

10-minute Basic Training Vol. 2

No.1 Perfect fifth chords

Count beats properly Listen carefully to the bass parts

$\text{♩} = 60$

No.2 Third and sixth chords

Listen carefully to the bass parts

$\text{♩} = 60$

No.3 Third and sixth chords

Listen carefully to the bass parts

$\text{♩} = 60$

No.4 Harmony

Listen carefully to the other parts

$\text{♩} = 76$

No.5 Minor scale practice

Pay attention to key signatures Pay attention to accidentals

$\text{♩} = 76$

No.6 Articulations

$\text{♩} = 92$ Listen carefully to the rhythms of the other parts

Listen carefully to the earlier parts

No.7 Triplets and semiquavers

$\text{♩} = 92$ Keep a steady tempo

No.8 Chorale: *Angels We Have Heard on High*

$\text{♩} = 84$ Shape phrases
Pay attention to the balance with other parts

Let's Play Together

10-minute Basic Training Vol. 2

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No.8 Chorale: *Angels We Have Heard on High*

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10-minute Basic Training Vol. 2

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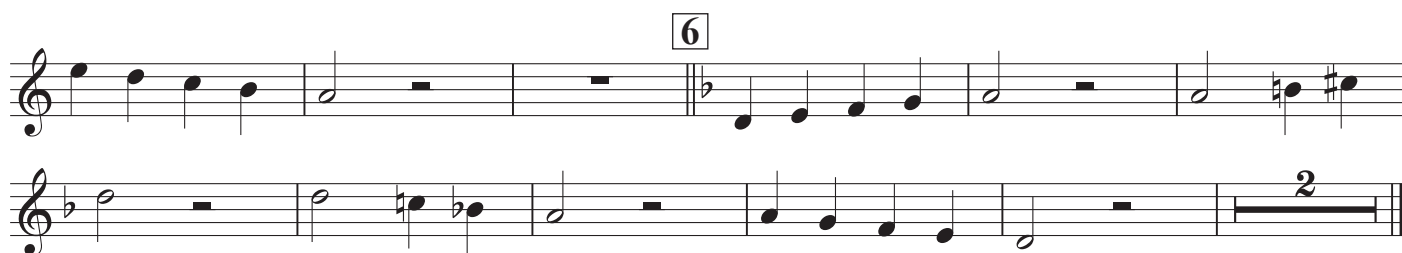
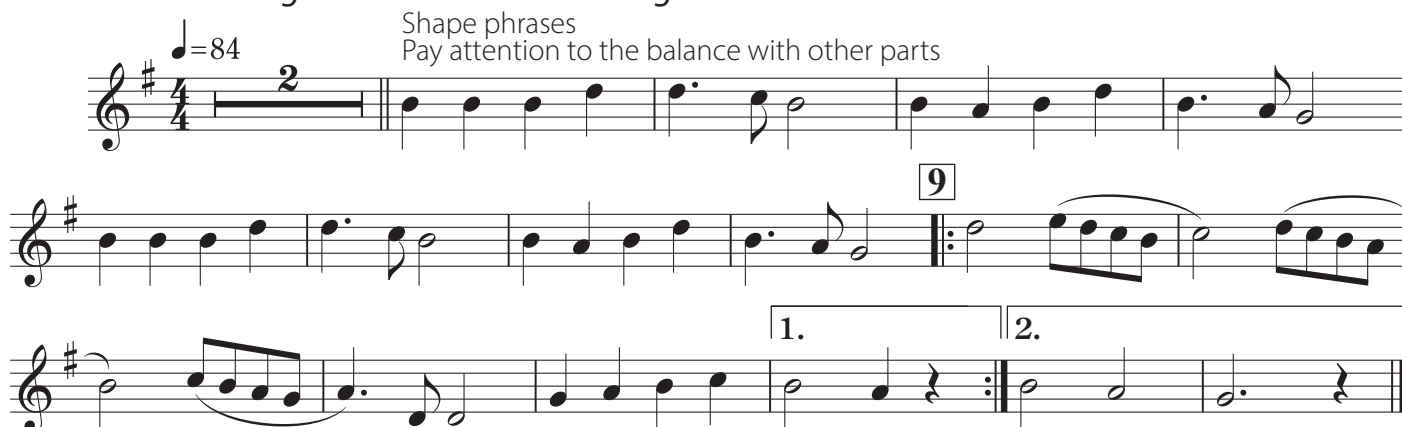
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**No.6** Articulations**No.7** Triplets and semiquavers**No.8** Chorale: *Angels We Have Heard on High*

