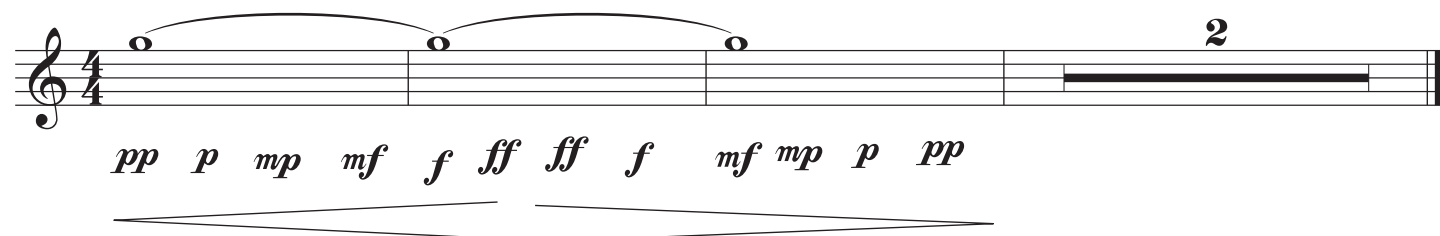


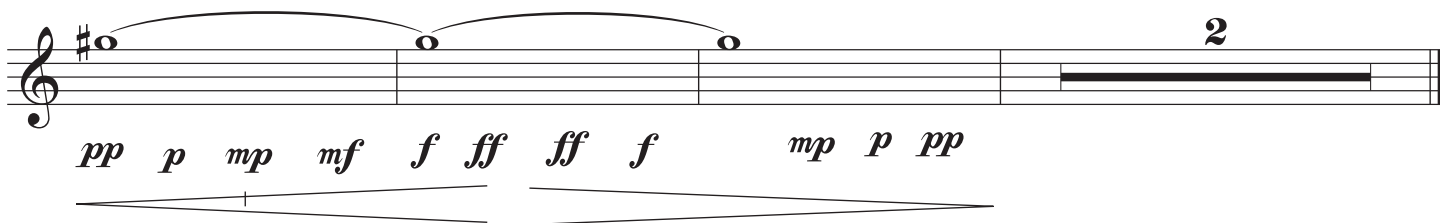
Tenor Sax Crescendo-Diminuendo Studies

Exercise # 1 $\text{♩} = 60$ Page 1



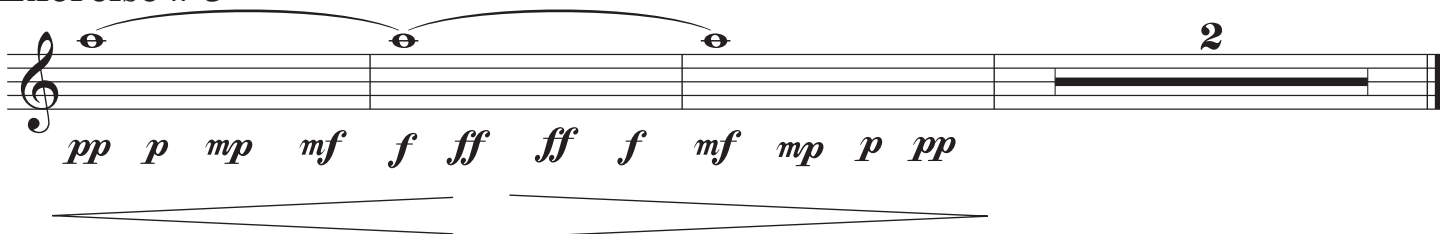
Exercise # 1 is written for Tenor Sax in 4/4 time with a tempo of 60 beats per minute. The exercise consists of a 12-measure phrase. The first nine measures are grouped by a slur and contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*. The last three measures are marked *mp*, *p*, and *pp*. The final measure of the exercise is a whole note with a dynamic marking of *pp*. A crescendo hairpin spans the first nine measures, and a diminuendo hairpin spans the last three measures. A double bar line with a '2' above it indicates a repeat of the final measure.

