

# Technical & Melodic Studies for B $\flat$ Bass

John Glenesk Mortimer

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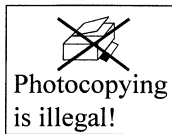


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# Technical & Melodic Studies Vol. III



Expanding the range: longer legato  
Elargir la tessiture: liaisons plus longues  
Umfang erweitern: längere Bindungen

John Glenesk Mortimer

Molto moderato

1



1 5 10 14

*p* *mf* *f* *p* *pp* *mf*

Detailed description: This exercise is in C major, 4/4 time, and consists of 14 measures. It begins with a piano (*p*) dynamic and a *Molto moderato* tempo. The melody is written on a single staff in treble clef. It features a series of eighth and sixteenth notes, often beamed together, with long slurs indicating a legato line. The dynamics progress from *p* to *mf* at measure 4, *f* at measure 8, *p* at measure 12, *pp* at measure 13, and *mf* at measure 14. The exercise concludes with a double bar line.

Andante

2

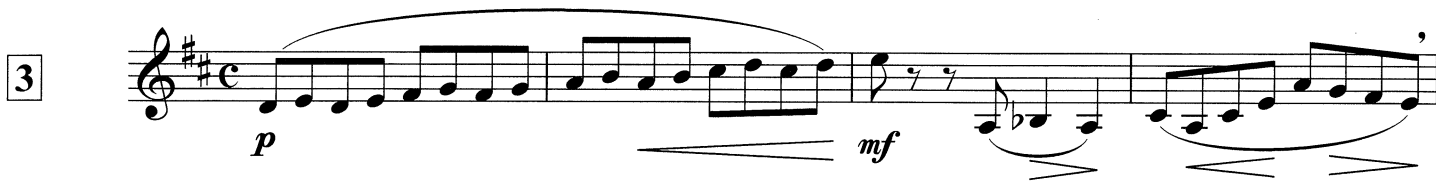


7 12

*mp*

Detailed description: This exercise is in B-flat major, 3/4 time, and consists of 12 measures. It begins with a mezzo-piano (*mp*) dynamic and an *Andante* tempo. The melody is written on a single staff in treble clef. It features a series of eighth and sixteenth notes, often beamed together, with long slurs indicating a legato line. The exercise concludes with a double bar line.

Moderato

3 

5 

9 

13 

Andante tranquillo

4 

6 

11 

16 

21 

5 *mf*

5

9

13

6 *mf* *p*

9 *mf* *p*

17 *pp cresc.* *f*

25 *p*

7 

6 

11 

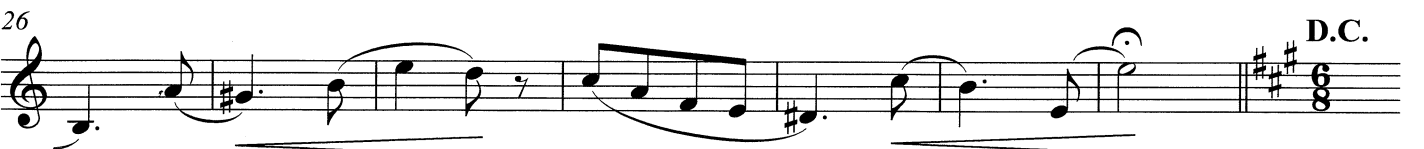
**Allegro moderato**

8 

7 

13 

19 

26 

Moderato

9

5

10

14

18

22

Allegro

10

11

21

31

Andante

11

Musical staff 11: Treble clef, 6/8 time signature, key signature of two flats. The staff contains a melodic line starting with a piano (*p*) dynamic. It features a series of eighth and quarter notes, some with slurs and accents. There are dynamic markings *p* and *ff* indicated by wedges.

7

Musical staff 7: Treble clef, 6/8 time signature, key signature of two flats. The staff continues the melodic line with a crescendo (*cresc.*) and fortissimo (*ff*) dynamic marking.

13

Musical staff 13: Treble clef, 6/8 time signature, key signature of two flats. The staff continues the melodic line with a decrescendo (*dim.*) and piano (*p*) dynamic marking.

19

Musical staff 19: Treble clef, 6/8 time signature, key signature of two flats. The staff continues the melodic line with slurs and accents.



12

Musical staff 12: Treble clef, common time signature, key signature of two flats. The staff begins with a piano (*p*) dynamic and contains a series of eighth and quarter notes with slurs.

4

Musical staff 4: Treble clef, common time signature, key signature of two flats. The staff continues the rhythmic exercise with slurs and accents.

8

Musical staff 8: Treble clef, common time signature, key signature of two flats. The staff continues the rhythmic exercise with a crescendo (*cresc.*) dynamic marking.

11

Musical staff 11: Treble clef, common time signature, key signature of two flats. The staff continues the rhythmic exercise with fortissimo (*f*) and mezzo-forte (*mf*) dynamic markings.

14

Musical staff 14: Treble clef, common time signature, key signature of two flats. The staff continues the rhythmic exercise with decrescendo (*dim.*) and piano (*p*) dynamic markings.

13 *mf*

9 *f p f p f*

17 *p*

25 *f*

Andante tranquillo

14 *p mf*

6 *p*

12

17 *p*

21



Maestoso

15 *f* *ff*

6 *mf* *p*

10 *mf*

15 *pp* *f*

18 *dim.* *pp*

Andante con moto

16 *p*

6 *cresc.*

12 *f*

17 *p* *(poco rall.)* *f*

17 

5 

10 

14 

17 

21 

**Allegro giocoso ma non troppo**

18 

8 

15 

22 

# TECHNICAL & MELODIC STUDIES

**English:** This work in six volumes is intended to provide a comprehensive source of practice material for pupils. Each volume represents on average a year's study. The range, playing techniques and reading problems such as keys, time signatures and rhythmic patterns are presented in a carefully organised and systematic progression.

A special feature is the wide range of musical styles, ranging from the traditional harmonies of folk tunes and baroque and classical forms to the chromaticisms of contemporary music, including jazz influences and what is loosely described as "atonal" music. I feel it is important to accustom the pupil's ear to the intervals and rhythms of modern music from an early stage.

**Français:** Cette oeuvre en six volumes fournit un matériel de travail compréhensif pour les élèves. Chaque volume correspond normalement à une année d'étude. La tessiture, la technique instrumentale et les difficultés de lecture telles qu'armures, fractions et schémas rythmiques suivent une gradation précise et systématique.

Le style musical est volontairement très hétérogène et s'étend des formes baroques et classiques jusqu'au jazz, en passant par les harmonies plus complexes, même "atonaux", qui caractérisent la musique contemporaine. Il me paraît important que l'élève puisse, dès le début de ses études, habituer son oreille aux intervalles et aux rythmes de la musique de nos jours.

**Deutsch:** Dieses Werk in sechs Bände bildet ein umfassendes Uebungsmaterial für Schüler. Jeder Band entspricht etwa einem Studienjahr. Umfang, Spieltechnik und Leseschwierigkeiten wie Vorzeichen, Taktarten und Rhythmen folgen einer genauen, systematischen Abstufung.

Eine Besonderheit bildet die breite Palette musikalischer Stilrichtungen, die von den traditionellen Klängen der Volksmusik bis zu den chromatischen Harmonien der zeitgenössischen Musik reichen, unter Berücksichtigung des Jazz und der "atonalen" Musik. Es scheint mir nämlich wichtig, dass sich das Ohr des Schülers vom Anfang an an die Intervalle und Rhythmen der Musik unserer Zeit gewöhnt.



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