



SONG BOOK

EZ-300

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● **Try playing the Songs along with Styles using Smart Chord!**



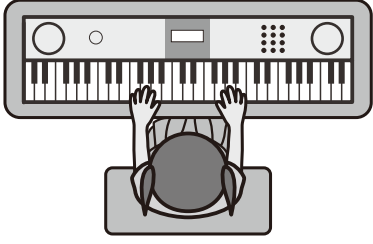
For Songs having this indication, you can enjoy playing Styles along with them using Smart Chord. Try using Smart Chord, which lets you play back Styles with only one finger.

- Song 001 is a demo, so the sheet music is not included.
- Due to copyright restrictions, some of the scores are not included.
- Parts of the score may differ from the original version.
- In some cases, the score time signature and metronome timing may differ, but this has been done to make practice as easy as possible.
- The ∇ mark on the sheet music indicates a section where the Phrase Repeat function is used.
The $\textcircled{S^{**}}$ mark is compatible with the Keys to Success step numbers.
- (onC) and other on-bass code markings on the score do not appear on the instrument's display.
- In categories other than "Learn to Play", songs have a final step at the end of the song that is not one of the step numbers.
- Songs 117 to 129 are duets that have been created for two people to play. The numbers above the notes indicate the placement of the right hand, and the numbers below the notes indicate the placement of the left hand.

A	alla turca	With a Turkish feel	marziale	With a march feel
	allargando	Gradually slower and louder	meno mosso	Less movement
	assai	Very	molto	More
C	cantabile	Singing	N non agitato	Calmly
	commodo	Relaxed	non troppo	Not too much
	con affetto	Lovingly	P poco	A little
	con moto	Animated	poco a poco	Little by little
D	dolce	Sweetly	poco moto	With a little more motion
E	espress. (espressivo)	With expression	polka	Polka (fast 2/4 time)
G	grazioso	Elegantly	R rall. / rallent. (rallentando)	Gradually slower
I	in tempo	Strict tempo	religioso	Religiously, with devotion
L	leggiero	Lightly	risoluto	Resolutely, with conviction
M	ma non troppo	But not too much	S scherzando	Playfully
	maestoso	With majesty	smorz. (smorzando)	Gradually slower and softer
	marcato	Play each note distinctly	sostenuto	Sustain notes
	marsch	March	sub. (subito)	Immediately

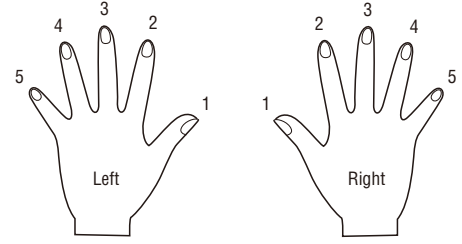
Before Playing...

◇ Sit Correctly



Sit near the middle of the keyboard.

◇ Finger Numbering

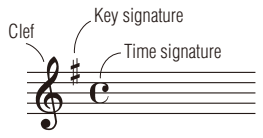


Reading the Score

◇ The Keyboard, Staff Lines, and Clef

1 octave
2 black keys 3 black keys
C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C
Middle C (C3)
Treble clef
Bass clef

◇ Notes and Rests



Whole note		1 2 3 4	Whole note rest	
Dotted half note		1 2 3 4	Dotted half note rest	
Half note		1 2 3 4	Half note rest	
Dotted quarter note		1 2 3 4	Dotted quarter note rest	
Quarter note		1 2 3 4	Quarter note rest	
Eighth note		1 2 3 4	Eighth note rest	
Sixteenth note		1 2 3 4	Sixteenth note rest	

◇ Accidentals

- # (Sharp) Raise a semitone
- b (Flat) Lower a semitone
- ♮ (Natural) Return to normal pitch

◇ Time Signatures and Counting Time

4/4 time

2/2 time

2/4 time

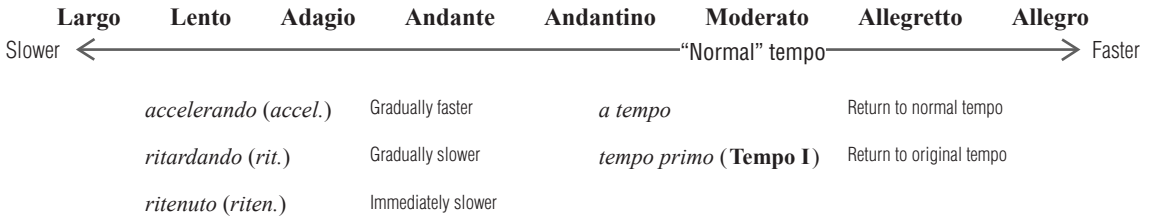
3/4 time

6/8 time

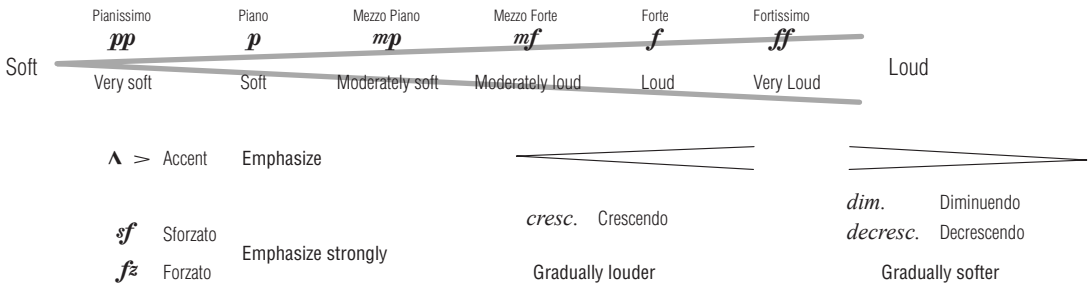
9/8 time

◇ Tempo Markings

Example: ♩=120 indicates a tempo of 120 quarter notes per minute.



◇ Dynamic Markings



◇ Phrasing and Performance Markings

legato
Connect the notes smoothly



staccato (stacc.)
Play short, detached notes



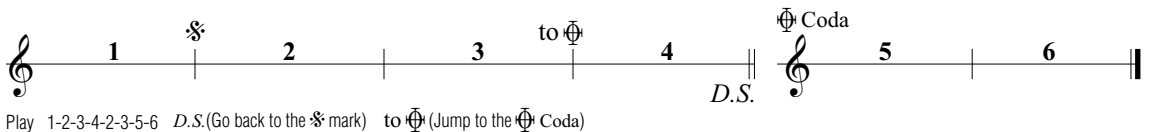
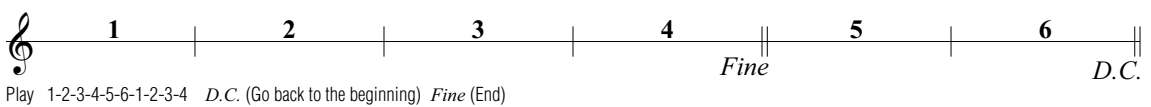
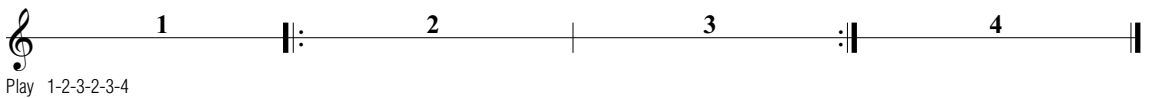
tenuto (ten.)
Hold the notes for their full length



◇ Other Markings

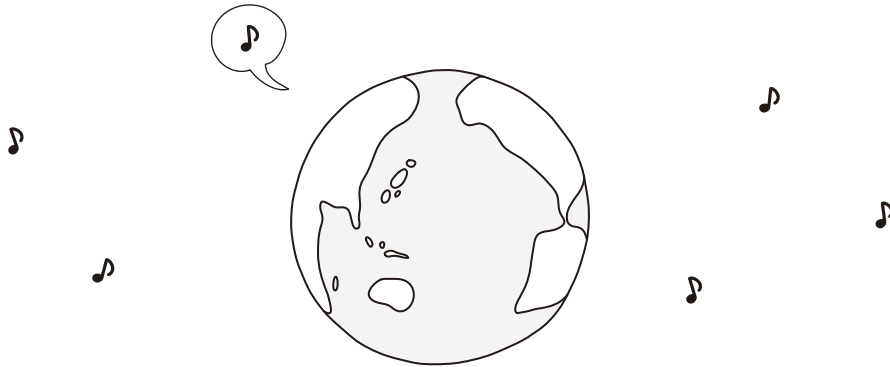
- ⌚ Pause
- sempre* Always
- simile* Continue in the same way
- ↺ ↻ Repeat previous measure
- 8va* Play an octave higher
- ♩=♩³ Swing (play with a triplet feel)
- Ⓜ * Press, release pedal

◇ Repeats



Favorite

This is a collection of popular folk songs and classical pieces from around the world.
Join in and play a melody.



Song No. 012
Tempo ♩ = 94

Frère Jacques

Melody Voice
Glockenspiel

Traditional

Musical notation for Frère Jacques. The first line starts at measure 4/12 and includes a first ending bracket labeled S01 with the instruction *gva sempre* and a first ending bracket labeled S02. The second line starts at measure 8/16 and includes a first ending bracket labeled S03 and a first ending bracket labeled S04.

Song No. 013
Tempo ♩ = 120

Der Froschgesang

Melody Voice
Square Lead

Traditional

Musical notation for Der Froschgesang. The first line starts at measure 5/17 and includes a first ending bracket labeled S01 and a first ending bracket labeled S02. The second line starts at measure 9/21 and includes a first ending bracket labeled S03 and a first ending bracket labeled S04. The piece concludes with the markings *Fine* and *D.C.*

Song No. 014
Tempo ♩ = 88

Aura Lee

Traditional

Melody Voice
Soprano Sax

Musical score for 'Aura Lee' in G major, 3/4 time. The score consists of four staves of music. The first staff starts at measure 3/19 and features a circled 'S01' above the first measure. The second staff starts at measure 7/23. The third staff starts at measure 11/27 and features circled 'S02' above the first measure and 'S03 S04 (2x)' above the fourth measure. The fourth staff starts at measure 16/32 and includes first and second endings. Fingerings are indicated by numbers 1-5 above notes. A downward-pointing triangle is placed above the first measure of the second staff.

Song No. 015
Tempo ♩ = 110

London Bridge

Traditional

Melody Voice
Musette Accordion

Musical score for 'London Bridge' in C major, 2/4 time. The score consists of two staves of music. The first staff starts at measure 6/10 and features a circled 'S01' above the first measure and 'S02' above the fourth measure. The second staff starts at measure 9/22 and includes first, second, and fourth endings. Fingerings are indicated by numbers 1-5 above notes. A downward-pointing triangle is placed above the first measure of the second staff.

Song No. 016
Tempo ♩ = 112

Sur le pont d'Avignon

Traditional

Melody Voice
Musette Accordion

Musical score for 'Sur le pont d'Avignon' in G major, 2/4 time. The score consists of two staves of music. The first staff starts at measure 5/17 and features circled 'S01' above the first measure and 'S02' above the third measure. The second staff starts at measure 9/21 and features a circled 'S03' above the third measure. The first measure of the first staff is marked with *mf*. The score ends with the word *Fine*.

13 **S04**

p *mf* *p* *mf* D.C.

Song No. 017
Tempo ♩ = 89

Old MacDonald Had a Farm

Traditional

Melody Voice

Portatone	V1
Modern Harp	V2
Honky Tonk Piano	V3

13/32 **S01** **V1** **S02**

18/37 **S03**

24/43 **1.**

2. **V2** **S04** **S05**

56 **V3** **S06**

62 **S07** **S08**

L.H. -----

68 **V1** **S09** **S10**

L.H.

Song No. 018
Tempo ♩ = 102

Nedelka

Traditional

Melody Voice
Musette Accordion

Musical score for 'Nedelka' in 2/4 time, key of B-flat major. The score consists of three staves. The first staff starts at measure 4 and includes a first ending bracket. The second staff starts at measure 10/26/42. The third staff starts at measure 16/32/48 and includes a second ending bracket. Fingerings are indicated by numbers 1-5. Dynamics include *mf*. Performance markings include accents and slurs. Section markers S01, S02, and S03 are present.

Song No. 019
Tempo ♩ = 96

Aloha Oe

Q. Liliuokalani

Melody Voice
Vibraphone

Musical score for 'Aloha Oe' in 4/4 time, key of C major. The score consists of four staves. A rhythmic pattern $\text{♩} = \text{♩}^3$ is shown at the beginning. The first staff starts at measure 4 and includes a first ending bracket. The second staff starts at measure 9. The third staff starts at measure 13 and includes a second ending bracket. The fourth staff starts at measure 17. Fingerings are indicated by numbers 1-5. Performance markings include slurs and accents. Section markers S01, S02, S03, and S04 are present.

21 S05

Musical staff 21-24: Treble clef, 4/4 time. Measures 21-24. Fingerings: 2, 3, 2, 1, 3, 2. Slurs over measures 21-22 and 23-24. A circled callout 'S05' points to the second measure.

25

Musical staff 25-28: Treble clef, 4/4 time. Measures 25-28. Fingerings: 1, 2, 1. Slurs over measures 25-28. A downward-pointing triangle is above measure 28.

29 S06

Musical staff 29-32: Treble clef, 4/4 time. Measures 29-32. Fingerings: 3. Slurs over measures 29-30 and 31-32. A circled callout 'S06' points to the fourth measure.

33

Musical staff 33-36: Treble clef, 4/4 time. Measures 33-36. Slurs over measures 33-34 and 35-36. The staff ends with a double bar line.

Song No. 020
Tempo ♩ = 106

Sippin' Cider Through a Straw

Melody Voice
Analogon 1

Traditional

4 S01 S02

Musical staff 4-7: Treble clef, 4/4 time. Measures 4-7. Fingerings: 3. Slurs over measures 4-5 and 6-7. A circled callout 'S01' points to the first measure, and 'S02' points to the fourth measure.

8/16/28 S03 S04

Musical staff 8-11: Treble clef, 4/4 time. Measures 8-11. Fingerings: 2, 3. Slurs over measures 8-9 and 10-11. A circled callout 'S03' points to the second measure, and 'S04' points to the fifth measure.

12

Musical staff 12-15: Treble clef, 4/4 time. Measures 12-15. Slurs over measures 12-13 and 14-15. A downward-pointing triangle is above measure 12. A circled callout 'S05' points to the fourth measure.

32 S05

Musical staff 32-35: Treble clef, 4/4 time. Measures 32-35. Fingerings: 3, 1. Slurs over measures 32-33 and 34-35. A circled callout 'S05' points to the second measure.

Song No. 021

Tempo ♩=90

Old Folks at Home

S. C. Foster

Melody Voice

Harmonica

Musical score for 'Old Folks at Home' in 3/4 time, key of B-flat major. The score consists of three staves of music. The first staff starts at measure 3/11 with a *mp* dynamic and includes a triplet marked S01. The second staff starts at measure 8/16 and includes triplets marked S03, S04, and S05, with a *f* dynamic. The third staff starts at measure 21 and includes a triplet marked S06 with a *mf* dynamic. The piece concludes with a final note in measure 24.

Song No. 022

Tempo ♩=94

Bury Me Not on the Lone Prairie

Traditional

Melody Voice

Harmonica



Musical score for 'Bury Me Not on the Lone Prairie' in 2/4 time, key of B-flat major. The score consists of six staves of music. The first staff starts at measure 4 and includes a triplet marked S01. The second staff starts at measure 9/17 and includes a first ending marked 1. and a triplet marked S03. The third staff starts at measure 21 and includes a triplet marked S04. The fourth staff starts at measure 25 and includes a triplet marked S05. The fifth staff starts at measure 29 and includes a triplet marked S06. The sixth staff starts at measure 33 and concludes with a *rit.* marking. The piece ends with a final note in measure 36.

Song No. 023
Tempo ♩ = 92

Santa Lucia

Melody Voice
Classical Guitar

Andantino

A. Longo

Musical score for Santa Lucia, measures 9/17 to 30/38. The score is in 3/4 time and features a melody with various ornaments (S01-S09) and dynamics (mp, mf). Fingerings and slurs are indicated throughout the piece.

Song No. 024
Tempo ♩ = 120

If You're Happy and You Know It

Melody Voice

Analogon 1 (V1)
Fargo 1 (V2)

Traditional

Musical score for If You're Happy and You Know It, measures 2/10 to 7/15. The score is in 2/4 time and features a melody with various ornaments (S01-S04) and dynamics (staccato). Fingerings and slurs are indicated throughout the piece.

Song No. 025
Tempo ♩ = 69

Beautiful Dreamer

Melody Voice
Clarinet

S. C. Foster

Musical score for Beautiful Dreamer, measures 3 to 7. The score is in 3/4 time and features a melody with various ornaments (S01-S03) and dynamics (mp). Fingerings and slurs are indicated throughout the piece.

11 **S04** *mf*

15 *mp*

18 **S06** *mf*

Song No. 026
Tempo ♩=126 (♩=63)

Greensleeves

Melody Voice
Oboe

Traditional

Lento Moderato

2 **S01** *p cantabile*

7 **S03**

11 **S04** *mp*

15 **S06**

19 *p*

23 **S07**

cantabile → P.5

Song No. 027
Tempo ♩ = 120

Kalinka

Traditional

Melody Voice
Clarinet

8 **S01** *(D.S. time with repeat)*

14/22/52/60 *to* 1. 2.

28 **S04** **S05**

34 **S06** **S07**

40 **S08** *D.S.*

62 *Coda* **S09** (2×)

68/76 1. 2.

Song No. 028
Tempo ♩ = 110

Holdilia Cook

Traditional

Melody Voice
Clarinet

Peacefully

4/21 **S01** **S02**

9/26 **S03** **S04**

S05
Happy and bouncy!