Exercise # 2



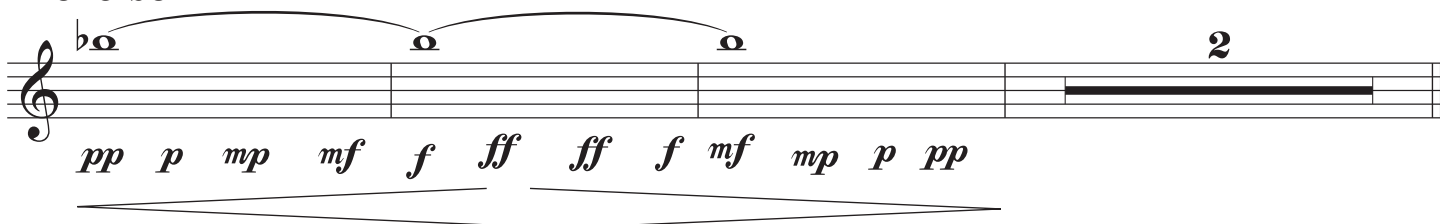
Exercise # 2 is written for Tenor Sax in 4/4 time. The exercise consists of a 12-measure phrase. The first nine measures are grouped by a slur and contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, and *mp*. The last three measures are marked *p* and *pp*. The final measure of the exercise is a whole note with a dynamic marking of *pp*. A crescendo hairpin spans the first nine measures, and a diminuendo hairpin spans the last three measures. A double bar line with a '2' above it indicates a repeat of the final measure.

Exercise # 3



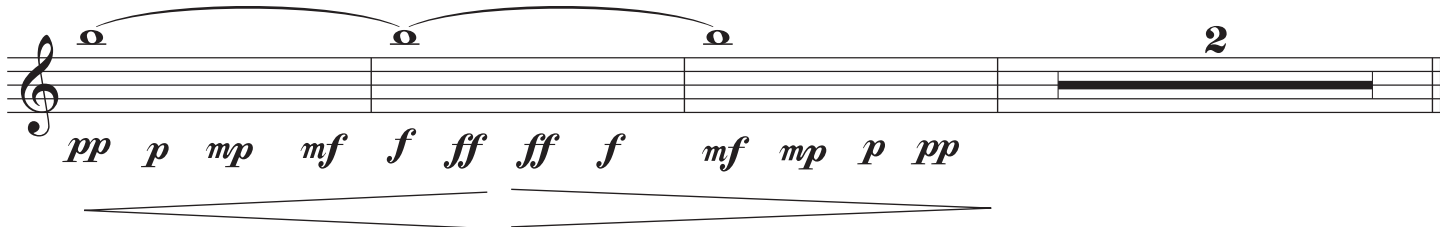
Exercise # 3 is written for Tenor Sax in 4/4 time. The exercise consists of a 12-measure phrase. The first nine measures are grouped by a slur and contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, and *mf*. The last three measures are marked *mp*, *p*, and *pp*. The final measure of the exercise is a whole note with a dynamic marking of *pp*. A crescendo hairpin spans the first nine measures, and a diminuendo hairpin spans the last three measures. A double bar line with a '2' above it indicates a repeat of the final measure.

Exercise # 4



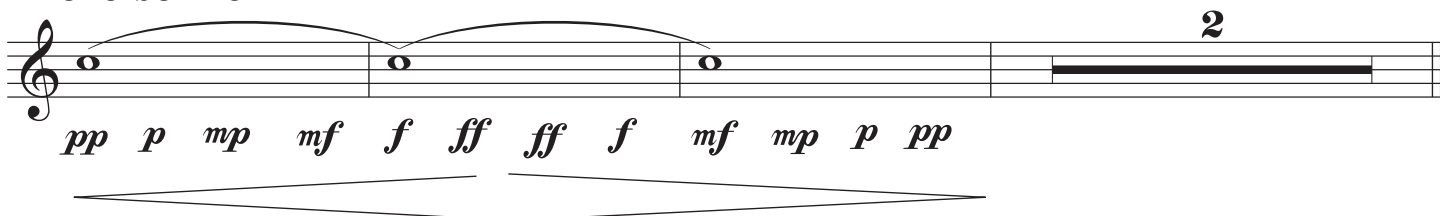
Exercise # 4 is written for Tenor Sax in 4/4 time. The exercise consists of a 12-measure phrase. The first nine measures are grouped by a slur and contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, and *mf*. The last three measures are marked *mp*, *p*, and *pp*. The final measure of the exercise is a whole note with a dynamic marking of *pp*. A crescendo hairpin spans the first nine measures, and a diminuendo hairpin spans the last three measures. A double bar line with a '2' above it indicates a repeat of the final measure.

