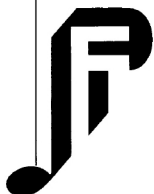


# **The F&D Double Valve Bass Trombone**

**Daily Warm-up  
and Maintenance Exercises  
by Paul Faulise**



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# ABOUT THE AUTHOR

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Paul Faulise is a native of Buffalo, New York. He studied the tenor trombone in high school and switched to bass trombone in his senior year. Before being drafted into the army, Paul played with the Buffalo Philharmonic. While serving in Europe, he toured with the Seventh Army Symphony. After finishing his tour of duty in 1956, Paul moved to New York City to attend Manhattan School of Music. There he studied with John Clark and Allen Ostrander. While studying in New York, he began playing with the big bands of Les Elgart and Billy May. Paul first become known to jazz audiences for his work with Kai Winding's trombone group. He can be heard on recordings of such jazz luminaries as Cannonball Adderley, Oscar Peterson, Art Farmer, JJ Johnson, Jimmy Smith, Paul Desmond, Charlie Mingus and Bill Evans. Paul also toured and recorded with the big bands of Dizzy Gillespie, Quincy Jones and Benny Goodman. He also toured and recorded with Frank Sinatra, Tony Bennett and Paul Anka. Along with his experience, Paul has been one of the most in demand studio players. He performed on countless jingles, feature films and TV sound tracks, including ten years on the Johnny Carson Tonight Show (New York). In 1987 and 1989, the New York Chapter of the National Academy of Recording Arts and Sciences named Paul "Most Valuable Player".

## **The F&D Double Valve Bass Trombone**

Daily Warm-up  
and Maintenance Exercises  
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## **The In-Line Double Valve Bass Trombone**

**F G $\flat$  D**  
Daily Warm-up  
and Valve Exercises  
by Paul Faulise

## **The Basics**

## **F G $\flat$ D In-Line Double Valve Bass Trombone**

Sound • Intonation  
Articulation • Valve Facility  
by Paul Faulise

# Foreword

## **The F&D Double Valve Bass Trombone Daily Warm-up and Maintenance**

**Exercises by Paul Faulise** is an indispensable resource for bass trombonists at all stages of development. Clear instructions guide the player through structured daily routines of long tones, lip flexibility, lip slurs, valve facility, staccato tonguing and legato tonguing.

The exercises are both inspirational and aspirational, rewardingly approachable by players of diverse abilities. While the book concentrates on the resources and development of double valve technique, working through the daily routine ensures continuing development and maintenance of all aspects of bass trombone playing. By incorporating these routines into their consistent daily work, players of all levels will be rewarded with improved technique, sound, control and dependable consistency.

The Daily Warm-up and Maintenance Exercises will also be a valuable resource for euphonium players.

In New York Paul Faulise occupied similar stature and influence as George Roberts enjoyed in Los Angeles. He played thousands of recordings, TV shows, films and Broadway productions. As I write this, I'm listening to his exemplary playing on Quincy Jones' album, Quintessence. He was an inspiring player and has left us with this inspiring publication.

Bass trombonist John Rojak said, "I know Paul Faulise pretty well and he is an amazing player...I subbed for Paul a bit on *Beauty and the Beast*. When I watched the book, my thought was to go back the next night so I could hear him play it again!"

Special thanks are owed Mr. Rojak for his initiative contacting the Faulise family and bringing this publication back to life.

**Sharman King**

Vancouver Opera Bass Trombone (ret.)

University of British Columbia

Buddy Rich Band

# Introduction

Using this method book is as simple as following Paul Faulise's guidelines in his preface. The long tones are brilliant, not only building strength and endurance but also training the player to have a matched sound when playing through an open horn, using one valve, or both valves.

The use of leger lines rather than writing octave basso is very helpful. Reading 4 to 6 leger lines below the staff is unusual and prepares the player to read in the extreme register.

The flexibility and slur exercises are excellent bass trombone extensions of the classic Remington slurs and facilitate smooth changes among the registers. Utilizing the slurs that lie in the lowest range will ensure security and finesse.

The valve facility exercises are challenging with a big payoff if one perseveres. Tonguing is covered with concise exercises for articulated and legato style, again covering the entire range.

The book wraps up with a short warmup when time is limited. It is comprehensive, covering all aspects in small amounts.

Paul Faulise's Daily Warm-up and Maintenance has always been one of my favorite methods. It's no wonder he was one of the finest, most elegant bass trombonists we've ever heard.

