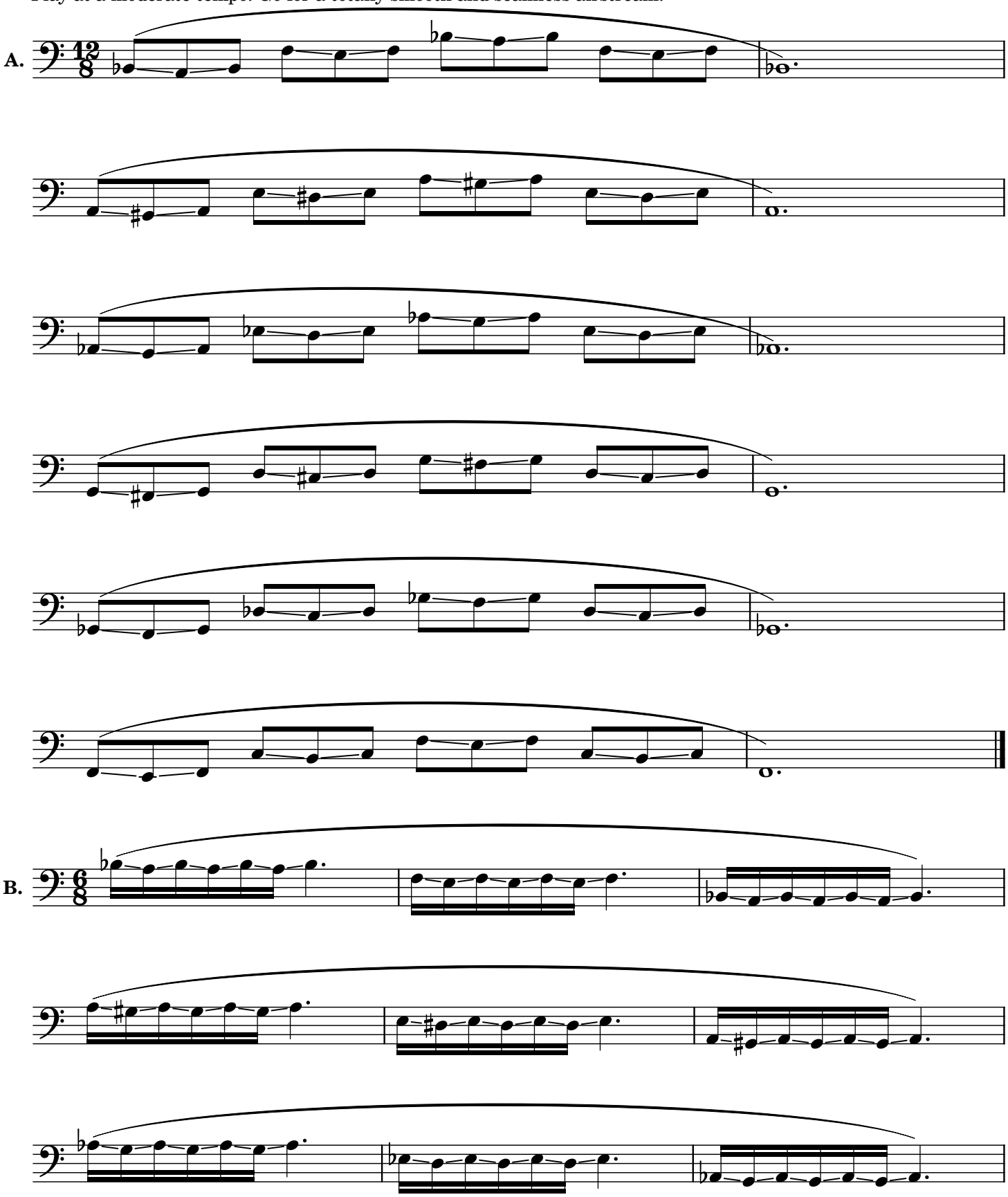
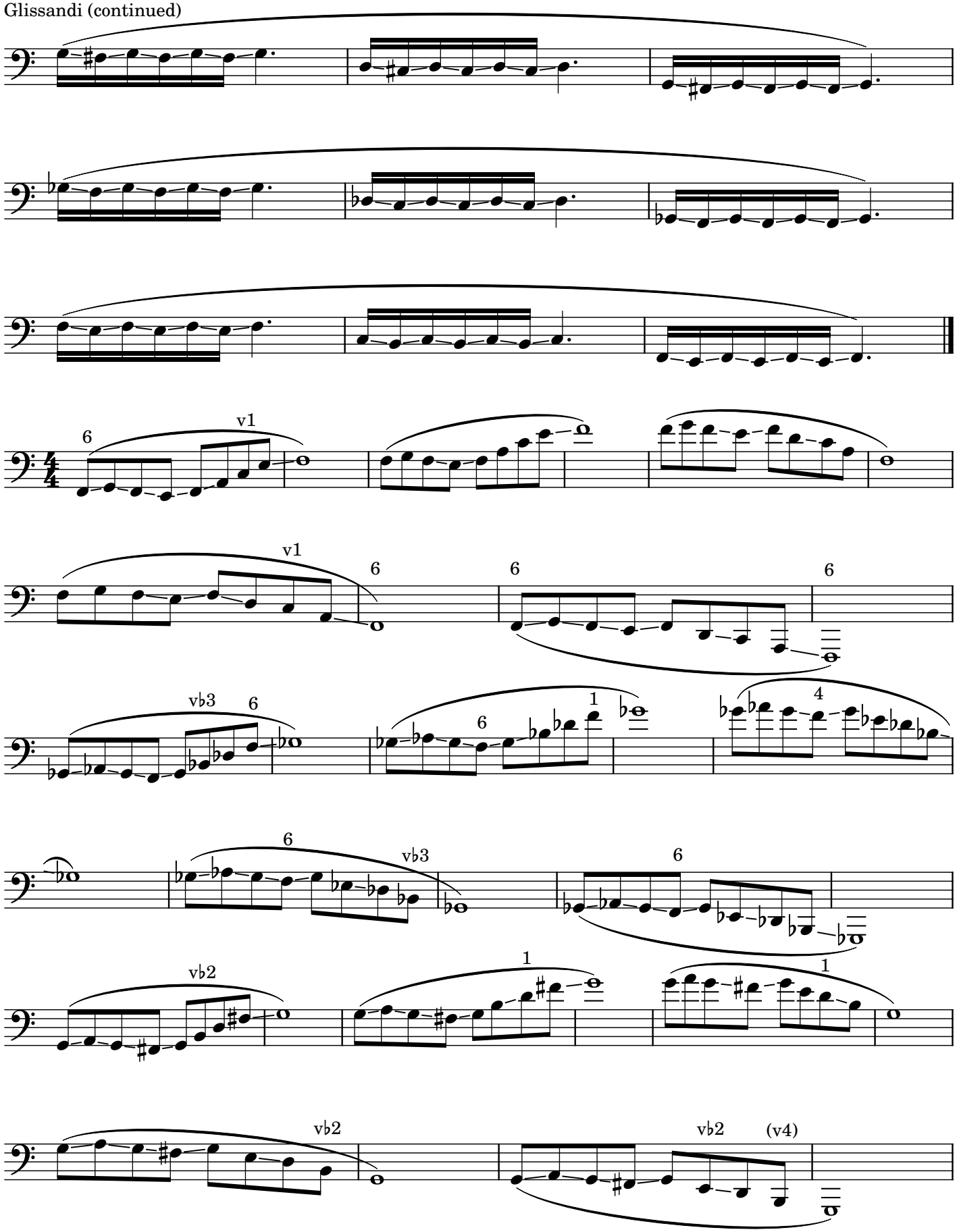
Glissandi

Play at a moderate tempo. Go for a totally smooth and seamless airstream.



Glissandi (continued)