Exercise # 5



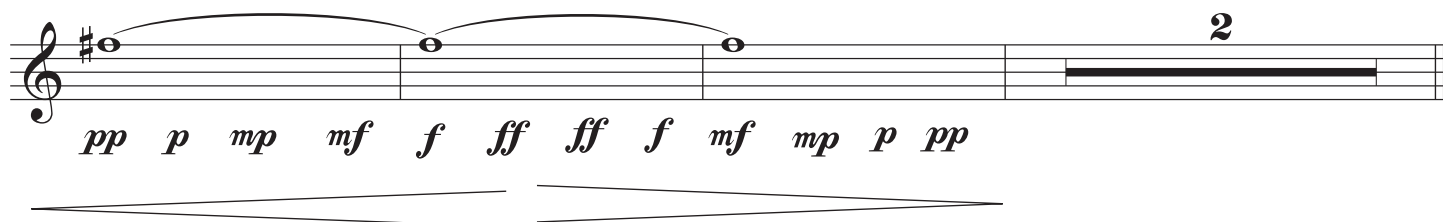
Exercise # 5 is written for Tenor Sax in 4/4 time. The exercise consists of a 12-measure phrase. The first nine measures are grouped by a slur and contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, and *mf*. The last three measures are marked *mp*, *p*, and *pp*. The final measure of the exercise is a whole note with a dynamic marking of *pp*. A crescendo hairpin spans the first nine measures, and a diminuendo hairpin spans the last three measures. A double bar line with a '2' above it indicates a repeat of the final measure.

Exercise # 6



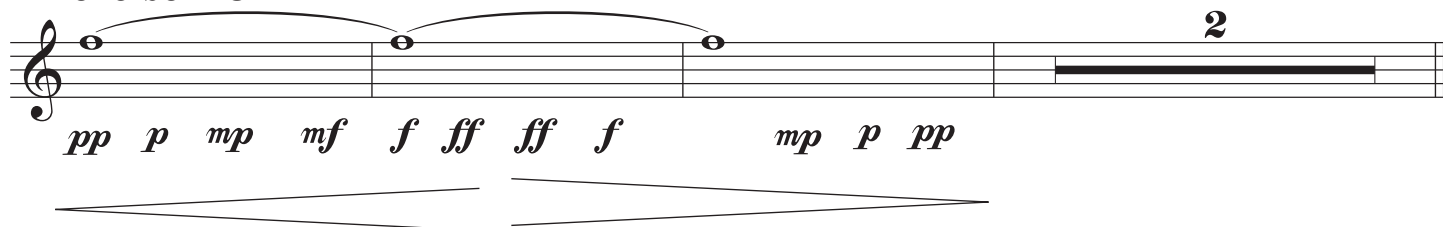
Exercise # 6 is written for Tenor Sax in 4/4 time. The exercise consists of a 12-measure phrase. The first nine measures are grouped by a slur and contain half notes with dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, and *mf*. The last three measures are marked *mp*, *p*, and *pp*. The final measure of the exercise is a whole note with a dynamic marking of *pp*. A crescendo hairpin spans the first nine measures, and a diminuendo hairpin spans the last three measures. A double bar line with a '2' above it indicates a repeat of the final measure.

