

JEFFERSON COMPILATION  
METHOD

# "GETTING WARM"



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2023, International Trombone Festival  
Youth Workshop

## BREATHING

(Do this first, everyday)

\*Taken from Digital Trombone

I recommend that you stand up and make sure that you are relaxed and in good balance without your instrument. "I also suggest that you hold your embouchure as if you were about to play all the time."

1. Breathe in for two beats (60-80bpm) through the mouth.
2. Hold your breath for four beats, without locking up the throat. You should "balance the air" with the diaphragm while holding your breath.
3. Breathe out evenly for four beats.
4. Repeat the process for a few minutes.

## BUZZING

(Make the connection aurally! Be intentional about buzzing the correct pitches. Strive for a full, warm and resonance buzz keep the air flowing consistently.)

1. Start at B- Flat (3) and descend diatonically to the octave below.
2. Continue down by half steps ending on F (3)

## GLISSANDI

(snake exercises)

(When attempting this exercise, stay relaxed! DO NOT crescendo while performing the glissando. Keep the air consistent while moving down the slide.) Strive for a warm and resonant sound.

\*Taken from Ben's Basic

Play from position one to seven in a slow tempo.

Ha = attack only with air no tongue!

The image contains three staves of musical notation for glissando exercises. Each staff is in bass clef, 4/4 time, and marked *mf*.  
- The first staff starts with a triplet of eighth notes (Bb, Ab, Gb) and continues with a descending sequence of triplets: (Fb, Eb, D), (Cb, Bb, Ab), (Bb, Ab, Gb), (Ab, Gb, Fb), (Gb, Fb, Eb), (Fb, Eb, D), (Cb, Bb, Ab). It ends with a glissando from Gb down to Bb.  
- The second staff starts with a triplet of eighth notes (Bb, Ab, Gb) and continues with a descending sequence of triplets: (Fb, Eb, D), (Cb, Bb, Ab), (Bb, Ab, Gb), (Ab, Gb, Fb), (Gb, Fb, Eb), (Fb, Eb, D), (Cb, Bb, Ab). It ends with a glissando from Gb down to Bb.  
- The third staff starts with a triplet of eighth notes (Bb, Ab, Gb) and continues with a descending sequence of triplets: (Fb, Eb, D), (Cb, Bb, Ab), (Bb, Ab, Gb), (Ab, Gb, Fb), (Gb, Fb, Eb), (Fb, Eb, D), (Cb, Bb, Ab). It ends with a glissando from Gb down to Bb.

## SOSTENUTO

(This is a variation from the normal Remington Long tones exercises. This exercise adds movement and expands to the upper range of Bb4.)

\*Taken from Pete Ellefson "If I only had the time"

Focus on "World's Greatest Sound" during rests.  
Full, relaxed breaths. Resonant, unforced sound.  
As desired on mouthpiece alone.  
Also do 8vb while utilizing the "open" feel of the breathing exercises.

Jacobs



# SLURS

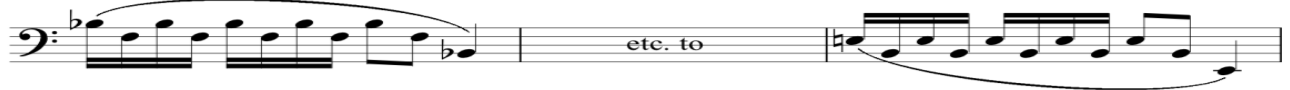
(Strive for smooth transitions between partials. (Saying AHH, EHH) Notice the shift/raising in the middle of your tongue to assist you with completing the slur. Find a tempo that you can play each exercise **RHYTHMICALLY** accurate. This is critical!)

\*Taken from Remington Method

## 3 Note Slurs



## Flexibility



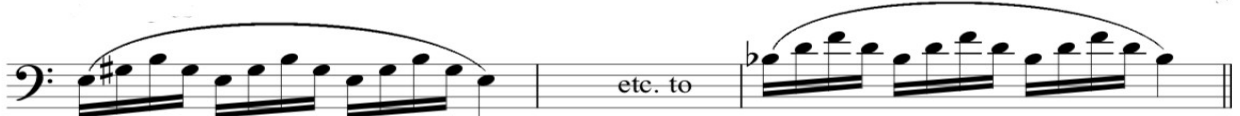
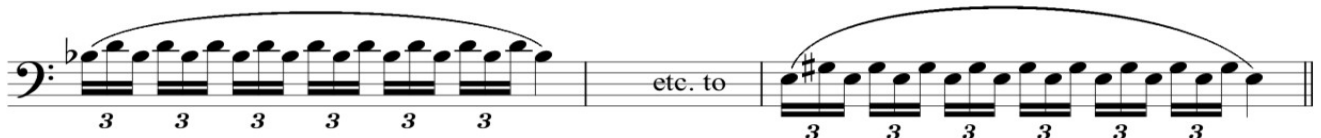
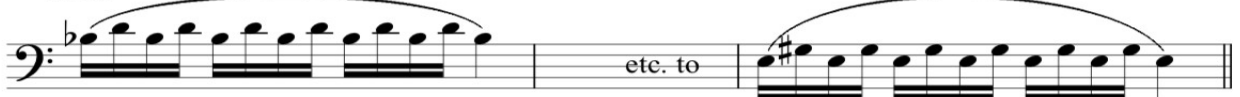
## 5 Note Slurs



## Flexibility



## Trills



## BREATH CONTROL

*(The purpose of this exercise is to improve your air efficiency thought-out each phrase.)*

Breath Control in Legato - to be played in ANY key

## RANGE DEVELOPMENT/EXPANSION

*(keep the air steady and fast as you ascend. Always follow range development with low playing get the blood back flowing in your Lips.)*

**\*Taken from Brad Edwards, "Core"**

### **Range**

Don't hurt yourself. Go only as high as you can and then move on to the low notes.

a.

b.

slow gliss

## ARTICUTLATION

(The most import aspect of articulation is a constant airstream. Additionally, make sure the tongues goes down VERY quickly NOT back and forth after each articulation. This creates fuller crisp articulations.)

\*Taken from Brad Edwards, "Core"

### Articulation / Coordination

Medium Fast: tap your foot (no metronome). Move your slide precisely.



Fastest single tongue. Use metronome (remember the tempo from day to day)



\*Taken from Pete Ellefson "If I only had the time"

\*\*Syllables: DU - Legato; DAH - Tenuto; TAH - Staccato\*\*

Make a distinct difference between tenuto and legato  
Choose a different key each day

