

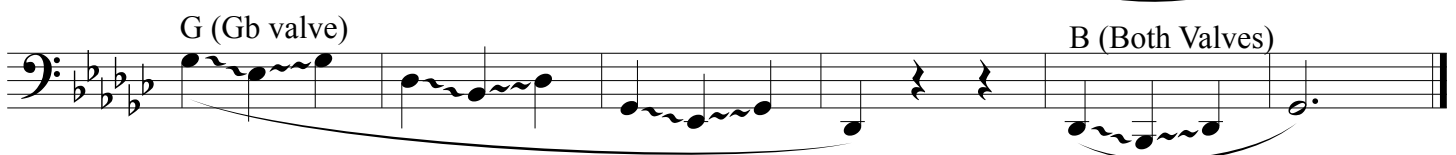
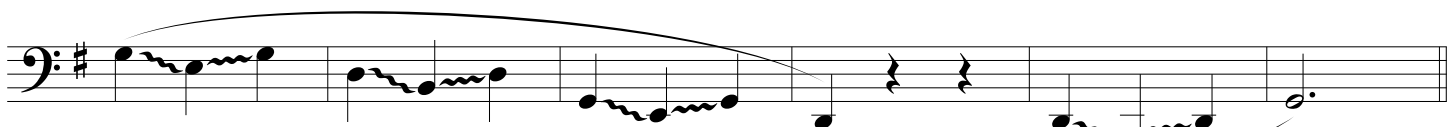
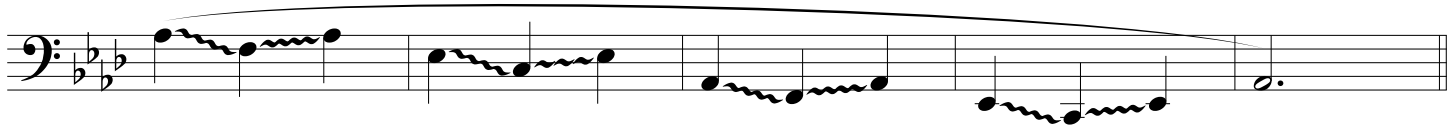
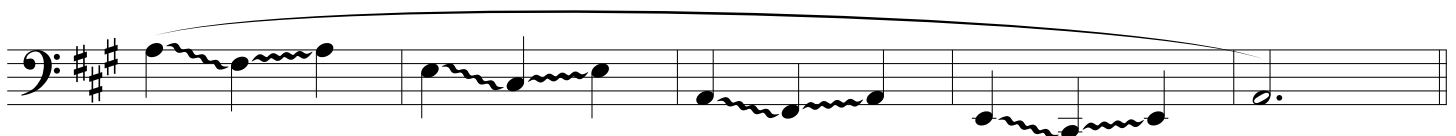
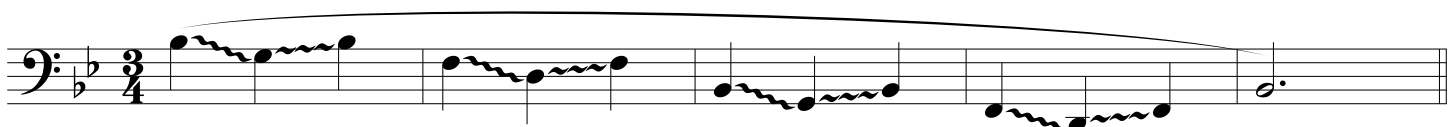
# George Curran's Daily Routine

There are numerous valve combinations for many of these exercises, and I have included my preferred choices. I don't do all of the transpositions in this routine every day, but showing a wide range demonstrates a comprehensive method to approach the use of the F/Gb valves. In this routine, 'F' refers to the F valve, 'G' refers to the Gb valve, and 'B' refers to both valves together. A dash (—) means to continue on the same valve.