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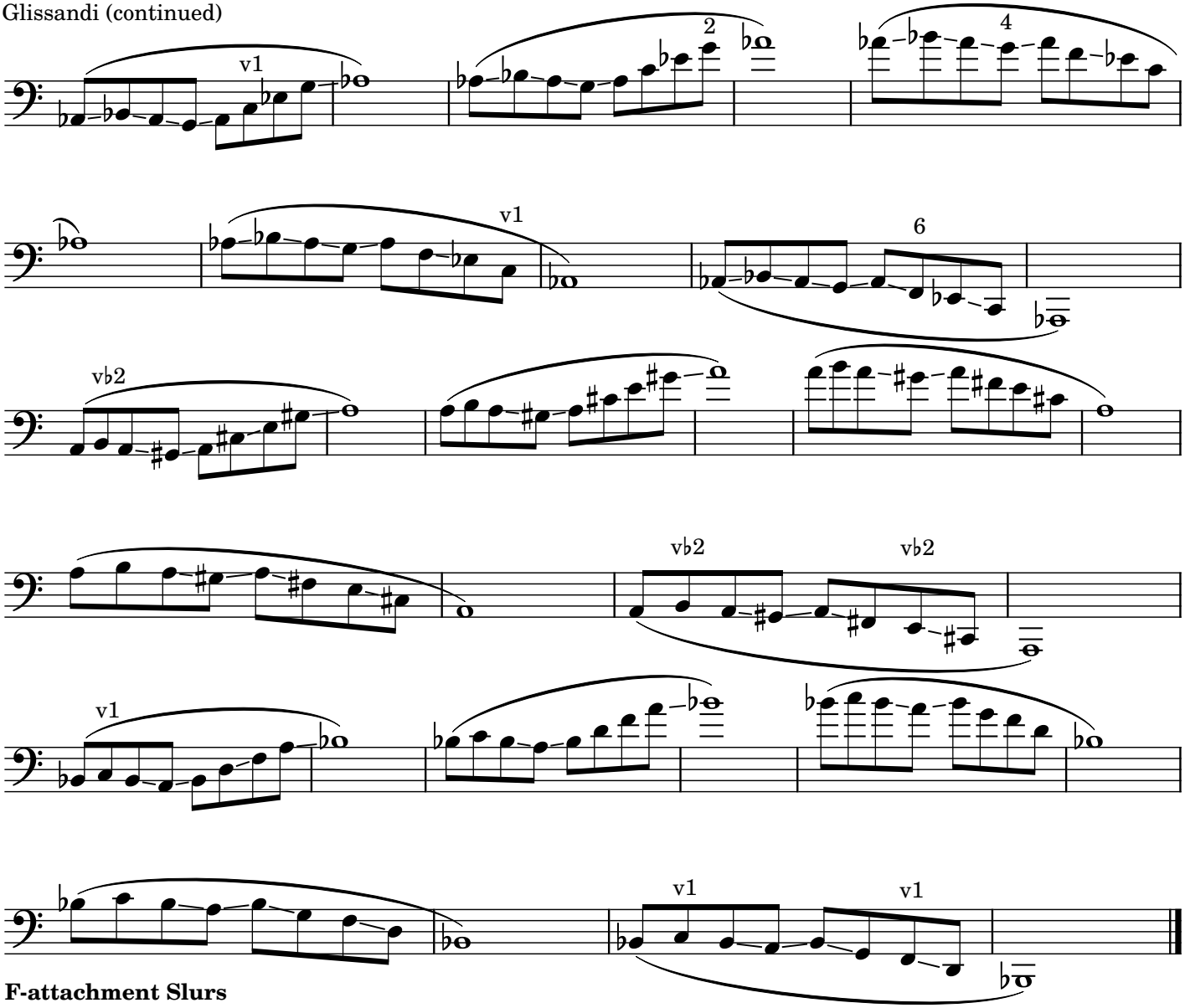
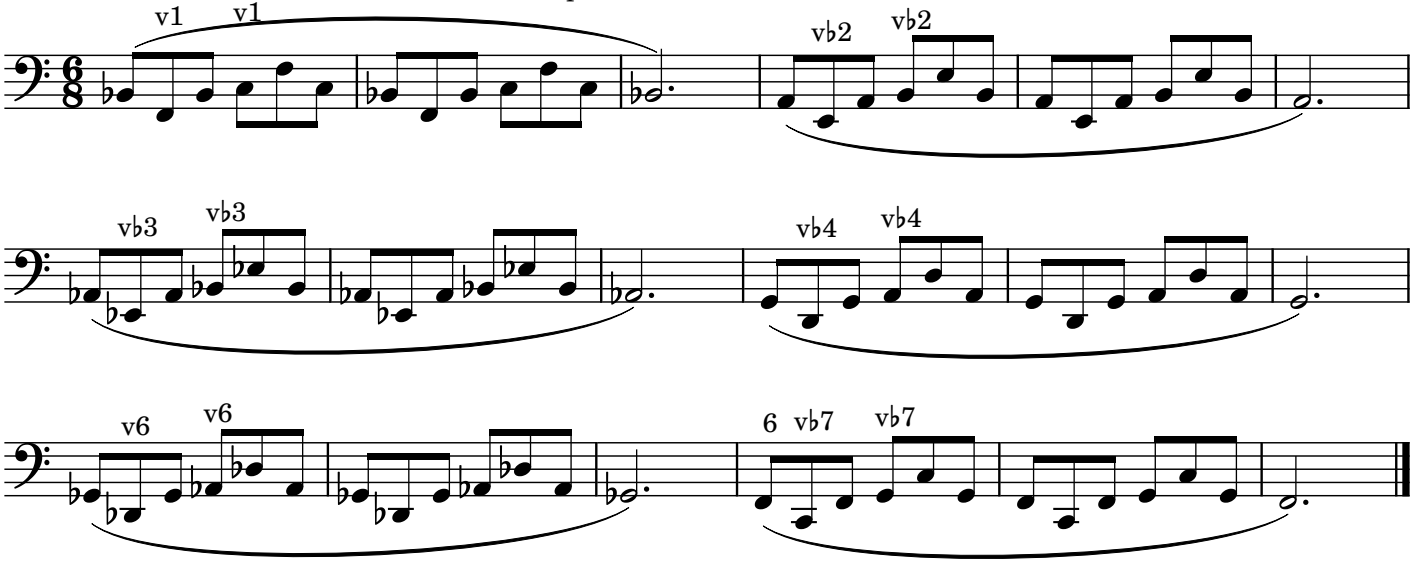
Glissandi (continued)



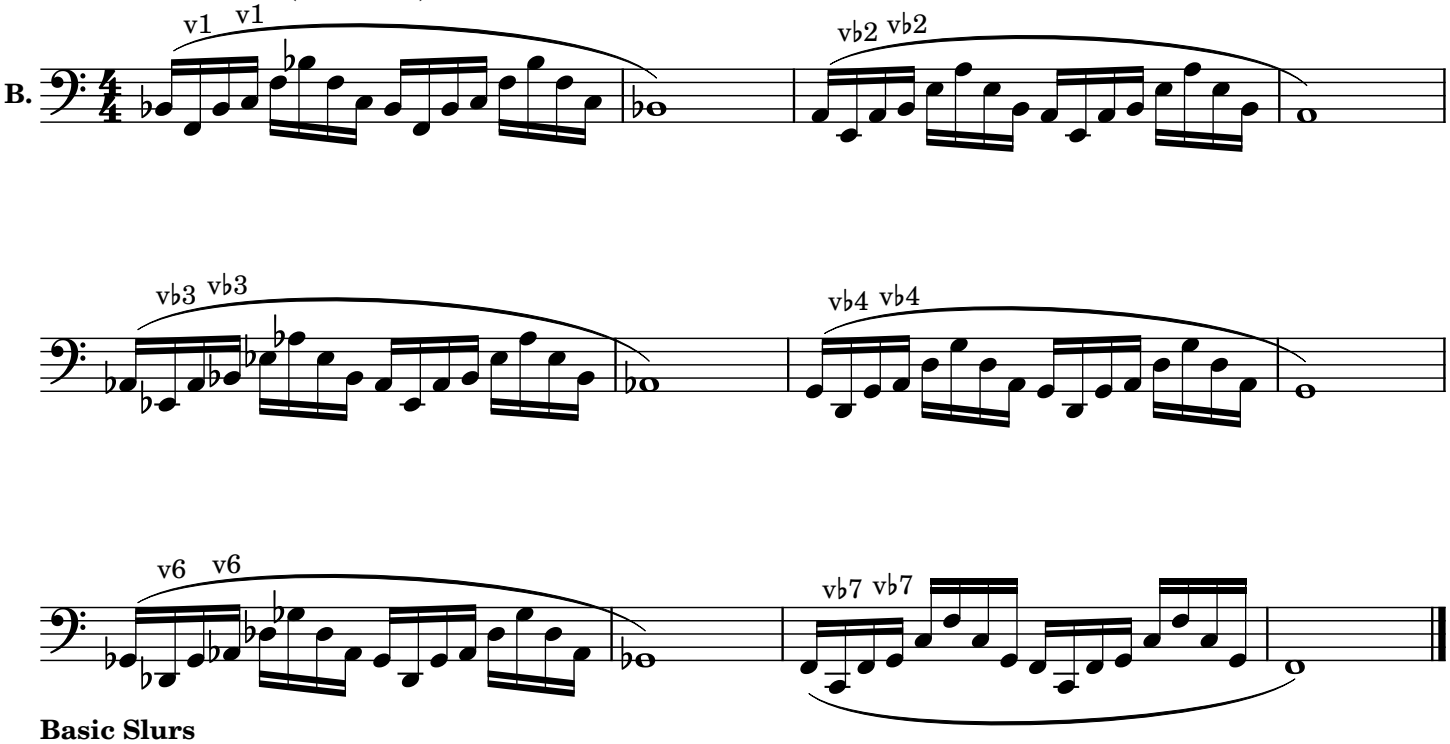
F-attachment Slurs

Play at a moderately fast tempo. Keep in mind a smooth transition in and out of the valve.
Make the valve slurs sound the same as the lip slurs.

A.

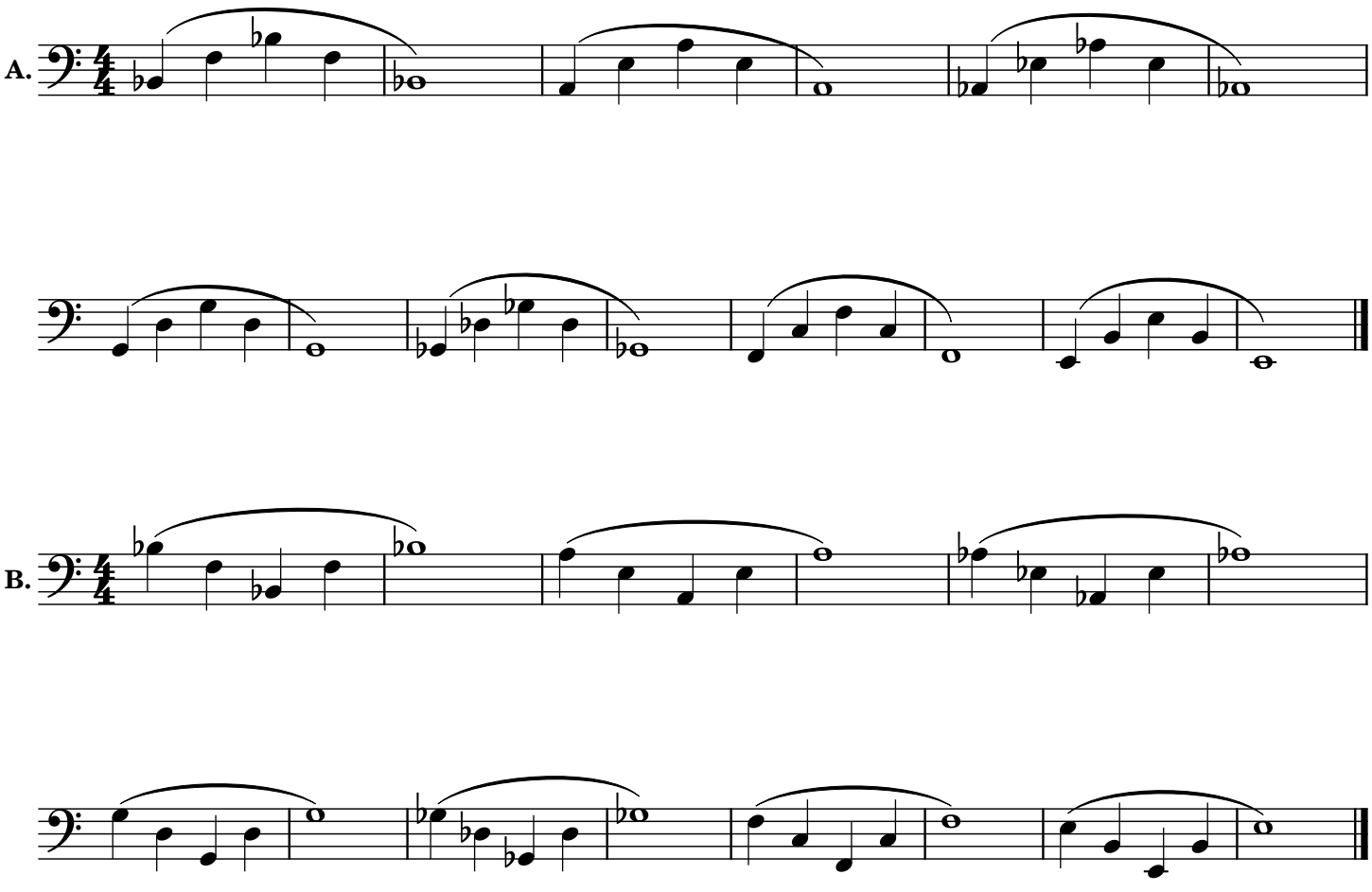


F-attachment Slurs (continued)

