

# Technical & Melodic Studies

**TUBA**

**John Glenesk Mortimer**

**EMR 13180 : Volume 1**

**EMR 13181 : Volume 2**

**EMR 13182 : Volume 3**

**EMR 13183 : Volume 4**

**EMR 13184 : Volume 5**

**EMR 13185 : Volume 6**

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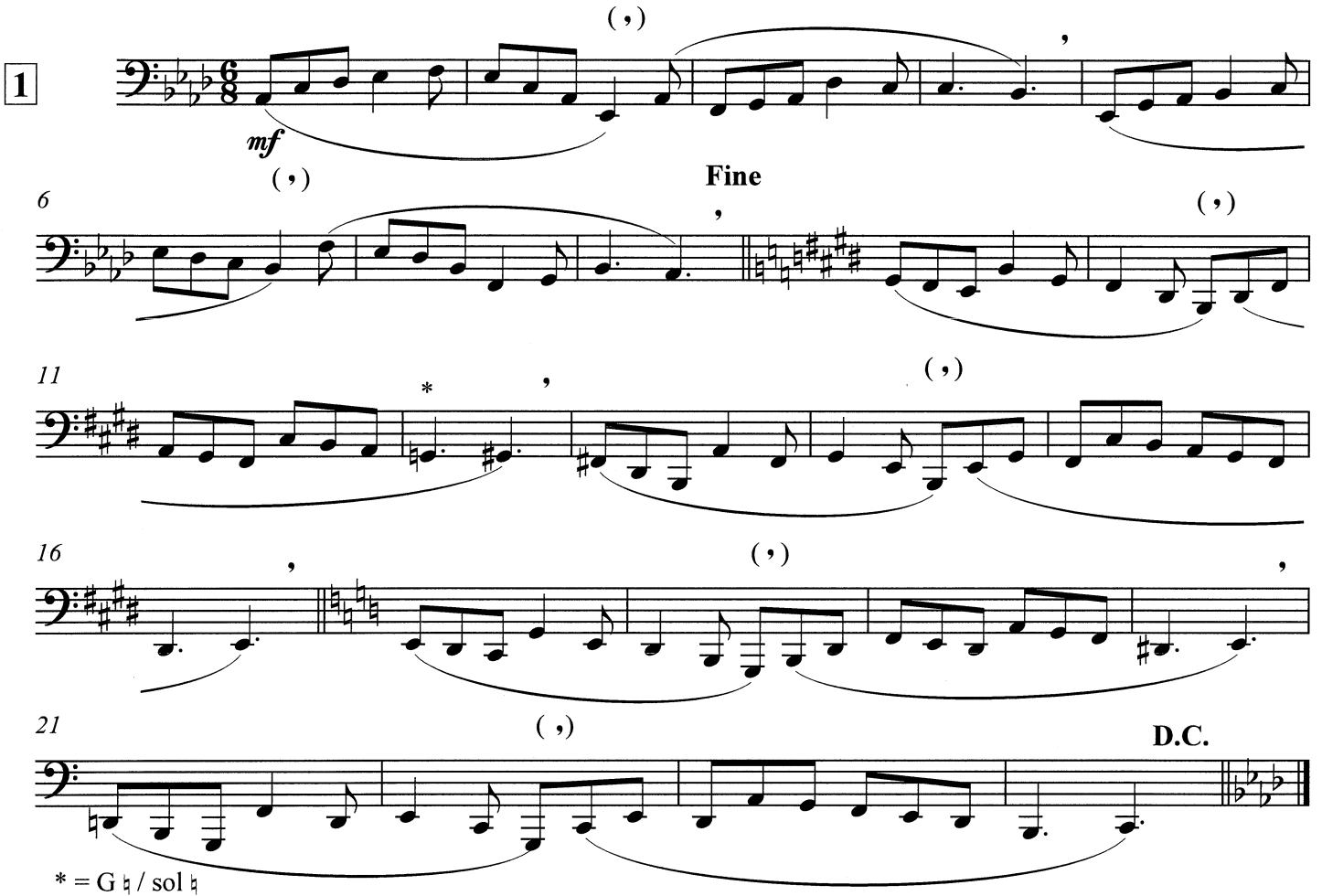
# Technical & Melodic Studies Vol. IV



John Glenesk Mortimer

Andante con moto

1



mf

6

Fine

11

\*

16

21

D.C.

\* = G ♭ / sol ♭

Detailed description: This block contains the first exercise, numbered 1. It consists of a single staff of music in bass clef, 6/8 time signature, and B-flat major key. The piece is marked 'Andante con moto' and 'mf'. It features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. The exercise ends with a double bar line and the instruction 'D.C.' (Da Capo). A footnote indicates that the asterisk symbol (\*) represents the note G-flat (sol-flat).

2



mp

8

mf

14

f

19

mp

f

Detailed description: This block contains the second exercise, numbered 2. It consists of a single staff of music in bass clef, 2/4 time signature, and D major key. The piece is marked 'mp'. It features a melodic line with eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. The exercise ends with a double bar line and a dynamic marking of 'f'.

EMR 13183

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Andante maestoso

3  *mf*

4  *p cresc.*

7  *f* *mf*

10  *f*

Allegro moderato

4  *f*

6  *mf*

12  *mf*

17  *p* *cresc.*

23  *f*

28 




Allegro

7 

6 

10 

16 

20 

Moderato

8 

5 

10 

15 

21 

Maestoso drammatico

9

*f marcato*

5

*p*

9

13

16

*f marcato* *ff*

Moderato

10

*mf*

4

*p*

8

12

*f*

16

*mf*

19

*p*

22

Andante

(,)

11 *mf*

5 *f*

10

13 *p*

16 *mf*

20 *dim.*

Andante

12 *mf*

4 *p*

7 *cresc.*

11 *p*

15 *f*

18 *cresc.*

Allegretto non troppo

13

*mf* *f*

6

*p*

13

*cresc.* *f* *p* *cresc.*

19

*f* *p* *cresc.* *f* *rall.*

Adagio molto sostenuto

14

*p cantabile*

6

11

16

Fine

*f marcato*

21

D.C.

*mf*



Molto moderato

15 

4 

8 

11 

14 *poco rall.*  *a tempo*

Gavotte  $\text{♩} = 80$

16 

5 

9 *[D.C.: cresc a f]* 

14 

19 

D.C.

**Allegro**

17

5

9

13

17

**Maestoso**

18

*ff*

5 *quasi cadenza*

*f*

**Adagio cantabile**

*p*

10

*molto sostenuto*

*mf*

16

22 *quasi cadenza*

*p*

*f*

# 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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