

# TROMBONE $\text{b}^{\flat}$ +

**John Glenesk Mortimer**

## **Technical & Melodic Studies**

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# TECHNICAL & MELODIC STUDIES

**English:** This work in six volumes is intended to provide a comprehensive source of practice material for trombone 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.

Although many exercises have a precise tempo indication, this is to be taken as a musically ideal tempo which a good pupil may attain with practice. All exercises should of course be practised slowly at first, and there is no harm at all if the final tempo remains considerably slower than the metronome mark.

**Français:** Cette oeuvre en six volumes fournit un matériel de travail compréhensif pour les élèves de trombone. 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.

Bien que la plupart des exercices comporte une indication de tempo précise, ceci représente un tempo idéal du point de vue musical, qu'un élève doué peut espérer atteindre après une période de travail. Tous les exercices doivent d'abord être travaillés plus lentement, et il n'y a aucun mal si le tempo final reste bien inférieur à l'indication métronomique.

**Deutsch:** Dieses Werk in sechs Bände bildet ein umfassendes Übungsmaterial für Posaenschüler. 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.

Obwohl die meisten Übungen eine präzise Tempoangabe enthalten, entspricht dies einem musikalisch idealen Tempo, welches ein begabter Schüler am Schluss erreichen könnte. Alles sollte natürlich zuerst langsam geübt werden, und es spielt gar keine Rolle, wenn das endgültige Tempo wesentlich langsamer bleibt als die Metronomangabe.

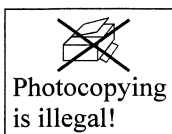


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# Technical & Melodic Studies Vol. III



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

Molto moderato

John Glenesk Mortimer

1

*p* *mf*

First staff of music for exercise 1, starting at measure 1. It features a bass clef, a key signature of two flats, and a common time signature. The music consists of a series of eighth notes with a long slur over them, starting on a low note and moving upwards. Dynamics are marked *p* and *mf*.

5

*f* *p*

Second staff of music for exercise 1, starting at measure 5. It continues the eighth-note pattern with a long slur. Dynamics are marked *f* and *p*.

10

*pp*

Third staff of music for exercise 1, starting at measure 10. The eighth-note pattern continues, with some notes marked with accents. Dynamics are marked *pp*.

14

*mf*

Fourth staff of music for exercise 1, starting at measure 14. The eighth-note pattern continues. Dynamics are marked *mf*.

Andante

2

*mp*

First staff of music for exercise 2, starting at measure 1. It features a bass clef, a key signature of three flats, and a 3/4 time signature. The music consists of a series of eighth notes with a long slur over them, starting on a low note and moving upwards. Dynamics are marked *mp*.

7

Second staff of music for exercise 2, starting at measure 7. It continues the eighth-note pattern with a long slur.

12

Third staff of music for exercise 2, starting at measure 12. The eighth-note pattern continues with a long slur.

Moderato

9 

5 

10 

14 

18 

22 

Allegro

10 

11 

21 

31 

17 *mf*

5 *f* *p*

10 *mf*

14 *p* *f*

17 *p*

21 *f*

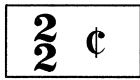
**Allegro giocoso ma non troppo**

18 *f (gliss.)*

8 *mf*

15 *cresc.*

22



Moderato  $\text{♩} = 76$

25 *mp* *mf*

7 *mf*

14

20 *f*

25 *dim.* *mp* *mf*

30

Tempo di gavotte ca.  $\text{♩} = 80$

26 *p* *cresc.*

5 *mf* *p*

11

16 *f*

20

Adagio

33

6

11

16

Allegro

34

5

8

Fine

11

14

41

*p*

5

9

13 *cresc.*

17 *mf*

21 *f* *dim.*

42

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

7 *cresc.*

13 *f*

19 *p* *f* *p*



# TROMBONE

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