**1** Buzz these exercises on the mouthpiece. I like to start with a simple pattern that helps loosen up the lips and get the air moving. Use any perfect interval such as a 4th, 5th, or octave. Buzz smoothly to the destination note and back, keeping the sound quality the same as it was at the start. The differences between buzzing and playing are exaggerated in the extreme registers, so I generally stay in the middle register. Take time with the glissando. This is a time to remind yourself of the characteristics and feel of your ideal sound.



**2** Glissando this exercise, but don't use tongue to assist with the natural slurs. Listen for an even tone through the gliss. As a warmup exercise, this should be done quickly enough to play in one breath, at least for the first couple of transpositions. If a breath is necessary, play the first note of the measure, breathe for the rest of the measure, and continue after starting the measure again (as shown in the last two versions).



- 3** Natural slur this entire exercise, focusing on a perfect slur. Using a metronome will help you to wait to slur until as late as possible without foreshadowing which direction you will be slurring. Add breaths if necessary by breaking up half notes into quarter notes as shown.

Exercise 3 consists of six staves of music, each with a long slur over a descending melodic line. The notation includes various accidentals and fingerings:

- Staff 1: Bass clef, 4/4 time. Slur over a descending line. Accented notes: F, G.
- Staff 2: Bass clef, 4/4 time. Slur over a descending line. Accented notes: F, G, G.
- Staff 3: Bass clef, 4/4 time. Slur over a descending line. Accented notes: F, F, 6, F. Fingerings: 5, 6.
- Staff 4: Bass clef, 4/4 time. Slur over a descending line. Accented notes: F, B, F, B.
- Staff 5: Bass clef, 4/4 time. Slur over a descending line. Accented notes: G, B, F, B, G.
- Staff 6: Bass clef, 4/4 time. Slur over a descending line. Accented notes: G, F, G.

- 4** Natural slur or valve slur whenever possible; glissando or play with a legato tongue when necessary. When glissing, drive the air constantly through the arm motion, listening to make sure you aren't pulsing the air as your arm moves. Follow the natural arch of the phrase with your air.

Exercise 4 consists of three staves of music, each with a slur over a descending melodic line. The notation includes various accidentals and fingerings:

- Staff 1: Bass clef, 4/4 time. Slur over a descending line. Accented notes: G, G. Triplets: 3, 3, 3.
- Staff 2: Bass clef, 4/4 time. Slur over a descending line. Accented notes: G, G. Triplets: 3, 3, 3.
- Staff 3: Bass clef, 4/4 time. Slur over a descending line. Accented notes: F, F, G, G. Triplets: 3, 3, 3.

5 This exercise is perfect for helping you to match the valve, tongue, and lip slurs. The valve suggestions allow you to not use your tongue too often. I use the Gb valve more often than the F valve in many exercises, not only because the slide movements are smaller, but because it allows me to play many half steps close to first position. The tone color difference of such a small interval when played on a different partial is quite noticeable.