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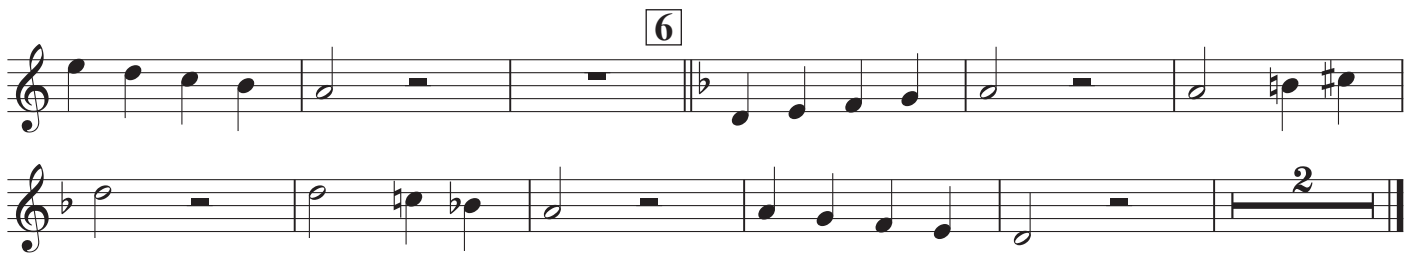
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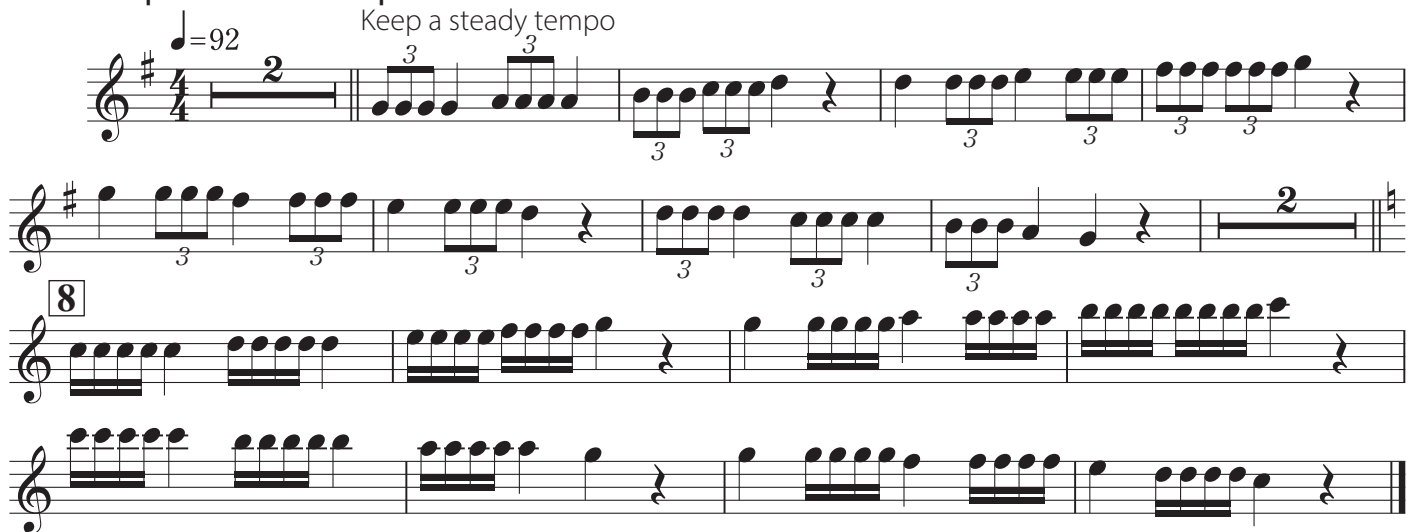
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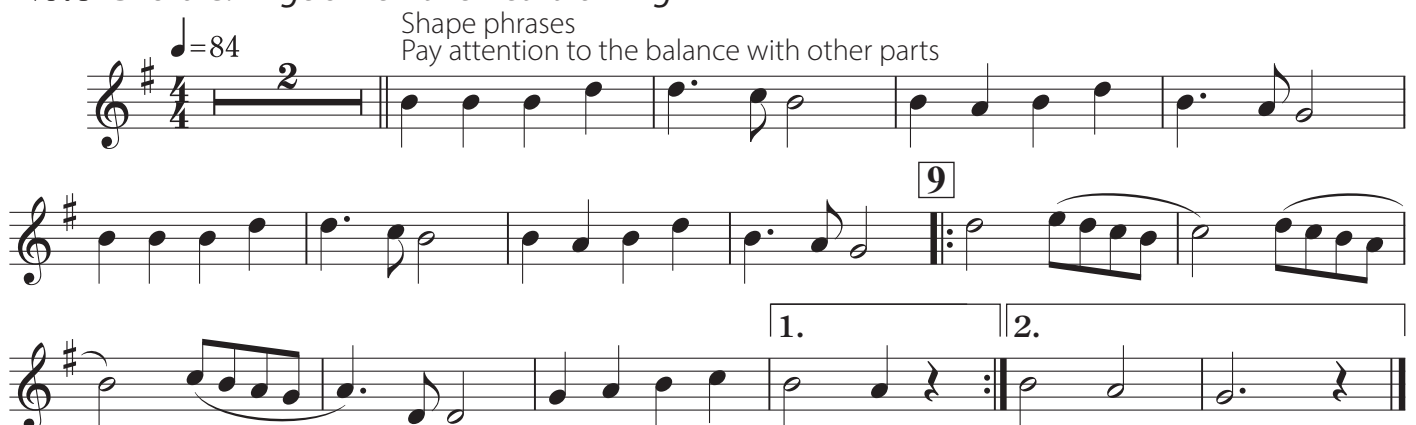
No.6 Articulations



No.7 Triplets and semiquavers



No.8 Chorale: *Angels We Have Heard on High*



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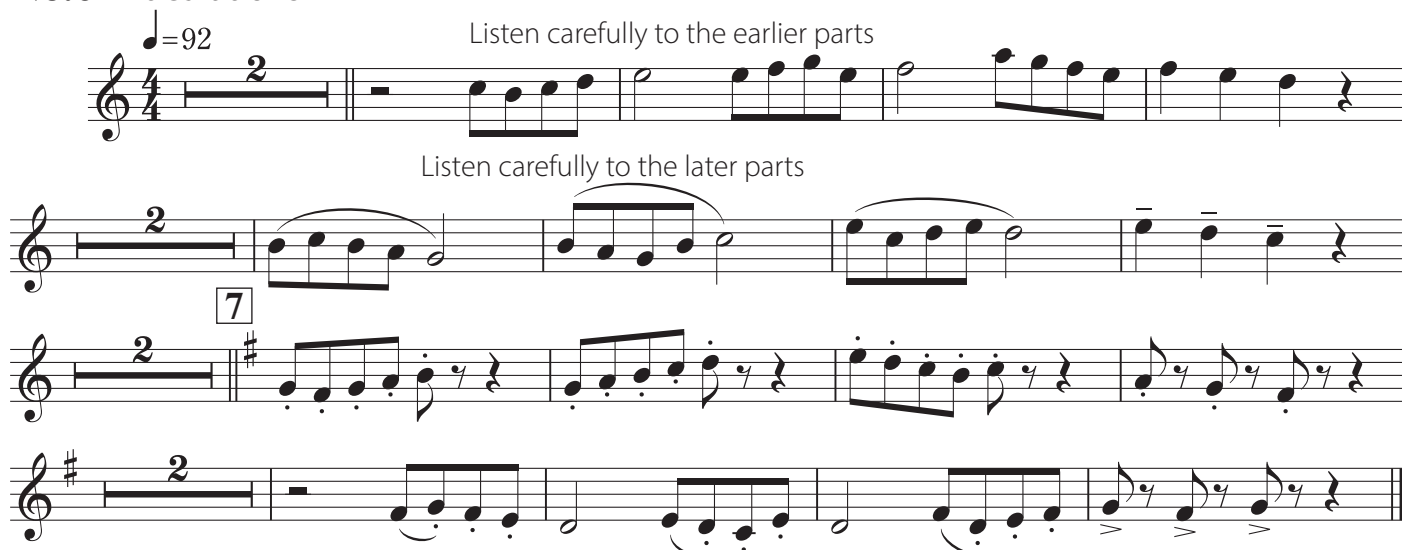
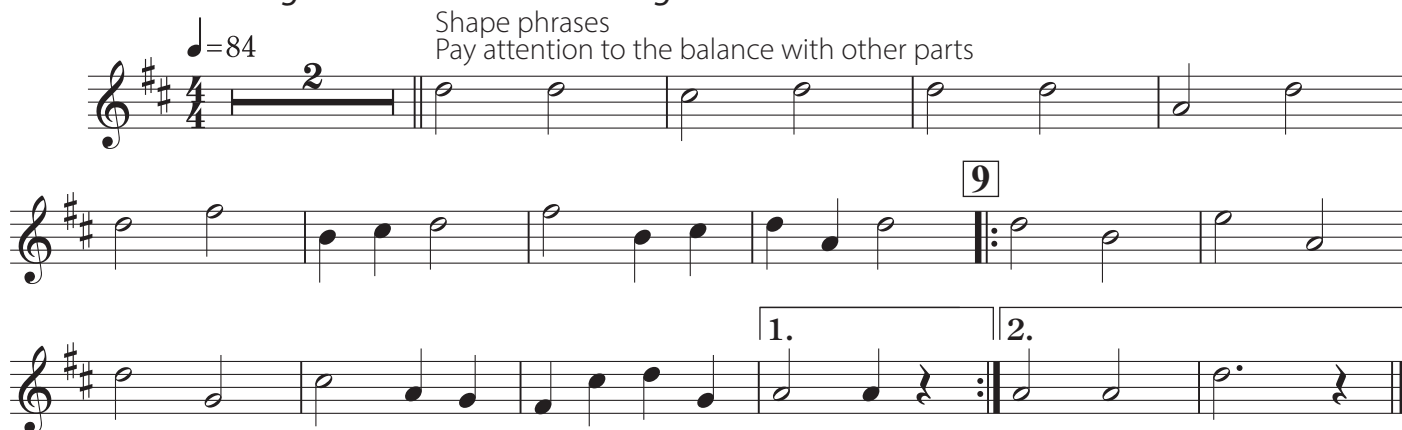
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No.4 Harmony

