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John Glenesk Mortimer

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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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Technical & Melodic Studies Vol. VI



John Glenesk Mortimer

Allegro ♩ = 112

1



8

12

16

21

26

31

EMR 6577

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Allegro ♩ = 116

2 

5 

9 

13 

16 

19 

22 

Andante con moto ♩ = 192 (♩ = 96, ♩ = 64) *

3 

7 

15 

23 

28 

* At first count in 5, then in 2. Zuerst 5 zählen, dann 2. Compter d'abord à 5, puis à 2.

Allegretto non troppo ♩ = 60

4

Musical staff 4, starting at measure 4. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The staff contains a series of eighth and sixteenth notes with various articulations.

5

Musical staff 5, starting at measure 5. The music continues with a mezzo-forte (*mf*) dynamic. The texture remains consistent with the previous staff.

10

Musical staff 10, starting at measure 10. The music features a piano (*p*) dynamic. There are some changes in articulation and phrasing.

15

Musical staff 15, starting at measure 15. The music includes a *cresc.* (crescendo) marking. The dynamics are building up.

20

Musical staff 20, starting at measure 20. The music returns to a forte (*f*) dynamic. There are some slurs and accents.

24

Musical staff 24, starting at measure 24. The music is marked fortissimo (*ff*). The texture is dense with many notes.

29

Musical staff 29, starting at measure 29. The music continues with a fortissimo (*ff*) dynamic. There are some slurs and accents.

35

Musical staff 35, starting at measure 35. The music is marked mezzo-forte (*mf*). There are some slurs and accents.

40

Musical staff 40, starting at measure 40. The music continues with a mezzo-forte (*mf*) dynamic. There are some slurs and accents.

44

Musical staff 44, starting at measure 44. The music is marked forte (*f*). There are some slurs and accents.

49

Musical staff 49, starting at measure 49. The music is marked fortissimo (*ff*). The piece concludes with a final flourish.

6

Flowing ♩ = 76, ♩ = 114

Count 3 (3+3+2 ♩)

5

Musical staff 5: Bass clef, 7/8 time signature. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody consists of eighth and sixteenth notes with slurs.

6

Musical staff 6: Bass clef, 7/8 time signature. The first measure starts with a mezzo-forte (*mf*) dynamic. A measure grouping of (2+2+3) is indicated above the staff.

12

Musical staff 12: Bass clef, 7/8 time signature. The first measure starts with a *cresc.* dynamic, and the second measure starts with a forte (*f*) dynamic.

17

Musical staff 17: Bass clef, 7/8 time signature. The first measure starts with a piano (*p*) dynamic. Measure groupings of (2+3+2) and (3+3+2) are indicated above the staff. Dynamics include *cresc.* and mezzo-forte (*mf*).

22

Musical staff 22: Bass clef, 7/8 time signature. The first measure starts with a *dim.* dynamic. Measure groupings of (2+3+2), (3+3+2), (2+2+3), and (3+3+2) are indicated above the staff. The second measure starts with a mezzo-piano (*mp*) dynamic.

27

Musical staff 27: Bass clef, 7/8 time signature. The first measure starts with a forte (*f*) dynamic. A hairpin crescendo is shown below the staff.

Moderato

6

Musical staff 6: Bass clef, 6/4 time signature. The first measure starts with a mezzo-forte (*mf*) dynamic. The melody features quarter and eighth notes.

4

Musical staff 4: Bass clef, 6/4 time signature. The first measure starts with a forte (*f*) dynamic, and the second measure starts with a piano (*p*) dynamic.

7

Musical staff 7: Bass clef, 6/4 time signature. The first measure starts with a *cresc.* dynamic. The second measure starts with a forte (*f*) dynamic, and the third measure starts with a piano (*p*) dynamic. Triplet markings (3) are present below the staff.

10

Musical staff 10: Bass clef, 6/4 time signature. The first measure starts with a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic. Triplet markings (3) are present below the staff.

12

Musical staff 12: Bass clef, 6/4 time signature. The first measure starts with a mezzo-forte (*mf*) dynamic. The second measure starts with a piano (*p*) dynamic. Triplet markings (3) are present below the staff.

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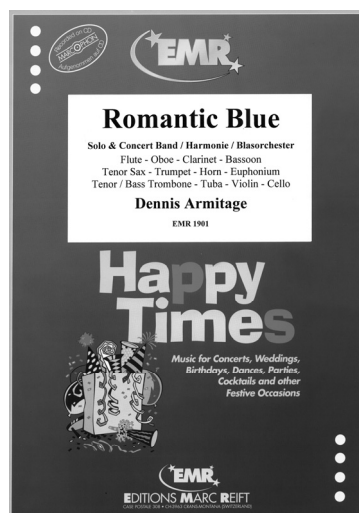
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