G G F  
 G 6 G F  
 B F B G 5  
 B F B G G  
 F G G  
 F B G G  
 5 G F  
 6 G F  
 G G B  
 G G B  
 G G G  
 G 5 G G

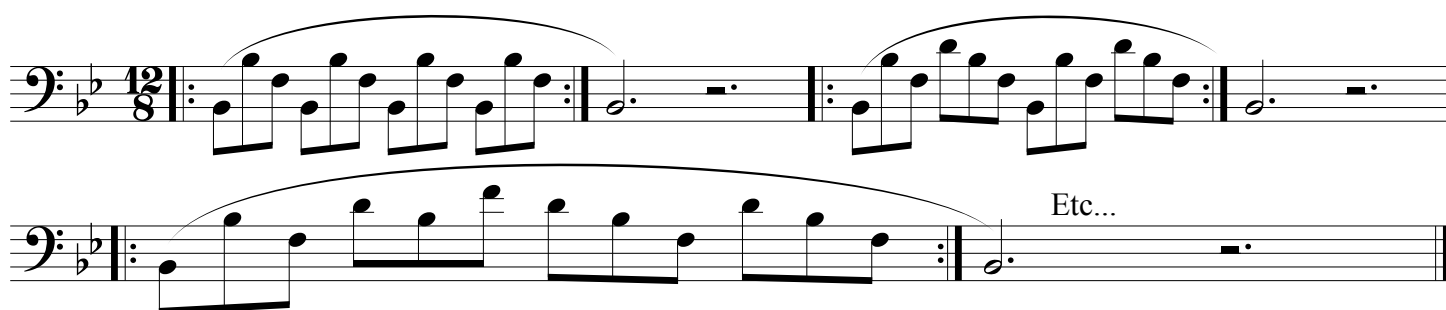
**6** Legato tongue or gliss the 16th notes, except where indicated by a natural slur. This is a good exercise for focusing in on the center of your sound, and for working on the cleanliness of your legato tongue.

Etc...

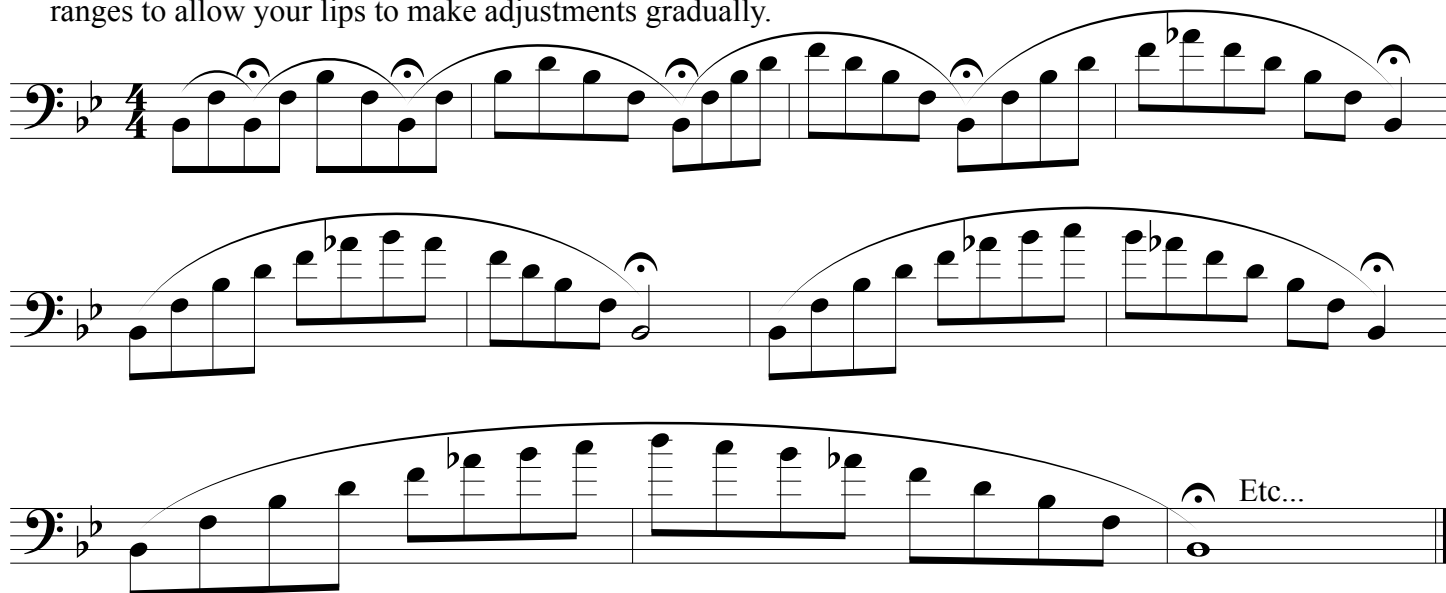
7 Play the notes as smoothly and evenly as possible. There should be no hint of accent or articulation.