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**No.6** Articulations**No.7** Triplets and semiquavers**No.8** Chorale: *Angels We Have Heard on High*

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Keep a steady tempo

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No.8 Chorale: *Angels We Have Heard on High*

♩ = 84

Shape phrases

Pay attention to the balance with other parts

9

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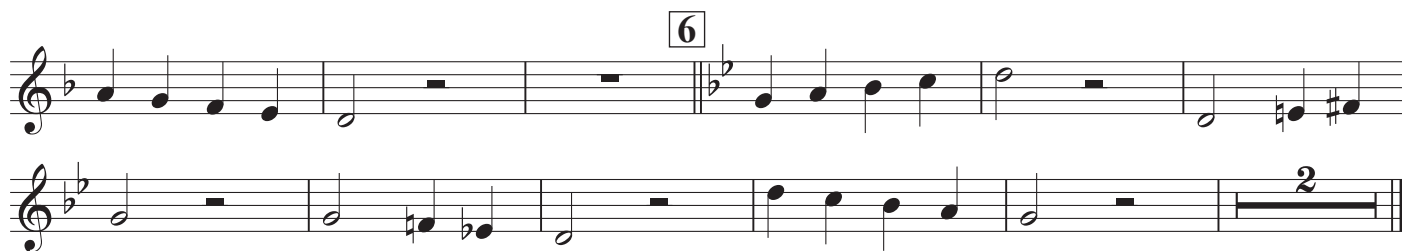
♩ = 60 Listen carefully to the bass parts

No.4 Harmony

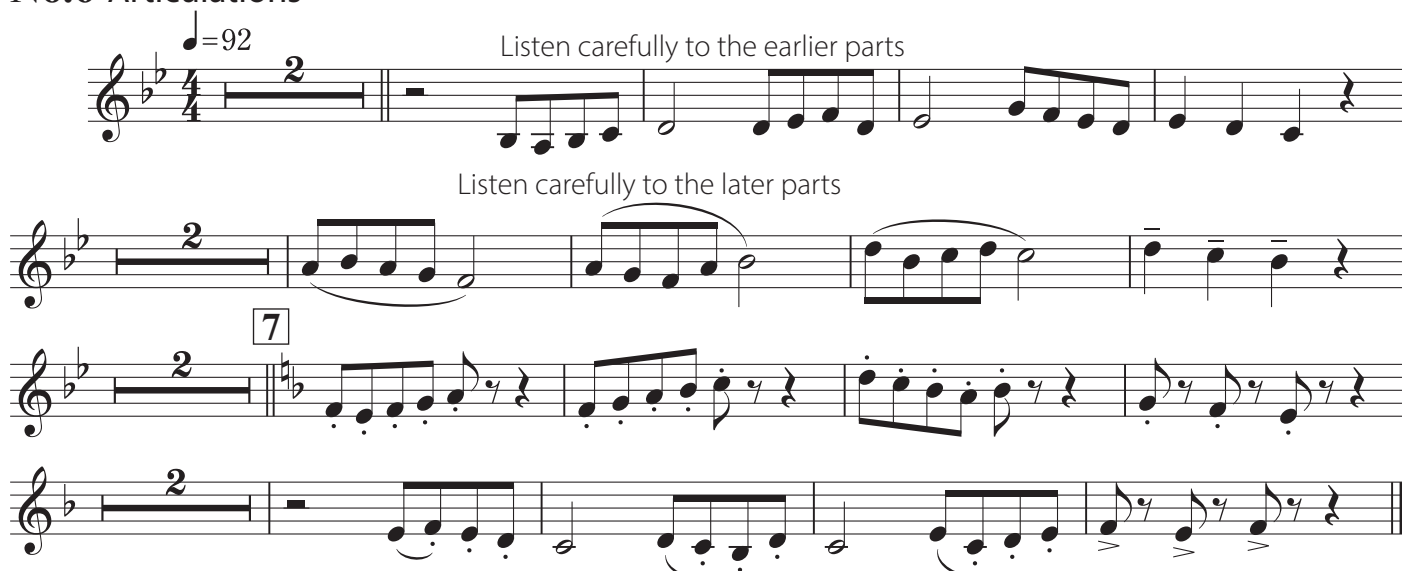
♩ = 76 Listen carefully to the other parts