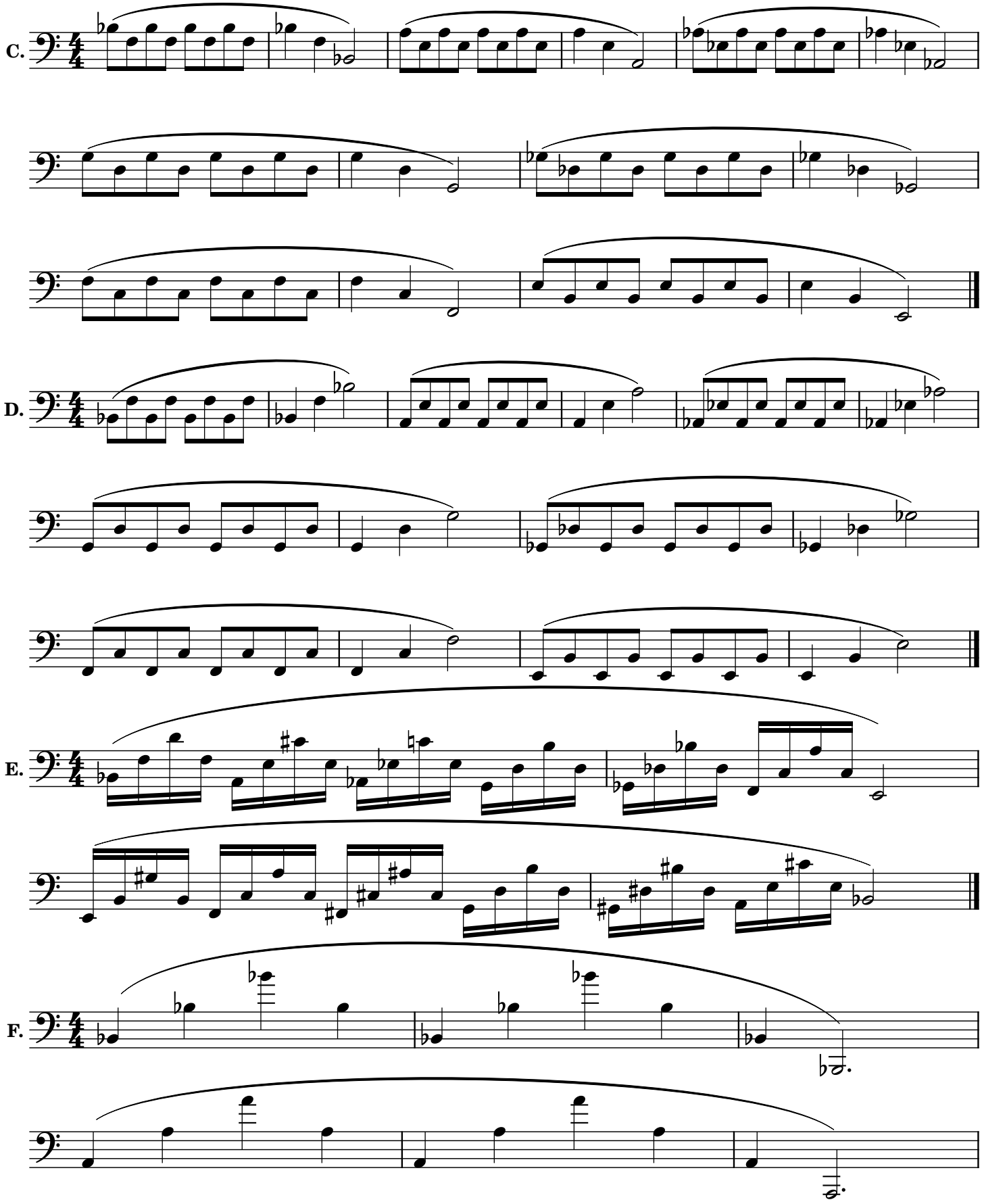


Basic Slurs

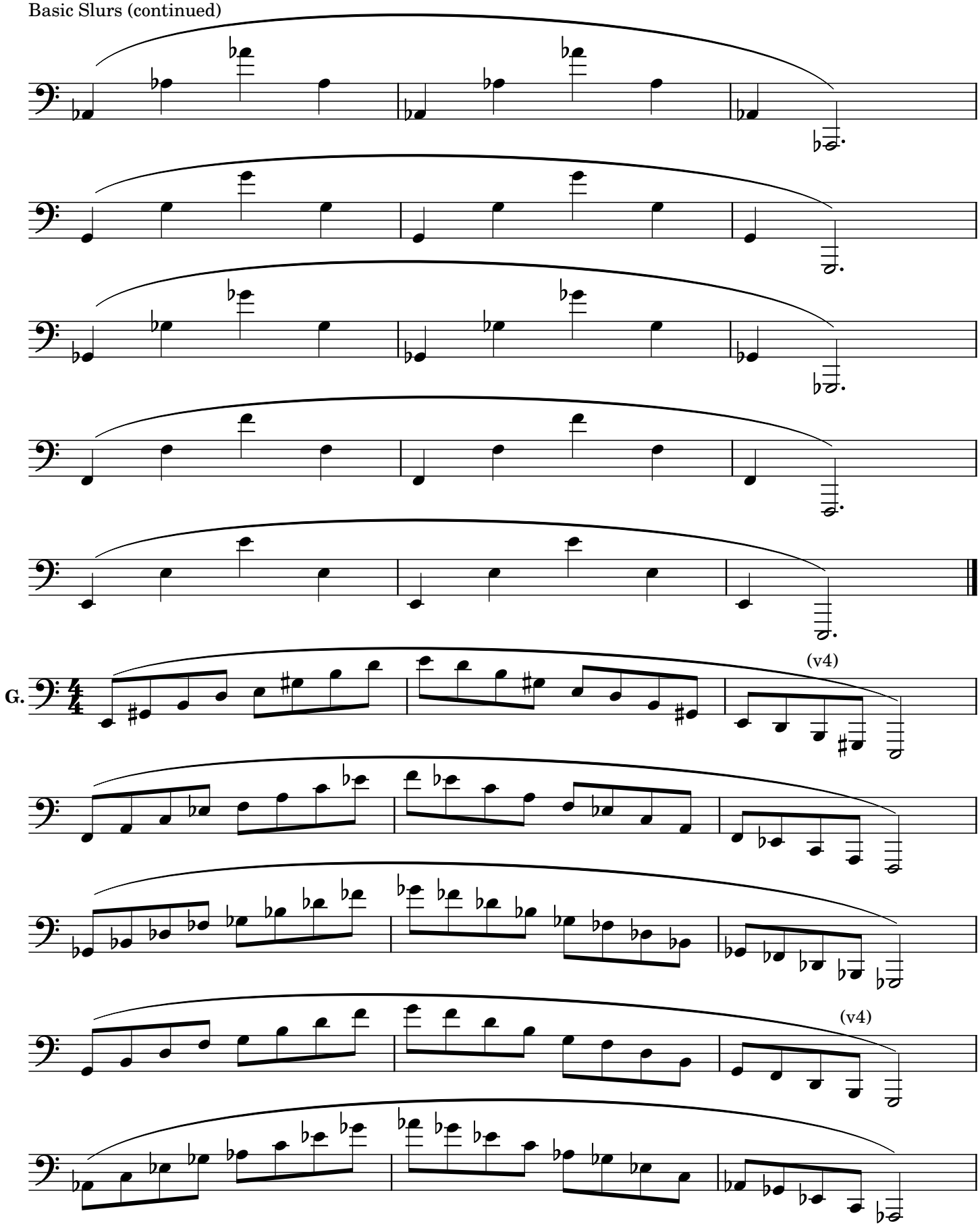
Play at a slow tempo (exercises E and G can be quicker). Ride the airstream into immediate sound.
Aim for minimal embouchure movement and rely on the air to change notes.



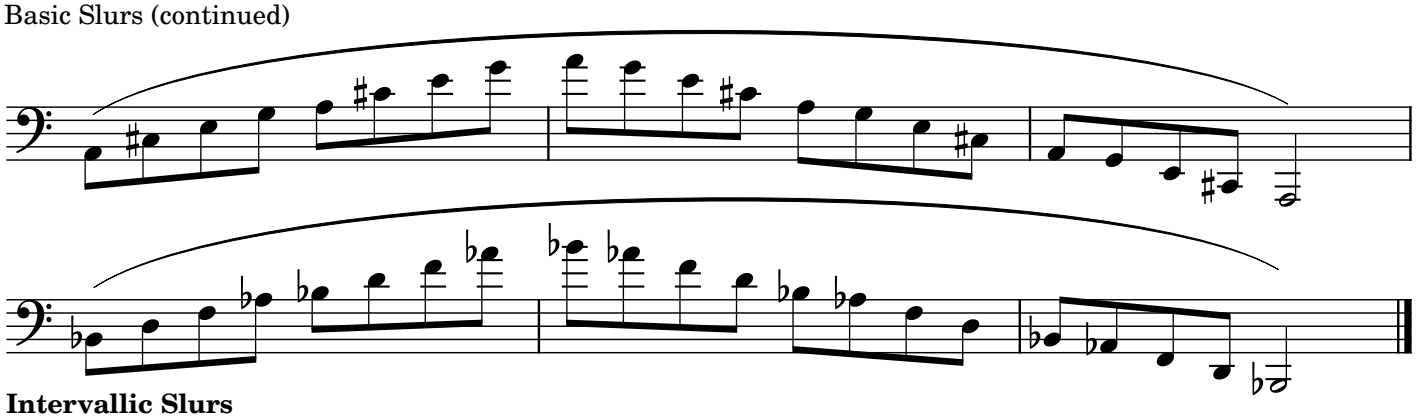
Basic Slurs (continued)



