

Timpani

Crescendo-Diminuendo Studies

Page 1

Exercise # 1

♩ = 60

pp p mp mf f ff ff f mf mp p pp

Exercise # 2

pp p mp mf f ff ff f mf mp p pp

Exercise # 3

pp p mp mf f ff ff f mf mp p pp

Exercise # 4

pp p mp mf f ff ff f mf mp p pp

Exercise # 5

pp p mp mf f ff ff f mf mp p pp

Exercise # 6

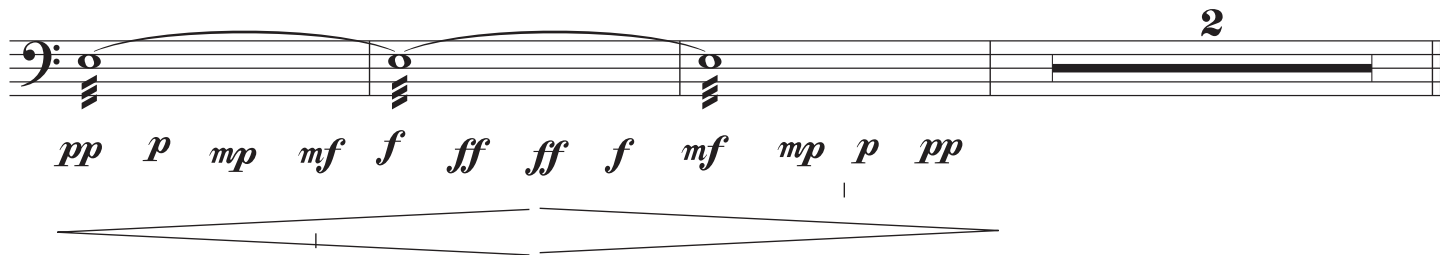
pp p mp mf f ff ff f mf mp p pp

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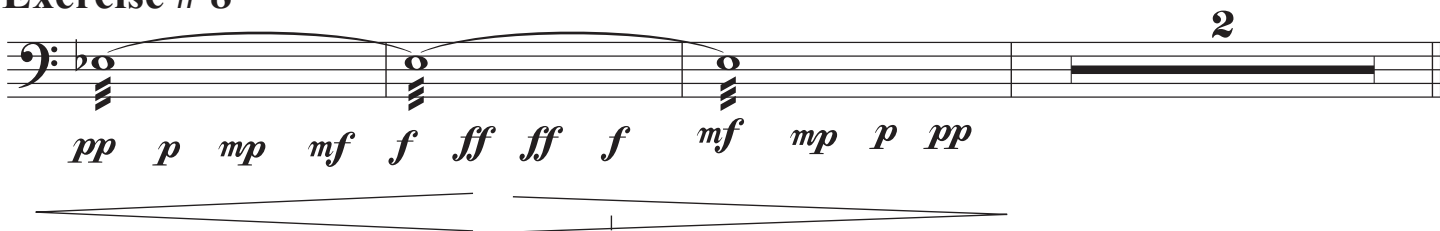
Page 2

Exercise # 7 $\text{♩} = 60$



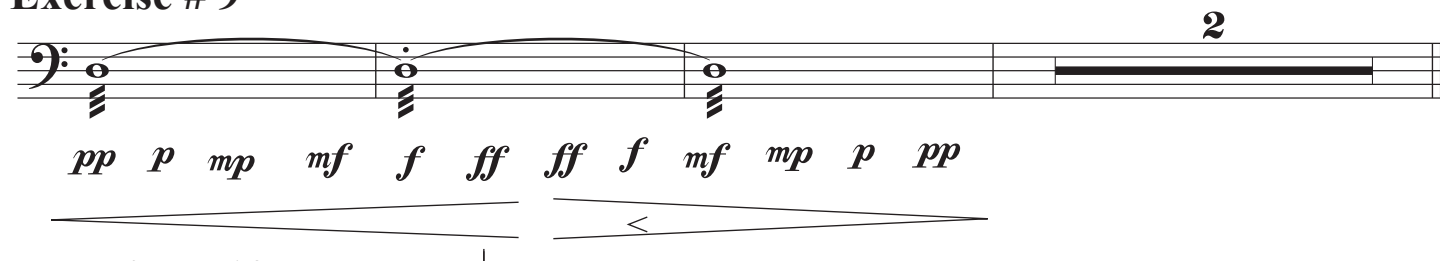
Exercise # 7 is written in bass clef with a key signature of one flat (Bb). The tempo is marked as $\text{♩} = 60$. The exercise consists of three measures of music, each containing a half note. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first measure is marked with a crescendo hairpin, and the second measure is marked with a diminuendo hairpin. The third measure is marked with a '2' and a fermata.

Exercise # 8




Exercise # 8 is written in bass clef with a key signature of one flat (Bb). The exercise 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 measure is marked with a crescendo hairpin, and the second measure is marked with a diminuendo hairpin. The third measure is marked with a '2' and a fermata.

Exercise # 9



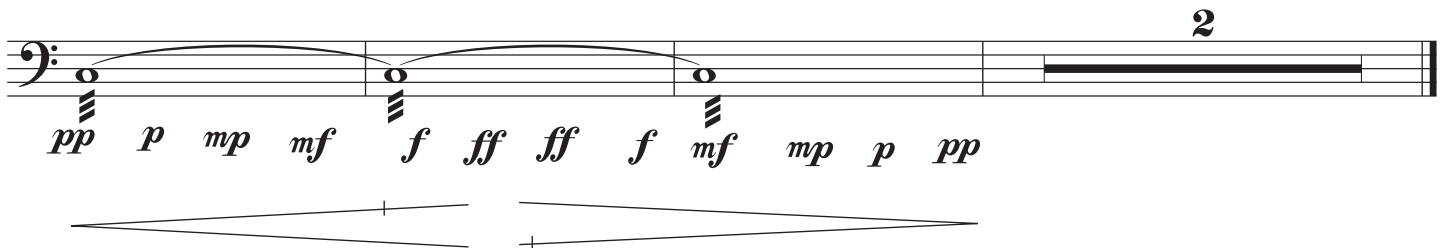
Exercise # 9 is written in bass clef with a key signature of one flat (Bb). The exercise consists of three measures of music, each containing a half note. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first measure is marked with a crescendo hairpin, and the second measure is marked with a diminuendo hairpin. The third measure is marked with a '2' and a fermata.

Exercise # 10



Exercise # 10 is written in bass clef with a key signature of one flat (Bb). The exercise 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 measure is marked with a crescendo hairpin, and the second measure is marked with a diminuendo hairpin. The third measure is marked with a '2' and a fermata.

Exercise # 11



Exercise # 11 is written in bass clef with a key signature of one flat (Bb). The exercise 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 measure is marked with a crescendo hairpin, and the second measure is marked with a diminuendo hairpin. The third measure is marked with a '2' and a fermata.

Exercise # 12



Exercise # 12 is written in bass clef with a key signature of one flat (Bb). The exercise 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 measure is marked with a crescendo hairpin, and the second measure is marked with a diminuendo hairpin. The third measure is marked with a '2' and a fermata.