18/35

Song No. 029
Tempo ♩ = 114

Ring de Banjo

S. C. Foster

Melody Voice
Trumpet

S01

12

17

S03

S05

S06

S07

Song No. 030
Tempo ♩ = 130

La Cucaracha

Traditional

Melody Voice
Trumpet

Musical score for La Cucaracha, featuring a melody for Trumpet. The score is in 3/4 time and consists of four staves. The first staff (measures 5/13) contains measures 5-13, with a first ending bracket over measures 11-13. The second staff (measures 9/17) contains measures 9-17, with a first ending bracket over measures 15-17. The third staff (measures 21/29) contains measures 21-29, with a first ending bracket over measures 27-29. The fourth staff (measures 25/33) contains measures 25-33, with a first ending bracket over measures 31-33. The score includes various musical notations such as slurs, accents, and dynamic markings.

Song No. 031
Tempo ♩ = 132

Funiculi Funicula

L. Denza

Melody Voice
Trumpet

Musical score for Funiculi Funicula, featuring a melody for Trumpet. The score is in 6/8 time and consists of six staves. The first staff (measures 10) contains measures 10-14, with a first ending bracket over measures 12-14. The second staff (measures 15) contains measures 15-19, with a first ending bracket over measures 17-19. The third staff (measures 20) contains measures 20-24, with a first ending bracket over measures 22-24. The fourth staff (measures 25) contains measures 25-29, with a first ending bracket over measures 27-29. The fifth staff (measures 31) contains measures 31-35, with a first ending bracket over measures 33-35. The score includes various musical notations such as slurs, accents, and dynamic markings.

36

41

46

S07

51

S08

Trumpet

S09

56

S10

61

66/82

71/87

simile

sub. p

cresc.

76/92

Song No. 032
Tempo ♩=72

Largo (from the New World)

Melody Voice
English Horn

A. Dvořák

Largo

S01
9 3 5 2
p

S02
13 3 2

S03
17 3 5 3
p

21 3

25 3 2
pp

S04
29 1 3 1 3 4 3
f

Song No. 033
Tempo ♩=72

Brahms' Lullaby

Melody Voice
Flute

J. Brahms

S01
2 2
mp dolce

S02
1 2 5

S03
1

S04
8 1 2 4
mf

S05
1

S06
2

S07
13 3
mf *mp*

Song No. 034
Tempo ♩ = 120

Liebesträume Nr.3

F. Liszt

Melody Voice

Clarinet (V1)

Strings (V2)

Poco Allegro con affetto

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The tempo is marked 'Poco Allegro con affetto' and the time signature is 6/4. The score consists of nine staves of music. The first staff begins with a dynamic marking of *mf dolce*. The melody is marked with various articulations and dynamics, including *mf* and *dim.*. The strings enter in the fifth staff with a dynamic marking of *mp*. The score includes several measures with slurs and phrasing marks. The piece concludes with a double bar line and a fermata.

mf dolce

mf

dim.

Strings mp

Poco, con affetto, dolce → P.5

Song No. 035
Tempo ♩ = 78

Pomp and Circumstance

Melody Voice
Strings

E. Elgar

Maestoso

S01 S02 S03 S04 S05 S06 S07 S08 S09 S10

Maestoso, *allargando* → P. 5

Song No. 036
Tempo ♩ = 108

Chanson du Toreador

Melody Voice
Chamber Strings

G. Bizet

Risoluto

S01 S02 S03 S04 S05

Song No. 037

Tempo ♩ = 72

Jupiter, the Bringer of Jollity

G. Holst

Melody Voice

Strings

Andante maestoso

4 **S01** 1 2 3 2 4 1 **S02**

9 2 3 5 4

14 3 1 5 2 1 **S04** 3 1

19 2 1 2 4 **S05**

24 1 2 3 **S06** *rit.*

maestoso → P.5

Song No. 038

Tempo ♩ = 64 (♩ = 128)

The Polovetsian Dances

A. Borodin

Melody Voice

Oboe (V1)

Strings (V2)

Andantino

11 **S01** (V1) 1 **S02** 5 2 1 3

15 1 4 **S03** 2 1 3

19 1 5

23

Song No. 039
Tempo ♩ = 184 (♩ = 92)

Die Moldau

B. Smetana

Melody Voice
Strings

Allegro comodo non agitato

34 *ff* *sf sf*

39 *sf*

Song No. 040
Tempo ♩ = 80

Salut d'Amour op.12

Melody Voice
Strings

Andantino

E. Elgar

3/19 *mp*

9/25

15/31 *mp*

Song No. 041
Tempo ♩ = 98

Humoresques

Melody Voice
Strings

Grazioso

A. Dvořák

3/11 *mp*

7/15

19 *meno mosso*
mf *p*

23 *rit.*

Grazioso, meno mosso → P.5

27 **Tempo I**

mp

31

rit.

S09

Song No.	042	Symphony No.9 (from the New World - 4th movement)	Melody Voice	
Tempo	♩ = 133		Trombone Section	(V1)
			Chamber Strings	(V2)

A. Dvořák

10/18/34

ff

marcato

S01 (V1)

S02

S03

14/22/38

S04

Fine

26

S05 (V2)

S06

S07

30

S08 (V1)

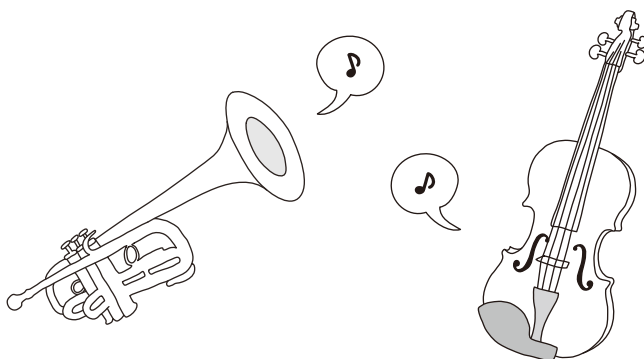
D.C.

marcato → P.5

Instrument Master

This is a collection of songs that feature instruments other than piano.

Enjoy the sound of the various instruments with orchestra backing.



Song No. 043
Tempo ♩ = 146 (♩ = 73)

Sicilienne/Fauré

Melody Voice
Flute

G. Fauré

Allegretto molto moderato

Musical score for Sicilienne/Fauré, Flute. The score is in 6/8 time and begins with a *p dolce* dynamic. It features four marked sections: S01, S02, S03, and S04. S01 is the first measure. S02 is a sixteenth-note run. S03 is a dotted quarter note. S04 is a sixteenth-note run. The score includes first and second endings.

molto, dolce → P.5

Song No. 044
Tempo ♩ = 78

Swan Lake

Melody Voice
Oboe

P. I. Tchaikovsky

Moderato

Musical score for Swan Lake, Oboe. The score is in 3/4 time and begins with a *p espress.* dynamic. It features four marked sections: S01, S02, S03, and S04. S01 is a dotted quarter note. S02 is a sixteenth-note run. S03 is a dotted quarter note. S04 is a sixteenth-note run. The score includes first and second endings.

espress. (espressivo) → P.5

14 **S05** *cresc.* **S06** **S07**
f mp

Song No. 045
 Tempo ♩ = 116

Grand March (Aida)

G. Verdi

Melody Voice
 Brass Section

Maestoso

2 **S01** *mf* **S02**
 7 12 **S03** *f* **S04** *p*
 16 **S05** *mf* **S06**
 20 **S07** *f*

Maestoso → P. 5

Song No. 046
Tempo ♩ = 108 (♩ = 54)

Serenade for Strings in C major, op.48

Melody Voice
Strings

P. I. Tchaikovsky

Andante non troppo

f sempre marcato

ff *sf* *sf* *ff*

ff

non troppo, marcato → P.5

Song No. 047
Tempo ♩ = 79

Pizzicato Polka

Melody Voice
Pizzicato Strings

J. Strauss II

Polka

p

f

p

p

p

Polka → P.5

Song No. 048
Tempo ♩ = 88

Romance de Amor

Traditional

Melody Voice
Classical Guitar

Musical score for Romance de Amor, Classical Guitar. The score is in 3/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff starts at measure 5 and includes a circled label 'S01' above the first measure. The second staff starts at measure 10 and includes a circled label 'S02' above the 11th measure. The third staff starts at measure 15 and includes a circled label 'S03' above the 16th measure and a circled label 'S04' above the 17th measure. The piece concludes with a 'rit.' (ritardando) marking and a fermata over the final note.

Song No. 049
Tempo ♩ = 116

Menuett BWV Anh.114

J. S. Bach

Melody Voice
Harpsichord

Musical score for Menuett BWV Anh.114, Harpsichord. The score is in 3/4 time with a key signature of one sharp (F#). It consists of three systems of grand staff notation (treble and bass clefs). The first system starts at measure 5/21 and includes a circled label 'S01' above the first measure and a circled label 'S02' above the 11th measure. The second system starts at measure 9/25 and includes a circled label 'S03' above the first measure and a circled label 'S04' above the 11th measure. The third system starts at measure 13/29 and includes a circled label 'S05' above the first measure and a circled label 'S06' above the 11th measure. The piece concludes with a fermata over the final note.

17/33

S07

S08

37/53

S09

S10

41/57

S11

S12

45/61

S13

S14

49/65

S15

S16

Song No. 050

Tempo ♩ = 76

Ave Verum Corpus

W. A. Mozart

Melody Voice

Chapel Organ

Adagio

Musical notation system 1 (measures 1-5). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 3, 4, 2, 2, 1 are indicated above the staff. Fingerings 2, 3, 5 are shown below the staff. A callout bubble labeled S01 points to measure 1, and S02 points to measure 5.

Musical notation system 2 (measures 6-10). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 8, 1, 3, 1, 2 are indicated above the staff. Fingerings 2, 1, 3, 1, 2 are shown below the staff. A callout bubble labeled S03 points to measure 10.

Musical notation system 3 (measures 11-15). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 13, 1, 2 are indicated above the staff. A callout bubble labeled S04 points to measure 14.

Musical notation system 4 (measures 16-20). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 18, 1 are indicated above the staff. A callout bubble labeled S05 points to measure 20. The word "Strings" is written above the treble staff with a downward-pointing triangle.

Musical notation system 5 (measures 21-25). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 23, 2, 2, 3, 1 are indicated above the staff. Fingerings 5, 2, 3, 1 are shown below the staff. A callout bubble labeled S06 points to measure 24.


Musical notation system 6 (measures 26-30). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 28, 3, 3 are indicated above the staff. Fingerings 2, 3, 4, 3, 2 are shown below the staff. A callout bubble labeled S07 points to measure 29.

Song No. 051
Tempo ♩ = 110 (♩ = 220)

Radetzky Marsch

J. Strauss I

Melody Voice
Symphony Kit

Enjoy the atmosphere of a live concert by clapping along with the orchestra using the  key. Begin softly after the introduction, and then clap harder as the intensity of the orchestra increases. After a break in the middle, clap energetically in time with the orchestra for the big finale!

A variety of percussion instruments can be played via the other keys. Try them all out!

Marsch

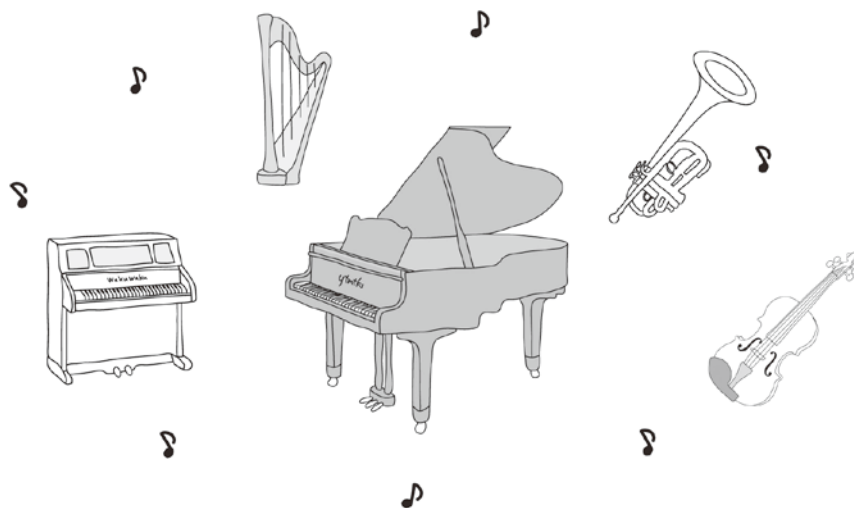


Marsch → P. 5

Piano Repertoire

Here's a collection of well-known and well-loved piano pieces from around the world.

Immerse yourself in the beautiful sound of the piano, either with orchestra backing or solo.



Song No. 052
Tempo ♩ = 100

Wenn ich ein Vöglein wär

Traditional

Melody Voice
Live! Concert Grand Piano

The musical score is written for piano accompaniment in 3/4 time. It consists of six systems of music, each with a circled system number (S01-S06) above the first measure. The score is in a key with one flat (B-flat major or D minor) and a tempo of 100 beats per minute. The dynamic marking is *mp* (mezzo-piano). The first system (S01) starts at measure 6. The second system (S03) starts at measure 10. The third system (S05) starts at measure 14. The score includes various musical notations such as treble and bass clefs, notes, rests, and slurs. Fingering numbers (1, 2, 3, 5) are provided for several notes. The piece concludes with a double bar line at the end of the sixth system.

Song No. 053

Tempo ♩ = 106

Die Lorelei

F. Silcher

Melody Voice

Live! Concert Grand Piano

Moderato

4 **S01** 1 **S02** 3 4 3

mf

10 **S03** 1 5

15 **S04** 3 4 **S05** 2

21 **S06** 1 1 3 5 3 2

26 **S07** 1 1 *mf* 4 4 3

31 *rit.* **S08** *a tempo* 5 4 3 3 *mp*

Home Sweet Home

H. R. Bishop

Musical notation for measures 1-6. Treble clef, bass clef, key signature of one flat, common time. Measure 1 starts with a circled label 'S01' pointing to the first note. Dynamics include *mp*. Fingerings are indicated by numbers 1, 2, 3, 4.

Musical notation for measures 7-10. Treble clef, bass clef, key signature of one flat, common time. Measure 10 ends with a circled label 'S03' pointing to the final note. Dynamics include *mf*. Fingerings are indicated by numbers 3, 2.

Musical notation for measures 11-14. Treble clef, bass clef, key signature of one flat, common time. Measure 14 ends with a circled label 'S04' pointing to the final note. Fingerings are indicated by numbers 5, 3, 5, 2.

Musical notation for measures 15-18. Treble clef, bass clef, key signature of one flat, common time. Fingerings are indicated by numbers 5, 3, 5.

Musical notation for measures 19-23. Treble clef, bass clef, key signature of one flat, common time. Measure 19 starts with a circled label 'S05' pointing to the first note. Measure 23 ends with a circled label 'S06' pointing to the final note. Dynamics include *mp* and *mf*. Fingerings are indicated by numbers 5, 3, 2, 5, 3, 2, 4.

Musical notation for measures 24-30. Treble clef, bass clef, key signature of one flat, common time. Measure 24 starts with a circled label 'S07' pointing to the first note. Dynamics include *dim.* and *poco rit.*. The piece concludes with a final chord marked *p*. Fingerings are indicated by numbers 3, 4, 2, 1, 2-1, 2, 3, 5.

Scarborough Fair

Traditional

S01

9 *mp*

S02

14 *mf*

S03

20 *mf*

S04

26 *mp*

S05

35 *mf*

S06

40 *mf*

Song No. 056
Tempo ♩ = 66

My Old Kentucky Home

Traditional

Melody Voice
Live! Concert Grand Piano

Loch Lomond

Traditional

The musical score for "Loch Lomond" is presented in piano and bass staves. It begins with a tempo of ♩ = 72 and a dynamic of *mp*. The score is divided into eight sections, labeled S01 through S08, each marked with a downward-pointing triangle. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a *poco rit.* marking and a final chord. The bass staff includes a *meno mosso* marking at the beginning of section S08.

meno mosso, poco → P.5

Song No. 058

Tempo ♩ = 92

Silent Night

F. Gruber

Melody Voice

Live! Concert Grand Piano

9 **S01** 2

p

13 **S02** 5 **S03** 4 **S04** 3

5 4 1

18 **S05** 2

4

23 **S06** **S07** 3 *mf*

4

28 **S08** 5 4

5

Deck the Halls

Con moto

Traditional

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into 12 sections, each marked with a circled label (S01-S12) and a downward-pointing arrow. Section S01 begins at measure 4 with a *mf* dynamic. Section S02 starts at measure 5 with a *marcato* marking. Section S04 begins at measure 9. Section S06 starts at measure 18. Section S08 begins at measure 23. Section S10 starts at measure 31. Section S11 begins at measure 36. The score concludes with a *mp* dynamic at measure 40, followed by a *p* dynamic at measure 41. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings (trapezoids) are used throughout. The bottom of the page features the instruction "Con moto, marcato → P.5" and the page number "41".

Song No. 060
Tempo ♩ = 72

O Christmas Tree

Traditional

Melody Voice
Live! Concert Grand Piano

4 **S01** 1 2 4 **S02** 2 2 **V**

mp

1 5 4 1

Detailed description: This system contains measures 4 through 8. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. Measure 4 starts with a quarter note G4, followed by quarter notes A4 and B4. Measure 5 has quarter notes C5, B4, and A4. Measure 6 has quarter notes G4, F#4, and E4. Measure 7 has quarter notes D4, C4, and B3. Measure 8 has quarter notes A3, G3, and F#3. The bass clef staff has a key signature of one sharp and a 3/4 time signature. Measure 4 has a whole note G3. Measure 5 has a whole note B3. Measure 6 has a whole note D4. Measure 7 has a whole note F#3. Measure 8 has a whole note G3. Fingerings are indicated by numbers 1-5. A dynamic marking of *mp* is present. A breath mark **V** is above measure 8. Section markers **S01** and **S02** are above measures 4 and 5 respectively.