No.5 Minor scale practice

♩ = 76 Pay attention to key signatures Pay attention to accidentals



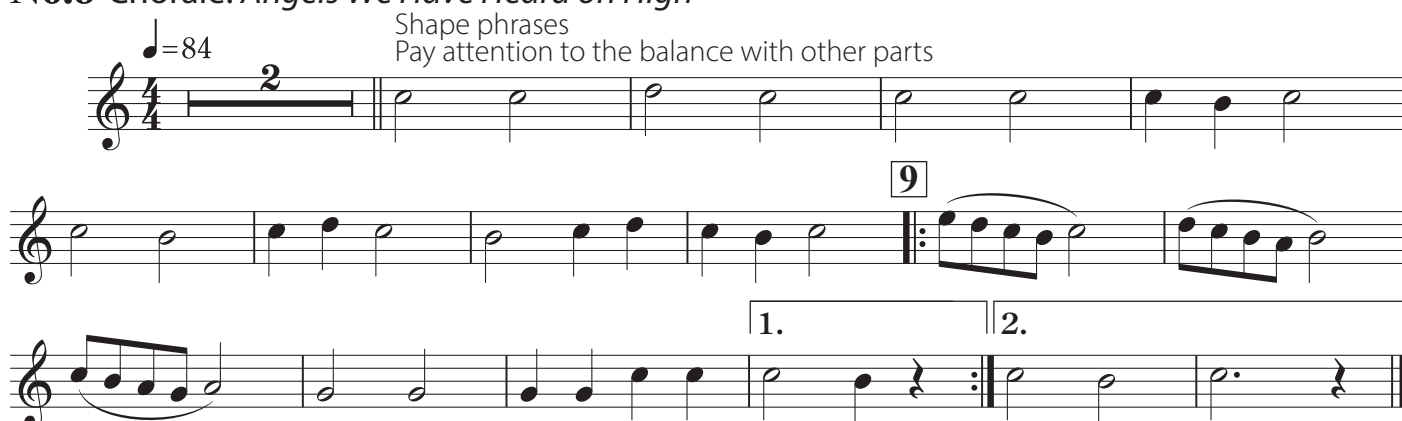
No.6 Articulations



No.7 Triplets and semiquavers



No.8 Chorale: *Angels We Have Heard on High*



Trombone

Let's Play Together

10-minute Basic Training Vol. 2

No.1 Perfect fifth chords

♩ = 60

Count beats properly Listen carefully to the bass parts

1

2

No.2 Third and sixth chords

♩ = 60

Listen carefully to the bass parts

2

No.3 Third and sixth chords

♩ = 60

Listen carefully to the bass parts

2

No.4 Harmony

♩ = 76

Listen carefully to the other parts

3

4

No.5 Minor scale practice

♩ = 76

Pay attention to key signatures Pay attention to accidentals

5

6

No.6 Articulations

♩=92

Listen carefully to the later parts

Listen carefully to the earlier parts

7

No.7 Triplets and semiquavers

♩=92

Keep a steady tempo

8

No.8 Chorale: Angels We Have Heard on High

♩=84

Shape phrases

Pay attention to the balance with other parts

9

1.

2.

10-minute Basic Training Vol. 2

No.1 Perfect fifth chords

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No.2 Third and sixth chords

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$\text{♩} = 60$ Listen carefully to the treble parts

No.4 Harmony

$\text{♩} = 76$ Listen carefully to the other parts

No.5 Minor scale practice

$\text{♩} = 76$ Pay attention to key signatures Pay attention to accidentals

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No.6 Articulations

$\text{♩} = 92$ Listen carefully to the earlier parts

Listen carefully to the later parts

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No.7 Triplets and semiquavers

$\text{♩} = 92$ Keep a steady tempo

8

No.8 Chorale: *Angels We Have Heard on High*

$\text{♩} = 84$ Shape phrases
Pay attention to the balance with other parts

9

1. 2.

Tuba

Let's Play Together

10-minute Basic Training Vol. 2

No.1 Perfect fifth chords

♩=60 Count beats properly Listen carefully to the treble parts

No.2 Third and sixth chords

♩=60 Listen carefully to the treble parts

No.3 Third and sixth chords

♩=60 Listen carefully to the treble parts

No.4 Harmony

♩=76 Listen carefully to the other parts

No.5 Minor scale practice

♩=76 Pay attention to key signatures Pay attention to accidentals

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No.6 Articulations

♩=92

Listen carefully to the earlier parts

Listen carefully to the later parts

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No.7 Triplets and semiquavers

♩=92

Keep a steady tempo

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No.8 Chorale: Angels We Have Heard on High

♩=84

Shape phrases
Pay attention to the balance with other parts

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No.5 Minor scale practice

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$\text{♩} = 92$ Listen carefully to the earlier parts

Listen carefully to the later parts

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No.7 Triplets and semiquavers

$\text{♩} = 92$ Keep a steady tempo

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No.8 Chorale: Angels We Have Heard on High

$\text{♩} = 84$ Shape phrases
Pay attention to the balance with other parts

9

1. 2.

Snare Drum

Let's Play Together

10-minute Basic Training Vol. 2

No.1 Crotchet single stroke

$\text{♩} = 60$ (Rest when using the accompaniment track)

Right (R) and Left (L)
Keep a steady tempo

simile

1

simile

2

simile

No.2 Quaver single stroke

$\text{♩} = 60$
(Rest when using the accompaniment track)

Keep a steady tempo
Keep the sound intensity constant

simile

No.3 Semiquaver single stroke

♩=60

(Rest when using the accompaniment track)

Right (R) and Left (L)
Keep a steady tempo

RLRLRLRL *simile*

No.4 Triplets

♩=76

(Rest when using the accompaniment track)

Keep a steady tempo

3

4

No.5 Rhythm variations

♩=76

(Rest when using the accompaniment track)

Keep a steady tempo

Measures 1-4: Quarter notes, quarter rests, and eighth notes.

Measures 5-8: Alternating quarter and eighth notes with 'R' and 'L' (right and left) markings.

Measures 9-11: Continuous eighth-note patterns, some marked *simile*.

No.6 Off-beat rhythms and accents

♩=92

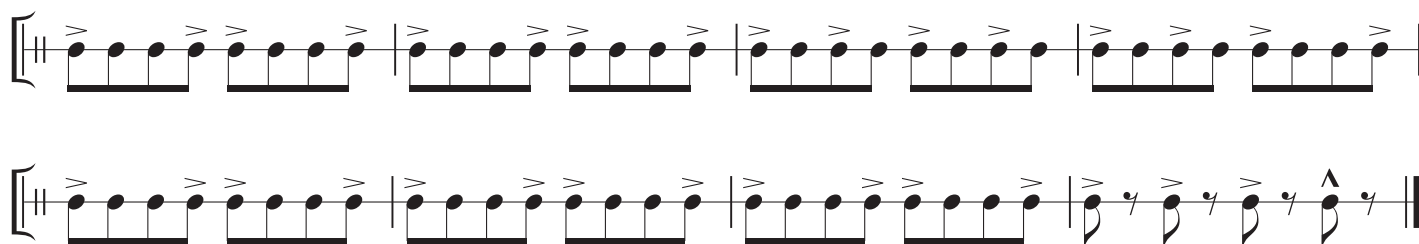
(Rest when using the accompaniment track)

Listen carefully to the rhythms of the other parts

Measures 1-4: Off-beat rhythms with eighth and sixteenth notes.