Exercise # 7



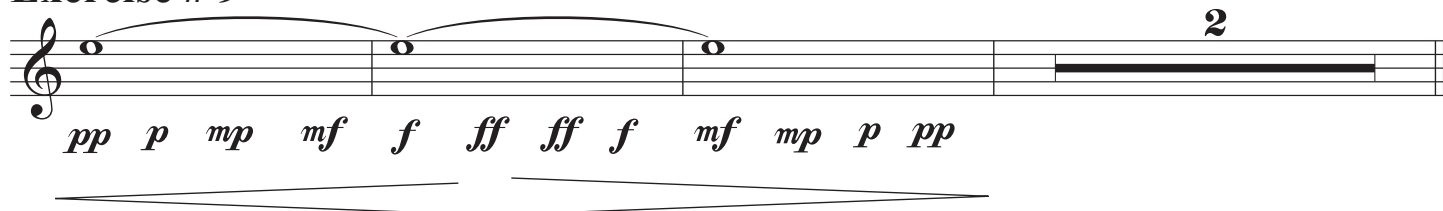
Exercise # 7 is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of three measures of half notes, each beamed together with a slur. The notes are D4, E4, and F#4. The dynamic markings below the notes are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two large, symmetrical wedge-shaped diagrams representing the crescendo and diminuendo. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 8



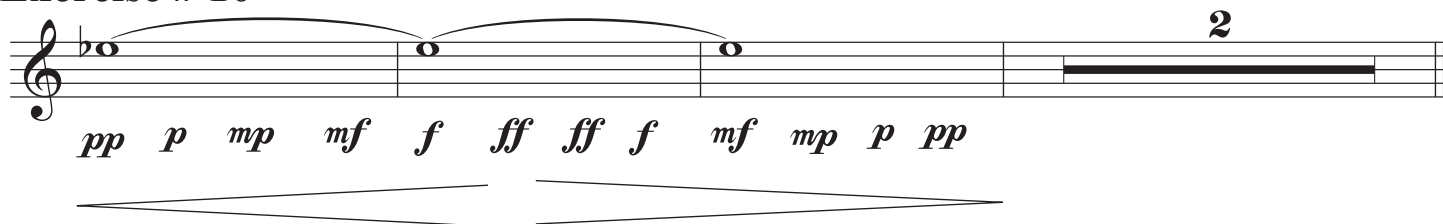
Exercise # 8 is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of three measures of half notes, each beamed together with a slur. The notes are D4, E4, and F#4. The dynamic markings below the notes are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mp*, *p*, and *pp*. Below the staff are two large, symmetrical wedge-shaped diagrams representing the crescendo and diminuendo. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 9



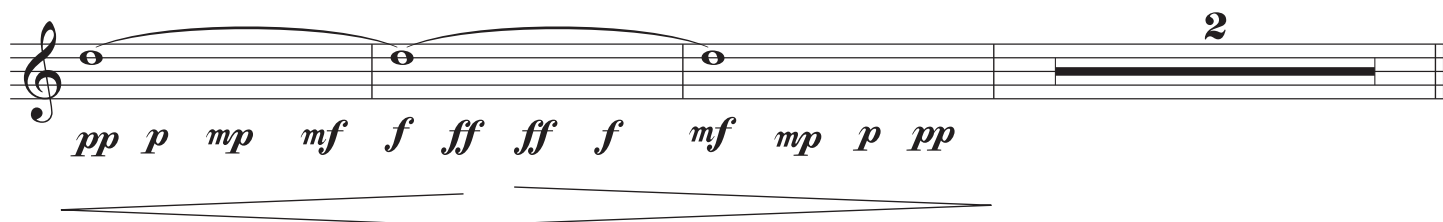
Exercise # 9 is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of three measures of half notes, each beamed together with a slur. The notes are D4, E4, and F#4. The dynamic markings below the notes are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two large, symmetrical wedge-shaped diagrams representing the crescendo and diminuendo. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 10



Exercise # 10 is written on a single staff in treble clef with a key signature of one flat (Bb). It consists of three measures of half notes, each beamed together with a slur. The notes are D4, E4, and F4. The dynamic markings below the notes are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two large, symmetrical wedge-shaped diagrams representing the crescendo and diminuendo. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 11



Exercise # 11 is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of three measures of half notes, each beamed together with a slur. The notes are D4, E4, and F#4. The dynamic markings below the notes are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two large, symmetrical wedge-shaped diagrams representing the crescendo and diminuendo. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 12



Exercise # 12 is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of three measures of half notes, each beamed together with a slur. The notes are D4, E4, and F#4. The dynamic markings below the notes are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two large, symmetrical wedge-shaped diagrams representing the crescendo and diminuendo. The exercise concludes with a double bar line and a fermata marked with a '2'.