

Table of Contents

Goals	2
Where to Begin	3
Things to Consider—The Method	4
Applied Method & Select Pieces	
<i>Epitaph of Seikilos*</i>	
Applied Method	6
Music	7
<i>A chanter*</i>	
Applied Method	8
Music	9
<i>Ständchen</i>	
Applied Method	10
Music	12
<i>Casta diva</i>	
Applied Method	14
Music	16
<i>Kaddisch</i>	
Applied Method	18
Music	20
<i>Beau soir</i>	
Applied Method	22
Music	24
<i>Ariettes oubliées</i>	
Applied Method	22
Music	25

*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 second measure begins with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The third measure continues with eighth notes: D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2. The fourth measure contains eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, followed by a fermata over the final note.

5

Musical notation for Trombone, measures 5-8. The key signature is one flat (B-flat). The fifth measure begins with a half note G2, followed by eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, followed by a fermata. The sixth measure contains eighth notes: D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2. The seventh measure continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, followed by a fermata. The eighth measure contains eighth notes: D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, followed by a fermata.

16

Trombone

Ludwig Rellstab

Ständchen

Serenade

Franz Schubert

Arr. Jessica Butler

Moderato

Musical notation for measures 16-21. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. Measure 16 contains a whole rest. Measure 17 starts with a triplet of eighth notes (G4, A4, B4) marked with a '3' and 'mp'. Measure 18 continues the triplet (C5, B4, A4) with a '3'. Measure 19 has a quarter note (G4), an eighth note (A4), and a dotted quarter note (B4) with an accent (>). Measure 20 has a quarter note (A4), an eighth note (B4), and a dotted quarter note (C5) with a '3'. Measure 21 has a whole rest. Measure 22 has a whole rest. Measure 23 has a quarter note (G4), an eighth note (A4), and a dotted quarter note (B4) with a '3'. Measure 24 has a quarter note (A4), an eighth note (B4), and a dotted quarter note (C5) with a '3'. Measure 25 has a quarter note (G4), an eighth note (A4), and a dotted quarter note (B4) with a '2' above the staff.

12

Musical notation for measures 12-15. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. Measure 12 has a quarter note (G4), an eighth note (A4), and a dotted quarter note (B4) with a '3'. Measure 13 has a quarter note (A4), an eighth note (B4), and a dotted quarter note (C5) with a '3'. Measure 14 has a quarter note (G4), an eighth note (A4), and a dotted quarter note (B4) with a '2' above the staff. Measure 15 has a quarter note (A4), an eighth note (B4), and a dotted quarter note (C5) with a 'mf' dynamic marking.

20

Trombone

Kaddisch

Maurice Ravel
Arr. J. Butler

Lento $\text{♩} = 52$



p



6

24

Trombone

Paul Bourget

Beau soir

Claude Debussy

Arr. J. Butler

Musical score for Trombone, showing measures 1-8 and 9. The score includes tempo markings (Lent), time signature (3/4), key signature (three sharps), and dynamic markings (p). It features piano accompaniment (Pno.) and a main melodic line with triplets and slurs.

Measures 1-8: **Lent** $\text{♩} = 72$
3
Pno. 3
3 3
p

Measure 9: 9

Trombone
Paul Verlaine

Ariettes oubliées

Claude Debussy
arr. Jessica D. Butler

II

Allegro non tanto

3

p *with sadness*

12

4

p