**John Rojak**

American Brass Quintet

The Juilliard School

Soloist, clinician

Symphony & Big Band Bass Trombonist

Recording artist

## PREFACE

This book intends to fill a vital need for daily warm-up and maintenance material written specifically for the double valve bass trombone. Because of a lack of this material, most non-professional double valve bass trombonists are unfamiliar with the basic valve technique needed to utilize the double valves to their fullest potential. Hopefully, the exercises in this book will give the player the necessary instruction and technique essential to double valve expertise. These exercises evolved, in part, as a result of performance problems encountered in my experiences with recordings, TV shows, films, jingles, and live performances; and, in part, as a result of my desire to achieve low register finesse and eliminate awkward slide movements through the use of the double valves. The exercises are written so that the player, in his daily warm-up and maintenance routine, can choose to practice those exercises that will enable him to concentrate on a particular problem or weakness. It is assumed that the player using this book has at least progressed to the intermediate level and has some knowledge of the F and D valves.

## PRACTICE PROCEDURE

The exercises are divided into sections that follow a normal warm-up procedure. Each has an explanation of its purpose and the method in which it is to be executed. In a section where only one exercise is recommended, it is advisable to practice that exercise which concentrates on the player's weakness. The following is a guide to what and how many exercises are to be practiced.

### LONGTONES:

These are tedious but invaluable exercises for developing endurance, sound, and intonation. ONE of these exercises is sufficient.

### LIP FLEXIBILITY:

These exercises will develop lip and valve flexibility with emphasis on evenness of sound through the full range of the bass trombone. Practice ALL of these exercises.

### LIP SLURS:

These exercises will help to build the corner muscles of the embouchure and develop the trill and jazz "shake." Practice ONE of these exercises.

#### VALVE FACILITY:

Practicing these exercises daily will develop valve speed and agility. Practice ONE of these exercises.

#### TONGUING—STACCATO:

Important in developing a rapid, clean, staccato articulation. Practice ONE from Exercises One and Two and ONE from Exercise Three.

#### TONGUING—LEGATO:

These are good exercises for developing a clean, smooth, legato articulation and a ballad style of playing through the full range of the bass trombone utilizing major, chromatic, and whole tone scales. Practice Exercise One until you become familiar with some of the valve choices available. Then practice Exercises Two and Three using your choice of valve and slide positions.

#### QUICK WARM-UP:

Use these exercises when your warm-up time is limited to four or five minutes.

#### REGARDING THE METRONOME MARKINGS:

Each exercise has a metronome marking indicating the approximate tempo or range of tempi in which it is to be played. These markings are only a guide. It is left to the player's discretion to choose a comfortable tempo.

#### REGARDING THE OPTIONAL SECTION OF THE EXERCISES:

Many of the exercises have an optional section that extends the exercise to the extreme low pedal register. Good sound and execution are not essential in this register. However, practicing any or all of the optional section will insure and secure a solid B $\flat$  to E $\flat$  pedal register, while familiarizing the player with reading the notes in that register.

#### LEGEND

V = single valve (F)

$\begin{smallmatrix} \text{V} \\ \text{V} \end{smallmatrix}$  = double valve (D)

V ————— or  $\begin{smallmatrix} \text{V} \\ \text{V} \end{smallmatrix}$  ————— = continue same valve marking

## LONGTONES

### EXERCISE ONE

#### PURPOSE:

1. Familiarization of the F and D valve and slide positions.
2. Develop good tonal quality in the valve register.
3. Develop precise intonation between the B $\flat$  horn and valve notes.
4. Build endurance.

#### METHOD:

1. Start this exercise slowly and gradually increase the tempo as you descend into the low register.
2. Attack each note cleanly; avoid "bending" into the pitch, it should start precisely with the attack.
3. Strive to produce a full, not loud, musical sound; think of each note as a solo.
4. Match the tonal quality and intonation of the F and D valves to that of the B $\flat$  horn.
5. Breathe after each note.
6. Play each note in the valve or slide position marked; refer to the slide chart if necessary.

$\text{♩} = 52-84$

*mf*

(7)

(6)

(6)

## LIP SLURS

### EXERCISE TWO

#### PURPOSE:

1. Develop a smooth, controlled, slurring technique in the middle to low register.
2. Develop the lip trill or jazz "shake."
3. Build endurance by developing the corner muscles of the embouchure.
4. Develop breath control.