9 **V** **S03** 3 **mf**

Detailed description: This system contains measures 9 through 12. Measure 9 has quarter notes G4, A4, and B4. Measure 10 has quarter notes C5, B4, and A4. Measure 11 has quarter notes G4, F#4, and E4. Measure 12 has quarter notes D4, C4, and B3. The bass clef staff has a key signature of one sharp and a 3/4 time signature. Measure 9 has a whole note G3. Measure 10 has a whole note B3. Measure 11 has a whole note D4. Measure 12 has a whole note F#3. A dynamic marking of *mf* is present. A breath mark **V** is above measure 10. Section marker **S03** is above measure 12.

13 **S04** 3 **S05** 1

Detailed description: This system contains measures 13 through 16. Measure 13 has quarter notes G4, A4, and B4. Measure 14 has quarter notes C5, B4, and A4. Measure 15 has quarter notes G4, F#4, and E4. Measure 16 has quarter notes D4, C4, and B3. The bass clef staff has a key signature of one sharp and a 3/4 time signature. Measure 13 has a whole note G3. Measure 14 has a whole note B3. Measure 15 has a whole note D4. Measure 16 has a whole note F#3. Section markers **S04** and **S05** are above measures 14 and 16 respectively.

17 **S06**

Detailed description: This system contains measures 17 through 20. Measure 17 has quarter notes G4, A4, and B4. Measure 18 has quarter notes C5, B4, and A4. Measure 19 has quarter notes G4, F#4, and E4. Measure 20 has quarter notes D4, C4, and B3. The bass clef staff has a key signature of one sharp and a 3/4 time signature. Measure 17 has a whole note G3. Measure 18 has a whole note B3. Measure 19 has a whole note D4. Measure 20 has a whole note F#3. Section marker **S06** is above measure 18.

Song No. 061
Tempo ♩ = 60

Sonata Pathétique 2nd Adagio Cantabile

L. v. Beethoven

Melody Voice
Live! Concert Grand Piano

Adagio cantabile

5 **S01** 3 **S02** 1 2 4

p

4 2 1 3 2-1 4

Detailed description: This system contains measures 5 through 8. The treble clef staff has a key signature of three flats (Bb, Eb, Ab) and a common time signature. Measure 5 has a quarter note G3, followed by quarter notes A3 and B3. Measure 6 has a quarter note C4, followed by quarter notes B3 and A3. Measure 7 has a quarter note G3, followed by quarter notes F3 and E3. Measure 8 has a quarter note D3, followed by quarter notes C3 and B2. The bass clef staff has a key signature of three flats and a common time signature. Measure 5 has a whole note G2. Measure 6 has a whole note B2. Measure 7 has a whole note D3. Measure 8 has a whole note F#2. A dynamic marking of *p* is present. Section markers **S01** and **S02** are above measures 5 and 6 respectively.

cantabile → P.5

9 **S03** **S04**

13 **S05** **S06**

17 **S07** **S08**

Song No. 062
Tempo ♩ = 70

Ave Maria/J. S. Bach - Gounod

J. S. Bach/C. F. Gounod

Melody Voice
Live! Concert Grand Piano

5 **S01** **S02**

11 **S03** **S04** **S05**

16

S06

S07

p

21

S08

S09

cresc.

26

S10

S11

S12

mp

cresc.

31

S13

S14

S15

36

S16

p

poco rit.

poco → P.5

Jesus bleibet meine Freude

J. S. Bach

Religioso

5 **S01** **S02**

mp

9 **S03** **S04**

mp

13 **S05**

mf

17 **S06**

mf

21 **S07**

mp

25 **S08** *rit.*

mp *rit.*

Song No. 064
Tempo ♩ = 66

Prelude op.28-15 "Raindrop"

Melody Voice
Live! Concert Grand Piano

F. Chopin

Sostenuto

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The piece is marked 'Sostenuto' and 'p' (piano). Fingerings are indicated by numbers 1-5. Articulation marks like accents and slurs are used throughout. Dynamic markings include 'p' and 'poco rit.' at the end. The score is divided into measures by bar lines, with some measures containing multiple notes. The first system covers measures 5 to 13, and the second system covers measures 14 to 31. Specific measures are highlighted with callouts: S01 (measure 5), S02 (measure 6), S03 (measure 9), S04 (measure 10), S05 (measure 11), S06 (measure 13), S07 (measure 17), S08 (measure 18), S09 (measure 24), S10 (measure 25), and S11 (measure 28). The piece concludes with a double bar line and repeat dots.

Sostenuto → P.5

Nocturne op.9-2

F. Chopin

Andante

2 **S01** 2 5 3 1
p dolce
4 5

8 **S03** 2 1-4
4 5

14 **S04** 2 4 **S05**
mp
4

20 **S06** 3 3 3 3 1 3 4
5

25 **S07** 4 2 1 2 5 2 3
4 5 4

31 **S08** 4 1 **S09**
mf *espress.*
4 2

37 S10

43 S11 S12

49 S13 *poco rit.* S14 *a tempo*

54 S15

59 S16 *poco rit.*

65 *a tempo* S17 S18 *rit.*

poco a poco → P.5

Song No. 066
Tempo ♩ = 56

Etude op.10-3 "Chanson de L'adieu"

Melody Voice
Live! Concert Grand Piano

F. Chopin

Lento, ma non troppo

ma non troppo, rall. (rallentando), smorz. (smorzando) → P.5

Song No. 067
Tempo ♩ = 70

Romanze (Serenade K.525)

Melody Voice
Live! Concert Grand Piano

W. A. Mozart

Andante

The musical score is presented in a grand staff format with two systems of staves. The first system (measures 1-6) begins with a piano (*p*) dynamic and includes circled labels S01 (measure 2), S02 (measure 4), and S03 (measure 6). The second system (measures 7-10) includes circled labels S04 (measure 8) and S05 (measure 10), with a piano (*p*) dynamic. The third system (measures 11-13) includes circled label S06 (measure 12) and a piano (*p*) dynamic. The fourth system (measures 14-17) includes circled labels S07 (measure 14) and S08 (measure 16), with dynamics *p* and *f*. The fifth system (measures 18-20) includes circled labels S09 (measure 18) and S10 (measure 19), with a piano (*p*) dynamic and a *rit.* marking at the end.

Arabesque

J. F. Burgmüller

Allegro scherzando

The musical score is presented in a grand staff format, with a piano (p) part on the left and a melody voice part on the right. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into systems, each containing measures 1 through 5. Performance markings include dynamics such as *p*, *p leggiero*, *cresc.*, *f*, *dim. e poco rall.*, *p dolce*, and *risoluto*. Fingerings are indicated by numbers 1-5. Articulation marks like accents and slurs are used throughout. The score includes first and second endings for several sections, labeled S01 through S11. The tempo is marked as Allegro scherzando, with a metronome marking of ♩ = 121. The piece concludes with a *risoluto* marking and a final cadence.

La Chevaleresque

J. F. Burgmüller

Allegro marziale

1/9 S01 S02

5/13 S03

17/25 S04 S05

21/29

33/41 S06 S07 S08

37/45 S09

marziale → P.5

Für Elise

L. v. Beethoven

Poco moto

The musical score is presented in a grand staff format (treble and bass clefs). It includes ten specific melodic phrases labeled S01 through S10, each enclosed in a circle with a pointer to the corresponding notes in the score. The score is divided into systems, with measure numbers 1/8, 5/13, 17/31, 22/36, 28/42, and 46 indicated. The piece begins with a piano (*pp*) dynamic. The key signature is one sharp (F#), and the time signature is 3/8. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). Some phrases are marked with a double asterisk and the word 'Red.' (likely indicating a recording or editing point). The score concludes with a *Poco moto* tempo change leading to page 5.

Poco moto → P.5

51 S11 S12 S13

55 S14 S15

59

64

70

76 S16

Turkish March

Alla turca
Allegretto

W. A. Mozart

1/8 S01

p

5/13 S03

p

18/34 S04

p

23/39 S05

p

28/44 S06

f *p*

48/56 S07

f

Alla turca → P.5

52/60

S08

64/72

S09

p

68/76

S10

80/96

S11

f

S12

85/101

S13

p

90/106

S14

95/111

1 4 2

f

1 3

116/124

S15 (2x)

1. 2.

S16

Coda

129

f

3 4

S17

134

S18

139

S19

S20

p

5 4

144

3

S21

f

149

154

S22

S23

Song No. 072
Tempo ♩ = 69

24 Preludes op.28-7

Melody Voice
Live! Concert Grand Piano

Andantino

F. Chopin

S01

dolce

p

S02

S03

S04

S05

S06

S07

S08

dolce → P.5

Song No. 073
Tempo ♩ = 69

Annie Laurie

Melody Voice
Live! Concert Grand Piano

Andantino

Traditional

The musical score for "Annie Laurie" is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is in 3/4 time and begins with a tempo marking of "Andantino" and a metronome marking of ♩ = 69. The score is divided into systems, each containing two staves. The first system (measures 1-4) starts with a dynamic of *mp* and includes fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The second system (measures 5-8) continues with *mp* dynamics and includes a *poco rit.* marking. The third system (measures 9-12) features a dynamic change to *mf* and includes a *poco rit.* marking. The fourth system (measures 13-16) starts with a dynamic of *p* and includes a *a tempo* marking. The fifth system (measures 17-20) includes a first ending bracket and a dynamic of *mf*. The sixth system (measures 21-24) includes a second ending bracket, a *poco rit.* marking, a *a tempo* marking, and a final *rit.* marking. The score concludes with a dynamic of *pp*. Various performance instructions such as *mp*, *mf*, *p*, *poco rit.*, *a tempo*, and *rit.* are placed throughout the score. Fingerings and articulations are clearly indicated for both hands.

Jeanie with the Light Brown Hair

S. C. Foster

Moderato

The musical score is presented in two systems of grand staff notation (treble and bass clefs). It consists of ten sections, each marked with a circled label (S01-S10) and a downward-pointing triangle. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). Dynamics include *p*, *mp*, *mf*, *meno mosso*, and *p*. Tempo markings include *Moderato*, *poco rit.*, *a tempo*, and *rit.*. Section S01 starts at measure 1 with a *p* dynamic. Section S02 is at measure 3. Section S03 is at measure 4. Section S04 is at measure 6. Section S05 is at measure 8 with a *mp* dynamic. Section S06 is at measure 10 with a *mf* dynamic. Section S07 is at measure 11. Section S08 is at measure 12 with a *mp* dynamic and *poco rit.* marking. Section S09 is at measure 14 with a *mf* dynamic. Section S10 is at measure 16 with a *meno mosso* marking and ends with a *p* dynamic. The piece concludes with a double bar line at the end of section S10.

meno mosso → P.5

~ The easy, fun way to learn to play! ~

Learn to Play

Welcome to “Learn to Play”!

If you’ve ever wished you could play your favorite songs on the piano, “Learn to Play” will make learning how easy and enjoyable. “Basic” and “Advanced” sections are provided for each song. When you find a song you want to learn, refer to the Master Guide below and get started right away! You’ll have fun mastering each song step by step.

♪ Learn to Play Master Guide

Steps

Individual steps make it easy to learn and understand the song’s most important points.

Step Titles

The step titles give you an idea of what each step is all about, and may even provide hints for effectively mastering the steps.

Twinkle Twinkle Little Star Traditional

Basic

Song No.077
Twinkle Twinkle Little Star ~ With Step Map ~ 84
The memorable melody of this song is familiar to just about everyone. We've arranged it so it's easy to play with both hands. Give it a try!

Step 01 The First Step (The first 2 measures) 85

Step 02 The Next Step (The next 2 measures) 85

Step 03 The First and Next Steps Together! (Beginning to 4th measure) 86

Step 04 The Last Step! (That was quick...) 86

Step 05 Repeat the Last Step! 87

Step 06 Play the Whole Song! 87

Step 07 Bonus Event: The Twinkle Twinkle Little Star Special! 87

Advanced

Song No.078
Twinkle Twinkle Little Star ~ With Step Map ~ 88
This is a more "mature" arrangement of the song. It gets a bit difficult from the second chorus, but you should be able to enjoy the contrast between this and the basic version while learning to play it with luxurious style.

Step 01 Warm-up Exercise - "Relax Time" 90

Step 02 Diligent Practice Time 91

Step 03 Musical Building Blocks 91

Step 04 Special Practice - "The Fantastic Seesaw" 92

Step 05 Diligent Practice Time 92

Step 06 The Melody is G-G-F-F-E-E-D... Part 1 93

Step 07 The Melody is G-G-F-F-E-E-D... Part 2 93

Step 08 Special Practice - "Sunday at Yamaha" 94

Step 09 Diligent Practice Time 94

Step 10 Play the Whole Song! 94


All songs have a finishing step in which you can practice playing all the way through the selected lesson song.

When you complete all the steps given for the selected song, three stars will appear on the instrument's LCD display. Try to get those three stars!

Which song should you choose?



- If this is the first time you've played a keyboard, we recommend the basic version of an easy song such as "Twinkle Twinkle Little Star" or "Ode to Joy".
- If you only have a little experience on the keyboard, the Basic sections are the best place to start. The Basic section provides many hints that will make the Advanced section easier.
- Going through the steps in numerous songs is a great way to become familiar with the keyboard. If you find a step you really enjoy and learn to like the song as a result, you're well on your way to mastery!

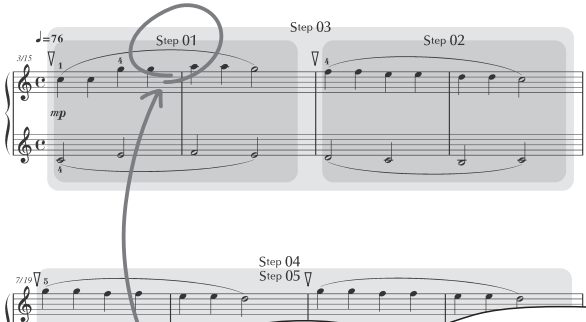
Before beginning each step, listen to the performance while reading the complete score. Doing this will give you a good mental “image” of the song’s structure and flow. When you have an overall feel for the song, press the [ KEYS TO SUCCESS] button and start practicing the steps.

Song No.077 **Basic**

Twinkle Twinkle Little Star

~ With Step Map ~

You know the melody but are afraid that playing with both hands will be difficult? Not at all! We've made it easy by dividing it into two-measure segments.
Just learn the three patterns used and you'll be able to play the whole song!




Step Map

This lets you know where you are in the practice program. It functions as a “map” that indicates what you’re practicing in each step.


Keyboard diagrams make it easy to position your hands on the keyboard.

This indicates whether you'll use your left, right, or both hands.


Important practice points! Be sure to read these.

Step 01 


The First Step (The first 2 measures)
First locate the keyboard position then try playing slowly.



To begin, relax and find the keyboard position.



The keyboard position is the same as for the score above!



Short Break

There will be a short break before you need to play the next note. But it might not be too long to be ready!

Lead-ins (“...three, four!” etc.)

Wherever you see a lead-in like this you will hear a cue to start playing, so don't miss it!

Song No.082 Ode to Joy **Advanced**

Step 11 **Parallel Thirds - “In Paradise”**

Now let's practice playing parallel thirds with the right hand, with beautiful orchestral backing. Start by playing just the top note to get a feel for the line, then after a short break add the note a third below.

Step 12 **Diligent Practice Time**

This is the last key section for the right hand. It starts with the syncopation we first saw in the basic version. Practice through to the end of the melody.

Musical Glossary

Special terms are explained in the Musical Glossary on pages 65 - 66. Try to learn them all.

Number of Repeats

The number of repeats might be different for each step. Repeated practice is the key to improvement!

A score of 60 or higher means you pass!

Your reward is a round of applause... or a rousing ovation for an even higher score!

Step Practice Hints



Some of these hints are useful at any time...

- If playing with both hands is difficult, it's OK to practice one hand at a time. Sometimes it's the fastest way to learn.
- Note names are written on the score in some steps. If you encounter notes you're not familiar with elsewhere, feel free to write in the note names yourself.
- Listen to the lead-in carefully so you'll know when to start playing.
- If you'd like to practice at a slower tempo, simply press the [TEMPO/TAP] button and use the [-] button to reduce the tempo until it is easy to follow.
- Depending on the selected step the metronome may initially be ON or OFF. You can also switch it ON or OFF yourself.
- The Waiting function makes it easy to find the notes to be played on the keyboard. This can be a great way to prepare for a lesson.
- You can use the [PAUSE] button to take a break during longer steps. You'll still get the appropriate number of points when you finish the step.
- Use the “Song Volume” function to reduce the accompaniment volume, or the “M.Volume” function to increase the keyboard volume to hear what you're playing more clearly.

Play Along with the Learn to Play Orchestra!

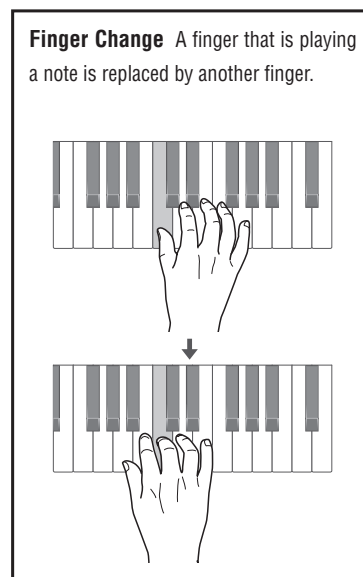
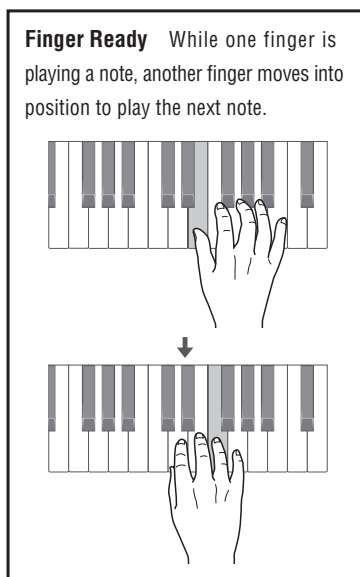
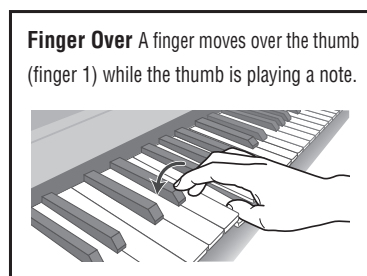
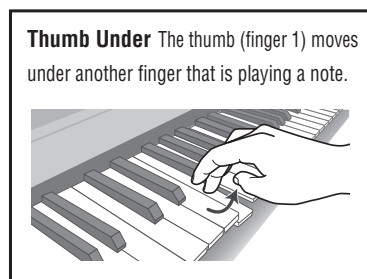
During normal Song Mode playback you can use the PART buttons to mute the orchestra parts. When you've mastered a song and earned your three stars, select the Song mode and have fun playing along with the orchestra.




