

Tuba

Crescendo-Diminuendo Studies

Page 1

Exercise # 1 $\text{♩} = 60$

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 dynamics 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 repeat sign. A fermata is placed over the final measure, with a '2' above it.

Exercise #2

Exercise #2 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 G#2, F#2, and E2. The dynamics 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 repeat sign. A fermata is placed over the final measure, with a '2' above it.

Exercise # 3

Exercise #3 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 dynamics are *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 repeat sign. A fermata is placed over the final measure, with a '2' above it.

Exercise # 4

Exercise #4 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 dynamics 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 repeat sign. A fermata is placed over the final measure, with a '2' above it.

Exercise # 5

Exercise #5 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 dynamics 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 repeat sign. A fermata is placed over the final measure, with a '2' above it.

Exercise # 6

Exercise #6 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 dynamics 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 repeat sign. A fermata is placed over the final measure, with a '2' above it.

Exercise # 7 $\text{♩} = 60$

Exercise # 7 is written in bass clef with a tempo of 60 beats per minute. It consists of three measures of music, each containing a half note. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first two measures are connected by a slur, and the third measure is also connected by a slur. A fermata is placed over the final note. A repeat sign with a first ending bracket and a second ending bracket is shown at the end of the exercise.

Exercise # 8

Exercise # 8 is written in bass clef. It consists of three measures of music, each containing a half note. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first two measures are connected by a slur, and the third measure is also connected by a slur. A fermata is placed over the final note. A repeat sign with a first ending bracket and a second ending bracket is shown at the end of the exercise.

Exercise # 9

Exercise # 9 is written in bass clef. It consists of three measures of music, each containing a half note. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first two measures are connected by a slur, and the third measure is also connected by a slur. A fermata is placed over the final note. A repeat sign with a first ending bracket and a second ending bracket is shown at the end of the exercise.

Exercise # 10

Exercise # 10 is written in bass clef. It consists of three measures of music, each containing a half note. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first two measures are connected by a slur, and the third measure is also connected by a slur. A fermata is placed over the final note. A repeat sign with a first ending bracket and a second ending bracket is shown at the end of the exercise.

Exercise # 11

Exercise # 11 is written in bass clef. It consists of three measures of music, each containing a half note. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first two measures are connected by a slur, and the third measure is also connected by a slur. A fermata is placed over the final note. A repeat sign with a first ending bracket and a second ending bracket is shown at the end of the exercise.

Exercise # 12

Exercise # 12 is written in bass clef. It consists of three measures of music, each containing a half note. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first two measures are connected by a slur, and the third measure is also connected by a slur. A fermata is placed over the final note. A repeat sign with a first ending bracket and a second ending bracket is shown at the end of the exercise.