Measures 5-8: Off-beat rhythms with eighth and sixteenth notes, some marked with accents.

Measures 9-10: Off-beat rhythms with eighth and sixteenth notes, some marked with accents.

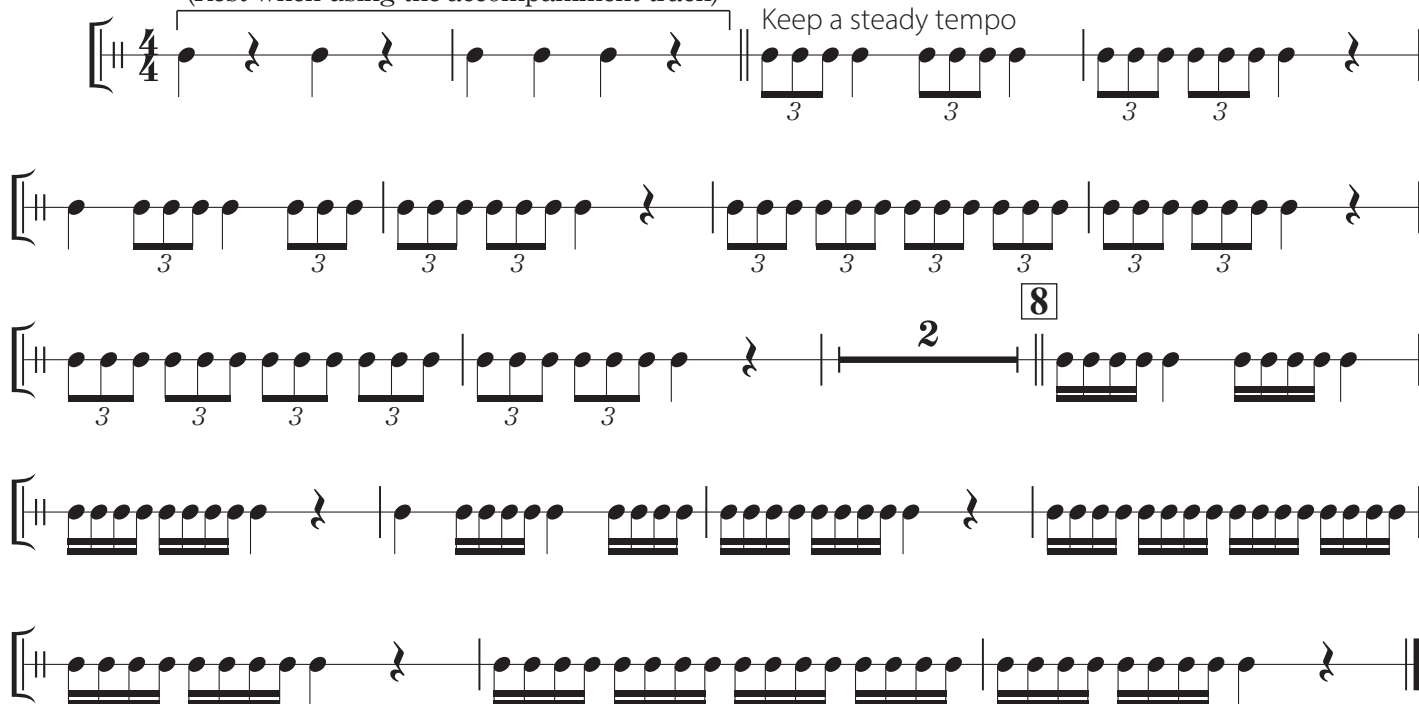


No.7 Triplets and semiquavers

♩ = 92

(Rest when using the accompaniment track)

Keep a steady tempo



No.8 Chorale: *Angels We Have Heard on High*

♩ = 84

(Rest when using the accompaniment track)

Shape phrases
Pay attention to the balance with other parts



10-minute Basic Training Vol. 2

No.1 Semibreves

$\text{♩} = 60$ Count beats properly

2

1

2

No.2 Semibreves and Minims

$\text{♩} = 60$ Count beats properly

2

No.3 Quaver rests

$\text{♩} = 60$ Count rests properly

2

No.4 Crotchet rests

$\text{♩} = 76$ Keep a steady tempo

2

3

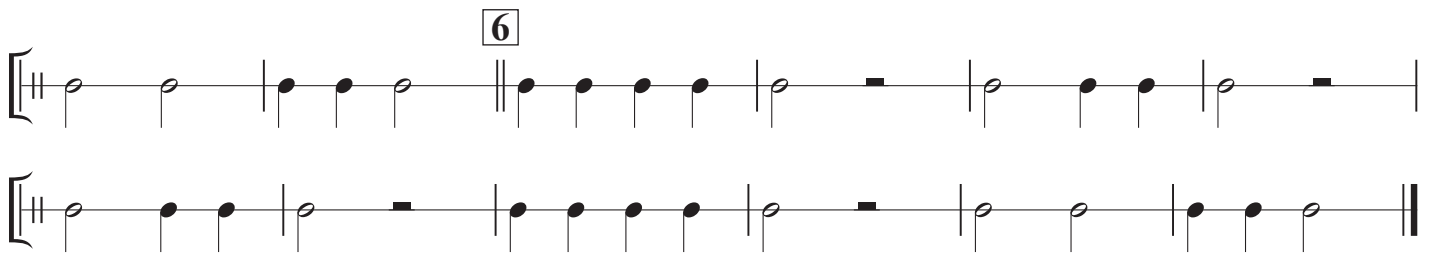
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No.5 Crotchets and Minims

$\text{♩} = 76$ Count beats properly

2

5



No. 6 Off-beat rhythms and articulations

$\text{♩} = 92$
 2 Listen carefully to the rhythms of the other parts

7

No. 7 Crotchets and crotchet rests

$\text{♩} = 92$
 2 Keep a steady tempo

8

No. 8 Chorale: *Angels We Have Heard on High*

$\text{♩} = 84$
 2 Shape phrases
 Pay attention to the balance with other parts

9

1. 2.