Musical Glossary

- Monophony** Single notes played independently.
- Polyphony** Multiple notes of different pitch played simultaneously.
- Polyphonic Performance** The act of playing multiple notes simultaneously.
- Semitone and Whole Tones** Regardless of whether the keys are white or black, the pitch interval between adjacent keys is a semitone. Two semitones make up a whole tone.
- Interval** The difference in pitch between two notes is known as an “interval”.
- **Third** A “third” is the interval between three whole tones. In the C diatonic scale (that’s the scale without sharps or flats: C-D-E-F-G-A-B) the interval between C and E is a third, as is the interval between E and G.
 - **Sixth** A “sixth” is the interval between six notes of the diatonic scale.
 - **Octave** An “octave” is an interval of eight diatonic notes.
 - **Playing Octaves** “Playing octaves” is a performance technique in which notes an octave apart are played simultaneously.
- Phrase** Phrases are sections of a melody that naturally stand on their own, much like sentences in a paragraph. No specific length is defined.
- Obligato** A separate melody that has a similar contour to the main melody.
- Counterpoint** A separate melody that is harmonically related to the main melody, but has independent contour and rhythm.

Thumb Under, Finger Over, Finger Ready, and Finger Change

Piano-specific fingering techniques that make keyboard fingering as smooth and easy as possible.



- Staccato** Play short, disconnected notes. Indicated by dots above or below the notes , or “*staccato (stacc.)*” written on the score.
- Legato** Play smoothly connected notes. A slur marking  indicates the notes to be played legato, or “*legato*” may be written on the score.
- Slur** The slur marking indicates notes to be played legato. It can also be used to define musical phrases.
- Tenuto** Play notes for their full length. Indicated by short lines above or below the notes , or “*tenuto (ten.)*” written on the score.
- Tie** A tie joins two notes of the same pitch to form one long note, the length of which is the sum of the lengths of the joined notes.
- Fermata** Pause briefly, and then carry on.
- Syncopation** Unexpected variation of the normal strong-weak pulse of a rhythm.
- Auftakt** This refers to a melody that starts on the weaker upbeat before the normally accented beat at the beginning of a measure.
- Arpeggio** An arpeggio is essentially a chord played one note at a time, similar to the effect of strumming a harp.
- Glissando** A slide produced by running a finger or the heel of your hand up or down the keyboard.
- Chord** Harmonic structures created by adding intervals of thirds.
- Harmony** The pleasing resonant effect produced by playing multiple notes of differing pitch simultaneously.
- Ornament** A musical flourish that is added to “ornament” the melody line.
- Grace Note** An ornamental note played immediately before the main melody note.
- Turn** A musical ornament that begins one note above the melody note, descends to one note below the melody note, and then returns to the melody note.
- Expression Directive** Notes at the beginning of a score describing how the piece should be played.
- Ensemble** A number of instruments and/or voices performing together is an “ensemble”.



Für Elise

L. v. Beethoven

Basic

Song No.075

Für Elise ~ With Step Map ~68

Für Elise is an all-time classical favorite.

The beautiful, well-known melody is repeated a number of times.

In each step you won't be practicing alone. You have a wonderful orchestra to back you up!

First, listen to the example a few times. It won't be long before you'll want to start playing it yourself!

Step 01	Warm-up Exercise - "The Semitone Mystery"	70
Step 02	Diligent Practice Time	71
Step 03	Warm-up Exercise - "Basic Accompaniment"	72
Step 04	Diligent Practice Time	72
Step 05	First Half Review	73
Step 06	Diligent Practice Time	73
Step 07	Warm-up Exercise - "The Jump Competition"	74
Step 08	"EEEEEE!"	74
Step 09	"Left! Right! Left! Right!"	75
Step 10	Second Half Review	75
Step 11	Play the Whole Song!	75

Advanced

Song No.076

Für Elise ~ With Step Map ~76

Take a step up from the basic section with these more dazzling steps.

The middle section begins with the "dolce" (sweetly, gently) expression directive, and gradually changes to a bright, lively mood.

After enjoying the light, free atmosphere of the middle section, the melody begins once again.

The challenge begins... this will be a great addition to your repertoire.

Step 01	Dotted Rhythm Practice	80
Step 02	Dotted Rhythms and Scales	80
Step 03	Special Practice - "For a Steady Left Hand"	81
Step 04	"The Steady Left Hand Meets the Relaxed Right Hand"	81
Step 05	Diligent Practice Time	82
Step 06	"Suspense Theater"	82
Step 07	Play the Whole Song!	82

Für Elise

~ With Step Map ~

Play with both hands as if gently telling a story. It might help to sing or hum the melody as you play. Similar melody lines and rhythms are repeated in this song, so there aren't as many sections to practice as you might think. Enjoy learning each section as you build proficiency.

Step 05 From here... →

Step 01
Step 02

Step 04

Step 03

Step 02

Step 05 ...to here

Step 10 From here...

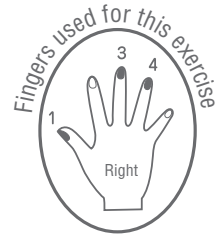
Musical score for steps 8-10. Step 05 includes two first endings. Step 06 is highlighted in a grey box and includes a *mf* dynamic marking. Step 07 is also highlighted in a grey box and includes a *p* dynamic marking. The score is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5. Trills are marked with a downward-pointing triangle.

Musical score for steps 19-22. Step 08 and Step 09 are highlighted in a grey box. Step 07 is also highlighted in a grey box and includes a *p* dynamic marking. Step 09 includes a *pp* dynamic marking. The score is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5. Trills are marked with a downward-pointing triangle.

Musical score for steps 23-26. The score is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5. Trills are marked with a downward-pointing triangle.

Musical score for steps 27-30. Step 10 ...to here is indicated by a dashed line above the staff. The score is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5. Trills are marked with a downward-pointing triangle.

Step 01

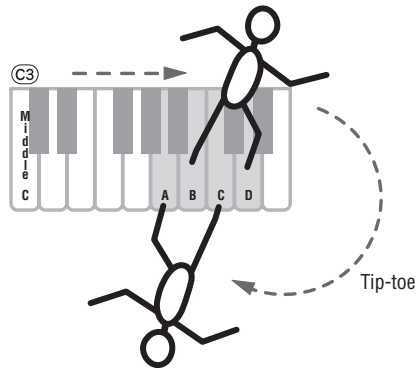
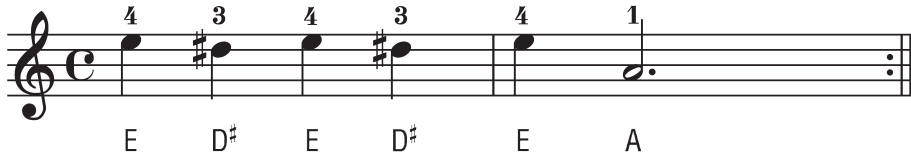
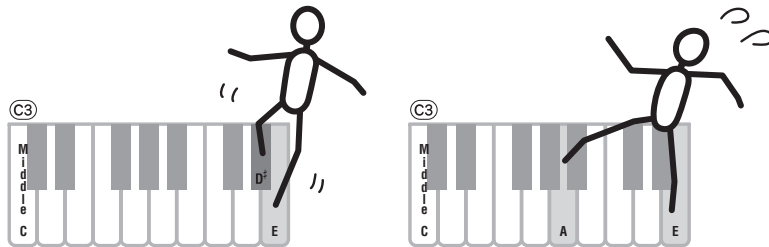


Warm-up Exercise - "The Semitone Mystery"

Let's start with a warm-up exercise using three fingers of the right hand.

We'll start by ascending and descending the white and black keys. Check out the illustrations until you understand how the fingers are supposed to move, then get started!

You'll find it easier to play if you bend your fingers slightly.



Go back to the beginning and play it again.

Step 02

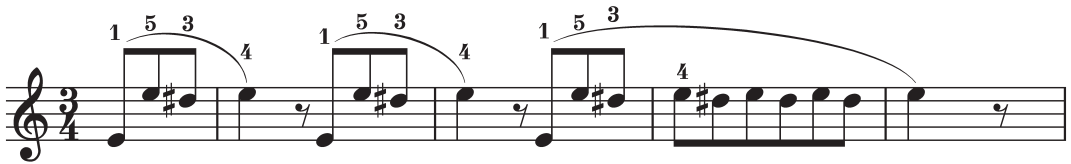


Diligent Practice Time

Right! Now that we're warmed up let's try playing along with the orchestra in 3/4 time.

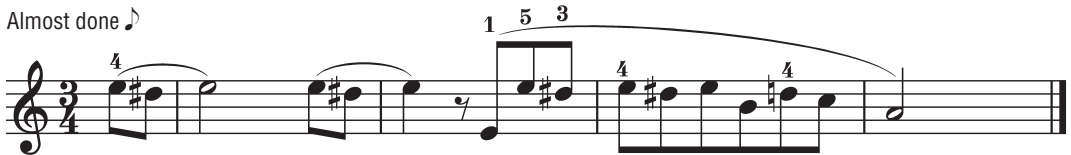
The melody will be built up little by little.

Compare each line... notice that many of the shapes formed by the notes are very similar.



Short break

Almost done 

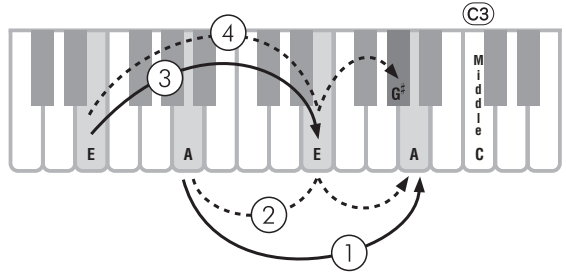


Step 03



Warm-up Exercise - "Basic Accompaniment"

And now a warm-up exercise for the left hand.
It's important to spread your fingers widely from the start.
Don't play the black keys too strongly.



Step 04



Diligent Practice Time

Connect the notes smoothly, as if the left hand were passing them to the right hand. You'll be able to play smoothly if you move the left hand into position for the next phrase as soon as it finishes playing the first phrase.

Step 05



First Half Review

You've reached the halfway step! Have you learned all the material provided in the preceding steps? Now let's go back and play through all the first-half exercises. If you find that you're having trouble playing any of the material, go back and review the steps using the Step Map as a guide.

Step 06



Diligent Practice Time

OK, let's begin the second half!

You'll be able to play the melody nicely if you lift your fingers from the keyboard between the slurs.

It might be easier to grasp the key release timing if you sing along with the melody.

Don't panic and play too strongly where the left hand has to play short notes.

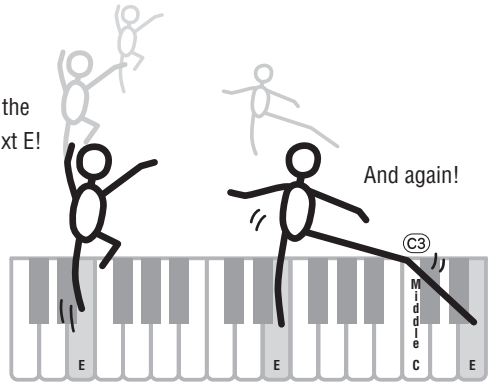
Always have left-hand finger 5 ready to play the next note!

Step 07



Jump to the next E!

And again!



Warm-up Exercise - "The Jump Competition"

The first note has a staccato dot.

Spread your fingers wide and jump quickly to the next note!



Step 08



"EEEEEE!"

The only note in this step is E!

Make the connection between the left and right hands as smooth as possible.

Step 09



“Left! Right! Left! Right!”

Play “D# E” repeatedly, alternating the left and right hands.

Have the next hand ready in position to play D# so you won’t have to rush.

Step 10



Second Half Review

Try playing all the way through the second half.

As we did after the first half, if there are places you can’t play with confidence go back and review the steps.

Step 11



Play the Whole Song!

This is the finishing step!

Don’t be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you’ll master the whole song.

Für Elise

~ With Step Map ~

These steps focus on the middle section that wasn't included in the basic version of the song. The right hand plays quick 16th notes in succession, but if you keep your shoulders and arms relaxed and match the timing to the left-hand notes it shouldn't be too difficult.

The middle section is to be played brightly and moderately loud. Play the other sections in a gentle, flowing manner to add expression to the song overall.

Poco moto

The musical score is written for piano in 3/4 time. It begins with a *pp* dynamic and the tempo marking **Poco moto**. The right hand part consists of a sequence of 16th notes, with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4 indicated above the notes. The left hand part consists of a bass line with fingerings 5, 5, 1, 2 indicated below the notes. A first ending bracket labeled '1.' is placed over the final two measures of the section.

2.

16

mf

5 5 1 2

19/33

p

5 5 1 5 3 2

22/36

pp

3 4

25/39

28/42

1. 2.

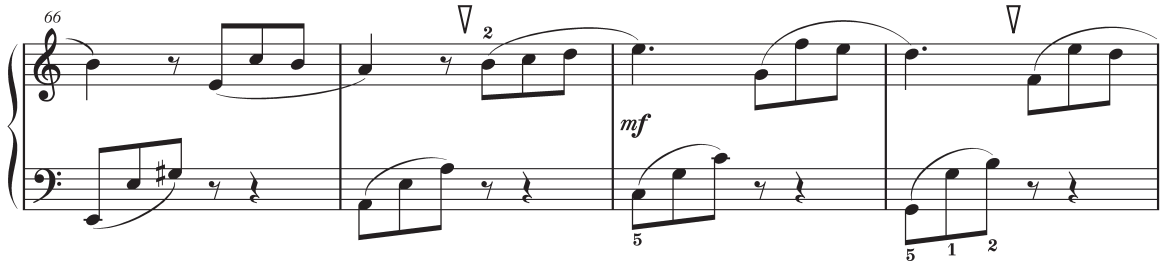
p

2 3 4

63



66



70



74



78



Step 01



Dotted Rhythm Practice

Dotted rhythms like this might look difficult, but you can make them easier to understand (and fun) if you match the beats up with words.

In the example below the circled syllables and words correspond to notes on the score.

Play this with a gentle touch. No need to pound the keys!

Step 02



Dotted Rhythms and Scales

If you sing along while playing scales you'll be more prepared to play each note and will be able to play smoother.

Keep your fingers under control!

Step 03



Special Practice - "For a Steady Left Hand"

To make sure that fingers 1 and 5 of your left hand don't waver too much, try placing a coin on the back of your left hand. Don't let the coin fall off while you're playing!

Play the last C and E softly.



What's going to happen?
 How long can you keep this up?
 Do your best to complete the exercise.
 The trick is to keep it steady!

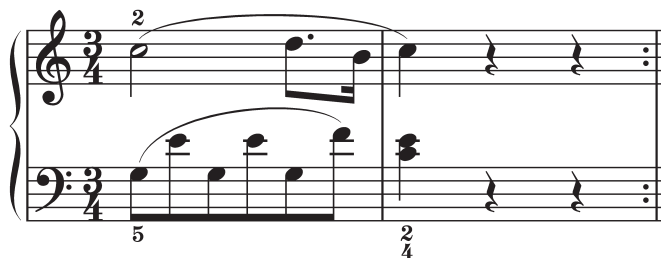
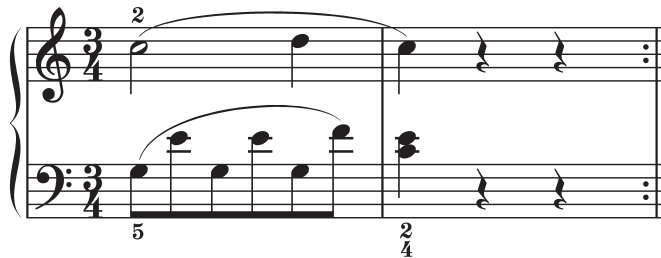
Step 04



"The Steady Left Hand Meets the Relaxed Right Hand"

Let's try adding the right hand to the left-hand part you practiced in Step 03.

If you got through the last exercise without giving up, this will be easy!



Is that coin still on the back of your left hand, even after adding the right hand?

Step 05



Diligent Practice Time

Play this while counting “one, two, three” in time with the metronome.

one, two, three!

1 3 3 2 5

One, two, three, one, two, three, one, two, three

Next, join the parts!

one, two, three!

1 3 3 2 5

One, two, three, one, two, three

Step 06



“Suspense Theater”

This exercise uses only four notes: B, D[♯], E, and F. Place your fingers on the corresponding keys before you begin, then you’ll be able to play the exercise smoothly.

“♥” ♥, ♥, “♥” ♥, ♥, “♥” ♥, ♥,

Thump Thump Thump...

Short break

“♥” ♥, ♥, “♥” ♥, ♥,

Step 07



Play the Whole Song!

This is the finishing step!

Don’t be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you’ll master the whole song.

Twinkle Twinkle Little Star

Traditional

Basic

Song No.077

Twinkle Twinkle Little Star ~ With Step Map ~ 84

The memorable melody of this song is familiar to just about everyone. We've arranged it so it's easy to play with both hands. Give it a try!

