

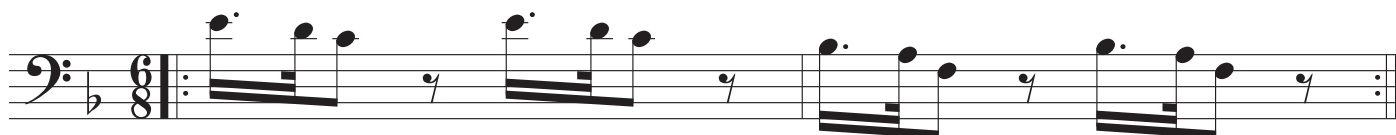
**Exercises for the 2025 ABODA
All-State Band Audition Etude - Trombone**
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Etude #4 - Giocoso

4a. These little dotted rhythms might be confusing. Here is the same figure written out with double note values.



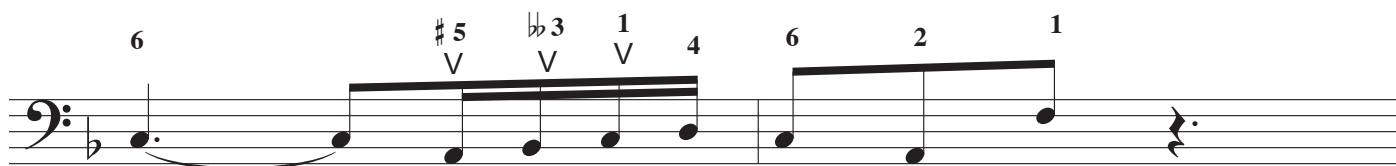
4b. Playing this figure quickly enough in tempo will take some practice. I have a slow single tongue so I find it easier to use a "kah" articulation on the middle note: "Tah-kah-tah"



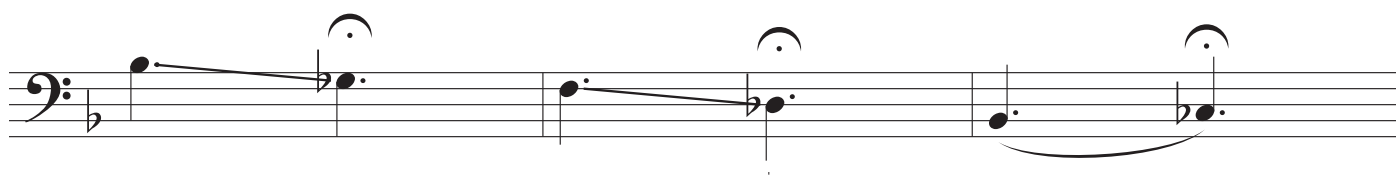
4c. On trombone, m.5 is an unusually challenging lick because of the range and the tempo (unlikely that a trombonist would have written it!). If you don't have a valve, you'll just have to learn to move your slide more quickly. If you have a valve, it may be possible to smooth out the slide movement.

There's no perfect solution but, while practicing this, I settled on this position sequence as the least awkward. It does use seem odd positions, though!

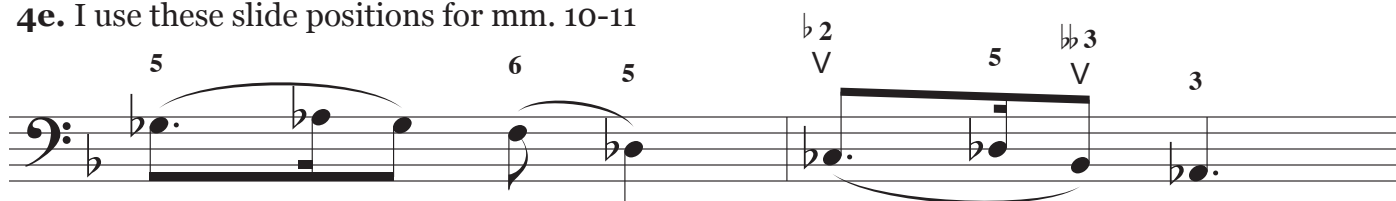
This combination minimizes the back and forth slide changes, using only two changes of direction.



4d. Mm 10-11 have more flats. It's easy to play them out of tune because of the longer/unusual slide positions. Try these little tuning exercises:



4e. I use these slide positions for mm. 10-11



4f. Notice how often groups of four 16th notes use a "slur-two tongue-two" pattern. While this is quite natural for the keyed woodwinds and valved brass, it presents a problem for trombone since we must tongue everything. You have choices here:

1. Use "ta-da-ta-ta," making sure that the "da" sounds different.
2. (more exotic): At this faster tempo, you might get away with *not* tonguing the second note of each slur. This does cause a gliss but, at this temp, it might not be too objectionable. This thinking applied to all these moments:



4g. In two spots, you can obtain the needed variety of articulation by using a natural slur. This is what I do.



4h. The rhythms in mm. 12-13 are a bit odd. Be observant. Here are those same rhythms written out with doubled note values. Also be careful with the A-natural in m.13. Not including a courtesy accidental in this spot was a bit nasty, I think.



4i. Personally, I avoid playing low F (F2) in first position with the valve but many people use it. I like the tone quality of 6th position better. So, for the ending, I like to move my slide out to 6th and use an unusual valve note. Like this:

