

Crescendo-Diminuendo

Mallets

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Exercise # 1 ♩ = 60

Exercise #1 is written in 4/4 time with a tempo of ♩ = 60. The notation consists of a single staff with a treble clef. The first three measures contain eighth notes, each beamed in pairs and marked with a fermata. The dynamic markings for these measures are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The fourth measure contains a whole note marked with a fermata and a '2' above it, indicating a double bar line. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams representing the crescendo and diminuendo.

Exercise # 2

Exercise #2 is written in 4/4 time. The notation consists of a single staff with a treble clef. The first three measures contain eighth notes, each beamed in pairs and marked with a fermata. The dynamic markings for these measures are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The fourth measure contains a whole note marked with a fermata and a '2' above it, indicating a double bar line. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams representing the crescendo and diminuendo.

Exercise # 3

Exercise #3 is written in 4/4 time. The notation consists of a single staff with a treble clef. The first three measures contain eighth notes, each beamed in pairs and marked with a fermata. The dynamic markings for these measures are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The fourth measure contains a whole note marked with a fermata and a '2' above it, indicating a double bar line. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams representing the crescendo and diminuendo.

Exercise # 4

Exercise #4 is written in 4/4 time. The notation consists of a single staff with a treble clef. The first three measures contain eighth notes, each beamed in pairs and marked with a fermata. The dynamic markings for these measures are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The fourth measure contains a whole note marked with a fermata and a '2' above it, indicating a double bar line. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams representing the crescendo and diminuendo.

Exercise # 5

Exercise #5 is written in 4/4 time. The notation consists of a single staff with a treble clef. The first three measures contain eighth notes, each beamed in pairs and marked with a fermata. The dynamic markings for these measures are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The fourth measure contains a whole note marked with a fermata and a '2' above it, indicating a double bar line. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams representing the crescendo and diminuendo.

Exercise # 6

Exercise #6 is written in 4/4 time. The notation consists of a single staff with a treble clef. The first three measures contain eighth notes, each beamed in pairs and marked with a fermata. The dynamic markings for these measures are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The fourth measure contains a whole note marked with a fermata and a '2' above it, indicating a double bar line. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams representing the crescendo and diminuendo.

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Exercise # 7

Exercise # 7 is a musical exercise in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The exercise consists of a 12-measure phrase followed by a 4-measure repeat. The first 12 measures are divided into three groups of four measures each, each group containing a half note and a quarter note. The dynamics for these measures are: *pp*, *p*, *mp*, *mf*; *f*, *ff*, *ff*, *f*; *mf*, *mp*, *p*, *pp*. The first two groups are connected by a slur, and the third group is also connected by a slur. The 4-measure repeat is marked with a '2' above the staff, indicating a double bar line and repeat. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams, one for each group of four measures, representing the crescendo and diminuendo dynamics.

Exercise # 8

Exercise # 8 is a musical exercise in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The exercise consists of a 12-measure phrase followed by a 4-measure repeat. The first 12 measures are divided into three groups of four measures each, each group containing a half note and a quarter note. The dynamics for these measures are: *pp*, *p*, *mp*, *mf*; *f*, *ff*, *ff*, *f*; *mf*, *mp*, *p*, *pp*. The first two groups are connected by a slur, and the third group is also connected by a slur. The 4-measure repeat is marked with a '2' above the staff, indicating a double bar line and repeat. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams, one for each group of four measures, representing the crescendo and diminuendo dynamics.

Exercise # 9

Exercise # 9 is a musical exercise in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The exercise consists of a 12-measure phrase followed by a 4-measure repeat. The first 12 measures are divided into three groups of four measures each, each group containing a half note and a quarter note. The dynamics for these measures are: *pp*, *p*, *mp*, *mf*; *f*, *ff*, *ff*, *f*; *mf*, *mp*, *p*, *pp*. The first two groups are connected by a slur, and the third group is also connected by a slur. The 4-measure repeat is marked with a '2' above the staff, indicating a double bar line and repeat. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams, one for each group of four measures, representing the crescendo and diminuendo dynamics.

Exercise # 10

Exercise # 10 is a musical exercise in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The exercise consists of a 12-measure phrase followed by a 4-measure repeat. The first 12 measures are divided into three groups of four measures each, each group containing a half note and a quarter note. The dynamics for these measures are: *pp*, *p*, *mp*, *mf*; *f*, *ff*, *ff*, *f*; *mf*, *mp*, *p*, *pp*. The first two groups are connected by a slur, and the third group is also connected by a slur. The 4-measure repeat is marked with a '2' above the staff, indicating a double bar line and repeat. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams, one for each group of four measures, representing the crescendo and diminuendo dynamics.

Exercise # 11

Exercise # 11 is a musical exercise in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The exercise consists of a 12-measure phrase followed by a 4-measure repeat. The first 12 measures are divided into three groups of four measures each, each group containing a half note and a quarter note. The dynamics for these measures are: *pp*, *p*, *mp*, *mf*; *f*, *ff*, *ff*, *f*; *mf*, *mp*, *p*, *pp*. The first two groups are connected by a slur, and the third group is also connected by a slur. The 4-measure repeat is marked with a '2' above the staff, indicating a double bar line and repeat. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams, one for each group of four measures, representing the crescendo and diminuendo dynamics.

Exercise # 12

Exercise # 12 is a musical exercise in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The exercise consists of a 12-measure phrase followed by a 4-measure repeat. The first 12 measures are divided into three groups of four measures each, each group containing a half note and a quarter note. The dynamics for these measures are: *pp*, *p*, *mp*, *mf*; *f*, *ff*, *ff*, *f*; *mf*, *mp*, *p*, *pp*. The first two groups are connected by a slur, and the third group is also connected by a slur. The 4-measure repeat is marked with a '2' above the staff, indicating a double bar line and repeat. Below the staff, there are two large, symmetrical, hourglass-shaped diagrams, one for each group of four measures, representing the crescendo and diminuendo dynamics.