#### METHOD:

1. Tempo marking is approximate and can be varied, except for the sixteenth note triplet sequence, which should be played as fast as you are able to play it cleanly.
2. Start each sequence with a deep breath and a clean attack.
3. Maintain a steady air stream and avoid accenting or "favoring" either the upper or lower note of each sequence; strive for evenness of sound.
4. Minimize jaw or embouchure movement.
5. Breathe only where marked.
6. Remove the mouthpiece from the lips after each sequence.

$\text{♩} = 72$

1 *mf*

2 *mf*

3 *mf*

4 *mf*

5 *mf*



OPTIONAL

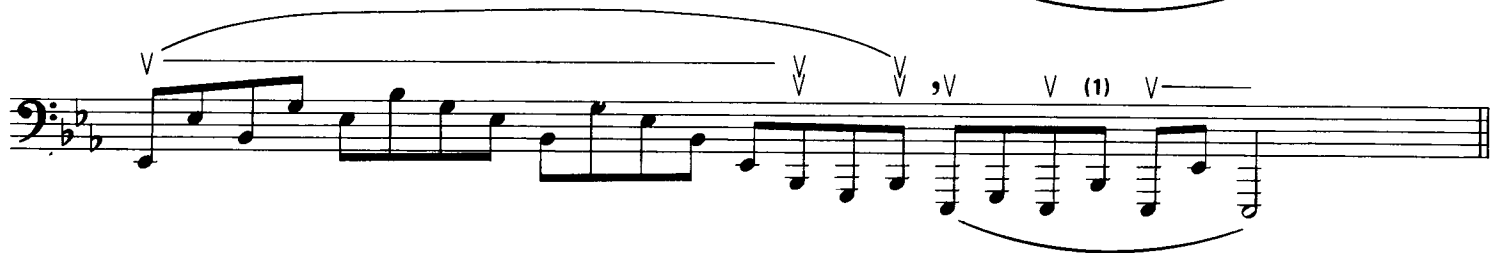
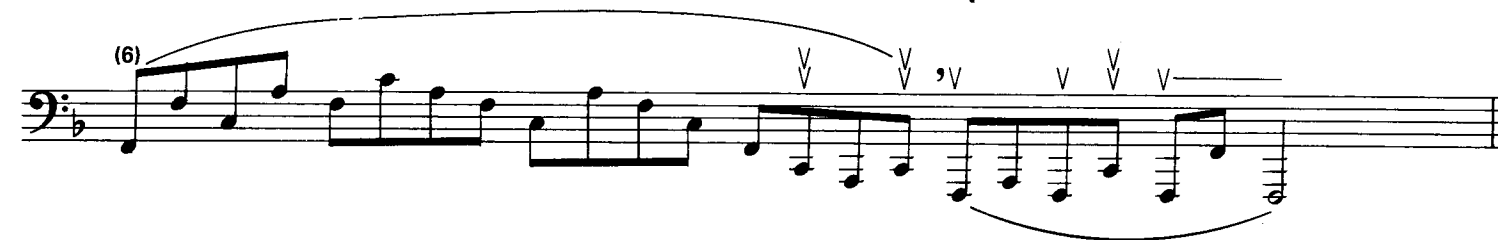
9

*mf*

10

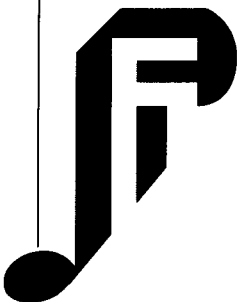
*mf*

Faulise - The F&D Double Valve Bass Trombone  
Daily Warm-up and Maintenance Exercises



# **The In-Line Double Valve Bass Trombone F G $\flat$ D**

**Daily Warm-up  
and Valve Exercises  
by Paul Faulise**



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# INTRODUCTION

---

This book is basically a sequel to my first book, "The F & D Double Valve Bass Trombone". The exercises in that book were *mainly* designed for a double valve bass trombone with *dedicated* F & D valves. The exercises in this book are specifically designed for the in-line double valve bass trombone, pitched in F, G flat and D, with special focus on the G flat valve. As in my first book, these exercises are designed to develop valve skill and an intuitive sense of their application using a basic warm-up and maintenance format.

It is **not** the intent of these exercises to have the instrument played as a **valve** bass trombone( no slide movement). They are designed to give the player an insight as to possible valve/slide combinations that help to minimize or eliminate awkward slide movements.

## HOW TO PRACTICE:

The first section of the book details the practical and most utilized registers of each valve along with their possible uses.