- Step_01 The First Step (The first 2 measures) 85
- Step_02 The Next Step (The next 2 measures) 85
- Step_03 The First and Next Steps Together! (Beginning to 4th measure) 86
- Step_04 The Last Step! (That was quick...) 86
- Step_05 Repeat the Last Step! 87
- Step_06 Play the Whole Song! 87
- Step_07 Bonus Event: The Twinkle Twinkle Little Star Special! 87

Advanced

Song No.078

Twinkle Twinkle Little Star ~ With Step Map ~ 88

This is a more "mature" arrangement of the song. It gets a bit difficult from the second chorus, but you should be able to enjoy the contrast between this and the basic version while learning to play it with luxurious style.

- Step_01 Warm-up Exercise - "Relax Time" 90
- Step_02 Diligent Practice Time 91
- Step_03 Musical Building Blocks 91
- Step_04 Special Practice - "The Fantastic Seesaw" 92
- Step_05 Diligent Practice Time 92
- Step_06 The Melody is G-G-F-F-E-E-D... Part 1 93
- Step_07 The Melody is G-G-F-F-E-E-D... Part 2 93
- Step_08 Special Practice - "Sunday at Yamaha" 94
- Step_09 Diligent Practice Time 94
- Step_10 Play the Whole Song! 94

Twinkle Twinkle Little Star

~ With Step Map ~

You know the melody but are afraid that playing with both hands will be difficult? Not at all! We've made it easy by dividing it into two-measure segments.

Just learn the three patterns used and you'll be able to play the whole song!

♩ = 76

3/15

mp

Step 01

Step 02

Step 03

7/19

mf

Step 04

Step 05

11/23

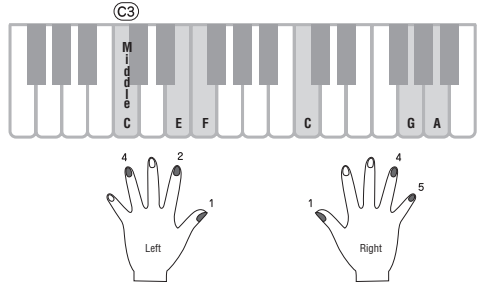
mp

Step 01



The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.



To begin, relax and find the keyboard position.

The keyboard position is the same as for the score above!

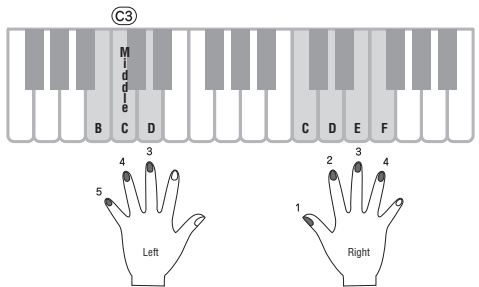
...no problem, that's the first two measures done!

Step 02



The Next Step (The next 2 measures)

As in the last step, begin by locating the keyboard position.



Find the keyboard position just like you did for the first step.

The keyboard position is the same as for the score above!

And that's the next 2 measures done!

Step 03



The First and Next Steps Together! (Beginning to 4th measure)

Now connect Step 01 and Step 02!

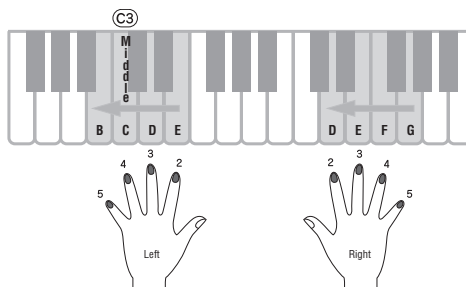
You've played up to here!

Step 04



The Last Step! (That was quick...)

The left-and-right-hand notes descend one at a time.



And once again... locate the keyboard position.

The keyboard position is the same as for the score above... (this is becoming familiar too!)

Getting close to completion.

Step 05



Repeat the Last Step!

If you can play this pattern you're almost there!

You should be able to see those twinkling stars by now.

Step 06



Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.



Step 07



Bonus Event: The Twinkle Twinkle Little Star Special!



Welcome to the Twinkle Twinkle Little Star Special!

How about a completely different version?

Relax, and try not to let the accompaniment affect what you're playing. There's a black-key note that we haven't used before, but you'll be fine once you learn it.

Off you go... enjoy your journey into some new musical territory!

Twinkle Twinkle Little Star

~ With Step Map ~

The practice steps begin from the second chorus.

The right hand plays a polyphonic melody part, and there's even a left-hand arpeggio.

♩ = 66

4 ∇ C 1 CM7 4 F C ∇ Dm7 4 Fm C A7⁽⁹⁾ Dm7 G7⁽⁹⁾ C

8 ∇ C 5 Dm7^{on}C C Dm7^{on}C ∇ Em7⁵ E⁽⁹⁾7 D⁽⁹⁾7 G7⁽⁹⁾

12 ∇ C CM7 F C ∇ Dm7 Fm C A7⁽⁹⁾ Dm7 G7⁽⁹⁾ C

Step 01

Step 02

Step 03

Step 04

Step 05

Step 06

Step 07


Step 08

Step 09

24/32

to 

D.S.

 Coda

35

poco rit.

Step 01

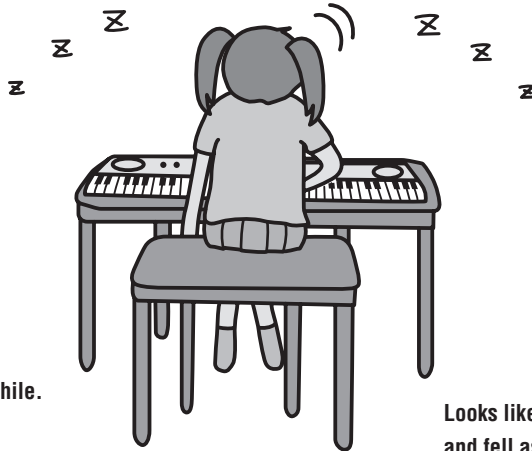
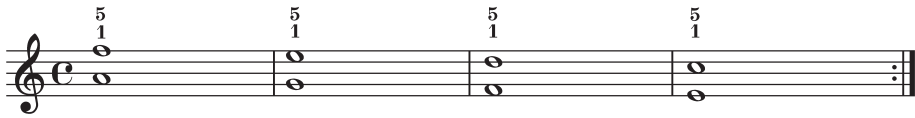


Warm-up Exercise - "Relax Time"

Relax, and slowly play these intervals one by one.

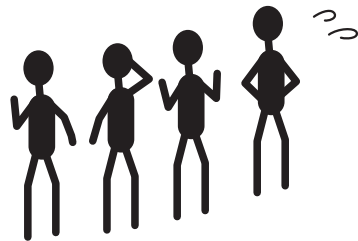
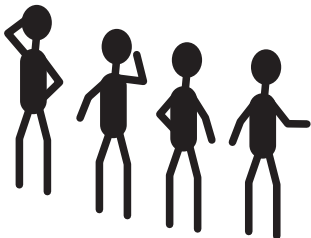


Short break



She hasn't moved for a while.

Looks like she relaxed a little too much and fell asleep!



The Mystery Cheer Squad

Step 02



Diligent Practice Time

Pay attention to the distance between the notes as you move from one interval to the next. Prepare to play the next notes as soon as possible.

Short break

Step 03



Musical Building Blocks

This step begins with two notes played together, and then in the second half the melody line is added for a total of three notes.

You'll be playing some black keys too, so pay attention!

Short break

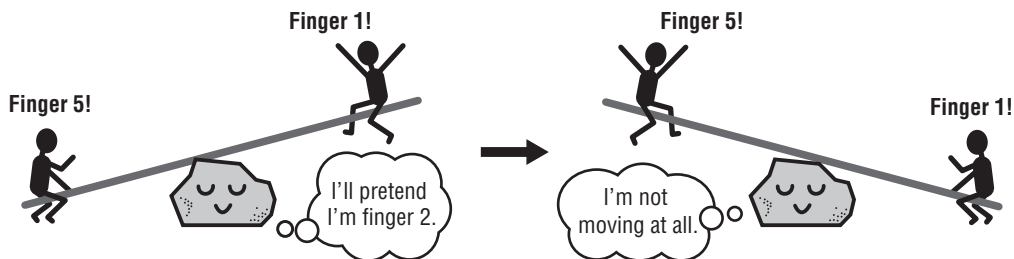
Step 04



Special Practice - "The Fantastic Seesaw"

This is a warm-up exercise for Step 05.

With finger 2 as a pivot, play 5-1-5...



Step 05



Diligent Practice Time

Arpeggio practice. Play with a relaxed wrist.

Short break

Step 06



The Melody is G-G-F-F-E-E-D... Part 1

The same “shape” moves down the keyboard. Keep your fingers loosely in the same shape to play these chords.

Short break

Step 07



The Melody is G-G-F-F-E-E-D... Part 2

The melody is the same as Step 06, but the sound is different! Pay attention to the different shapes as you play this.

Short break

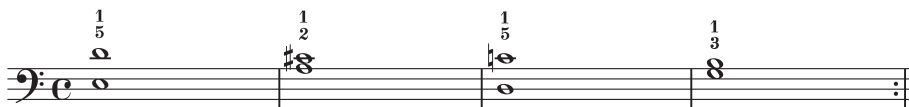
Step 08



Special Practice - "Sunday at Yamaha"

Why don't we refresh ourselves with a change of pace?

Play along with the instrument with a happy, rhythmic feel.



Now you're rockin'!



The Cheer Squad Rejoices

It was worth coming
all the way for this!



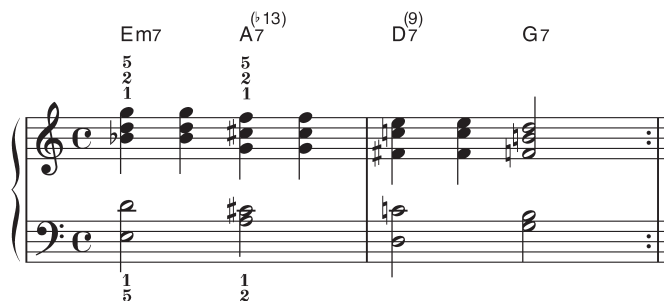
Step 09



Diligent Practice Time

Now that you've had some fun with Step 08, you should be playing easily with your left hand.

Pay attention to the chord timing as you play this.



Step 10



Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

Turkish March

W. A. Mozart

Basic

Song No.079

Turkish March ~ With Step Map ~96

We've arranged this renowned piano piece so that beginning players can enjoy it at a comfortable tempo.

The accompaniment features a variety of instruments that appear one after another, sometimes supporting you with rhythm, and sometimes playing the melody line with you.

Step 01	Warm-up Exercise - "Winter Sonatine"	98
Step 02	Diligent Practice Time	98
Step 03	Diligent Practice Time	98
Step 04	Special Practice - "The Special March"	99
Step 05	Diligent Practice Time	99
Step 06	"Technical Point!"	100
Step 07	Diligent Practice Time	100
Step 08	Special Practice - "Share the Stage with a Pianist"	101
Step 09	Play the Whole Song!	101

Advanced

Song No.080

Turkish March ~ With Step Map ~102

This song has a large number of repeats, but for the advanced version we've arranged a well-known section at a length that is easy to play. It's even suitable for players with small hands!

The song starts with a light mood but gradually increases in dynamic intensity. That is one of the attractions of the song. Be sure to put some life into the piano solo!

Step 01	Diligent Practice Time	105
Step 02	Diligent Practice Time	105
Step 03	Warm-up Exercise - "A Nap by the Stream"	106
Step 04	"Power March"	106
Step 05	Diligent Practice Time	107
Step 06	Special Practice - "Grace Notes"	108
Step 07	Play the Whole Song!	108

Turkish March

~ With Step Map ~

Both the left and right hands play monophonic lines.

If you look at the melody you'll notice that the same shapes are repeated. The first note is different, but the fingering is the same! Knowing that makes it sound easy, doesn't it?

Listen to the example over and over until you learn the melody, then practice will be easy.

Step 03

Alla Turca

Step 01 • Step 02

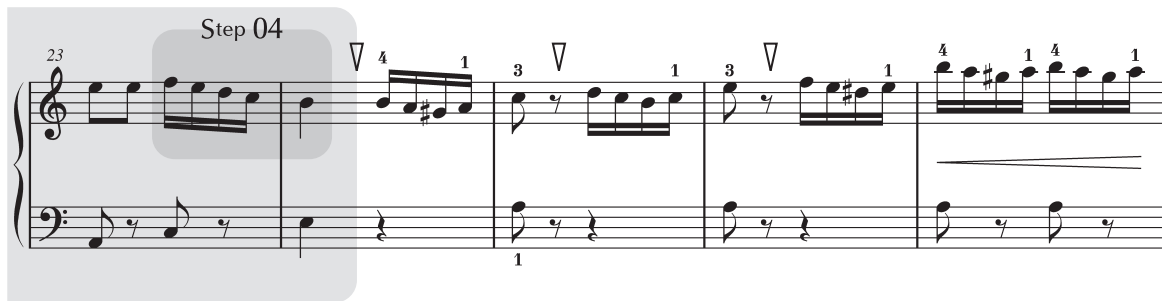
Step 08 From here...

Step 05

Step 04



Musical score for steps 18-22. The score is in treble and bass clefs. Step 04 is highlighted in a grey box. Fingerings are indicated by numbers 1-5. Trill-like symbols (∇) are placed above notes. The bass line includes fingerings 1, 5, 3, and 1.



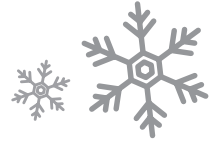
Musical score for steps 23-27. The score is in treble and bass clefs. Step 04 is highlighted in a grey box. Fingerings are indicated by numbers 1-4. Trill-like symbols (∇) are placed above notes. The bass line includes a fingering of 1.



Musical score for steps 28-32. The score is in treble and bass clefs. Step 07 and Step 06 are highlighted in a grey box. Dynamics *mf* and *p* are indicated. Fingerings are indicated by numbers 1-4. Trill-like symbols (∇) are placed above notes. The bass line includes fingerings 3 and 1.

Step 08 ...to here

Step 01 Warm-up Exercise - "Winter Sonatine"



Eh? This is practice for the Turkish March?

Start playing with finger 4, but keep finger 1 close by and ready. That's the key to playing this part smoothly.

Now enjoy a romantic moment with the orchestra!

Step 02 Diligent Practice Time



When you're properly warmed up, it's time to tackle the melody.

Don't forget the key to playing it smoothly that we just learned.

...two, one!

Step 03 Diligent Practice Time



Try playing with both hands.

Play the left-hand eighth notes gently. Release the left-hand and right-hand notes simultaneously for a clean, synchronized sound.

...two, one!

Step 06



“Technical Point!”

A number of techniques that are unique to the piano such as “finger ready” and “finger change” (page 65) are used in the right-hand melody. Prepare early for the next note to be played, and play each note carefully.



Now connect the parts together...



Step 07



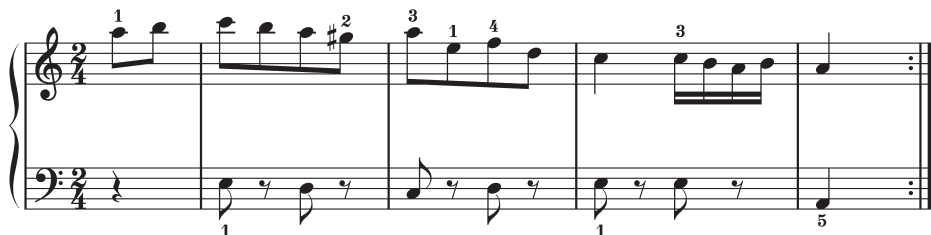
Diligent Practice Time

Resist the urge to rush when playing continuous eighth notes.

Listen to the orchestra carefully and play along!



...two, one!



Turkish March

~ With Step Map ~

This score includes polyphonic and octave parts that are essential to give the song momentum, and they're a large part of the song's appeal too. The distinctive left-hand accompaniment must be played at a steady tempo. Don't let your shoulders and arms get tense from the 32nd measure, and play with confidence.

Alla Turca

p

Step 01

Step 06


Step 02

Musical score for measures 17-21. The piece is in 2/4 time and D major. Measure 17 features a triplet of eighth notes (3 1) in the right hand and a quarter note in the left hand. Measure 18 has a quarter note with a 4 2 fingering and a triplet of eighth notes (3 1) in the right hand, with a fermata over the first eighth note. Measure 19 continues with a triplet of eighth notes (3 1) in the right hand. Measure 20 has a quarter note with a 4 2 fingering and a triplet of eighth notes (3 1) in the right hand, with a fermata over the first eighth note. Measure 21 has a triplet of eighth notes (3 1) in the right hand.

Musical score for measures 22-26. Measure 22 has a quarter note with a 4 2 fingering and a triplet of eighth notes (3 1) in the right hand, with a fermata over the first eighth note. Measure 23 has a triplet of eighth notes (3 1) in the right hand. Measure 24 has a quarter note with a 4 2 fingering and a triplet of eighth notes (3 1) in the right hand, with a fermata over the first eighth note. Measure 25 has a quarter note with a 4 3 1 fingering in the right hand. Measure 26 has a triplet of eighth notes (3) in the right hand and a fermata over the first eighth note.

Musical score for measures 27-31. Measure 27 has a triplet of eighth notes (4 3 1) in the right hand. Measure 28 has a quarter note with a 3 fingering and a fermata over the note. Measure 29 has a quarter note with a 2 fingering in the right hand. Measure 30 has a triplet of eighth notes (3 1 4) in the right hand. Measure 31 has a triplet of eighth notes (3) in the right hand. Dynamics *mf* and *p* are indicated in the bass line.

