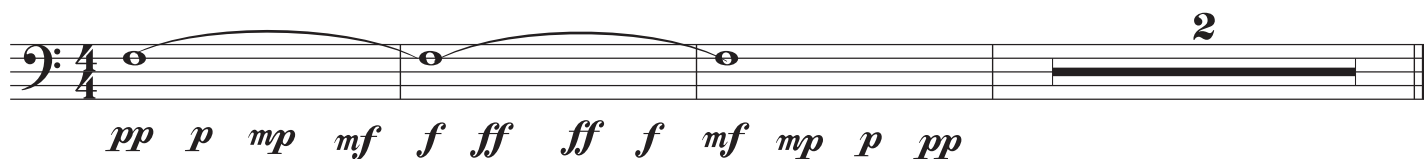


## Trombone

## Crescendo-Diminuendo Studies

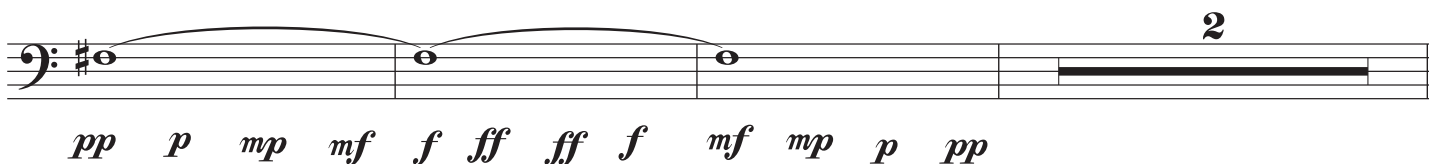
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## Exercise # 1 ♩ = 60



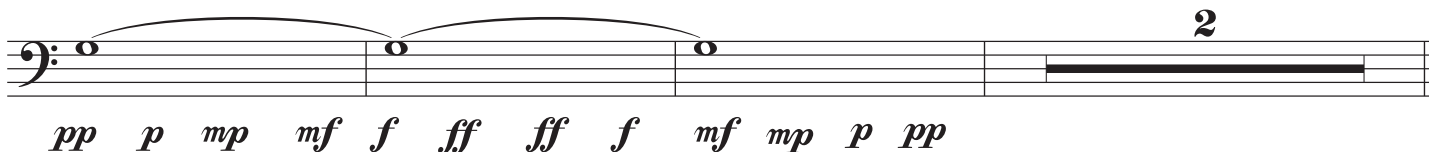
Exercise #1 is written in bass clef with a 4/4 time signature. It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The dynamic markings are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin is under the first six notes, and a diminuendo hairpin is under the last six notes. The exercise ends with a double bar line and a fermata.

## Exercise # 2



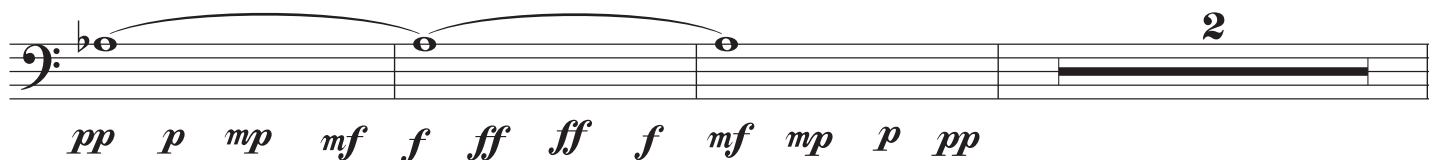
Exercise #2 is written in bass clef with a key signature of one sharp (F#). It consists of three measures of half notes, each with a slur above it. The notes are G#2, F#2, and E2. The dynamic markings are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin is under the first six notes, and a diminuendo hairpin is under the last six notes. The exercise ends with a double bar line and a fermata.