**LONGTONE** exercises are tedious and boring. However, they are invaluable for learning each valve's slide position, developing intonation, sound quality, and endurance. All longtone exercises have slide positions placed over the valve mark. This is to reinforce memorizing each valve's slide positions. These are the only exercises that have slide position markings. **One** of these exercises is sufficient.

**LIP FLEXIBILITY** exercises are designed to achieve lip flexibility in the practical and extended ranges of the bass trombone. Practice at least **two** of these exercises including optional upper and lower registers.

**LIP SLUR** exercises are designed to develop embouchure strength and endurance. Practice at least **two** of these exercises.

**TONGUING** exercises are important in developing clean, rapid single, double and triple tonguing in the practical range of the bass trombone. Practice **one** or **two** exercises.

**VALVE FACILITY** exercises have been designed to develop valve/slide coordination and an intuitive sense of each valve's practical application. Practice at least **two**.

## REGARDING METRONOME AND DYNAMIC MARKINGS:

Each exercise's metronome and dynamic markings are intended as a **guide**. Actual tempo and dynamic levels are left to the discretion of the player:

### TIP:

- Practice at tempos that allow for clean, accurate execution of the exercise.
- Practice at a dynamic level that produces a full, rich, **not brassy**, sound.
- Practicing the optional upper and lower register exercises helps to secure the bass trombone's "normal" register.

## PRACTICE EXERCISES THAT CONCENTRATE ON WEAKNESSES.

FOR OPTIMUM PRACTICE RESULTS, IMAGINE THAT YOU ARE LISTENING TO AND CRITIQUING ANOTHER PLAYER.

IF AT ANY TIME, DURING PRACTICING A PARTICULAR EXERCISE, PAIN OR DISCOMFORT IS FELT IN THE EMOUCHURE, JAW OR LEFT HAND, STOP. REST. IF PAIN OR DISCOMFORT CONTINUE, ELIMINATE THAT EXERCISE.

# THE F VALVE

The F valve has six slide positions. It is the most utilized valve on the bass trombone. A player who is not well acquainted with the G flat and D valves will instinctively rely on the F valve when confronted with a challenging passage. In the low register, the F valve essentially places 6th and 7th positions in 1st position and flat 2nd position, eliminating awkward slide movements, as demonstrated in **EXAMPLE ONE**.

1      6      1      2      7      2      1      1      1      2       $\flat 2$       2

1

## EXAMPLE TWO:

Demonstrates the most often utilized F valve notes.

1       $\flat 2$        $\flat 3$        $\flat 4$        $\flat 5$        $\flat 7$

2

## EXAMPLE THREE:

Demonstrates how the F valve eliminates awkward slide movements in a scale line passage.

# THE G FLAT VALVE

The G flat valve, like the F valve, has six slide positions. It's main advantage is to help execute smooth slide movement in the middle, low, and pedal registers.

## EXAMPLE ONE:

Demonstrates the practical and effective range of the G flat valve.

1

1      b 2      b 3      b 4      b 5      b 7

1      b 2      b 3      b 4      b 5      b 7

1      b 2      b 3      b 4      b 5      b 7

## EXAMPLE TWO:

Demonstrates how the G flat valve helps to execute smooth slide movements.

*Using the F valve*

*Using the G flat valve*

2

1      b 3      b 2      b 4

V      V      Vb      Vb

# THE D VALVE

Unlike the F & G flat valves, the D valve (F AND G flat valves together) has five slide positions. It's main advantage is to enable playing low D through low (pedal) B flat in 1st through flat 7th positions. This helps to execute smooth slide movements in the low register.

## EXAMPLE ONE:

Demonstrates the practical and effective range of the D valve.

1

1                      b2                      b4                      b5                      b7

## EXAMPLE TWO:

Demonstrates a part of the D valve range that is rarely used because the slide positions are on or close to those of the B flat horn.

2

b1                      b2                      b4                      b5                      b7



# LIP FLEXIBILITY

## exercise one

### PRACTICE THIS EXERCISE TO:

- Develop lip flexibility in the mid to low register.
- Develop an even, controlled, lip slur through all valves and the B flat horn.
- Develop breath control.

### PRACTICE PROCEDURE:

- Start the first note of each triplet with a clean attack.
- Strive for evenness of sound through the valves and B flat horn.
- To develop breath control, disregard the metronome and breath markings; take a deep breath and play as many triplet slurs as possible in one breath while maintaining a steady air stream and full sound.

