

Bass Clarinet Crescendo-Diminuendo Studies

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Exercise # 1 ♩ = 60




Exercise #1 is a 4-measure study in 4/4 time. The first three measures contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. The fourth measure is a whole rest. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole rest in the fourth measure.

Exercise # 2



Exercise #2 is a 4-measure study in 4/4 time. The first three measures contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. The fourth measure is a whole rest. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole rest in the fourth measure.

Exercise # 3



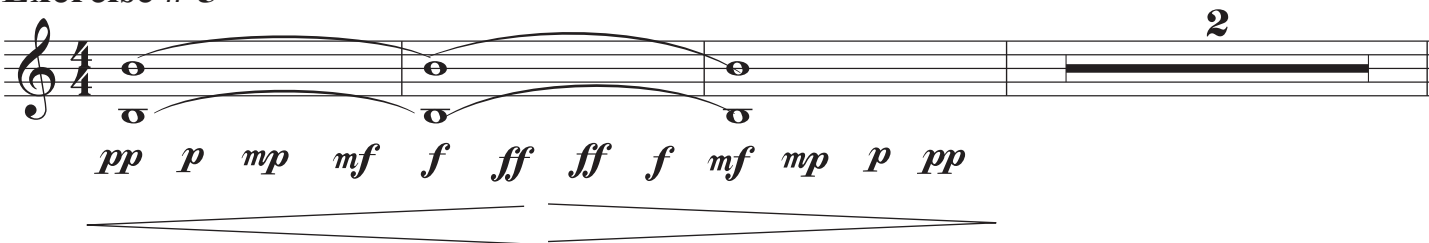
Exercise #3 is a 4-measure study in 4/4 time. The first three measures contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. The fourth measure is a whole rest. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole rest in the fourth measure.

Exercise # 4



Exercise #4 is a 4-measure study in 4/4 time. The first three measures contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. The fourth measure is a whole rest. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole rest in the fourth measure.

Exercise # 5



Exercise #5 is a 4-measure study in 4/4 time. The first three measures contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. The fourth measure is a whole rest. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole rest in the fourth measure.

Exercise # 6



Exercise #6 is a 4-measure study in 4/4 time. The first three measures contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. The fourth measure is a whole rest. A crescendo hairpin spans the first three measures, and a diminuendo hairpin spans the last three measures. A fermata is placed over the whole rest in the fourth measure.

Exercise # 7



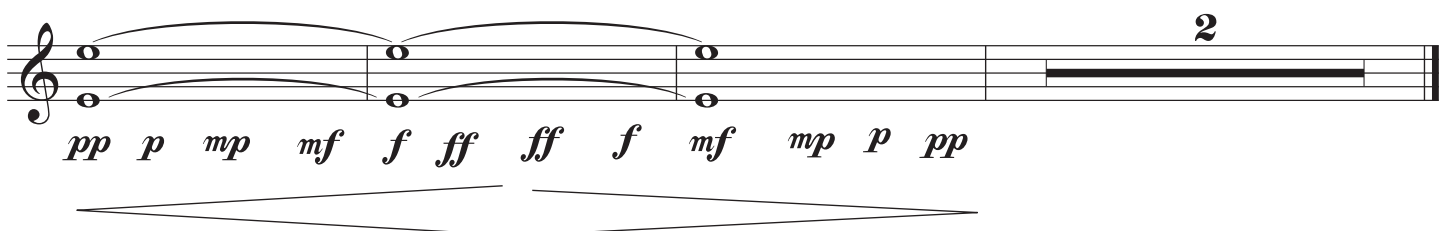
Exercise # 7 is written in 4/4 time on a treble clef staff with a key signature of one sharp (F#). The melody consists of half notes: F#4, G#4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G#4, F#4. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin spans the first six notes, and a diminuendo hairpin spans the last six notes. A fermata is placed over the final note, with a '2' above it indicating a two-measure rest.

Exercise # 8



Exercise # 8 is written in 4/4 time on a treble clef staff with a key signature of one sharp (F#). The melody consists of half notes: F#4, G#4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G#4, F#4. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin spans the first six notes, and a diminuendo hairpin spans the last six notes. A fermata is placed over the final note, with a '2' above it indicating a two-measure rest.