Musical score for measures 32-36. Measure 32 has a fermata over the first eighth note. Measure 33 has a quarter note with a 1 fingering in the right hand. Measure 34 has a quarter note with a 3 fingering in the right hand. Measure 35 has a quarter note with a 1 fingering in the right hand. Measure 36 has a quarter note with a 1 fingering in the right hand. Dynamics *f* is indicated in the bass line. Labels 'Step 05', 'Step 03', and 'Step 04' are present at the bottom of the system.

Song No.080  Turkish March **Advanced**

38/46

3

3

3

3

3

3

3

3

3

51

Step 06

3

3

3

3

3

56

Step 06

3

3

3

3

3

61

3

3

3

3

3

Step 01

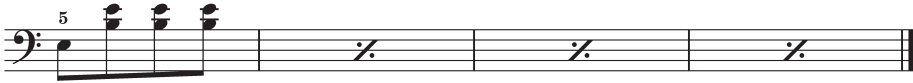
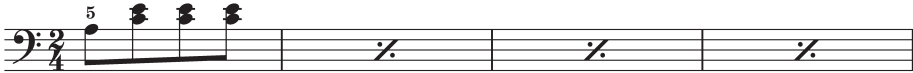


Diligent Practice Time

We'll start with the left-hand accompaniment.

Bend finger 5 slightly and play firmly to sound (and look) great!

The orchestra will back you up in a variety of ways in each step. Enjoy the interplay, and have fun!



Short break



Step 02



Diligent Practice Time

Make a fist with your hand above the keyboard then gently open your fingers and you're ready!

Keep your fingers steady and under control when changing notes.



Step 03

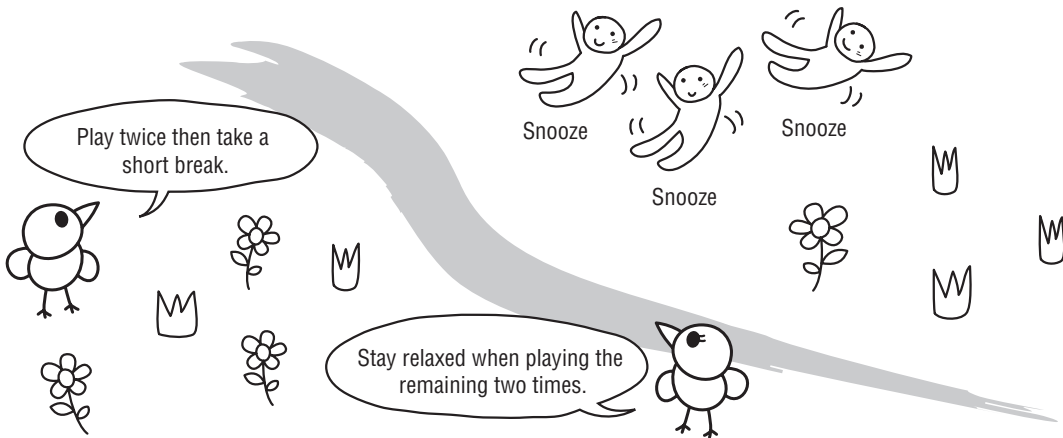
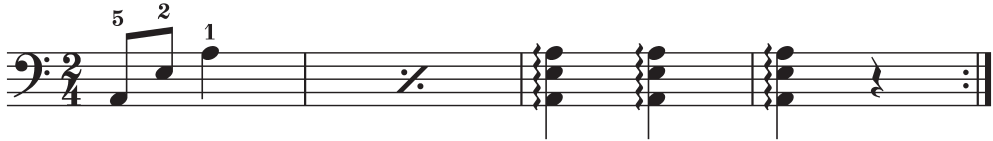


Warm-up Exercise - "A Nap by the Stream"

$\{$ is the symbol for "arpeggio".

Before starting the exercise play the A-E-A notes together the check out their sound.

If you sort of "strum" the notes in order from bottom to top you're playing an arpeggio.



Step 04



"Power March"

When you're done with your nap, it's time for a lively march.



Step 06



Special Practice - "Grace Notes"

It's time to practice grace notes. The key is "keep it close!"

The grace note should be played softly just before the main note, almost right on top of it. But don't think too much about it. Just let it happen naturally.



Short break



Step 07



Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

Ode to Joy

L. v. Beethoven

Basic

Song No.081

Ode to Joy ~ With Step Map ~110

This is a very simple arrangement of this timeless melody. Play it without hesitation, with a dignified feel.

Step 01	Basic Ascending and Descending	111
Step 02	Dotted Rhythm	111
Step 03	“And all of a sudden... both hands!”	111
Step 04	“CCDE?–???”	112
Step 05	“Change”	112
Step 06	Diligent Practice Time	112
Step 07	“Step On the Black Key”	113
Step 08	“Play with Both Hands”	113
Step 09	“Zig-Zag Path to E”	114
Step 10	“Right Hand then Left Hand”	114
Step 11	“Right-hand Rehearsal: String Ensemble Version”	115
Step 12	Play the Whole Song!	115

Advanced

Song No.082

Ode to Joy ~ With Step Map ~116

The advanced version is arranged as a more sophisticated ballad.

With backing from the Learn to Play Pops Orchestra, play this version with a luxurious, sometimes grandiose feel.

Step 01	Warm-up Exercise - “Left-hand Power”	118
Step 02	Diligent Practice Time	118
Step 03	Diligent Practice Time	118
Step 04	Parallel Thirds - “Gently Flowing”	118
Step 05	“Right-hand Part Practice”	119
Step 06	“Left-hand Part Practice”	119
Step 07	“Both Hands Together”	119
Step 08	Special Practice - “Meet Marimba Man Junior’s Friend’s Aunt: Follow the Leader”	120
Step 09	Diligent Practice Time	121
Step 10	Diligent Practice Time	121
Step 11	Parallel Thirds - “In Paradise”	122
Step 12	Diligent Practice Time	122
Step 13	Play the Whole Song!	122

Ode to Joy

~ With Step Map ~

In this version you play monophonic lines with both hands. No tricky techniques are required. If you know the melody you'll be fine. Ready? Away we go.

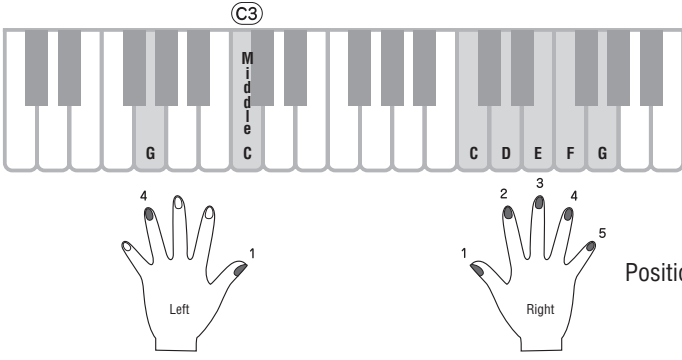
Step 11 From here... →

Maestoso Step 01 Step 03 Step 02

Step 04

Step 05 Step 08 Step 06 Step 09 Step 07

Step 10 Step 11 ...to here



You'll only play the colored-in keys in the first half.

Position your hands here and begin!

Step 01 Basic Ascending and Descending



The climb from E to G and then the descent from G to D are the basis of the melody. If you can play this well, the rest is easy.

Step 02 Dotted Rhythm



This melody line, including a dotted note, follows the melody of Step 01.

Sing along with the example to get a feel for the rhythm.

La la la la la - la la -

Step 03 "And all of a sudden... both hands!"



OK. So lets play with both hands.

Do the exercise in this order:

1. Connect Step 01 and Step 02, practicing with the right hand only.
2. Add the left-hand C-G-C-G line.

That's all there is to it.

Step 04



“CCDE? – ? ? –”

How did you do in Step 03?

Now that you've done the basic ascending and descending lines, here's another pattern to practice.

What's different from the steps we've already practiced?



Step 05



“Change”

And now, the second half.

This part of the melody signals that a change is about to occur. Doesn't it give you the feeling that a new chapter of the story is about to begin?

Step 06



Diligent Practice Time

This melody line follows the one we learned in Step 05. Don't try to rush when you get to the last G.

Have finger 1 in position and ready a little early.

Step 07

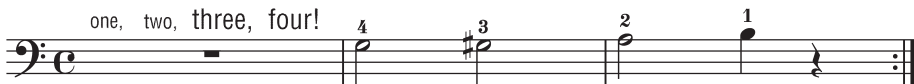
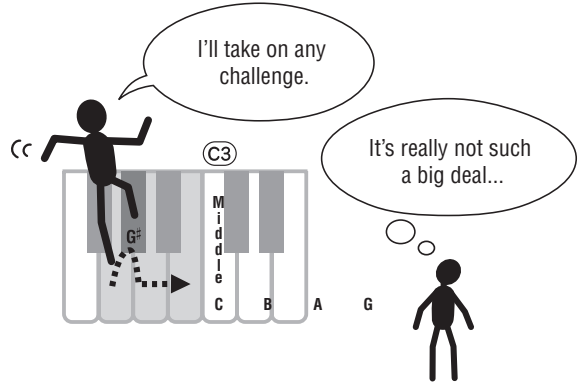


“Step On the Black Key”

This is the left-hand line that goes with the Step 06 right-hand line.

The notes ascend in sequence from G, with one black key along the way.

Step on the black key along with the orchestra.



Step 08



“Play with Both Hands”

Now you're ready to play with both hands.

What do you suppose the order of the exercise is?

(Hint: check out Step 03).



Answer:
1. Connect Step 05 and Step 06, practicing with the right hand only.
2. Add the left-hand G-G-G-G-G-G-G-G line.

Step 09 “Zig-Zag Path to E”



Before getting into the final four measures, we come across a very distinctive syncopated phrase. Sing this zig-zag “C-D-G, E” line.

Step 10 “Right Hand then Left Hand”



Here’s the syncopated E from Step 09, and the left-hand note that follows. We’ll also play a little of the ensuing melody in the second half.

First, the right and left hands in sequence.

Then, right hand, left hand, and right hand again.

Step 11 “Right-hand Rehearsal: String Ensemble Version”



You’ve done well up to Step 10, so let’s try playing the whole song all the way through. But before we do that, let’s rehearse by playing just the right-hand part with beautiful accompaniment from a string ensemble.

If you find it difficult to play along with the orchestra, use the metronome instead.



Step 12 Play the Whole Song!



This is the finishing step! Don’t be afraid of making mistakes. Just concentrate on playing the entire song from start to finish. Practice this with the lessons learned in each step in mind, and gradually you’ll master the whole song.

Ode to Joy

~ With Step Map ~

Play the melody with a stately, grandiose feel. Add some dynamic expression for a more musical performance. If you can play the right hand part from the basic version you're halfway there. The following steps focus on the left-hand accompaniment and the third and sixth intervals used in the melody line.

♩ = 98

5 ∇ C $\frac{1}{3}$ F^{on}A G^{on}B C D⁷⁽⁹⁾onC G⁷onC

mf

1/5

Step 02

Step 01

9 ∇ C C7 F^{on}C Fm6 C^{on}G Dm^{7on}G C

Step 03

13 ∇ Dm^{7on}G CM^{7on}G Dm^{7on}G CM^{7on}G Dm^{7on}G G[#]dim7 Fadd^{on}9 G^{on}B ∇ 3

Step 04

Step 05

Step 06

Step 07

17 C C7 F^{on}C Fm6 C^{on}G Dm^{7on}G C

21 ∇ C $\frac{3}{4}$ F^{on}A G^{on}B C D⁽⁹⁾7^{on}C G7^{on}C

mf

25 ∇ C C7 F^{on}C Fm6 C^{on}G Dm7^{on}G C

Step 10

Step 08 • Step 09

29 ∇ 5 1 Dm7^{on}G CM7^{on}G Dm7^{on}G CM7^{on}G Dm7^{on}G G[#]dim7 Fadd9 G^{on}B ∇ 3 1

f

Step 04

Step 12

Step 11

33 C C7 F^{on}C Fm6 C^{on}G 5 1 Dm7^{on}G C

37 ∇ C7 F^{on}C G⁽⁹⁾7^{on}C C CM7 F6^{on}C rit. ∇ Fm6^{on}C C *mp*

Step 01 Warm-up Exercise - "Left-hand Power"



Let's do a warm-up exercise for the left hand.

Play the phrase that descends in semitones while holding the bass note with finger 5. Enjoy the smooth harmonic transitions that occur when you play along with the orchestra.

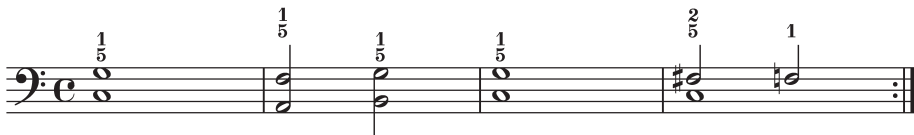


Step 02 Diligent Practice Time



Let's practice the first four measures of the left-hand part.

Play the notes for their full duration.



Step 03 Diligent Practice Time



These are the four measures that follow the part practiced in Step 02. The movement is a little more complex, but the warm-up exercise we did above should make it easy.



Step 04 Parallel Thirds - "Gently Flowing"



A number of third intervals appear in sequence in the left-hand part of the melody middle section. Connect them as smoothly as possible.



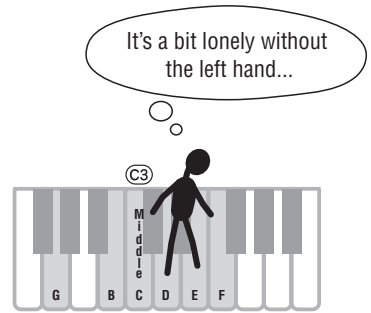
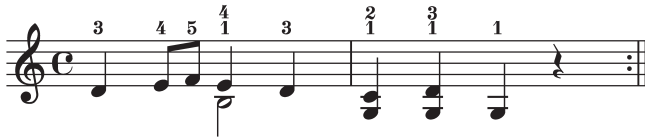
Step 05



“Right-hand Part Practice”

At last we come to the right-hand part.

In Step 07 we'll use both the right and left hands to play the harmony parts. But here we'll just practice the right-hand part.

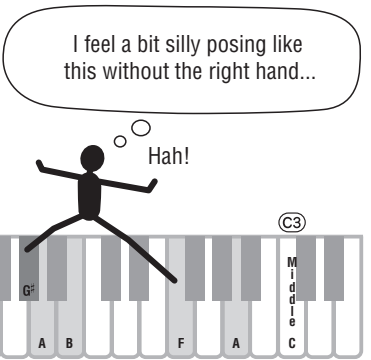


Step 06



“Left-hand Part Practice”

And this is the part that the left-hand will play.



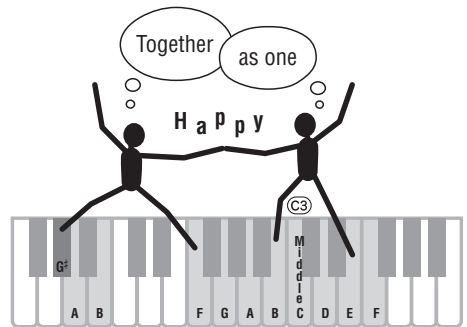
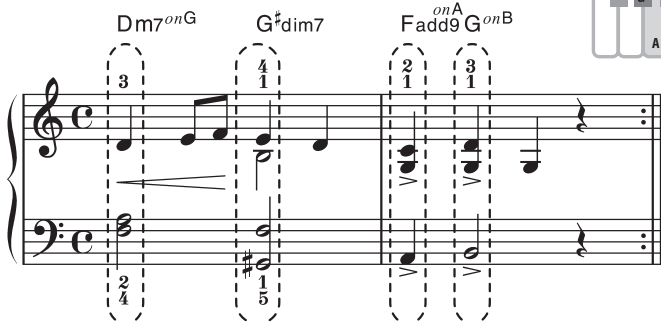
Step 07



“Both Hands Together”

Now let's play both parts together.

The left and right hands cooperate to create powerful harmony!



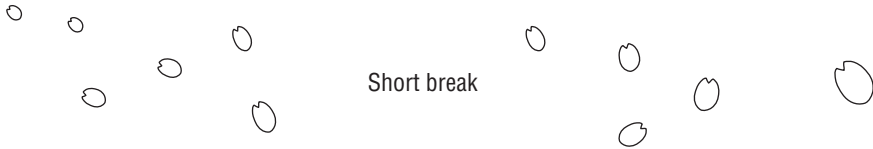
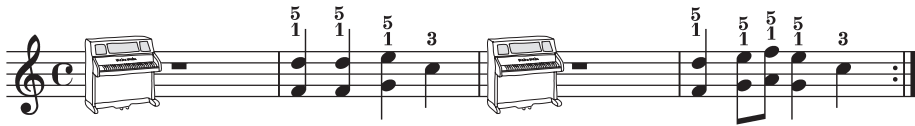
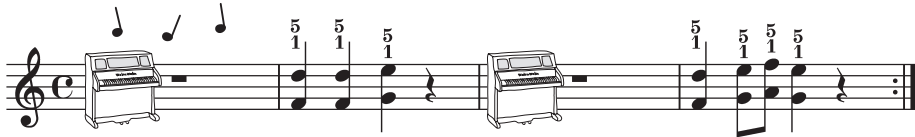
Step 08



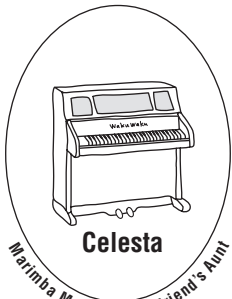
Special Practice - "Meet Marimba Man Junior's Friend's Aunt: Follow the Leader"

Practice playing successive sixth intervals.

When the rhythm begins listen to the phrase played by the celesta, then play it yourself.



...and the rest with energy!



