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*Trombone alone

Goals

Expand Your Repertoire

The trombone, in all its glory, has a limited repertoire. While trombonists must learn the classics and hallmarks of our repertoire, we must also strive to expand our repertoire. In addition to being a trombonist, I also teach music history. I love time traveling through music. How exciting it is to visit Ancient Greece and to learn about the first notated music. Or to “become” a monk or nun in a monastery singing chant. What a thrill to travel with the troubadours and sing songs of courtly love. What I would not give to attend a 19th century Schubertiade or to hear an operatic diva sing her famous aria for the first time. The more I learn about music history, the more I find myself asking, “I wonder if I could play that on my trombone?!” The answer is yes. So let us expand our trombone repertoire through song.

Become More Musical

Trombonists can learn so much from non-trombonists, and we shouldn't be afraid to do so. We can learn how to become even more musical by approaching song or lyrical passages like a vocalist. This is not a new concept. I find myself continually asking my students (and myself), “How would you sing that?” We must learn to express the song in our heads through our trombone. Music with text presents definite challenges and endless opportunities. It is incredibly exciting to be able to “tell a story” without using words. In fact, not being able to play and sing at the same time forces the trombonist to become even more musically persuasive. We must exaggerate our ideas and fully commit to our interpretation.

Learn a New Skill

Trombonists can also learn new skills such as transcription, playing in different clefs, reading from a score, interpreting poetry, and becoming familiar with a new language. While I have done most of the work for you as far as adapting vocal works to be performed on the trombone, my hope is that you will venture out on your own and seek new works to adapt yourself. It is an incredibly rewarding pursuit, and I hope that you find as much joy in doing so as I have.

A chantar

Canso (trobairitz song)

Second Half of 12th Century

Cometessa de Dia

Arr. J. Butler

freely & passionately



To sing I must of that which I would rather not,



so bitter I am towards him who is my love:

12

Casta diva

Trombone

from Norma: Act 1, Scene 4

Vincenzo Bellini
arr. Jessica D. Butler

Andante sostenuto assai ♩ = 52

Musical notation for Trombone, measures 1-4. The key signature is one flat (B-flat), and the time signature is 12/8. The first measure contains a whole rest. The subsequent measures feature a melodic line with slurs and accents. A fermata is placed over the final note of the fourth measure.

5

Musical notation for Trombone, measures 5-8. The key signature is one flat (B-flat). The first measure of this system begins with a dynamic marking of *p* (piano). The notation continues with slurred melodic lines and accents. A fermata is placed over the final note of the eighth measure.

20

Trombone

Kaddisch

Maurice Ravel

Arr. J. Butler

Lento $\text{♩} = 52$

The first system of musical notation is written on a bass clef staff with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a whole rest, followed by a series of eighth and quarter notes, many of which are beamed together and have slurs above them. The piece concludes with a 5/4 time signature.

p

The second system of musical notation continues from the first system on a bass clef staff with the same key signature. It starts with a measure in 5/4 time, followed by a measure in 4/4 time, and then continues with 5/4 and 4/4 time signatures. The notation features various note values, slurs, and a final measure with a 4/4 time signature.

24

Trombone

Paul Bourget

Beau soir

Claude Debussy

Arr. J. Butler

Lent ♩ = 72
3

Pno. 3

p

9

Trombone
Paul Verlaine

Ariettes oubliées

Claude Debussy
arr. Jessica D. Butler

II

Allegro non tanto

3

p *with sadness*

12

4

p