♩ = 72

1

mf

Vb

2

mf

Vb

# LIP FLEXIBILITY

## exercise three: *optional* *extending the upper and low registers*

### PRACTICE THIS EXERCISE TO:

- Develop lip flexibility and breath control.
- Develop an even, controlled slurring technique through all valves and the Bb flat horn.

### PRACTICE PROCEDURE:

- Start each sequence with a deep breath and clean attack.
- Practice at a tempo that is comfortable to complete the first sequence in one breath.
- Play the second part of the sequence at a slower tempo.
- Strive for evenness of sound though the valves and B flat horn.
- Observe all valve and slide position markings.

♩ = 132

1

mf

# LIP SLURS

## exercise one: slurring thirds

### PRACTICE THIS EXERCISE TO:

- Develop lip flexibility and breath control.
- Develop an even, controlled, slurring technique through all valves and the Bb flat horn.

### PRACTICE PROCEDURE:

- Start each sequence with a deep breath and clean attack.
- Practice at a tempo that is comfortable to complete each sequence in one breath.
- Strive for evenness of sound though the valves and B flat horn.
- Observe all valve and slide position markings.

♩ = 72 - 84

1

*Play With D Valve*

*Simile (with D Valve)*

*mf*

# TONGUING

## exercise two: double tonguing

### PRACTICE THIS EXERCISE TO:

- Develop a clean, rapid, double tongue articulation.
- Develop endurance.

### PRACTICE PROCEDURE:

- Start each group with a deep breath and clean attack.
- Begin with a tempo that allows you to tongue cleanly; to develop a fast double tongue, gradually increase the tempo.
- These exercises have no breath marks indicated. Take breaths where necessary to maintain a steady air stream and clean articulation. Rest when needed.
- Observe valve markings.

$\text{♩} = 85$

1   
*mf*

# VALVE FACILITY

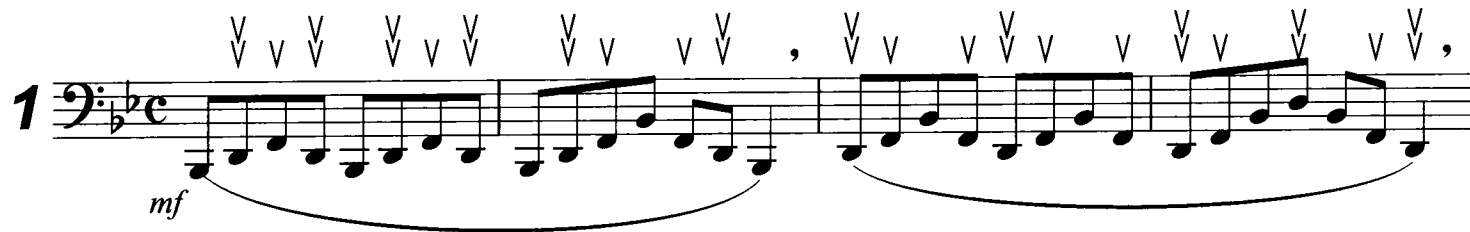
## exercise one

### PRACTICE THIS EXERCISE TO:

- Develop valve facility through the middle and pedal registers.
- Develop breath control.

### PRACTICE PROCEDURE:

- At first, practice this exercise at a **slow** tempo. Strive to play each sequence cleanly.
- Start each sequence with a deep breath; maintain a steady air stream.
- Strive to play each sequence in one breath; in the pedal register, breathe where necessary.



# VALVE FACILITY

## etude two

The valve and breath markings are intended as a guide.

Start this etude ***slowly***. Experiment by using breath and valve markings of your choice.

♩ = 100

1

*mf*

Vb Vb Vb V Vb Vb V

# **The Basics**

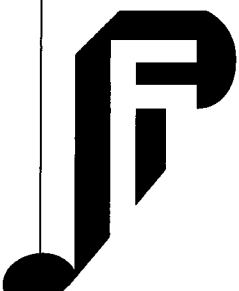
**F G $\flat$  D**

# **In-Line Double Valve Bass Trombone**

**Sound • Intonation**

**Articulation • Valve Facility**

**by Paul Faulise**



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# INTRODUCTION

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This book is an instruction method for trombonists and bass trombonists who are considering a move, or have moved, to the in-line double valve bass trombone. The method is basic and specifically targeted to the new players. It covers tuning the F and G flat valves, each valve's register, the pedal register, sound and intonation, articulation and valve facility. The valve facility exercises illustrate how awkward slide movements can be minimized or eliminated.