## Exercise # 3



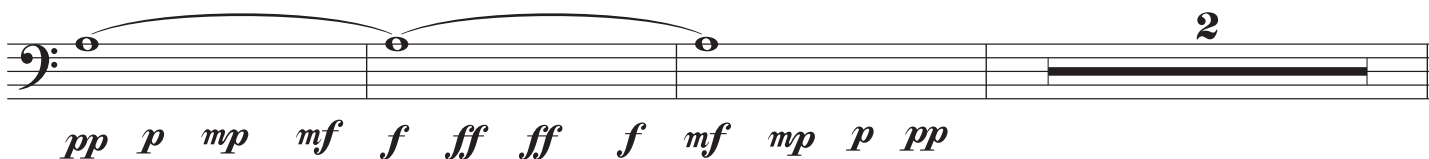
Exercise #3 is written in bass clef with a key signature of one flat (Bb). It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The dynamic markings are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin is under the first six notes, and a diminuendo hairpin is under the last six notes. The exercise ends with a double bar line and a fermata.

## Exercise # 4



Exercise #4 is written in bass clef with a key signature of two flats (Bb, Eb). It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The dynamic markings are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin is under the first six notes, and a diminuendo hairpin is under the last six notes. The exercise ends with a double bar line and a fermata.

## Exercise # 5



Exercise #5 is written in bass clef with a key signature of one flat (Bb). It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The dynamic markings are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin is under the first six notes, and a diminuendo hairpin is under the last six notes. The exercise ends with a double bar line and a fermata.

## Exercise # 6



Exercise #6 is written in bass clef with a key signature of two flats (Bb, Eb). It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The dynamic markings are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin is under the first six notes, and a diminuendo hairpin is under the last six notes. The exercise ends with a double bar line and a fermata.

# Trombone Crescendo-Diminuendo Studies

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## Exercise # 7

$\text{♩} = 60$

Exercise #7 is written in bass clef with a key signature of one flat (Bb). It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The fourth measure contains a whole rest with a '2' above it, indicating a double bar line. Below the staff, the dynamic markings are: *pp p mp mf f ff ff f mf mp p pp*. A crescendo hairpin starts under the first measure and a diminuendo hairpin starts under the second measure.

## Exercise # 8

Exercise #8 is written in bass clef with a key signature of one flat (Bb). It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The fourth measure contains a whole rest with a '2' above it, indicating a double bar line. Below the staff, the dynamic markings are: *pp p mp mf f ff ff f mf mp p pp*. A crescendo hairpin starts under the first measure and a diminuendo hairpin starts under the second measure.

## Exercise # 9

Exercise #9 is written in bass clef with a key signature of one flat (Bb). It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The fourth measure contains a whole rest with a '2' above it, indicating a double bar line. Below the staff, the dynamic markings are: *pp p mp mf f ff ff f mf mp p pp*. A crescendo hairpin starts under the first measure and a diminuendo hairpin starts under the second measure.

## Exercise # 10

Exercise #10 is written in bass clef with a key signature of one flat (Bb). It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The fourth measure contains a whole rest with a '2' above it, indicating a double bar line. Below the staff, the dynamic markings are: *pp p mp mf f ff ff f mf mp p pp*. A crescendo hairpin starts under the first measure and a diminuendo hairpin starts under the second measure.

## Exercise # 11

Exercise #11 is written in bass clef with a key signature of one flat (Bb). It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The fourth measure contains a whole rest with a '2' above it, indicating a double bar line. Below the staff, the dynamic markings are: *pp p mp mf f ff ff f mf mp p pp*. A crescendo hairpin starts under the first measure and a diminuendo hairpin starts under the second measure.

## Exercise # 12

Exercise #12 is written in bass clef with a key signature of one flat (Bb). It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The fourth measure contains a whole rest with a '2' above it, indicating a double bar line. Below the staff, the dynamic markings are: *pp p mp mf f ff ff f mf mp p pp*. A crescendo hairpin starts under the first measure and a diminuendo hairpin starts under the second measure.