

# Technical & Melodic Studies for Tuba

**John Glenesk Mortimer**

- **EMR 13180** Volume 1
- EMR 13181** Volume 2
- EMR 13182** Volume 3
- EMR 13183** Volume 4
- EMR 13184** Volume 5
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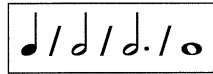
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# Technical & Melodic Studies Vol. I



John Glenesk Mortimer



1

A bass clef staff in 4/4 time. Measure 1: quarter, quarter, quarter, quarter. Measure 2: quarter, quarter, quarter, quarter. Measure 3: quarter, quarter, quarter, quarter. Measure 4: quarter, quarter, quarter, quarter. A comma is placed above the staff at the end of measure 4.

5

A bass clef staff in 4/4 time. Measure 5: quarter, quarter, quarter, quarter. Measure 6: quarter, quarter, quarter, quarter. Measure 7: quarter, quarter, quarter, quarter. Measure 8: quarter, quarter, quarter, quarter. A comma is placed above the staff at the end of measure 8.

2

A bass clef staff in 4/4 time. Measure 1: quarter, quarter, quarter, quarter. Measure 2: quarter, quarter, quarter, quarter. Measure 3: quarter, quarter, quarter, quarter. Measure 4: quarter, quarter, quarter, quarter. A comma is placed above the staff at the end of measure 4.

5

A bass clef staff in 4/4 time. Measure 5: quarter, quarter, quarter, quarter. Measure 6: quarter, quarter, quarter, quarter. Measure 7: quarter, quarter, quarter, quarter. Measure 8: quarter, quarter, quarter, quarter. A comma is placed above the staff at the end of measure 8.

9

A bass clef staff in 4/4 time. Measure 9: quarter, quarter, quarter, quarter. Measure 10: quarter, quarter, quarter, quarter. Measure 11: quarter, quarter, quarter, quarter. Measure 12: quarter, quarter, quarter, quarter. A comma is placed above the staff at the end of measure 12.

13

A bass clef staff in 4/4 time. Measure 13: quarter, quarter, quarter, quarter. Measure 14: quarter, quarter, quarter, quarter. Measure 15: quarter, quarter, quarter, quarter. Measure 16: quarter, quarter, quarter, quarter. A comma is placed above the staff at the end of measure 16.

3

A bass clef staff in 3/4 time. Measure 1: quarter, quarter, quarter. Measure 2: quarter, quarter, quarter. Measure 3: quarter, quarter, quarter. Measure 4: quarter, quarter, quarter. A comma is placed above the staff at the end of measure 4.

6

A bass clef staff in 3/4 time. Measure 5: quarter, quarter, quarter. Measure 6: quarter, quarter, quarter. Measure 7: quarter, quarter, quarter. Measure 8: quarter, quarter, quarter. A comma is placed above the staff at the end of measure 8.

12

A bass clef staff in 3/4 time. Measure 9: quarter, quarter, quarter. Measure 10: quarter, quarter, quarter. Measure 11: quarter, quarter, quarter. Measure 12: quarter, quarter, quarter. A comma is placed above the staff at the end of measure 12.

4

9

5

6

11

6

5

7

6

12

8 

5 

9 

9 

10 

6 

11 

11 

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12 

8 

13 

5 



14 

5 

15 

5 

9 

13 

16



7



14



19



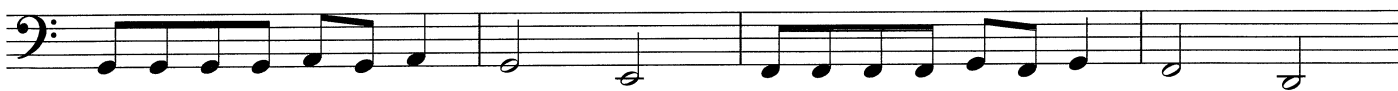
17



5



9



13



18  Musical staff 18, measures 1-6. Bass clef, key signature of two flats, 3/4 time signature. The melody consists of eighth and quarter notes.

6  Musical staff 18, measures 7-11. Bass clef, key signature of two flats, 3/4 time signature. The melody continues with eighth and quarter notes.

11  Musical staff 18, measures 12-17. Bass clef, key signature of two flats, 3/4 time signature. The melody continues with eighth and quarter notes.

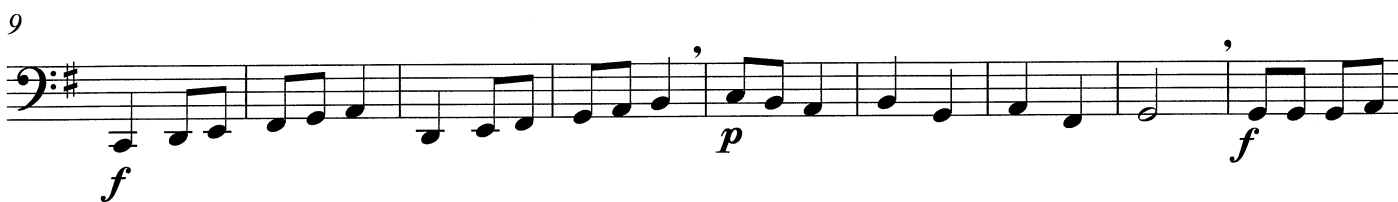
*f/p*

19  Musical staff 19, measures 1-5. Bass clef, key signature of two flats, 4/4 time signature. The melody starts with a piano (*p*) dynamic.

5  Musical staff 19, measures 6-9. Bass clef, key signature of two flats, 4/4 time signature. Dynamics include piano (*p*) and forte (*f*).

9  Musical staff 19, measures 10-17. Bass clef, key signature of two flats, 4/4 time signature. Dynamics include forte (*f*) and piano (*p*).

