

BASSOON

John Glenesk Mortimer

Technical & Melodic Studies

EMR 13150 Bassoon Vol. 1
EMR 13151 Bassoon Vol. 2
EMR 13152 Bassoon Vol. 3
EMR 13153 Bassoon Vol. 4
EMR 13154 Bassoon Vol. 5
EMR 13155 Bassoon Vol. 6

Bassoon Solo + CD

(Piano acc. optional)

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EMR 13189 Vol. 4
EMR 13190 Vol. 5
EMR 13191 Vol. 6

2 Bassoons + CD

(Piano acc. optional)

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EMR 2242 Vol. 3

3 Bassoons + CD

(Piano acc. optional)

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4 Bassoons + CD

(Piano acc. optional)

EMR 4197 Vol. 1
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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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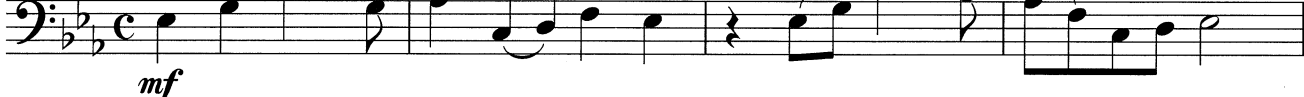
Technical & Melodic Studies Vol. II


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John Glenesk Mortimer



1



mf

5



p

2



p

7



cresc.

13



f *p*

18



3



p *mf*

5



f *p*

EMR 13151

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4

f marcato

5

p

9

mf

13

f marcato

5

p

7

p

12

f

6

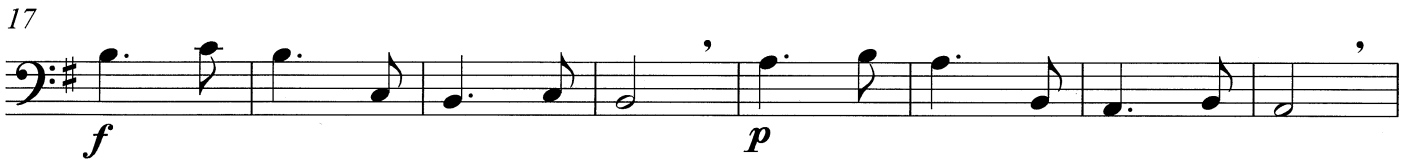
mf

5

mf

7 

8 

17 

25 

7

8 

4 

8 

11 

14 

9 *p*

6 *mf*

12

10 *p*

4 *p*

8 *f*

13 *p*

11 *mf*

9 *f* *p*

18

Musical staff 18: Bass clef, 3/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are rests between the notes.

25

Musical staff 25: Bass clef, 3/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are rests between the notes. The staff ends with a double bar line.

cresc. *f*

12

Musical staff 12: Bass clef, 3/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are rests between the notes.

p

6

Musical staff 6: Bass clef, 3/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are rests between the notes.

f *p*

11

Musical staff 11: Bass clef, 3/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are rests between the notes.

f *p*

portato

13

Musical staff 13: Bass clef, common time signature. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are rests between the notes.

pp *mf*

5

Musical staff 5: Bass clef, common time signature. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are rests between the notes.

dim. *pp* *p*

10

Musical staff 10: Bass clef, common time signature. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are rests between the notes.

mf

14

Musical staff 14: Bass clef, common time signature. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are rests between the notes.

p

14

p *mf*

7

12

15

p *mf*

6

11

16

mf

5

10

13

17 
mf

5 
f *mf*

10 
cresc. *f*

14 
p

19 
f

18 
p *cresc.*

6 
f *dim.*

11 
p *cresc.* *f*

6

19

f

6

mp

12

cresc.

f

20

f

5

(Fine),

p

11

mf

D.C.,

21

p

mf

p

5

p

mf

p

10

f

13

22 *mf*

5 *cresc.* *f*

9 *p*

13 *mf*

23 *mf*

6 *p*

12 *p*

24 *p*

7 *f* *p*

12 *f*

25 

5 

10 

26 

8 

15 

21 

27 

BASSOON

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