

FOREWORD

I wish to thank all my friends who have encouraged me to bring back this wonderful method written by our teacher William H. Hill. Forgive me if I have left out some people who studied with Mr. Hill after my time at Georgia State University:

Harry Maddox
Mike Moore
Dan Drill
Richard Brady
Joe Walthall
Brice Andrews

Very special thanks to William Hill's wife Ann and her family who will receive all proceeds from these publications.

Charles Vernon
November 2017

INTRODUCTION

Versatility Studies for Trombone with f-attachment by William H. Hill

When I look back on my time with Mr. Hill, 95% of all lessons that I had with him were spent studying music fundamentals from Arban, Schlossberg and Bordogni. Along with those studies we also spent time working on the basic flexibility exercises, which we now have as the “**Versatility Studies**”. I am so thankful for his insistence on the importance of the basics because that way of teaching has become the way I practice and teach all my lessons.

He was a great inspiration to all of his students, and with these “old” books I hope to help many players who will use them and become better players and teachers.

Enjoy,

Charles Vernon
November 2017



William Hill, a native of Mississippi, received his degree from New England Conservatory of Music, where he studies trombone with John Coffey. While at New England Conservatory, he was a scholarship winner to the Berkshire Music Festival at Tanglewood.

He has been bass trombonist with the Atlanta Symphony Orchestra, a teacher in the Atlanta Public School System and a Professor of Music at Georgia State University. During his his tenure at Georgia State University, Hill instituted the *Annual Symposium of Contemporary Music for Brass*. Almost 400 new brass works were performed in the 13 years of Symposia.

Since early retirement from Georgia State University in 1980, he has continued studio teaching and is on the faculty at Reinhardt College and Kennesaw State College.

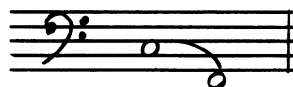
At the present time, Hill's former students are filling key brass positions with numerous orchestras including Atlanta, St. Louis, National, Philadelphia and Chicago.

These studies were prepared to expand the range covered in most earlier texts. An important part of daily practice is to cover one's full range with lip slurs and rips, and to maintain the flexibility demands of the literature to be performed.

Enough variety in each register is provided so that different studies can be used daily to avoid a warm-up rut.

PRACTICE SUGGESTIONS:

- 1 Dynamics are omitted but should be predetermined by each player (teacher). Use the full dynamic spectrum daily. Stress crescendo and diminuendo, alternating as you ascend and descend.
- 2 Avoid pulsation with air-stream as you move from pitch to pitch. Think of one long note and let the embouchure make the rapid but relaxed shift.
- 3 Quickness of the slur should not be affected by tempo. The change should be as fast between notes at a slow tempo as it must be between sixteenth notes notes marked allegro.
- 4 Use written arrows up or down to indicate pitch-tendencies of overtones. These adjustments vary with individual instruments and mouthpieces.
- 5 Let the highs be easy. An analogy I use is that of a garden hose, with the nozzle open to represent the low register, then closing the aperture to represent the high. There is, of course, more back-pressure as the aperture closes, yet from the tank, the pressure remains constant. We feel more back-pressure when playing high, yet if we do not give in to the natural tendency to tighten (usually the throat), the tones are much freer. The embouchure must be the only point of resistance.
- 6 Mouthpiece practice can be helpful when you have some "sticky" notes. Working with the mouthpiece can be effective in correcting a bunched up chin or puffed cheeks.
- 7 Avoid over-relaxing the embouchure as you descend. This is present if there is a chewing motion as a player slurs to a low note.



If the chewing motion occurs on the F, use this as a corrective measure:



Notice with the glissando that there is virtually no visible embouchure movement. Remember this feel. Through repeated practice, the problem can be solved. Other negatives of over-relaxing in the low register are reduced tonguing speed and weak pitch control.

- 8 Vary slide positions used.



With a single trigger instrument, the low B will have to be lipped down a half step. Other notes in these groups should be played in normal positions.



NOTE: PLEASE keep the last two pages of this book out of the hands of composers. If one has been foolish enough to write some of these trills, maybe the chart will help you out of a tight spot.

I hope you will enjoy the Versatility Studies and become a stronger player as a result of using this book.

Bill Hill

LIP SLURS

1.  This staff begins with a bass clef and a 4/2 time signature. It contains a sequence of eighth and quarter notes, many of which are slurred together in pairs. There are two flats in the key signature.

 This staff continues the sequence from the first staff, featuring slurred eighth and quarter notes across the entire line.

 This staff continues the sequence from the second staff, ending with a double bar line.

2.  This staff begins with a bass clef and a common time signature (C). It contains a sequence of eighth and quarter notes, many of which are slurred together in pairs. There are two flats in the key signature.

 This staff continues the sequence from the second staff of the second exercise, featuring slurred eighth and quarter notes across the entire line.

RIPS

Notation

Played

The image displays a musical score for a piece titled "RIPS". It is divided into two main sections: "Notation" and "Played".

Exercise 37: This exercise consists of 12 measures, each labeled with a letter from 'a.' to 'l.'. Each measure shows a musical staff with a single note and a slur connecting it to a second note. Below each staff are the fingering numbers. The notes and fingerings are as follows:

- a. 1 7 1
- b. 2 6 2
- c. 3 7 3
- d. 2 6 2
- e. 1 7 1
- f. 4 7 4
- g. 3 6 3
- h. 2 5 2
- i. 1 4 1
- j. 3 6 3
- k. 2 5 2
- l. 1 4 1

Exercise 38: This exercise starts with a notation staff showing a sequence of notes with slurs and fingerings: 1, 4, 2, 5, 3, 6, 4, 7. Below this are two asterisks (**). The "Played" section for exercise 38 shows a continuous sequence of notes with slurs and fingerings: 1, 3, 4, b5, 6, 6, 7, 6, 6, b5, 4, 3, 1. The notes are connected by a long slur.

62.

This musical score, labeled '62.', consists of three staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a slur over four groups of eighth-note triplets. The second staff is also in treble clef with the same key signature and time signature. It features a slur over four groups of eighth-note triplets, followed by a change in key signature to one flat (Bb) and a slur over four groups of eighth-note triplets. The third staff is in bass clef with the same key signature and time signature. It starts with a slur over four groups of eighth-note triplets, followed by a change in key signature to one sharp (F#) and a slur over two groups of eighth-note triplets, and finally a change in key signature to one flat (Bb) and a slur over four groups of eighth-note triplets. The score concludes with a double bar line and repeat dots.

LOW REGISTER STUDIES

85.

86.

The image displays musical notation for two exercises, 85 and 86, in bass clef, C major, 4/4 time. Exercise 85 consists of six measures, each featuring a half-note chord with a slur over it. Exercise 86 consists of six measures of eighth-note chords, with a double bar line after the second measure. The notation includes stems, beams, and slurs, all rendered in black ink on a white background.