Celesta
Marimba Man Junior's Friend's Aunt

Chatter
Chatter

Miss Koto coming in suddenly like that startled me!
The melody was probably similar to something she knew
and she just couldn't keep quiet. Ha ha.
What?
Yes, I know Marimba Man Jr. very well. He's a good friend of my nephew.
Oh?
You haven't met Marimba Man Jr. yet?
I'm sure you'll run into him somewhere. Tee-hee.
His father is Marimba Man, an excellent marimba player.
And he's a fine person too!
Oh yes, speaking of marimbas...

Talk Talk

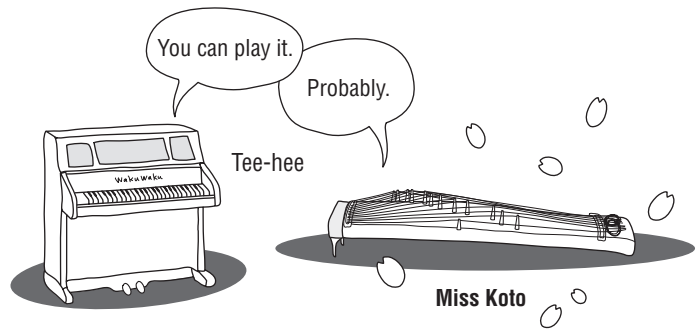


You might meet someone in another song too!

Step 09 Diligent Practice Time



If you enjoyed Step 08, this will be no problem.



Step 10 Diligent Practice Time



The left hand plays thirds while the right hand plays sixths. This section requires concentration to play well, but it's also the most impressive sounding section of the song.

If you have trouble playing any section, go back to the appropriate steps and practice again.

Step 11



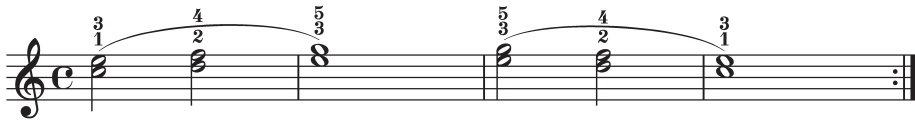
Parallel Thirds - "In Paradise"

Now let's practice playing parallel thirds with the right hand, with beautiful orchestral backing.

Start by playing just the top note to get a feel for the line, then after a short break add the note a third below.



Short break



Step 12



Diligent Practice Time

This is the last key section for the right hand. It starts with the syncopation we first saw in the basic version.

Practice through to the end of the melody.



Step 13



Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

Basic

Song No.083

The Entertainer ~ With Step Map ~124

This is one of those songs that aspiring piano players long to master. The characteristic left-hand accompaniment and attractive melody are a bit too tricky for the beginner to play all at once. We've made it much easier by creating an arrangement in which the left-hand accompaniment has been reduced to just the essential bass notes.

Step 01	"A Hearing Test?"	126
Step 02	Diligent Practice Time	126
Step 03	"Semitone Return Trip"	126
Step 04	Diligent Practice Time	126
Step 05	Diligent Practice Time	127
Step 06	"At the End of the Tunnel"	127
Step 07	Diligent Practice Time	128
Step 08	Put It Together	128
Step 09	"Percussion Joins In"	129
Step 10	Diligent Practice Time	129
Step 11	"The Signature Phrase"	129
Step 12	Play the Whole Song!	129

Advanced

Song No.084

The Entertainer ~ With Step Map ~130

Compared to the basic version, this arrangement is much closer to the original. It will be a challenge both in length and the number of notes that must be played. The difficult "stride" left-hand accompaniment and the parallel-sixth melody line are real attention getters. It's definitely worthwhile taking the time to master this one!

Step 01	"Sixths Warm-up Exercise"	133
Step 02	Diligent Practice Time	133
Step 03	"A New Challenge... Part 1"	134
Step 04	"A New Challenge... Part 2"	134
Step 05	Put It Together	135
Step 06	"A Musical Tour"	136
Step 07	Diligent Practice Time	136
Step 08	"In Vintage Fusion Style"	137
Step 09	"One Thing at a Time... Part 1"	137
Step 10	"One Thing at a Time... Part 2"	137
Step 11	Diligent Practice Time	138
Step 12	"The Toughest Challenge!"	138
Step 13	Play the Whole Song!	138

The Entertainer

~ With Step Map ~

Although the arrangement is simplified, the rhythm of the melody is no less difficult than the original. You can start by listening to the example and learning it by ear, or by practicing the individual steps. Diligence is the only true shortcut.

Step 08
From here...
----->

$\text{♩} = 54$

Step 01

Step 02

Step 03

Step 04

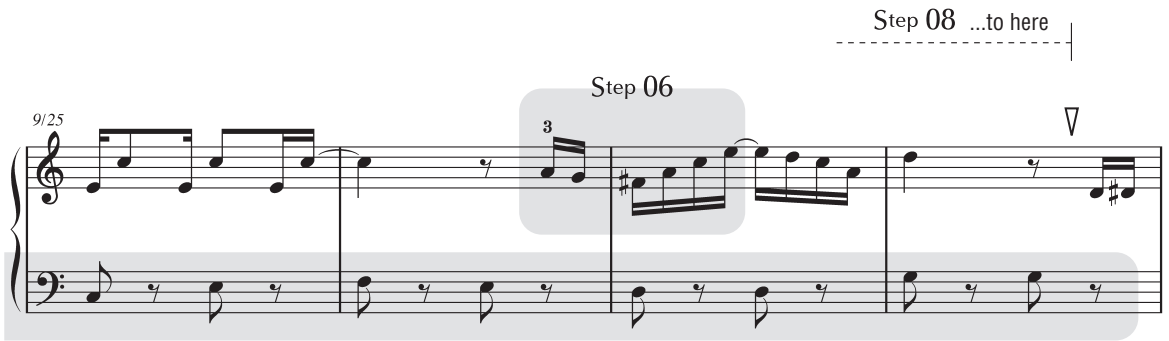
Step 05

Step 07

Step 08 ...to here |

Step 06

9/25



Step 11
From here...
----->



13/29



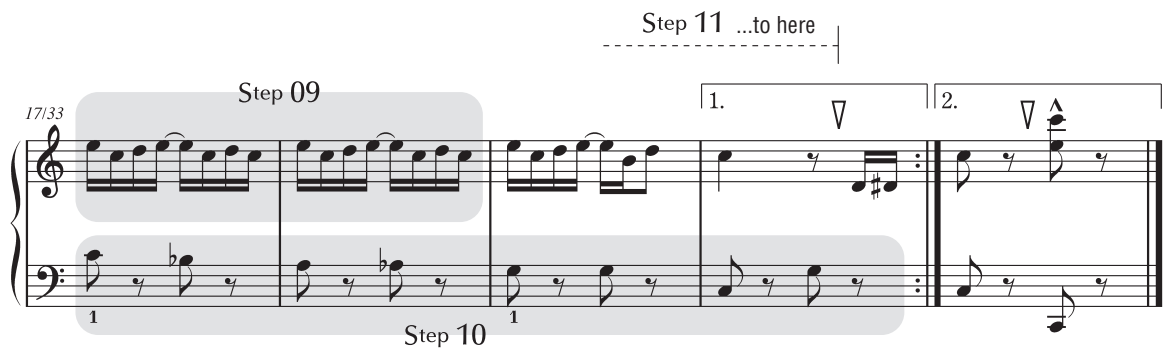
Step 11 ...to here |

Step 09

17/33

1.  2. 

Step 10

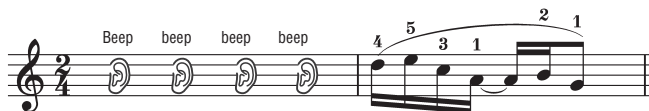


Step 01 “A Hearing Test?”



Let's learn the first shape that appears in the introduction.

The pitch of the starting note changes in the middle. Listen to the cue tone carefully.



Step 02 Diligent Practice Time



This is also a section of the intro. The last few notes are different from the shape we learned in the last step.

Watch out for the black key!



Step 03 “Semitone Return Trip”



Practice going and returning in semitone steps. Finger 1 is the key.



Step 04 Diligent Practice Time



The rhythm of the E and C notes is important. Play this again and again until you learn it by “muscle memory”.



Short break



Step 05 Diligent Practice Time



Take care to play the tied notes correctly.



Short break



Step 06 "At the End of the Tunnel"



The number of notes will increase gradually. Connect them while paying attention to your fingering.

3 1 2 1 3 5

AGF# AC
AGF# AC

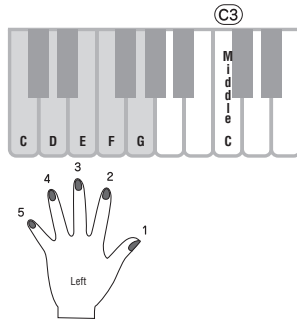
AGF# A
AGF# A

AGF#
AGF#

Step 07 Diligent Practice Time



Place your fingers on the keys you'll play, and play them in order: 5, 3, 2, 3...



Step 08 Put It Together



Now play the first half with both hands! It might seem a bit difficult, so practice just the right-hand part first. If there are any sections you're having trouble with, go back to the corresponding steps using the Step Map as a guide, and practice them again.

Step 09 “Percussion Joins In”



Just keep repeating ECDE-CDC and... hey! Where did those rhythm instruments come from?



Step 10 Diligent Practice Time



Pay attention to your fingering on the black keys.

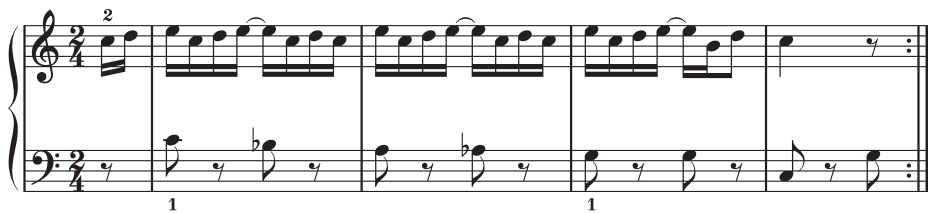


Step 11 “The Signature Phrase”



Have you mastered Step 09 and Step 10? If you have you're ready to play the song's signature phrase with both hands.

Don't let either hand pull the other off time.



Step 12 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

The Entertainer

~ With Step Map ~

In this arrangement harmony is added a sixth below the melody line of the basic version for a richer texture. The 16th notes in the middle section look difficult, but if you practice them thoroughly first with the right hand only you'll get through it with no problem. Practice each hand individually, and then when you have a good feel for the parts put them together. When playing with both hands it's very important to keep up a steady tempo with the left hand.

♩ = 64

mf

Step 05
From here...
----->

5/21/53

mp

Step 01 • Step 02

Step 03

Step 05 ...to here

9/25/57



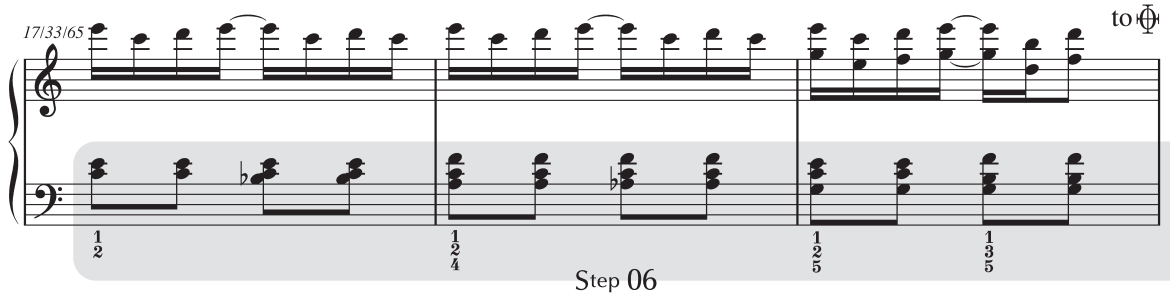
Step 04

Step 07
From here...
----->

13/29/61



17/33/65



Step 06

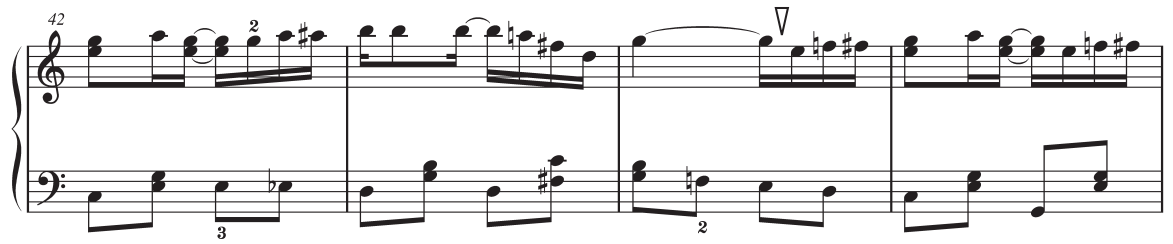
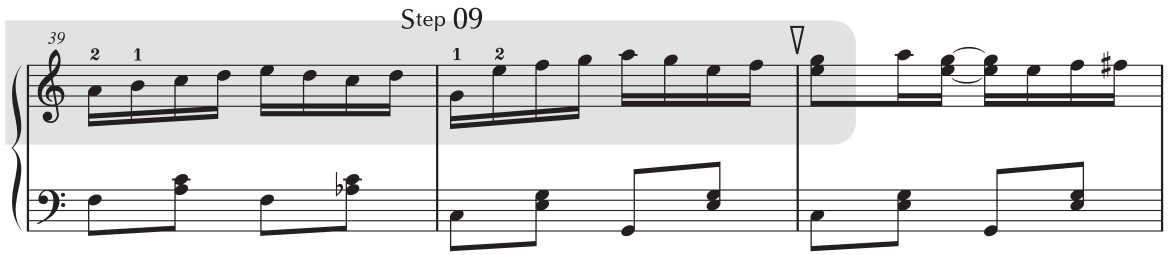
Step 07
...to here

20



Step 08

Step 09

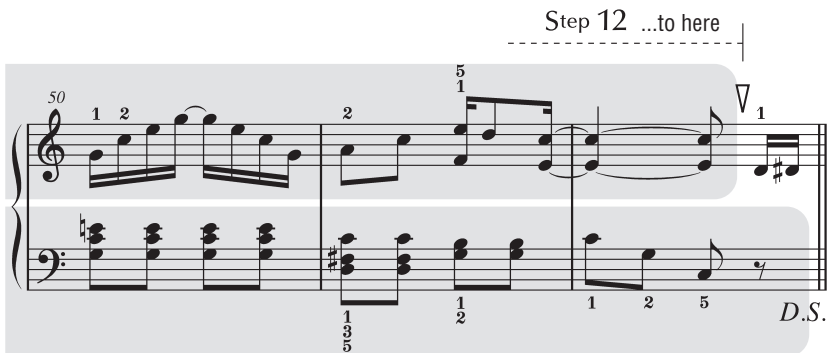


Step 12 From here... →


Step 10

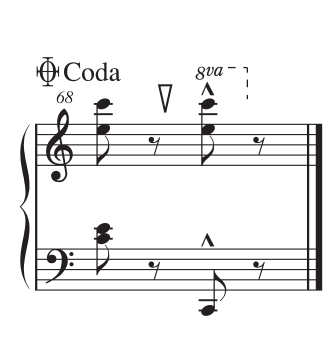


Step 12 ...to here



D.S.

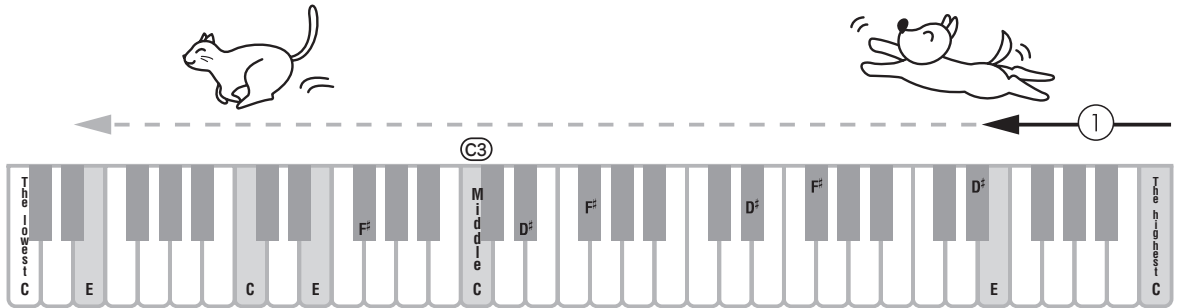
 Coda



Step 01 "Sixths Warm-up Exercise"



Practice playing sixths until you can do it naturally. You'll encounter black keys and tempo changes along the way!



The second time is a sprint!

Move your hand up an octave during this short break!

Once again from the beginning... after a very short break.

Step 02 Diligent Practice Time



This is the same melody segment that we learned in Step 05 of the basic version. This time we'll play it in sixths.

Short break

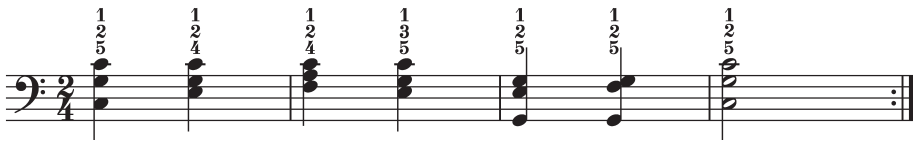
Step 03



“A New Challenge... Part 1”

This is a basic exercise for the left hand.

First play the three-note chords to learn their positions. Learn the finger positions and they'll be easy to play.



Short break



Step 04



“A New Challenge... Part 2”

Do this in the same way as the last step. There are a couple of black keys and it's a little more complex, but you can do it!



Short break



Step 05



Put It Together

Let's take what we've learned so far and play it all through. It might be a good idea to practice each hand individually first.

The musical score consists of three systems of piano notation. Each system has a treble and bass clef staff. The first system includes a repeat sign and a first ending bracket. The second system includes a first ending bracket. The third system includes a first ending bracket and a second ending bracket. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like *mf* and *f* are present. The key signature has one sharp (F#) and the time signature is 2/4.