8 Give each note equal weight. If you are listening closely enough, you should be able to hear that one of the notes in each group is not as good as the others. To assist in keeping the air moving to the end of the phrase, think of each slur as having an arrowhead at the end of it, illustrating where your air is going.



9 Start working on this exercise slowly, eventually getting fast enough so that you can play each line in one breath. Insert a fermata on a low Bb when necessary to catch your breath. Restart by repeating the same Bb when continuing. You can extend this exercise up to high F or even higher. The range of a bass trombone is equal to that of a tenor, but you will have less endurance. Try for the highest notes only once per session or you will get too tired to play them correctly. When you hit your limit, transpose the entire exercise down chromatically until you can attempt the next higher partial. Use as little pressure as possible when changing ranges to allow your lips to make adjustments gradually.



- 10** Focus on clear articulation at the beginning of your notes, rather than cutting off notes to create separation. Ascending and descending versions of each scale should be done on alternating days. Insert a measure of rest between each scale to take a relaxed breath.

Exercise 10 consists of six staves of music in the bass clef. Each staff shows an ascending scale followed by a descending scale. The keys and fingerings are as follows:

- Staff 1: G major. Ascending: G (1), A (2), B (3), C (4), D (5), E (6), F (7), G (8). Descending: G (8), F (7), E (6), D (5), C (4), B (3), A (2), G (1). Chord markings: G, G.
- Staff 2: G minor. Ascending: G (1), A (2), B (3), C (4), D (5), E (6), F (7), G (8). Descending: G (8), F (7), E (6), D (5), C (4), B (3), A (2), G (1). Chord markings: G-, G-, G-, G-, 5, G-, 5F-B.
- Staff 3: F major. Ascending: F (1), G (2), A (3), B (4), C (5), D (6), E (7), F (8). Descending: F (8), E (7), D (6), C (5), B (4), A (3), G (2), F (1). Chord markings: 5, F, G, F, 1, G, F, F-, B.
- Staff 4: F minor. Ascending: F (1), G (2), A (3), B (4), C (5), D (6), E (7), F (8). Descending: F (8), E (7), D (6), C (5), B (4), A (3), G (2), F (1). Chord marking: G.
- Staff 5: G major. Ascending: G (1), A (2), B (3), C (4), D (5), E (6), F (7), G (8). Descending: G (8), F (7), E (6), D (5), C (4), B (3), A (2), G (1). Chord markings: G, G.
- Staff 6: G minor. Ascending: G (1), A (2), B (3), C (4), D (5), E (6), F (7), G (8). Descending: G (8), F (7), E (6), D (5), C (4), B (3), A (2), G (1). Chord marking: 6.

- 11** To avoid a popping sound when opening a valve, relax the air before releasing it and let it coast into the open horn, rather than ramming it through the slur. The popping is the sound of too much air being forced into less tubing. Also, try different rhythms, such as an 8th plus two 16ths or the Ride of the Valkyries rhythm.

Exercise 11 consists of two staves of music in the bass clef. The first staff is in 6/8 time and the second is in 3/4 time. Both staves show a sequence of notes with slurs and a final measure with a fermata. The second staff ends with "Etc..."

- 12** Clear articulation is important. As the intervals get wider, it is difficult to maintain the same clarity of the drone note. This exercise can also be done slurred or with dotted 8th/16th rhythm.

Exercise 12 consists of a single staff of music in the bass clef, 4/4 time. The pattern consists of eighth notes and quarter notes, with a final measure containing a fermata.

5 F

5 G F

F G 5

G G

G G F

5 6 G G

G G 6 F

F G F F G F F

5 F

F G F F G F F

G

G F F F F F F

G

G F F F F F F

5 6 5 G 5 6 G F B G B 5 B B B G B G B B

F F F B F F G G G G G

F F F B F F G G G G G