Exercise # 9



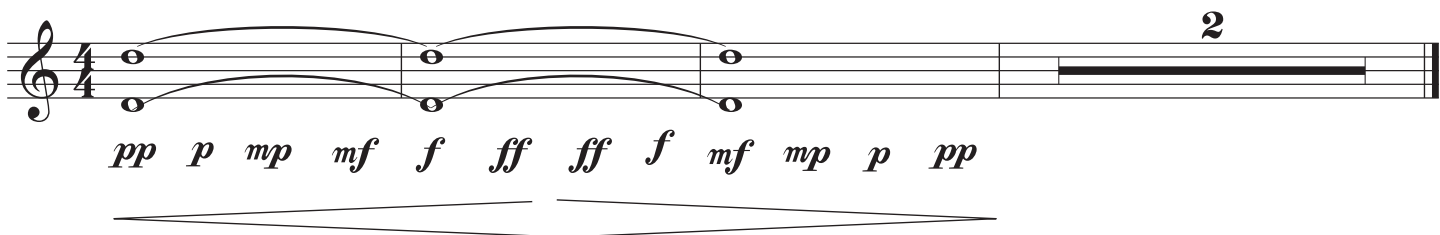
Exercise # 9 is written in 4/4 time on a treble clef staff with a key signature of one sharp (F#). The melody consists of half notes: F#4, G#4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G#4, F#4. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin spans the first six notes, and a diminuendo hairpin spans the last six notes. A fermata is placed over the final note, with a '2' above it indicating a two-measure rest.

Exercise # 10



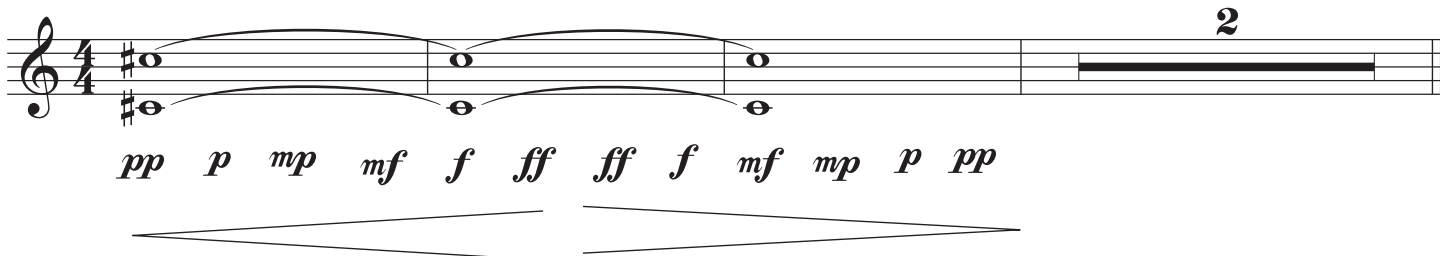
Exercise # 10 is written in 4/4 time on a treble clef staff with a key signature of one flat (Bb). The melody consists of half notes: Bb4, Cb5, D5, Eb5, F5, G5, A5, G5, F5, Eb5, Cb5, Bb4. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin spans the first six notes, and a diminuendo hairpin spans the last six notes. A fermata is placed over the final note, with a '2' above it indicating a two-measure rest.

Exercise # 11



Exercise # 11 is written in 4/4 time on a treble clef staff with a key signature of one flat (Bb). The melody consists of half notes: Bb4, Cb5, D5, Eb5, F5, G5, A5, G5, F5, Eb5, Cb5, Bb4. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin spans the first six notes, and a diminuendo hairpin spans the last six notes. A fermata is placed over the final note, with a '2' above it indicating a two-measure rest.

Exercise # 12



Exercise # 12 is written in 4/4 time on a treble clef staff with a key signature of one sharp (F#). The melody consists of half notes: F#4, G#4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G#4, F#4. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. A crescendo hairpin spans the first six notes, and a diminuendo hairpin spans the last six notes. A fermata is placed over the final note, with a '2' above it indicating a two-measure rest.