10-minute Basic Training Vol. 2

No.1 Crotchets

$\text{♩} = 60$ Keep a steady tempo

5 staves of musical notation for crotchets (quarter notes) in 4/4 time. The first staff includes a tempo marking of 60 beats per minute and the instruction 'Keep a steady tempo'. A bracket with the number '2' spans the first two measures. A bracket with the number '1' spans the last two measures of the second staff. A bracket with the number '2' spans the last two measures of the third staff. The notation consists of quarter notes and rests, with some measures containing eighth notes.

No.2 Minims and crotchets

$\text{♩} = 60$ Count beats properly

3 staves of musical notation for minims (half notes) and crotchets (quarter notes) in 4/4 time. The first staff includes a tempo marking of 60 beats per minute and the instruction 'Count beats properly'. A bracket with the number '2' spans the first two measures. The notation consists of half notes and quarter notes, with some measures containing eighth notes.

No.3 Quaver rests

$\text{♩} = 60$ Count rests properly

3 staves of musical notation for quaver rests (eighth note rests) in 4/4 time. The first staff includes a tempo marking of 60 beats per minute and the instruction 'Count rests properly'. A bracket with the number '2' spans the first two measures. The notation consists of eighth note rests and quarter notes, with some measures containing eighth notes.

No.4 Crotchet rests

$\text{♩} = 76$
 2 Keep a steady tempo

3

4

No.5 Crotchets and Minims

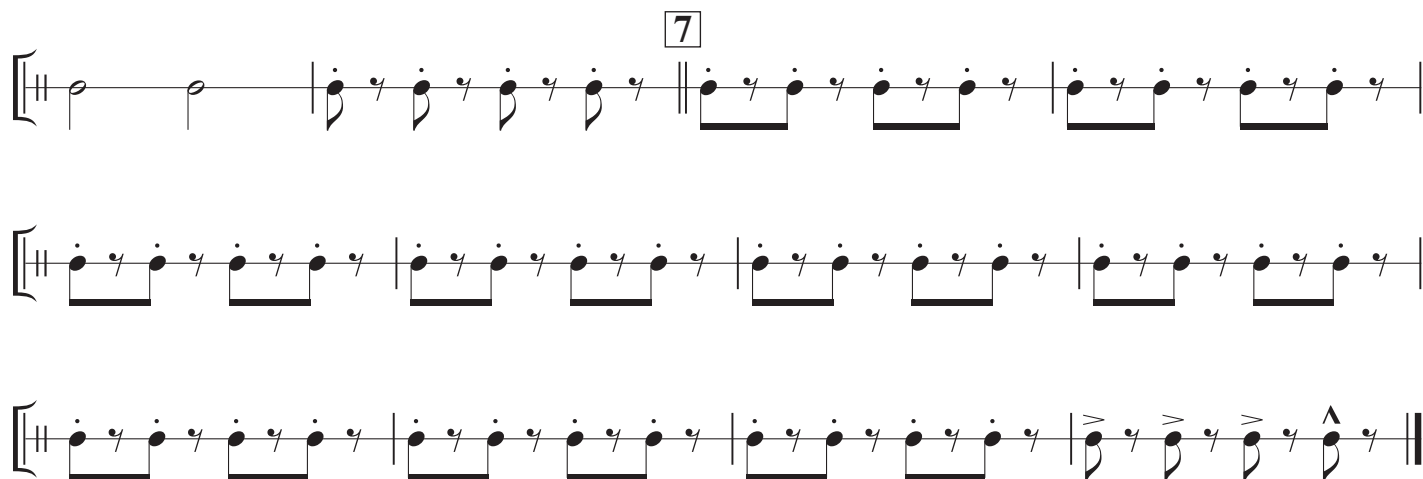
$\text{♩} = 76$
 2 Count beats properly

5

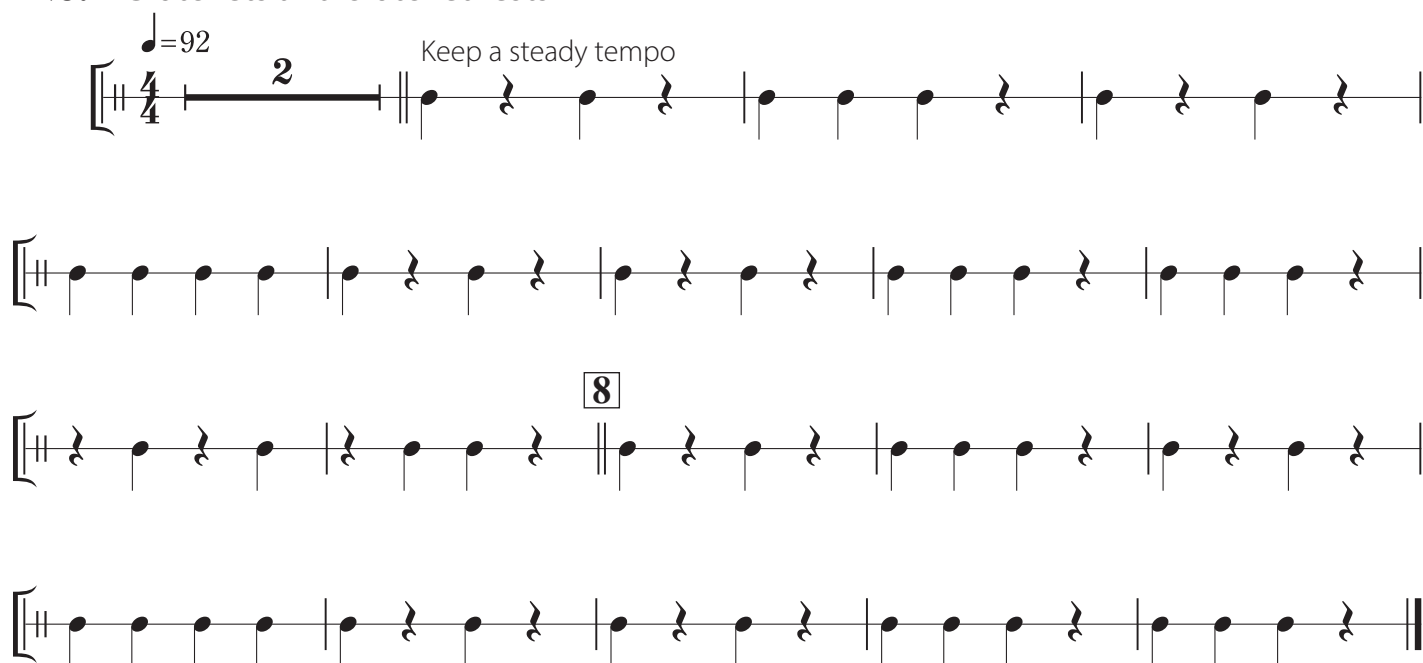
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No.6 Note duration and articulations