Basic Slurs (continued)

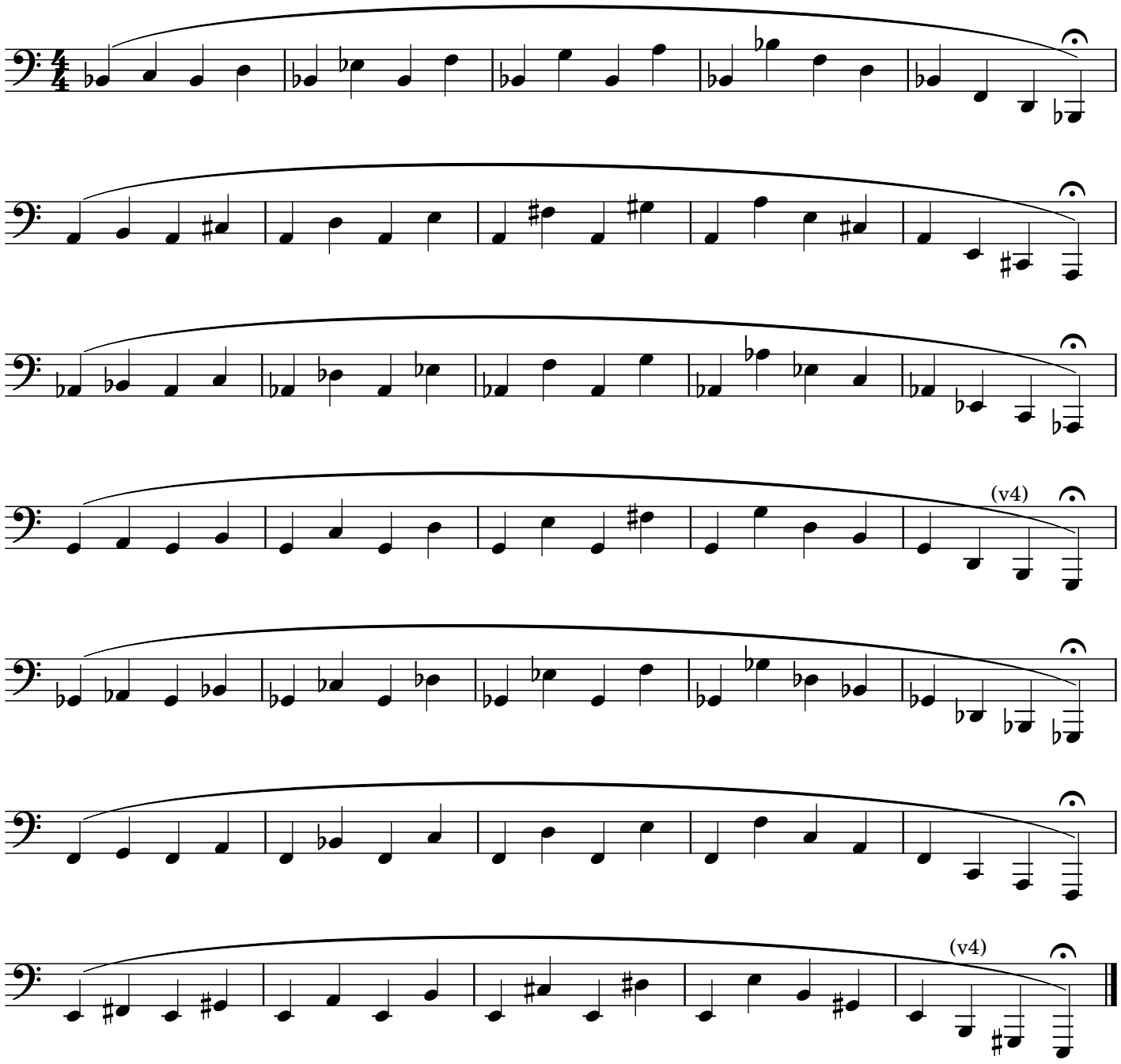


Basic Slurs (continued)

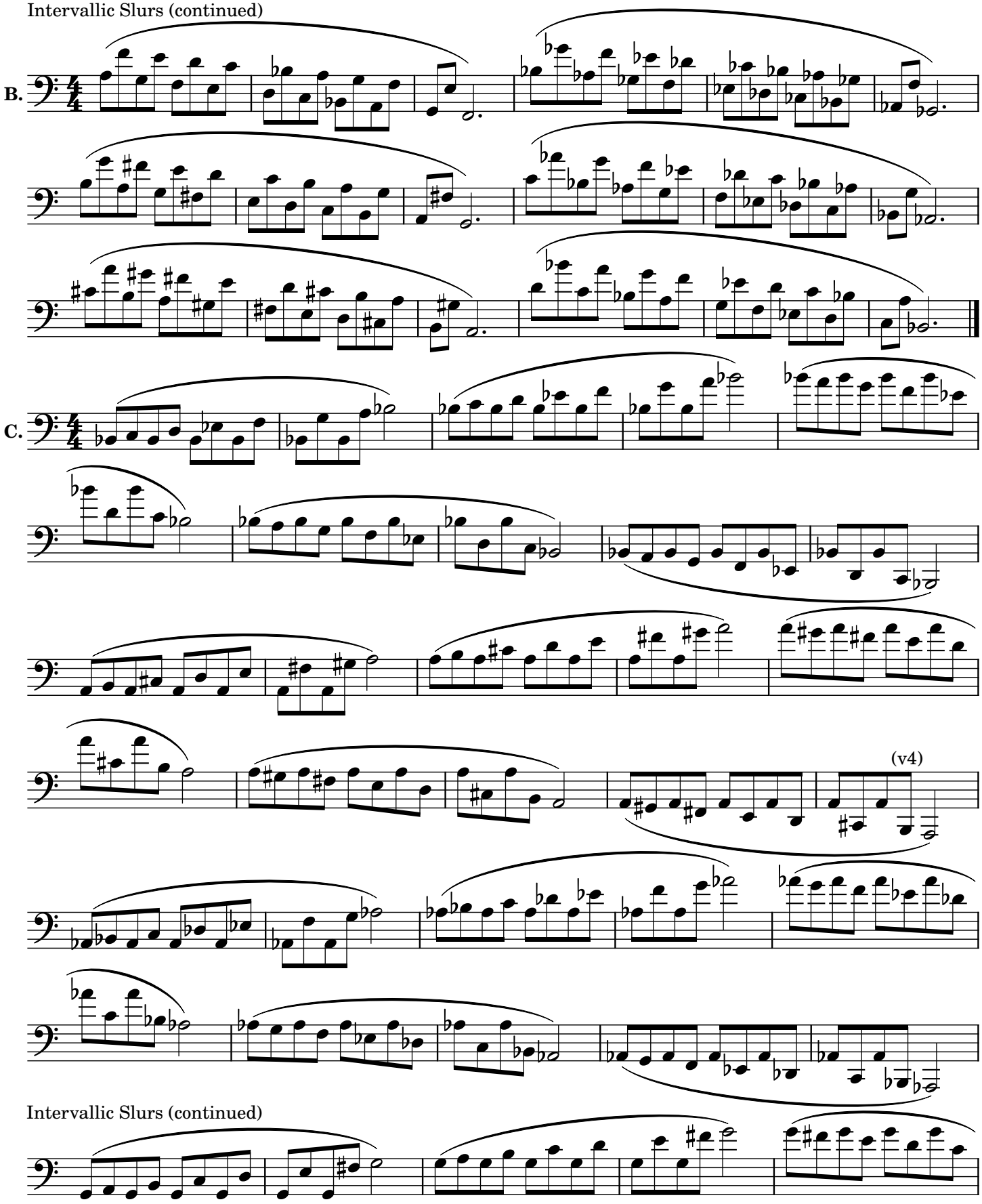


Intervallic Slurs

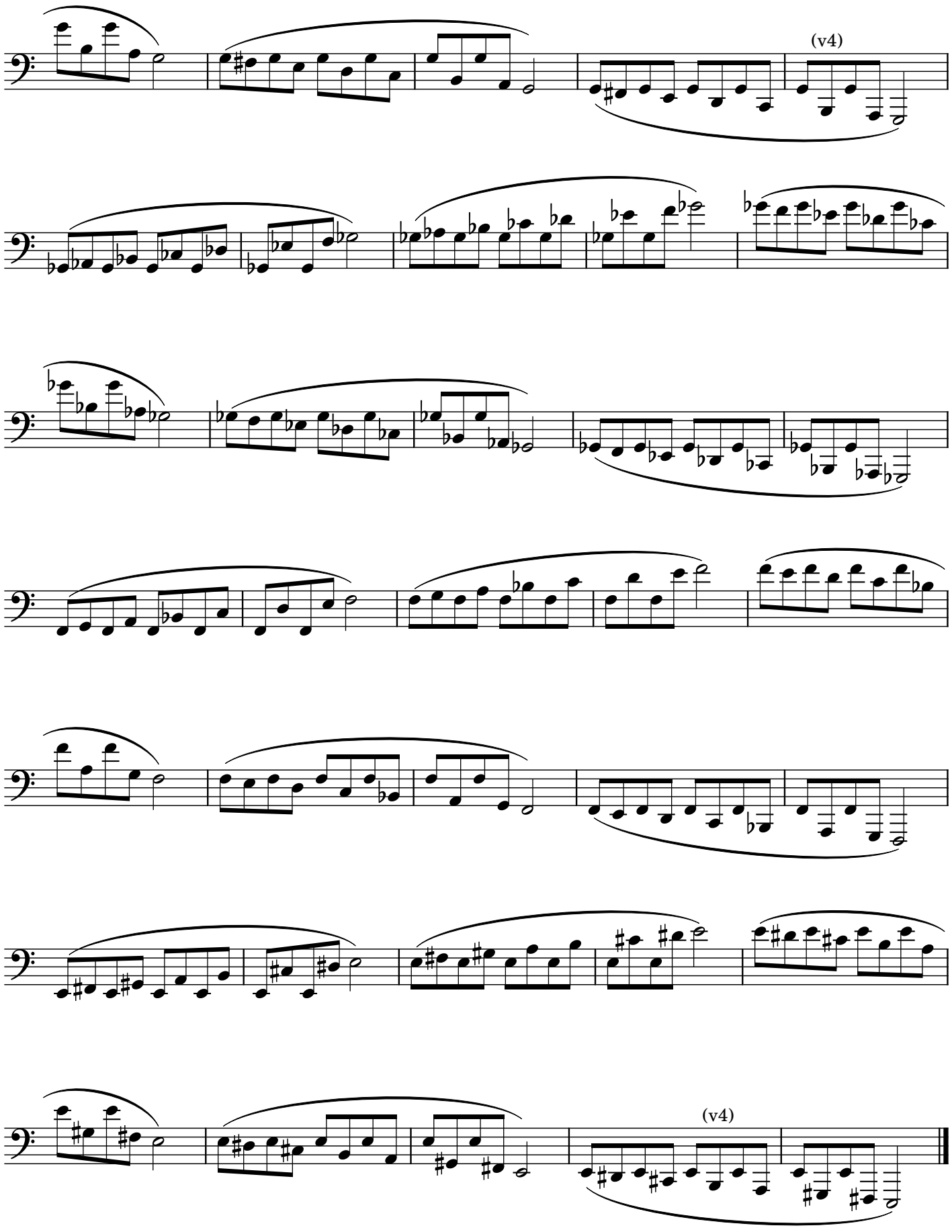
Also play at a slow tempo (exercise C can be quicker). Same rules apply as in the basic slurs.
For larger intervals, use the lower note as a point to bounce off of.



Intervallic Slurs (continued)



Intervallic Slurs (continued)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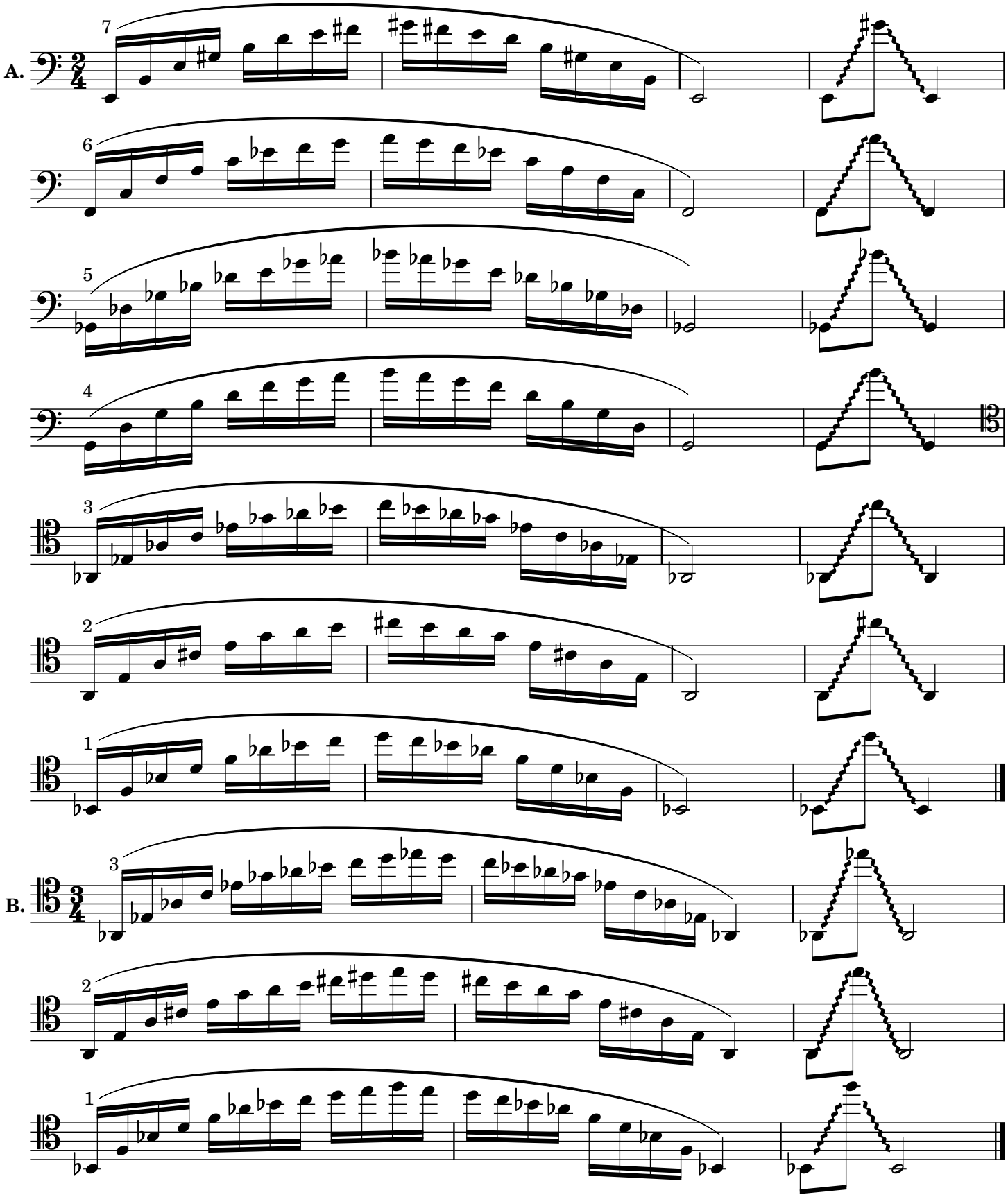
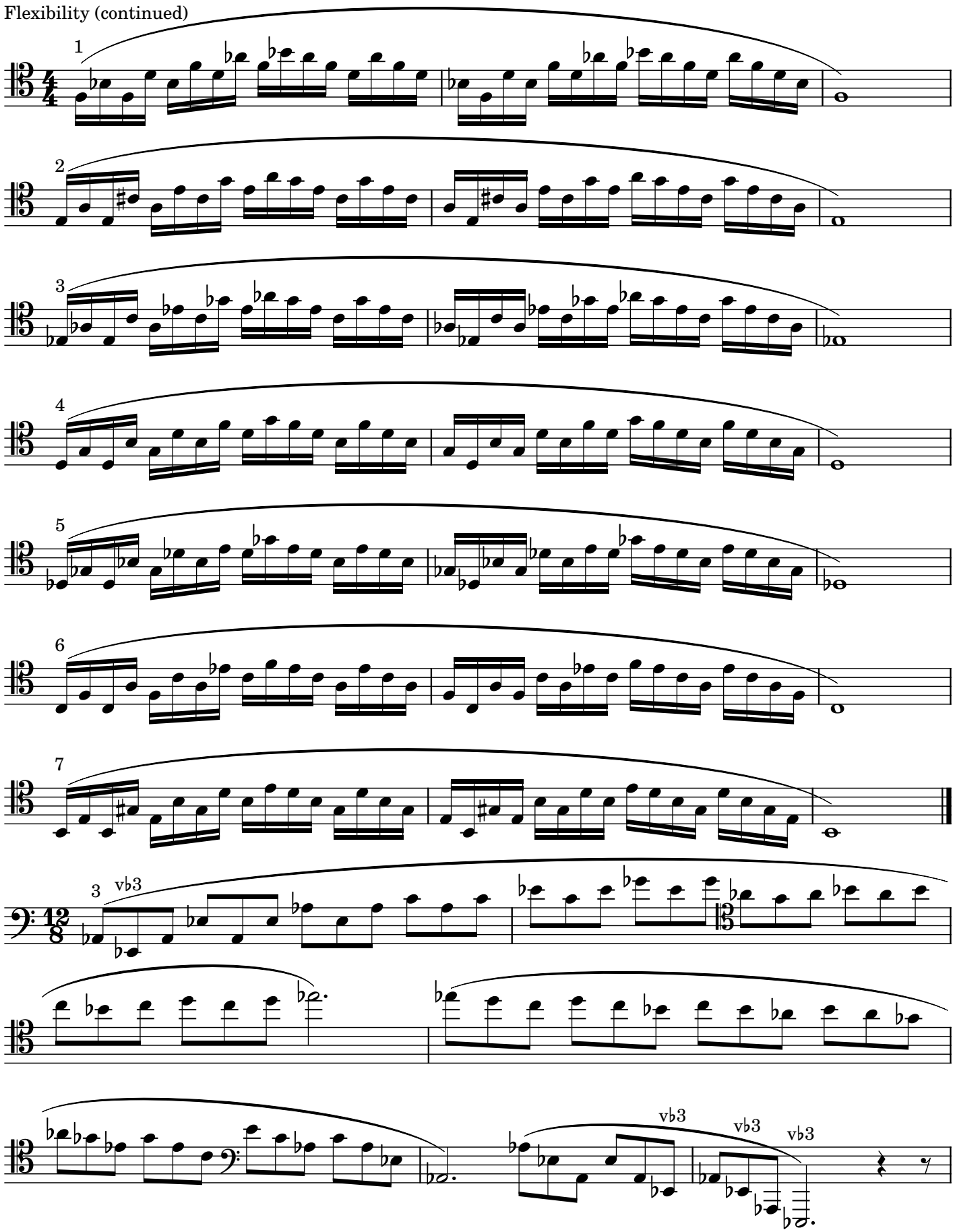
Flexibility

