

Technical & Melodic Studies

HORN in F

John Glenesk Mortimer

EMR 13156 : Volume 1
EMR 13157 : Volume 2
EMR 13158 : Volume 3
EMR 13159 : Volume 4
EMR 13160 : Volume 5
EMR 13161 : Volume 6

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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 "atonales", 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 Übungsmaterial 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



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Allegro $\text{♩} = 112$

1 *mf* *cresc.*

8

12 *mf* *cresc.*

16 *ff* *dim.*

* Notation with double flats chosen for pedagogical reasons!
L'écriture avec doubles bémols a été choisie pour des raisons pédagogiques.
Notation mit Doppel-Been aus pädagogischen Gründen gewählt!

21 *mf* *p*

26 *mf* *cresc.*

31 *ff*

10

Moderate ragtime $\text{♩} = 80$ (NOT swing)

10 *mf*

6 *f* *mf*

12 *p* *f*

19 *p* *cresc.* *ff* *mf*

26

32 **Fine** *f* *p* *f* *p*

39 *f* *dim.*

46 *f*

51

57 *p*

61 *mf* **D.S.**

Medium swing ♩ = 120

16 *f*

5

9 *mf*

14 *f* 3

18 3 3

22 3

26

30

Detailed description: This page contains a musical score for a 'Medium swing' piece with a tempo of 120 beats per minute. The score is written in treble clef with a key signature of one flat (B-flat). It consists of nine staves of music. The first staff starts with a dynamic marking of *f* (forte). The second staff has a measure rest. The third staff starts with a dynamic marking of *mf* (mezzo-forte). The fourth staff has a dynamic marking of *f* and includes a triplet of eighth notes. The fifth staff has triplet markings over the first and last measures. The sixth staff has a triplet marking over the first measure. The seventh staff has a triplet marking over the first measure. The eighth staff has a triplet marking over the first measure. The ninth staff has a triplet marking over the first measure.

Gigue ♩ = 184

26 *f*

10

19 *p* *cresc.*

30 *f* *p*

41 *cresc.* *f*

49 *p*

56 *p*

65 *mf* *f*

75 *p*

83 *cresc.* *f*

94 *p* *cr*

102

Detailed description: This page contains a musical score for a 'Gigue' piece with a tempo of 184 beats per minute. The score is written in treble clef with a key signature of one sharp (F-sharp). It consists of ten staves of music. The first staff starts with a dynamic marking of *f* (forte). The second staff has a measure rest. The third staff starts with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) marking. The fourth staff has dynamic markings of *f* and *p*. The fifth staff has *cresc.* and *f* markings. The sixth staff has a *p* marking. The seventh staff has a *p* marking. The eighth staff has *mf* (mezzo-forte) and *f* markings. The ninth staff has a *p* marking. The tenth staff has *cresc.* and *f* markings. The eleventh staff has a *p* marking and a *cr* (crescendo) marking. The twelfth staff has a measure rest.