

**Exercises for the 2024 AMEA**  
**All-State Band Audition Etude - Trombone**  
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Etude #3: *Allegretto, ma non troppo*

The tempo marking is curious to me. *Allegretto* means "A little lively, moderately fast." *Ma non troppo* means "But not too much." So, does that mean, "Be a little lively but not too much"? Your guess is as good as mine. A metronome marking is given so it can't really be talking about tempo. Anyway, now you know.

3a. Catching the articulation details.

Pay close attention to exactly where the slurs are placed. The legato notes will need to sound different from the articulated notes. Use either a "dah" articulation or a natural slur when possible. Start this one very slowly and listen carefully.

tah dah dah tah tah ah (slur) tah tah dah dah tah tah ah (slur) tah //

3b In addition to clarifying the articulations, this passage offers interesting choices with slide positions. Two different options are shown below. Remember that the C-sharp carries through the measure!

a. 1 1 1 1 b4 b3 b4 1

b. b4 b5 b4 b4 b5 b4 b4 b3 b4 1

The second option has less awkward slide movement but can more easily be out of tune!

3c. More work clarifying articulations.

I suggest you spend some time just **saying** this articulation pattern away from the instrument until it become automatic: "tah-tah-dah-dah tah-tah-dah-dah"

Musical notation for exercise 3c, showing articulation patterns with 'tah' and 'dah' labels above notes. The notation is in bass clef with a key signature of two flats. It consists of several measures of eighth and quarter notes, with some notes beamed together and others separated by slurs.

3d. Rhythm and interval practice

Some of these rhythms look a bit unusual.

For example, this rhythm:

Is pretty close to this rhythm:

Two musical notation examples for exercise 3d, showing different rhythmic patterns. The first example shows a sequence of eighth notes with a dotted quarter note, and the second example shows a sequence of eighth notes with a dotted quarter note, but with a different grouping.

Since this jumps around a bit, I suggest you play the rhythm at half speed, like this:

Musical notation for exercise 3d showing the rhythm at half speed. The notation is in bass clef with a key signature of two flats, and it shows a sequence of notes with a dotted quarter note, repeated several times.

Repeat this until you can play it three times in a row without missing any notes.

3e. Working with intervals and tuning.

These two interval exercises are based on measure 6:

Musical notation for exercise 3e showing interval exercises with fingerings. The notation is in bass clef with a key signature of two flats, and it shows two different interval exercises with fingerings indicated above the notes.

3f. Dealing with the awkward last measure.

I wonder if the composer realized how awkward this is on the trombone. **There are no great choices here!** Here are two sets of suggested slide positions, one with the F-attachment valve and one without.

Musical notation for exercise 3f showing slide positions with fingerings. The notation is in bass clef with a key signature of two flats, and it shows two different sets of suggested slide positions with fingerings indicated above the notes.

Either way, you are faced with some fast long slide leaps. Here's an exercise for that:

Musical notation for exercise 3f showing an exercise for fast long slide leaps. The notation is in bass clef with a key signature of two flats, and it shows a sequence of notes with fingerings indicated above the notes.

Be careful: don't drop your slide!