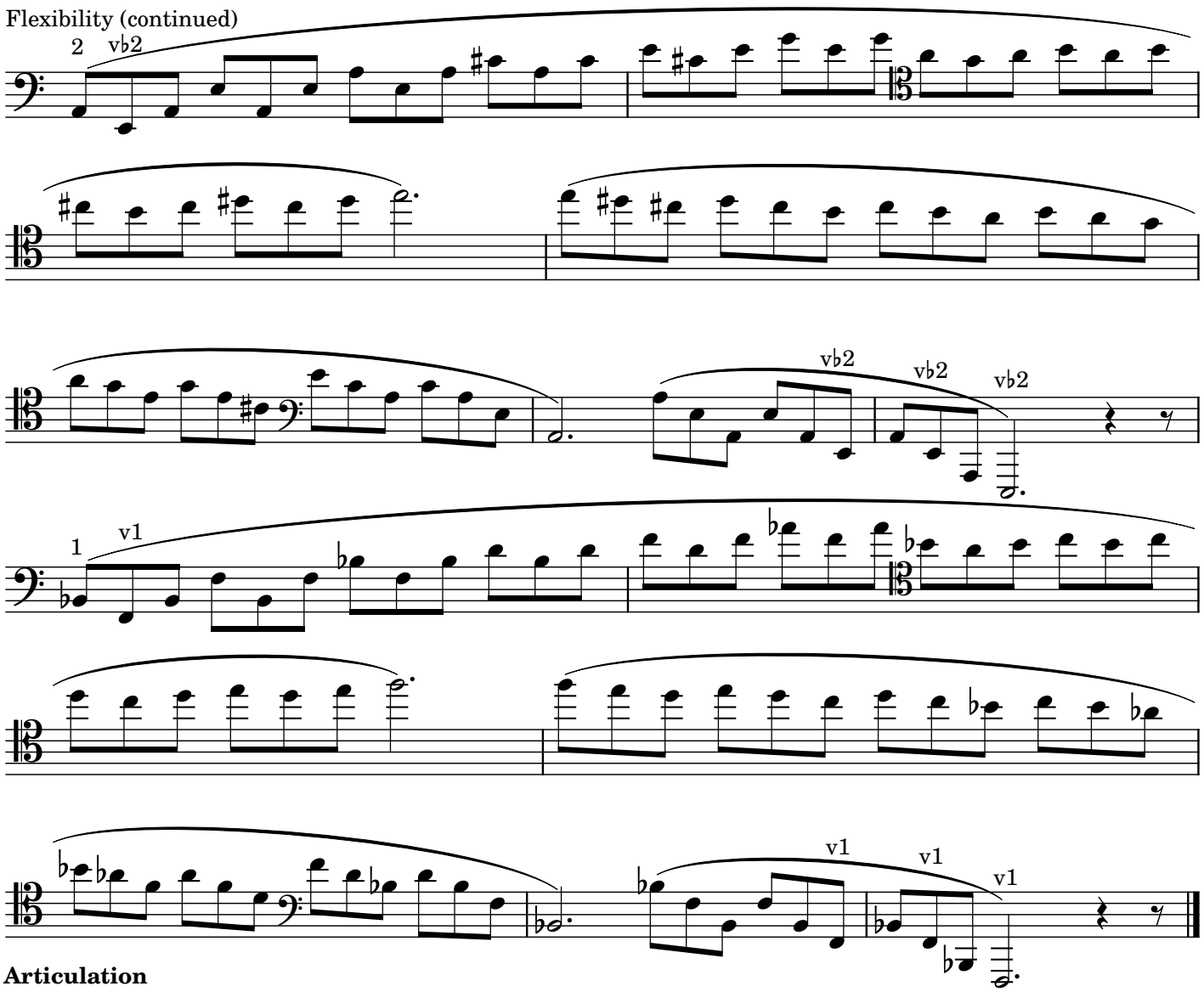
Play only as fast as the exercises remain clean and comfortable.
Maintain minimal embouchure movement and continue to ride the airstream.



Flexibility (continued)

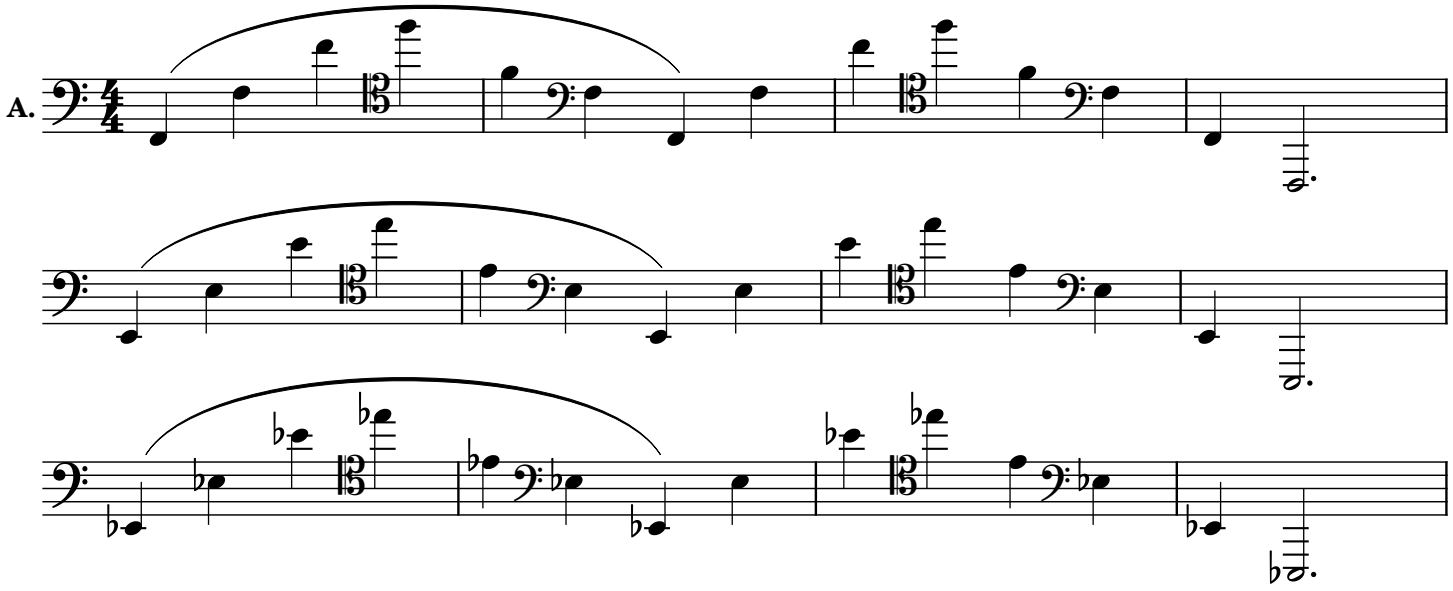


Flexibility (continued)

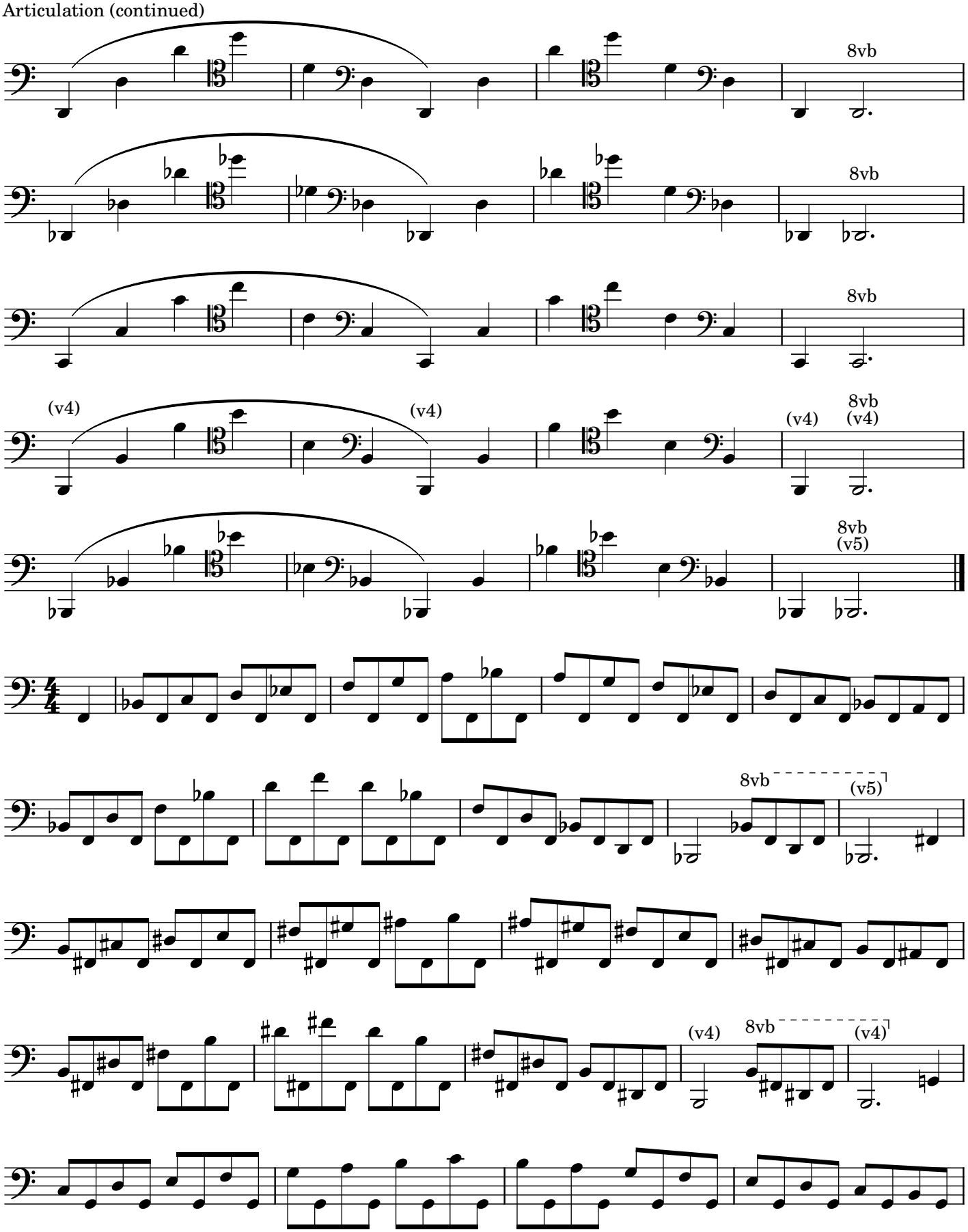


Articulation

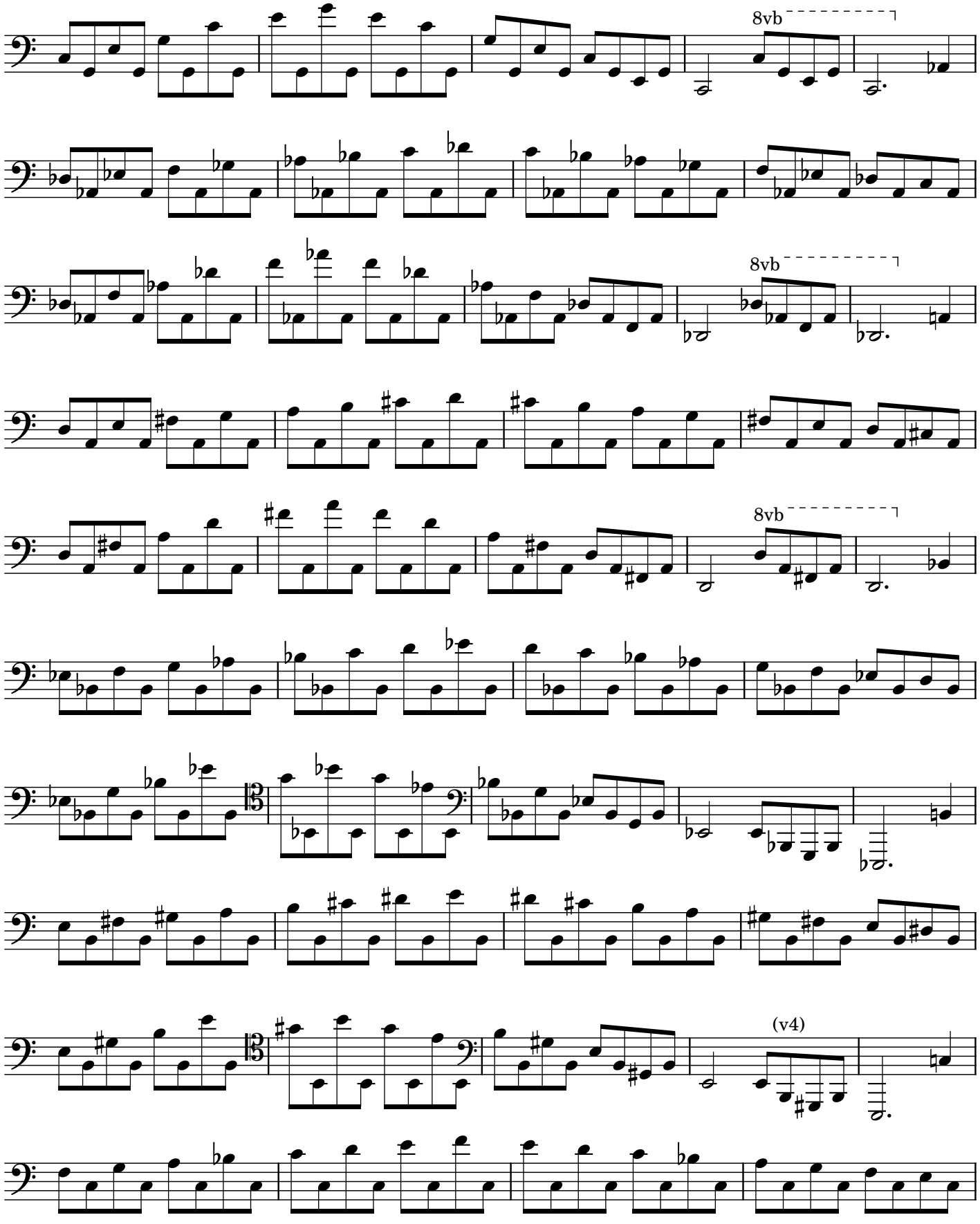
Play at a moderately slow tempo. Same rules with air still apply. Strive for an even note start in all registers.
When starting notes, only let the tongue momentarily interrupt the airstream (the tongue does not start notes, air does).

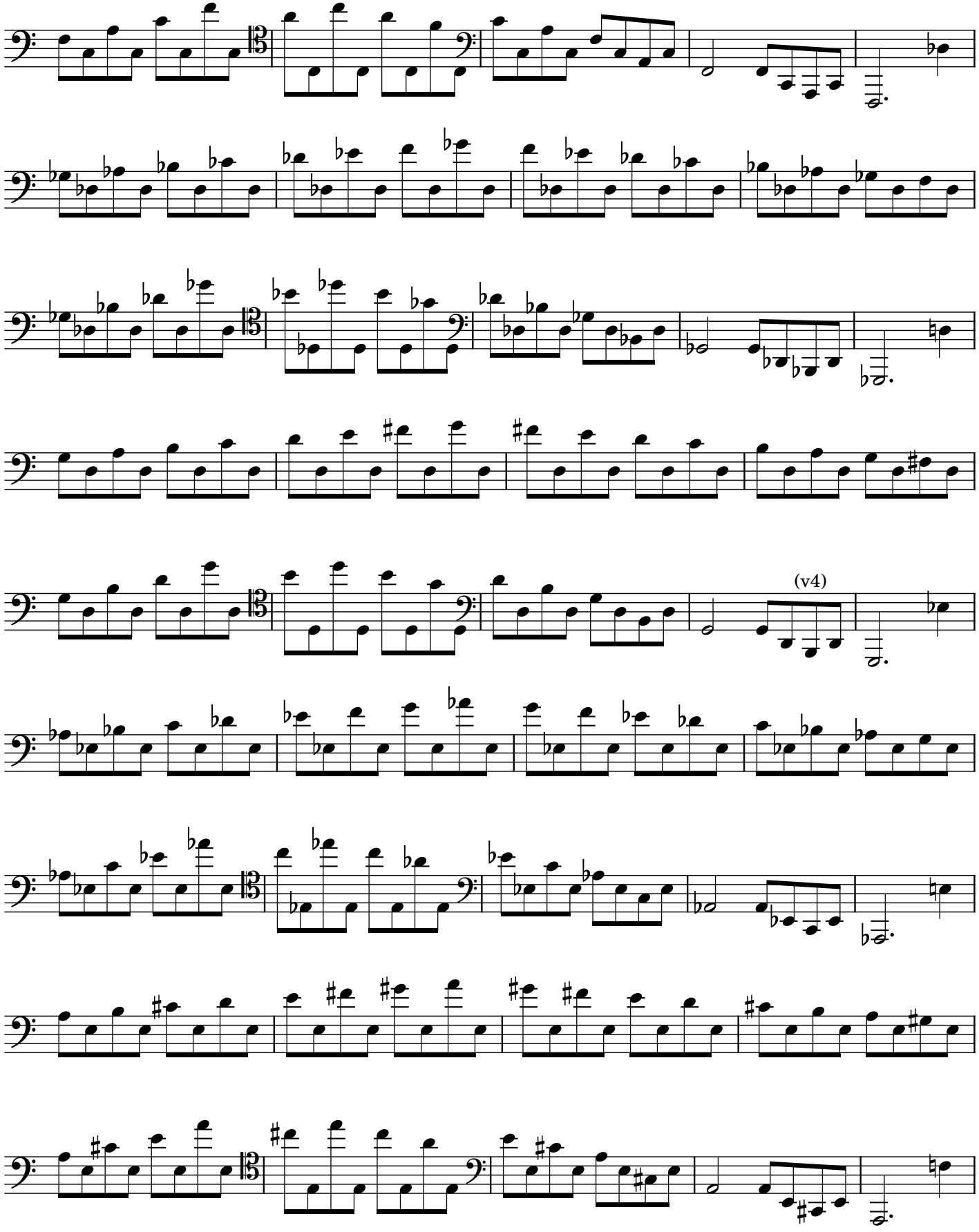


Articulation (continued)



Articulation (continued)

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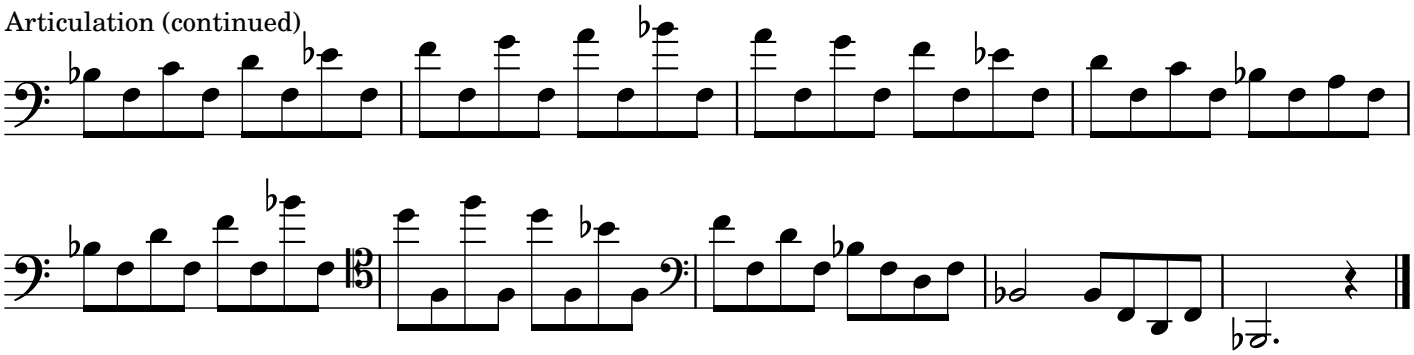
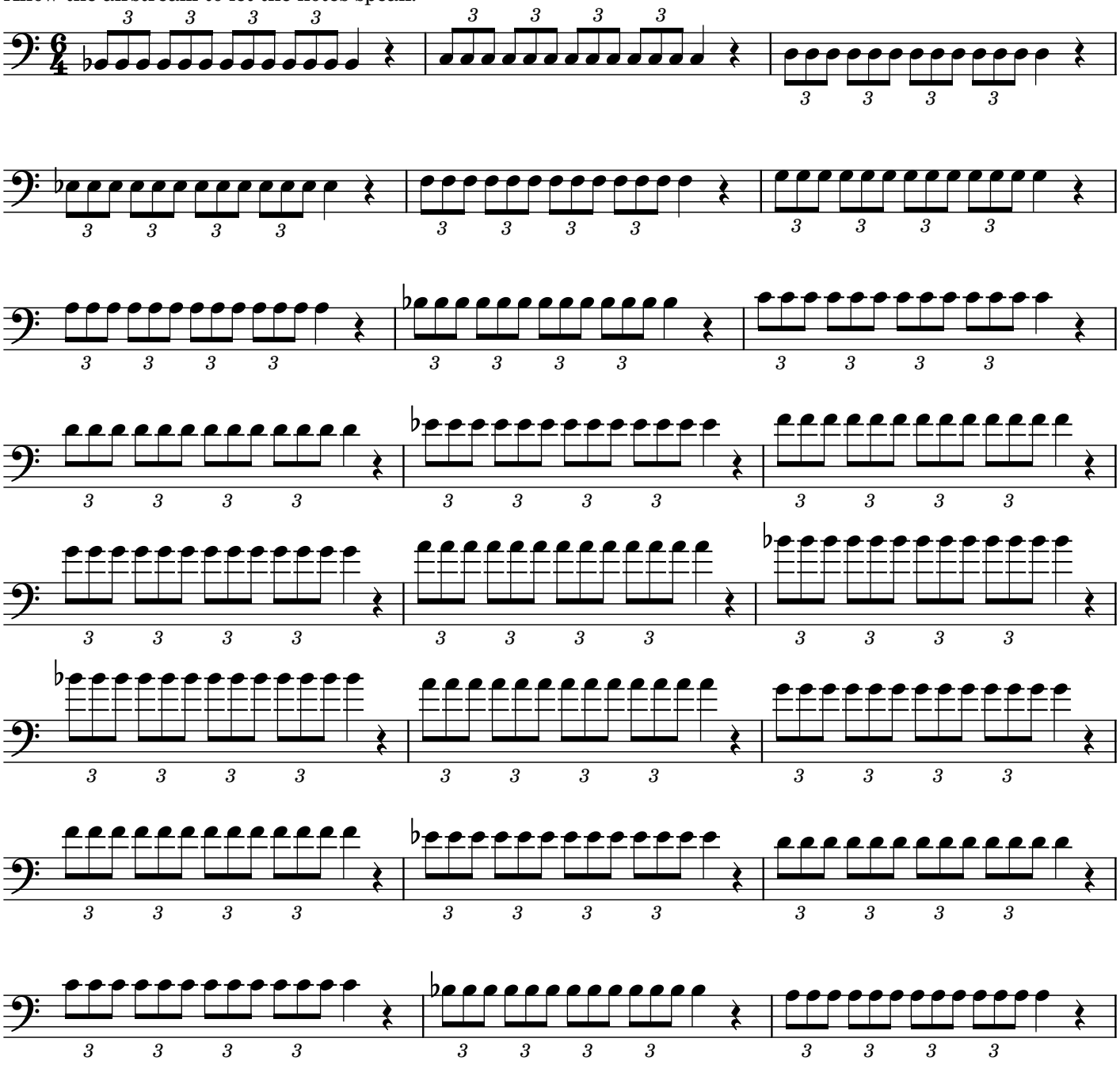
Articulation (continued)