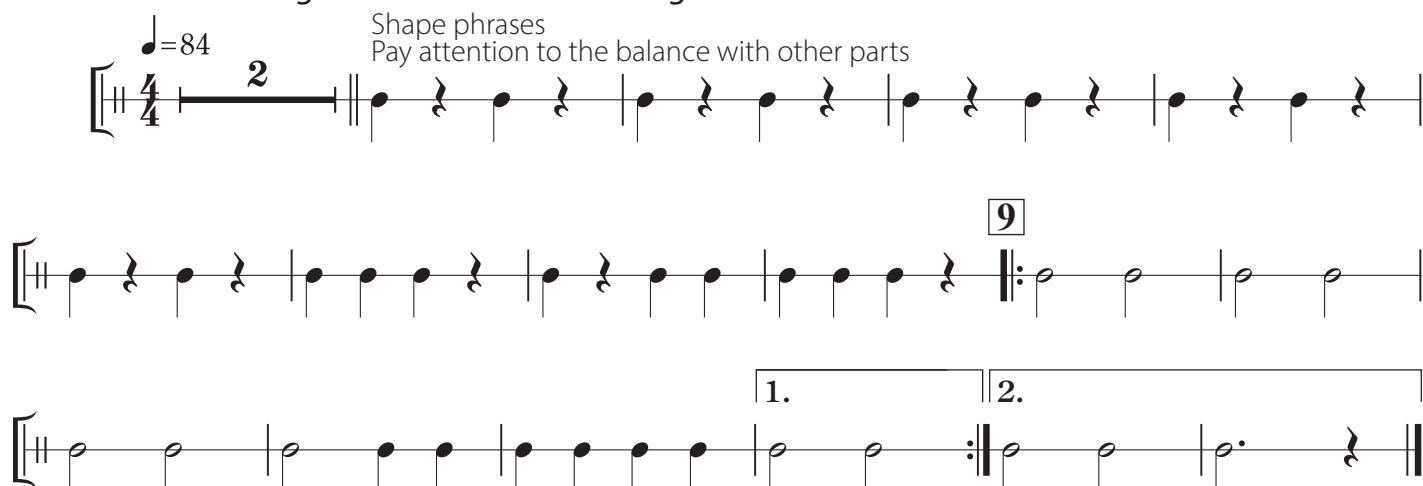
$\text{♩} = 92$
 2 Listen carefully to the rhythms of the other parts



No.7 Crotchets and crotchet rests



No.8 Chorale: *Angels We Have Heard on High*



Let's Play Together

10-minute Basic Training Vol. 2

No.1 Crotchets

$\text{♩} = 60$ Keep a steady tempo

This musical exercise is written for mallets in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves. The first staff begins with a tempo marking of quarter note = 60 and the instruction 'Keep a steady tempo'. It starts with a two-measure rest, followed by a series of eighth notes and eighth rests. The second staff continues the pattern, featuring a first ending bracket over the final two measures. The third staff introduces a new pattern with eighth notes and eighth rests. The fourth staff has a second ending bracket over the final two measures. The fifth staff concludes the exercise with a final two-measure rest.

No.2 Quavers

$\text{♩} = 60$ Keep a steady tempo
Keep the sound intensity constant

This musical exercise is written for mallets in 4/4 time with a key signature of two flats. It consists of four staves. The first staff begins with a tempo marking of quarter note = 60 and the instructions 'Keep a steady tempo' and 'Keep the sound intensity constant'. It starts with a two-measure rest, followed by a continuous eighth-note pattern. The subsequent staves continue this eighth-note pattern, with the final measure of each staff ending with a quarter rest.

No.3 Quavers

$\text{♩} = 60$ Keep a steady tempo
Keep the sound intensity constant

This musical exercise is written for mallets in 4/4 time with a key signature of two flats. It consists of four staves. The first staff begins with a tempo marking of quarter note = 60 and the instructions 'Keep a steady tempo' and 'Keep the sound intensity constant'. It starts with a two-measure rest, followed by a continuous eighth-note pattern. The subsequent staves continue this eighth-note pattern, with the final measure of each staff ending with a quarter rest.

No.6 Arpeggios and accents

$\text{♩} = 92$ Listen carefully to the rhythms of the other parts

No.7 Triplets and semiquavers

$\text{♩} = 92$ Keep a steady tempo

No.8 Chorale: *Angels We Have Heard on High*

$\text{♩} = 84$ Shape phrases
Pay attention to the balance with other parts

Piano

Let's Play Together

10-minute Basic Training Vol. 2

No.1

♩ = 60

The score is written for piano in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each. The first system begins with a tempo marking of a quarter note equal to 60 beats per minute. The music features a mix of eighth and sixteenth notes in the right hand, often beamed together, and simple quarter and half notes in the left hand. A repeat sign with first and second endings is used in the third system. The piece concludes with a final double bar line in the sixth system.

No.2

♩=60

Musical score for No.2, Piano, 4/4 time, key of B-flat major. The score consists of four systems of two staves each. The tempo is marked as ♩=60. The music features a steady eighth-note melody in the right hand and a supporting bass line in the left hand, with some chords and rests in the left hand.

No.3

♩=60

Musical score for No.3, Piano, 4/4 time, key of B-flat major. The score consists of two systems of two staves each. The tempo is marked as ♩=60. The music features a steady eighth-note melody in the right hand and a supporting bass line in the left hand, with some chords and rests in the left hand.

Piano score for a piece in B-flat major, 4/4 time, consisting of four systems of two staves each. The first system shows a continuous eighth-note melody in the right hand and a simple bass line in the left hand. The second system introduces chords in the right hand. The third system features a more complex bass line. The fourth system concludes with a final cadence.