20  Musical staff 20, measures 1-9. Bass clef, key signature of one sharp, 2/4 time signature. The melody starts with a piano (*p*) dynamic.

9  Musical staff 20, measures 10-18. Bass clef, key signature of one sharp, 2/4 time signature. Dynamics include forte (*f*) and piano (*p*).

18  Musical staff 20, measures 19-25. Bass clef, key signature of one sharp, 2/4 time signature. Dynamics include piano (*p*) and forte (*f*).

25  Musical staff 20, measures 26-32. Bass clef, key signature of one sharp, 2/4 time signature. Dynamics include forte (*f*) and piano (*p*).

21

*p*

Exercise 21, first line: Bass clef, 4/4 time signature. The line contains four measures of music. The first measure starts with a piano (*p*) dynamic. The notes are: C2 (half note), D2 (quarter note), E2 (quarter note), and F2 (half note). The second measure contains: G2 (quarter note), A2 (quarter note), B2 (quarter note), and C3 (half note). The third measure contains: D3 (quarter note), E3 (quarter note), F3 (quarter note), and G3 (half note). The fourth measure contains: A3 (quarter note), B3 (quarter note), C4 (quarter note), and D4 (half note). There are commas above the second and fourth measures.

5

*f* *p*

Exercise 21, second line: Bass clef, 4/4 time signature. The line contains four measures of music. The first measure starts with a forte (*f*) dynamic. The notes are: E3 (half note), F3 (quarter note), G3 (quarter note), and A3 (half note). The second measure contains: B3 (quarter note), C4 (quarter note), D4 (quarter note), and E4 (half note). The third measure contains: F4 (quarter note), G4 (quarter note), A4 (quarter note), and B4 (half note). The fourth measure contains: C5 (quarter note), B4 (quarter note), A4 (quarter note), and G4 (half note). There are commas above the second and fourth measures.

9

*f* *p* *f*

Exercise 21, third line: Bass clef, 4/4 time signature. The line contains four measures of music. The first measure starts with a forte (*f*) dynamic. The notes are: F4 (half note), G4 (quarter note), A4 (quarter note), and B4 (half note). The second measure contains: C5 (quarter note), B4 (quarter note), A4 (quarter note), and G4 (half note). The third measure contains: F4 (quarter note), E4 (quarter note), D4 (quarter note), and C4 (half note). The fourth measure contains: B3 (quarter note), A3 (quarter note), G3 (quarter note), and F3 (half note). There are commas above the second and fourth measures.

22

*p* *f*

Exercise 22, first line: Bass clef, 3/4 time signature, key signature of one sharp (F#). The line contains four measures of music. The first measure starts with a piano (*p*) dynamic. The notes are: C3 (half note), D3 (quarter note), and E3 (quarter note). The second measure contains: F3 (half note), G3 (quarter note), and A3 (quarter note). The third measure contains: B3 (half note), C4 (quarter note), and D4 (quarter note). The fourth measure contains: E4 (half note), F4 (quarter note), and G4 (quarter note). There are commas above the second and fourth measures.

6

*p*

Exercise 22, second line: Bass clef, 3/4 time signature, key signature of one sharp (F#). The line contains four measures of music. The first measure contains: A3 (half note), B3 (quarter note), and C4 (quarter note). The second measure contains: D4 (half note), E4 (quarter note), and F4 (quarter note). The third measure contains: G4 (half note), A4 (quarter note), and B4 (quarter note). The fourth measure contains: C5 (half note), B4 (quarter note), and A4 (quarter note). There are commas above the second and fourth measures.

11

*f*

Exercise 22, third line: Bass clef, 3/4 time signature, key signature of one sharp (F#). The line contains four measures of music. The first measure contains: G4 (half note), A4 (quarter note), and B4 (quarter note). The second measure contains: C5 (half note), B4 (quarter note), and A4 (quarter note). The third measure contains: G4 (half note), F4 (quarter note), and E4 (quarter note). The fourth measure contains: D4 (half note), C4 (quarter note), and B3 (quarter note). There are commas above the second and fourth measures.

23

*f*

Exercise 23, first line: Bass clef, 4/4 time signature. The line contains four measures of music. The first measure starts with a forte (*f*) dynamic. The notes are: C4 (half note), D4 (quarter note), E4 (quarter note), and F4 (half note). The second measure contains: G4 (quarter note), A4 (quarter note), B4 (quarter note), and C5 (half note). The third measure contains: D5 (quarter note), C5 (quarter note), B4 (quarter note), and A4 (half note). The fourth measure contains: G4 (quarter note), F4 (quarter note), E4 (quarter note), and D4 (half note). There are commas above the second and fourth measures.

5

Exercise 23, second line: Bass clef, 4/4 time signature. The line contains four measures of music. The first measure contains: C5 (quarter note), B4 (quarter note), A4 (quarter note), and G4 (half note). The second measure contains: F4 (quarter note), E4 (quarter note), D4 (quarter note), and C4 (half note). The third measure contains: B3 (quarter note), A3 (quarter note), G3 (quarter note), and F3 (half note). The fourth measure contains: E3 (quarter note), D3 (quarter note), C3 (quarter note), and B2 (half note). There are commas above the second and fourth measures.



*cresc.*

24

*p* *f* *p*

7

*cresc.*

12

*f*

25

*p* *f*

6

*p*

11

*f*

26

*f* *p* *f* *p* *f* *p*

5

*f* *p* *f* *p* *f*

9

*p*

13

*cresc.* *f*

staccato / tenuto

27

5

9

28

*p*

6

11

29

*p* *cresc.*

6

*f* *p*

11

*f* *p*

# 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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