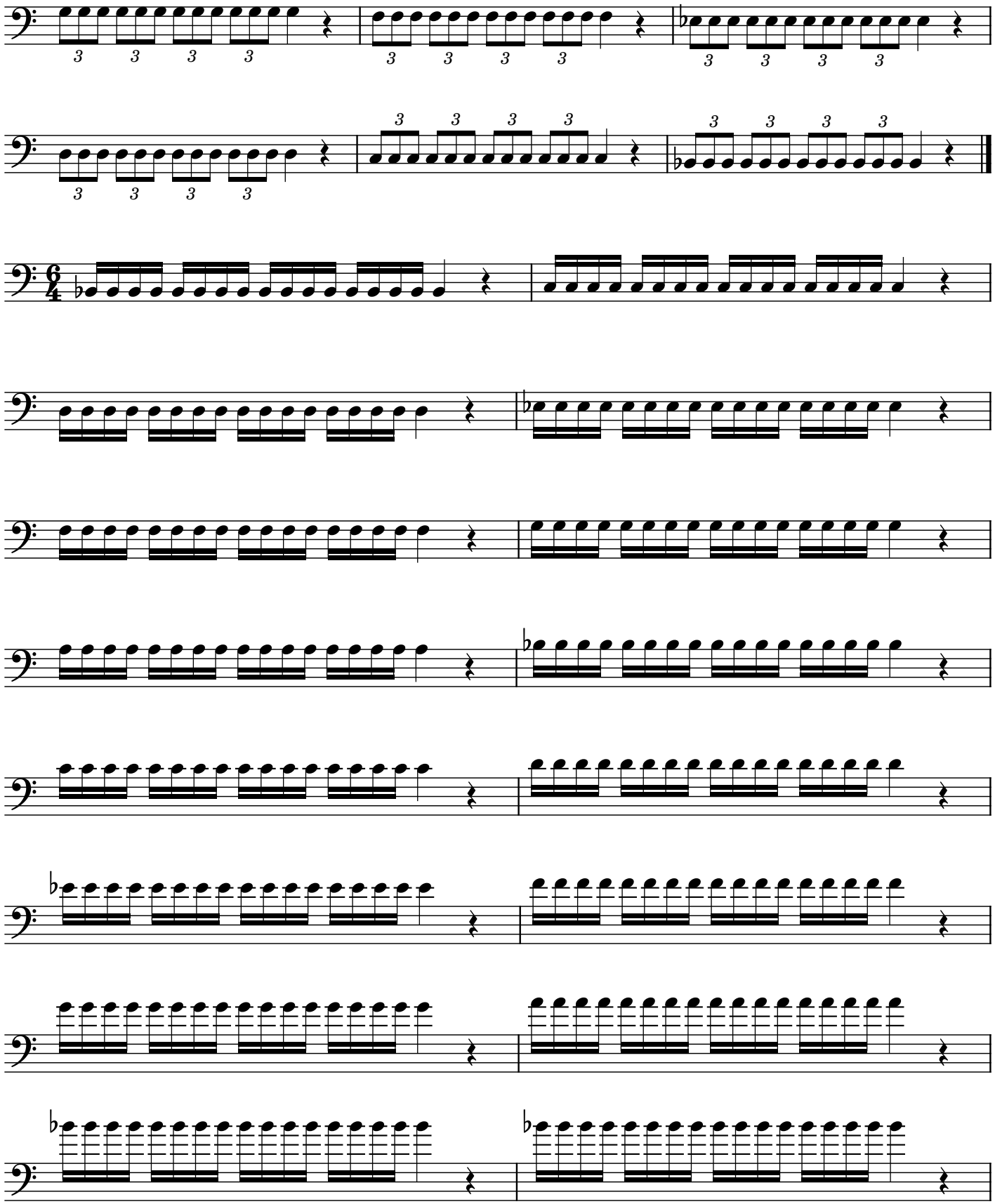


Multiple Tonguing

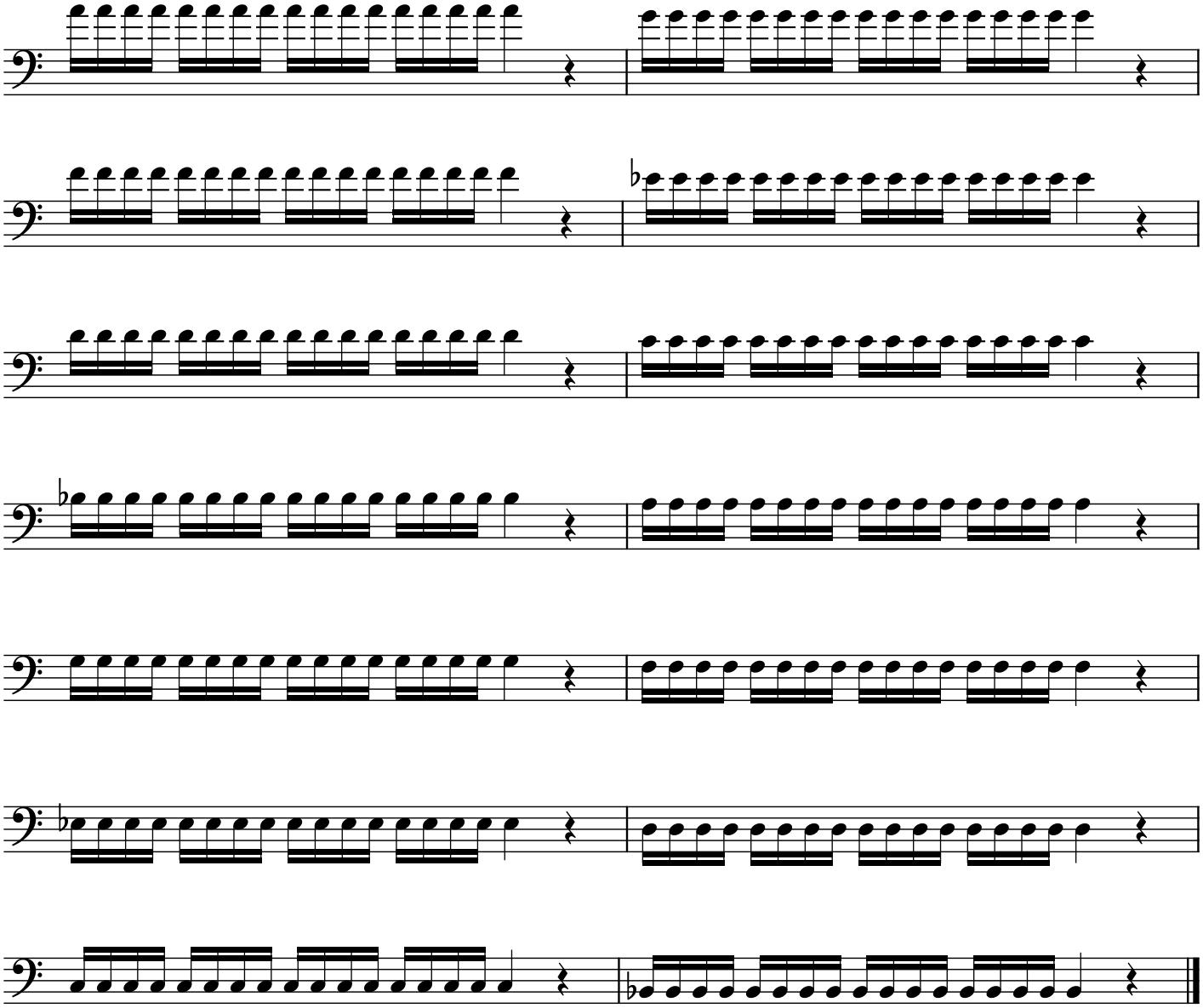
Make sure both syllables match on the note fronts. The faster the tempo, the lighter the syllables need to be. Allow the airstream to let the notes speak.

A.




B.

Multiple Tonguing (continued)



Notes:
Notice that none of the exercises have a printed dynamic marking. This is because all exercises can and should be played at all volumes within a full, healthy dynamic range (especially long tones). Experiment with new dynamics on different exercises each day.

Also notice that the notes B1 and B0 are marked to be played in fourth position with the valve and B♭0 is marked to be played in fifth position with the valve. These notes are false tones and do not exist on the instrument naturally. In turn, these marked positions are where those notes resonate best for me. Experiment on your own to find where those notes resonate best for you. It very well may not be where they work for me.

Regarding warming up on alto trombone, I much prefer warming up on tenor before touching the alto (even if I have a performance only requiring alto). After warming up on tenor, I recommend transposing a few applicable exercises from this routine up a perfect fourth to get settled on alto. Not much extra playing beyond that should be necessary.

These exercises double as both a warm-up and basic practice routine for fundamentals. This, however, does not replace the value found in actual method and etude books such as those by Arban, Schlossberg, Marsteller, etc. If short on time, choose one or two exercises to play from each major section. I also do this before performances, auditions, and rehearsals in order to remain unfatigued for any heavier playing that may follow.