No.4

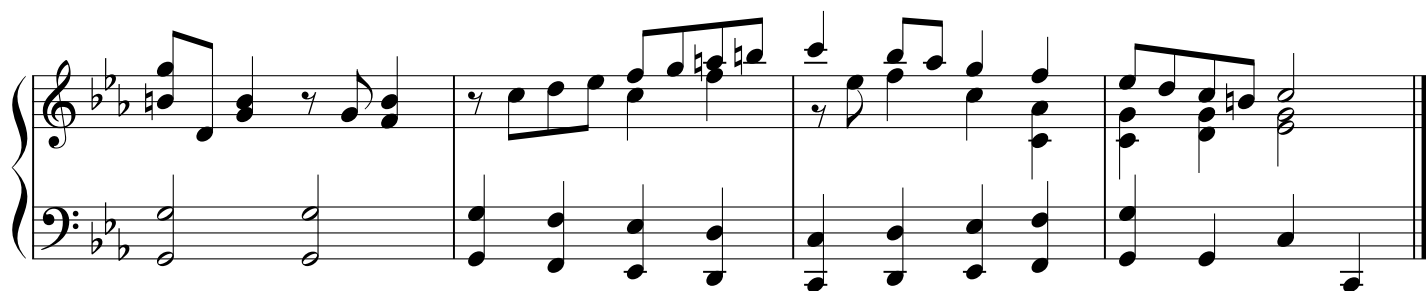
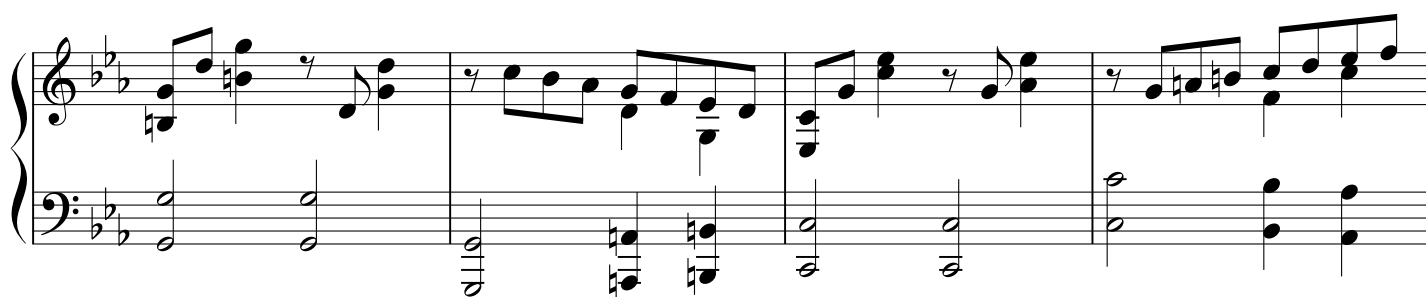
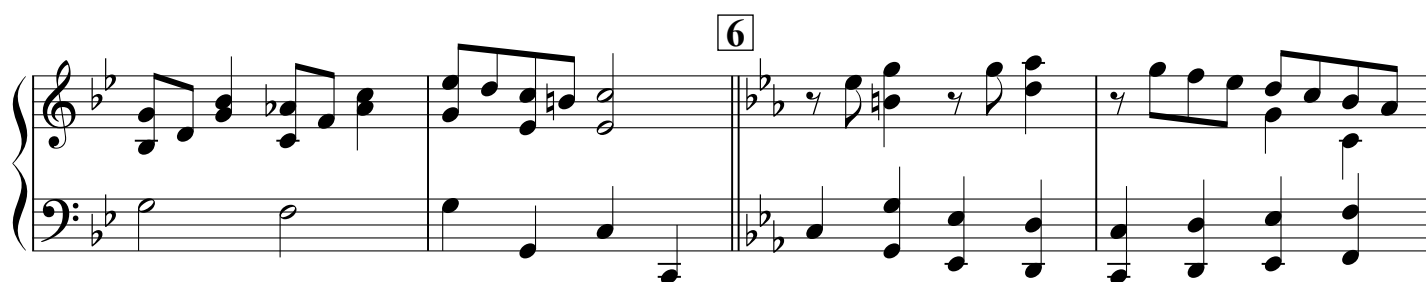
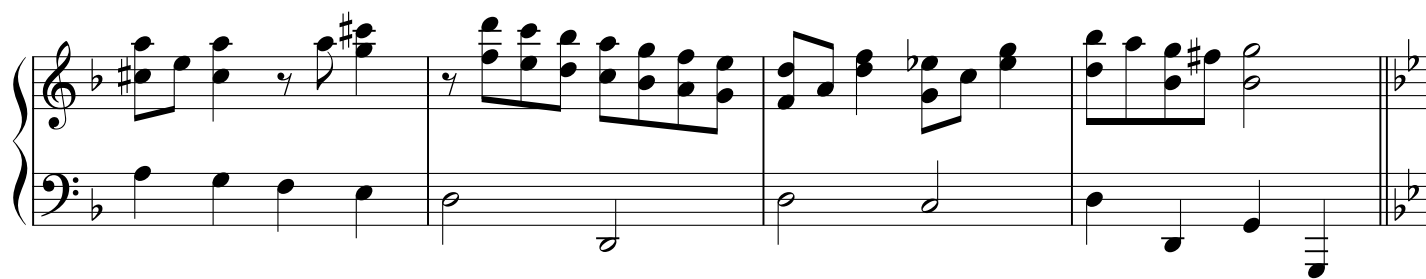
♩=76

Piano score for 'No.4' in B-flat major, 4/4 time, consisting of two systems of two staves each. The tempo is marked as quarter note = 76. The first system has a steady eighth-note melody. The second system features a more active melody with triplets in the right hand and a corresponding bass line.

Measures 3 and 4 of a piano piece. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 3 is marked with a box containing the number 3. The right hand features a continuous eighth-note melody with triplets in measures 3 and 4. The left hand provides a harmonic accompaniment with quarter and eighth notes. Measure 4 continues the eighth-note melody in the right hand, with a triplet in the final measure. The piece concludes with a double bar line.

No.5

Score for No. 5, marked with a tempo of $\text{♩} = 76$. The key signature is B-flat major (two flats). The time signature is 4/4. The right hand features a melody with eighth and sixteenth notes, including some beamed sixteenth-note patterns. The left hand provides a harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line.



No.6

♩=92

Musical score for No.6, Piano, in B-flat major, 4/4 time, tempo 92. The score consists of six systems of grand staff notation. The first system shows the initial key signature of two flats and a 4/4 time signature. The music features a mix of eighth and sixteenth notes in both hands. A repeat sign appears after the second measure of the first system. The fifth system begins with a boxed measure number '7'. The score concludes with a double bar line and repeat dots at the end of the sixth system.

No.7

♩=92

Musical score for No.7, Piano, 4/4 time, key of B-flat major. The score consists of six systems of two staves each. The first system includes a tempo marking of 92 beats per minute and features triplet eighth notes in the right hand. The second system continues the melody with eighth notes. The third system introduces a more complex rhythmic pattern with eighth and sixteenth notes. The fourth system is marked with a box containing the number 8, indicating the start of a new section, and features a more active bass line. The fifth and sixth systems continue the piece with various rhythmic patterns, ending with a double bar line.

No.8

♩ = 84

9

1. 2.