

# 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)

(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 image displays four staves of musical exercises for the F&D Double Valve Bass Trombone. Each staff begins with a bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The exercises are as follows:

- Staff 1:** A single melodic line starting on G2, ascending stepwise to D4, and then descending stepwise back to G2. A slur covers the entire line.
- Staff 2:** Labeled with a circled (6) above the first measure. It features a melodic line with sixteenth-note runs. Above the staff, there are six downward-pointing 'V' marks, each with a slur underneath it, indicating valve changes. The first 'V' is above the first measure, and the others are above the subsequent measures.
- Staff 3:** Labeled with a circled (7) above the first measure. It features a melodic line with sixteenth-note runs. Above the staff, there are six downward-pointing 'V' marks, each with a slur underneath it, indicating valve changes. The first 'V' is above the first measure, and the others are above the subsequent measures.
- Staff 4:** Labeled with a circled (1) above the first measure. It features a melodic line with sixteenth-note runs. Above the staff, there are six downward-pointing 'V' marks, each with a slur underneath it, indicating valve changes. The first 'V' is above the first measure, and the others are above the subsequent measures.