It is ***not*** the intent of these exercises to have the instrument played as a ***valve bass trombone*** (no slide movement). They are designed to give the player an insight as to the possible valve/slide combinations that help to create smooth slide movements.

## HOW TO PRACTICE:

Tune the F and G flat valves using the tuning instructions as a guide.

# THE F VALVE REGISTER

The F valve has six slide positions. It is the most utilized valve on the double valve bass trombone. A player, who is not well acquainted with the G flat and D valves, will instinctively rely on the F valve when confronted with a challenging passage. In the low register, the F valve essentially places 6th and 7th positions in 1st and flat 2nd positions, eliminating *extreme* awkward slide movement.

## EXAMPLE ONE:

Illustrates the *practical* F valve register.

1

1	b2	b3	b4	b5	b7
					
					

# THE G FLAT VALVE REGISTER

---

The G flat valve, like the F valve, has six slide positions. The main advantage of the G flat valve is to help execute smooth slide movement in the middle, low and pedal registers. Essentially, it places 5th position in 1st position.

## EXAMPLE ONE:

Illustrates the practical G flat register.

1                       $\flat 2$                        $\flat 3$                        $\flat 4$                        $\flat 5$                        $\flat 7$

1                       $\flat 2$                        $\flat 3$                        $\flat 4$                        $\flat 5$                        $\flat 7$

# THE D VALVE REGISTER

---

Unlike the F and G flat valves, the D valve, F and G flat valves together, has five slide positions. It's main advantage is to play low D through pedal B flat in 1st through flat 7th positions, which helps to execute smooth low register slide movements.

## EXAMPLE ONE:

Illustrates the practical D valve register.

1                       $\flat 2$                        $\flat 4$                        $\flat 5$                        $\flat 7$

The musical notation consists of two staves in bass clef. The first staff is labeled with a large '1' on the left. Above the staff, five positions are labeled: 1,  $\flat 2$ ,  $\flat 4$ ,  $\flat 5$ , and  $\flat 7$ . The notes on the first staff are: D (1st position), B-flat (2nd position), A (4th position), G (5th position), and F (7th position). The second staff shows five notes: E (1st position), D-flat (2nd position), C (4th position), B-flat (5th position), and A (7th position).

**THE FOLLOWING EXERCISES FOCUS ON THE F VALVE'S MOST UTILIZED NOTES.**

- Practice exercises six and seven with a soft legato tongue.
- Concentrate on matching the sound and intonation of the F valve to that of the B flat horn.

♩ = 92

6

*mf*

The musical score for the sixth exercise is written in bass clef, 6/8 time, with a tempo of 92 beats per minute. The exercise is marked *mf* (mezzo-forte). It consists of two staves of music. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The exercise features a sequence of eighth-note chords with various accidentals and fingerings indicated by numbers and 'b' symbols.

Measure 1:  $\text{b}1$  V

Measure 2:  $\text{b}2$  V

Measure 3:  $\text{b}2$  V

Measure 4:  $\text{b}3$  V

Measure 5:  $\text{b}3$  V

Measure 6:  $\text{b}3$  V

Measure 7:  $\text{b}4$  V

Measure 8:  $\text{b}4$  V

Measure 9:  $\text{b}4$  V

Measure 10:  $\text{b}5$  V

Measure 11:  $\text{b}5$  V

Measure 12:  $\text{b}7$  V

♩ = 69

10

*mf*

1 1 1 1 1 1,  $\flat 2$   $\flat 2$   $\flat 2$   $\flat 2$   $\flat 2$   $\flat 2$ ,  $\flat 3$   $\flat 4$   $\flat 3$   $\flat 3$   $\flat 4$   $\flat 3$ ,

$\flat 4$   $\flat 5$   $\flat 4$   $\flat 4$   $\flat 5$   $\flat 4$ ,  $\flat 5$   $\flat 7$   $\flat 5$   $\flat 5$   $\flat 7$   $\flat 5$ ,  $\flat 2$   $\flat 4$   $\flat 4$   $\flat 2$   $\flat 4$   $\flat 4$ ,

## ***TRIPLE TONGUE: LOW REGISTER***

♩ = 63

**2**   
*mf*

# VALVE FACILITY

---

## etude in D flat

This etude has no valve markings. It is designed to have you use valve/slide combinations of your choice.

Concentrate on using valve/slide combinations necessary to execute smooth slide movement.

♩ = 88

*Legato*

