

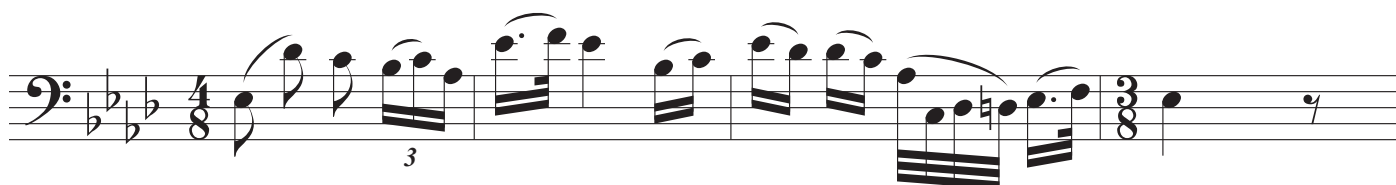
Exercises for the 2025 ABODA
All-State Band Audition Etude - Trombone
Brad Edwards - Arizona State University

Etude #2 - *Adagio espressivo*

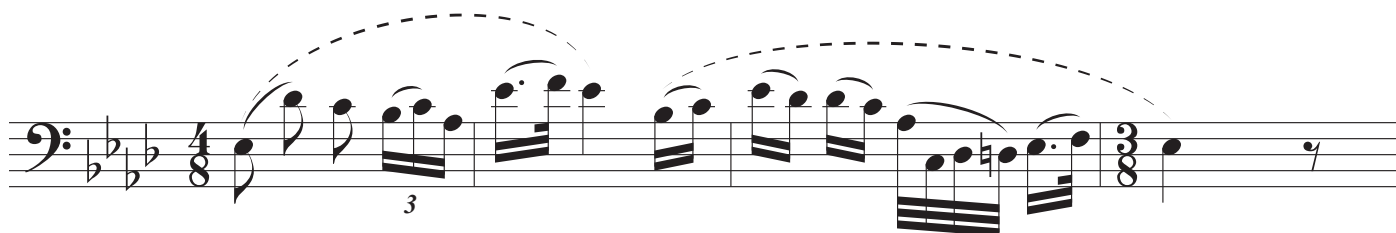
2a. The way this is notated, it looks a lot scarier than it really is. Remember, the beat equals the 8th note, not the quarter note. Here is the same music notated differently.



The second looks so different but it will sound the same!



2b. This example uses a type of notation I don't love. Many slur marks stay within the beat, implying that one needs to clearly articulate the beginning of the next group. Given the overall marking of *Adagio espressivo*, my instinct to play longer legato phrases with maybe just a subtle additional "dah" tongue for new groups. Something like this:



You definitely don't want to clip the notes at the end of slur marks!

2c. This piece uses a lot of E-flats. Please remember that this note tends to be sharp. Move your slide out just a bit (use your ear and a tuner!). You may want to place a little down arrow over these E-flats to remind you. But listening is the most important thing. Don't just lower the note without listening. They'll end up flat. Yuck!



2d. If you have an F-attachment, I understand the desire to *never* use 6th position again! I mean, why bother reaching out so far when you have that handy button? Well, sometimes 6th position is the better choice. When there is a D-flat next to it, especially in legato, that 6th position note is the better option.

WORSE BETTER

2e. Because of that, I prefer to use C in 6th in mm. 3 and 5. However, if your arm is shorter, this may not be practical. At least try it out.

2f. Whether you use 6th or trigger 1st, you'll need to practice that little leap in m. 3. Remember, the 8th note gets the beat!

2g. Mm. 5-8 present a breathing challenge mostly because of the slur in m.7 at a dynamic of *forte*. In this example, I've marked the two breaths I would use plus an additional "as needed" breath if you can't make it through.

m.5