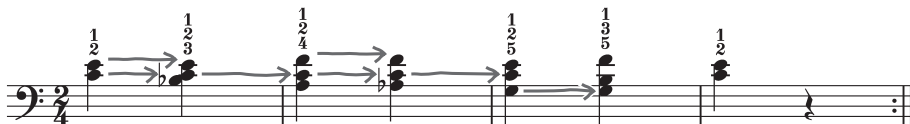
Step 06



“A Musical Tour”

If the fingering seems difficult, notice which notes in each chord also appear in the next chord. That will be your clue.

First, get your fingers ready by playing this twice.



Then play this rhythmically as many times as necessary until you feel comfortable with it.

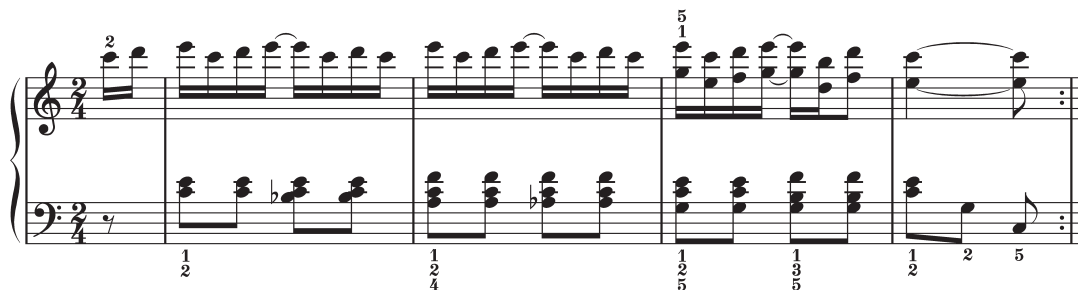


Step 07



Diligent Practice Time

Is it tough to play this with both hands? You really need to master this, because it will sound great!



Step 08 “In Vintage Fusion Style”



The initial rhythm is the key to playing the two-note melody in a cool way.

Begin by learning the timing.



Short break



Step 09 “One Thing at a Time... Part 1”



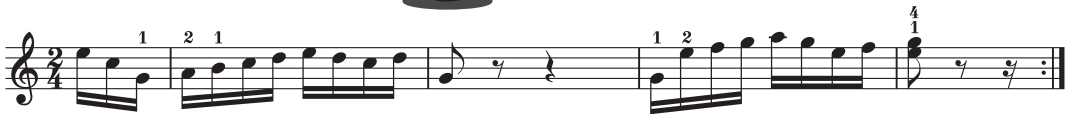
Most players are intimidated by continuous sequences of 16th notes. If you practice one short section at a time it becomes easy!



Stop



Stop



Step 10 “One Thing at a Time... Part 2”



The rhythm is a little more complex than the last exercise. Learn the individual sections one group of notes at a time.



Londonderry Air

Traditional

Basic

Song No.085

Londonderry Air ~ With Step Map ~ 140

This song has a gentle, expressive melody. Play along with the orchestra with a relaxed, spacious feel. In this easy-to-play arrangement both the left and right hands play single-note lines.

Step 01	The Melody Begins	141
Step 02	Diligent Practice Time	141
Step 03	Diligent Practice Time	142
Step 04	Play with Both Hands.....	142
Step 05	Special Practice: Rhythm Combinations - "Meet Marimba Man Jr.".....	143
Step 06	Rhythm Combinations: Ex. 1.....	144
Step 07	Rhythm Combinations: Ex. 2.....	144
Step 08	Diligent Practice Time	145
Step 09	Special Practice - "Finishing Up in Style".....	145
Step 10	Play the Whole Song!	145

Advanced

Song No.086

Londonderry Air ~ With Step Map ~ 146

In the second chorus the left hand takes over the melody for an interesting change in atmosphere. Obligato and arpeggio elements are included for added variety. Playing this arrangement with the orchestra will be an enjoyable experience.

Step 01	Special Practice: Arpeggio, R&B Version - "Follow the Harp!".....	148
Step 02	Diligent Practice Time	149
Step 03	Special Practice - "Bossa Mood".....	149
Step 04	Diligent Practice Time	149
Step 05	Diligent Practice Time	150
Step 06	Diligent Practice Time	150
Step 07	Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!".....	151
Step 08	A Beautiful Ending	152
Step 09	Play the Whole Song!	152

Londonderry Air

~ With Step Map ~

The melody begins with an auftakt, and the same rhythm is repeated a number of times. The left hand plays accompaniment in the first half, then counterpoint in the second half for different effects.

Play the 8th notes smoothly and gently, with expression.

Step 04 From here... →

Andante
Step 01 Step 02 Step 01 Step 01

Step 03

Step 04 ...to here

Step 06
Step 05

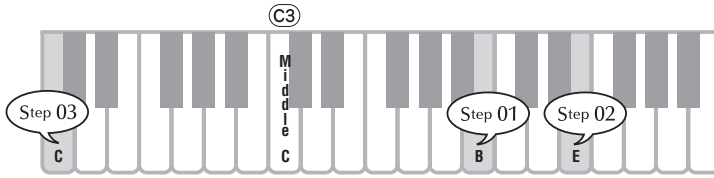
Step 08

Step 07
Step 05

Step 09

mf **mp**

The starting note for Steps 01 through 03.



When you've located the keyboard position it's time to start practicing.

Step 01 The Melody Begins



The melody begins with an auftakt. The first note is played with finger 1, and should not be played too strongly. Play a little stronger as the notes get higher to build up the mood.

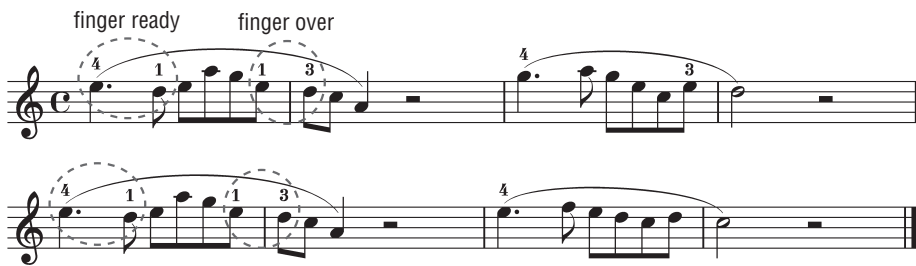


Step 02 Diligent Practice Time




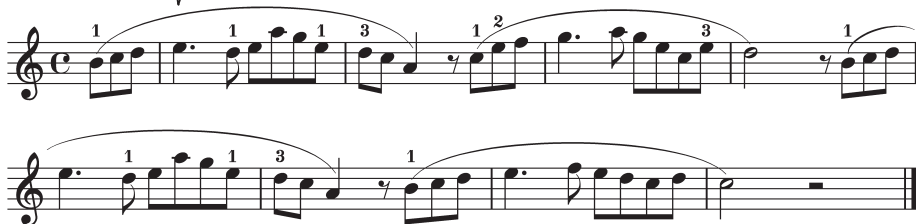
The “finger ready” and “finger over” (page 65) techniques are used here. Prepare for the next note a little early to make playing easier.

Don't rush the 8th notes. Take it slow and easy.



Short break

This is the first-half melody 



Step 03



Diligent Practice Time

This is practice for the left-hand accompaniment for the first half.

Consider each measure as a group of notes. It will be easier to play if you keep the image of the keys you'll play in each group in your mind before playing the first note.

one, two, three, four!

Step 04



Play with Both Hands

It's time to play with the left and right hands together. Play the left-hand part carefully while listening to the metronome. That will allow you to play the right-hand part with a relaxed feel.

Synchronize

The image shows two systems of musical notation for the piano accompaniment of 'Londonderry Air'. Each system consists of a treble clef staff and a bass clef staff. The first system includes fingerings (1, 2, 3, 1, 2, 3, 1) and articulation marks (accents) above the notes. The second system continues the piece with similar fingerings (1, 3, 1, 5, 4) and articulation marks.

Step 05



Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."

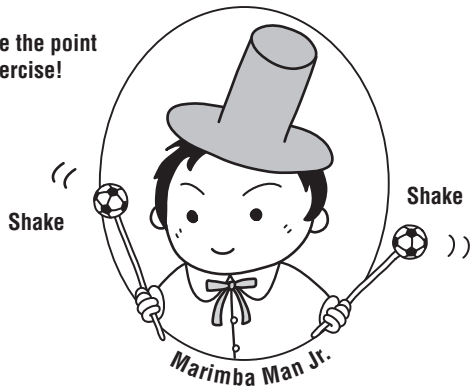
The right hand plays eighth notes while the left hand plays a quarter note, then the right hand plays a quarter note while the left hand plays eighth notes... what's this exercise for?

Play this a number of times after the lead-in. Have fun trying not to get pulled off time by the melody playing in the background.

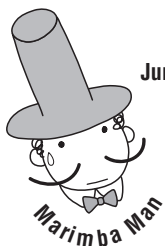
The image shows a rhythm exercise in 2/4 time. The top staff has notes with 'ta ta ta~' above them. The bottom staff has notes with 'ta~ ta ta' below them.



I can't see the point of this exercise!



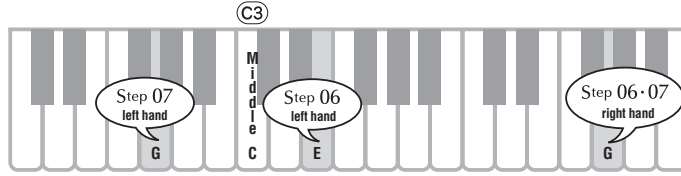
Why can't we just have fun?



Junior! Stop fooling around!

...I have to admit I was enjoying playing this myself...

Steps 06 and 07 begin on these notes. Ready?



Step 06



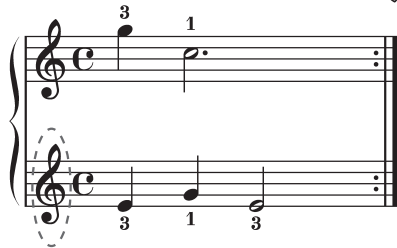
Rhythm Combinations: Ex. 1

Try to connect the right and left hand eighth notes smoothly. Don't play the left hand finger 1 notes too loudly.

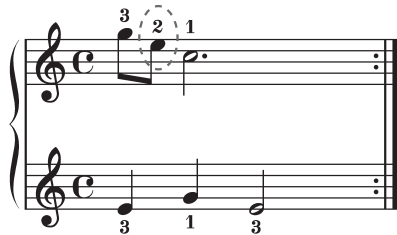
This should be easy if you've done Step 05.



The number of notes increases from top to bottom.



Treble clef for the left hand too!



Step 07



Rhythm Combinations: Ex. 2

The F# played by the left hand is a black key. Before playing the exercise, play the G, A, and F# keys together to get a feel for the finger positions.

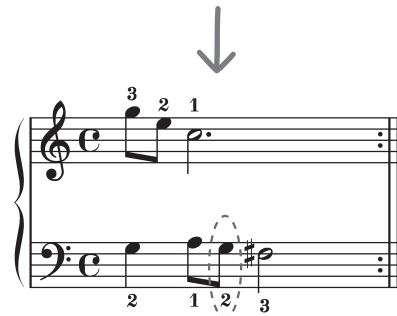
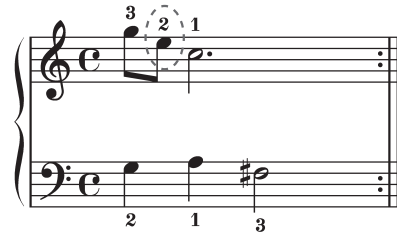
This should be easy if you've done Step 05!



The number of notes increases from top to bottom.



Bass clef for the left hand here!



Step 08 Diligent Practice Time



Practice repeating the G note. You'll get a nice uniform sound even if you change fingers if you play in about the same position.

Step 09 Special Practice - "Finishing Up in Style"



The melody closes with a series of 8th notes.

Learn this section by dividing into to short segments that you can practice individually. When you're ready, play then entire section.

Step 10 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

Londonderry Air

~ With Step Map ~

This arrangement covers a wide range from the lowest to highest notes that will allow you to enjoy the full sound and resonance of the piano as you play. Also try to observe the detailed dynamics markings. Listen to the orchestra carefully and create a rich atmosphere.

Andantino

2 *mp* *mp*

Step 02 Step 01

Step 02

13 *mf* *mp*

Step 05

Step 04

17 4 2 4

1 2 1 2 5

mf

Step 03

Step 04

21

mf

Step 06

25 2-5 4

1 2 1 2

mf

5 2 1 3 2 4 3

Step 07

Step 06

29

mf

mp

5 2 1 3 2 4 3

5 2 1

5 4 3 4

Step 08

rit.

33 4 2 4

5

Step 01



Special Practice: Arpeggio, R&B Version - "Follow the Harp!"

This is an arpeggio exercise. The G, B, and E notes will be played in a variety of ways. Listen to the rhythms the harp plays, then play them yourself.

Follow me!

G 1 B 2 E 5

E
B
G

G B E

G B E

One, Two, Three, Four,

G B E
1 2 5

G B E

One, Two, Three, Four,

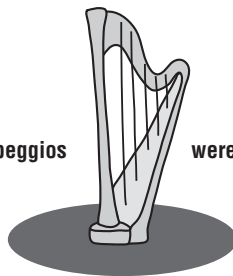
2 1 2

E
B
G

"A little out of sync" is about right.

Your arpeggios

were beautiful...



Step 02 Diligent Practice Time



Let's practice the "finger over" (page 65) technique. It's easier if you bend your fingers slightly. The notes played with fingers 4 and 5 are the melody, so don't release them while you're playing the other notes.

Finger over

Don't lift your finger...

Step 03 Special Practice - "Bossa Mood"



Let's do some left-hand practice with a lively Bossa Nova rhythm. This type of harmony appears frequently, so you should try to remember it.

Step 04 Diligent Practice Time



Let's practice the accompanying line to the left-hand melody.
The French horn will start the melody. Listen carefully and learn the timing.

Play gently and briefly with finger 5

Step 05



Diligent Practice Time

And now we'll play the left-hand melody and the accompanying right-hand notes together. Play the left-hand part moderately loud, and the right-hand part a little softer.

Step 06



Diligent Practice Time

This type of left-hand accompaniment is often heard in piano pieces.

Keep your wrist relaxed and prepare early for the next note. Don't cut the last note of the phrase short.

Short break

Step 07



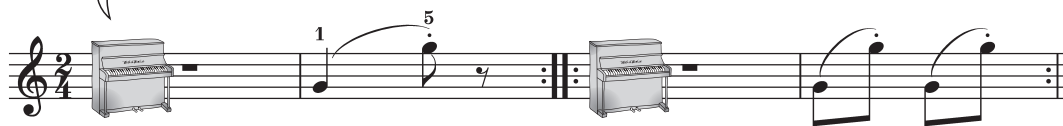
Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"

Welcome to the 1-octave arpeggio challenge!

Follow the honky-tonk piano, copying its nuances as closely as you can.

It doesn't matter if you fall a bit behind the orchestra, but whatever you do don't rush!

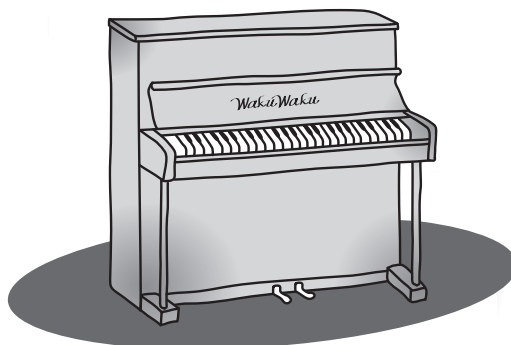
Play whatever I play!
Don't worry about getting it exactly right.
Just enjoy the ride!



Short break



I'm what they call a "Honky-Tonk Piano".
Like my unique sound?

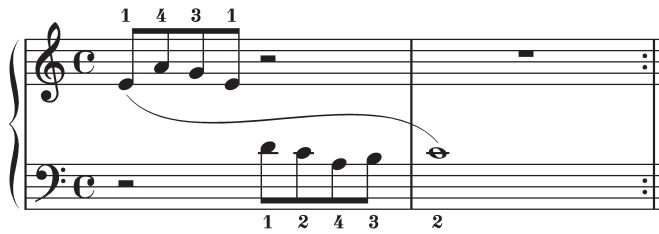


Step 08



A Beautiful Ending

The right hand passes the melody line to the left hand, leading to a slow, serene ending. Enjoy the relaxed atmosphere of the orchestra too!



1 4 3 1
1 2 4 3 2

Step 09



Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

The Last Rose of Summer

Traditional

Basic

Song No.087

The Last Rose of Summer ~ With Step Map ~ 154

You'll never want to stop playing this beautiful melody. The orchestra provides elegant support with harp, glockenspiel, celesta, and more. In the second half there's a place where the tempo gets gradually slower. Listen to the example carefully to get a good feel for the overall mood. Play as if singing softly.

Step 01	Warm-up Exercise - "Under and Stretch"	155
Step 02	Diligent Practice Time	155
Step 03	Syncopated Melody	156
Step 04	Diligent Practice Time.....	156
Step 05	Timing Both Hands.....	157
Step 06	Diligent Practice Time.....	157
Step 07	Special Practice - "Find a Cue!".....	158
Step 08	Diligent Practice Time.....	158
Step 09	Play the Whole Song!	158

Advanced

Song No.088

The Last Rose of Summer ~ With Step Map ~ 159

This arrangement offers lots of variation with ornaments and polyphony by the right hand, and interesting changes in the left-hand accompaniment. Play at a leisurely tempo, and focus on the simple beauty of this song.

Step 01	Special Practice - "The Starting Rhythm"	162
Step 02	Diligent Practice Time	162
Step 03	Special Practice - "Meet Marimba Man: Follow Me!"	163
Step 04	Diligent Practice Time	163
Step 05	Turn Practice	164
Step 06	Diligent Practice Time	164
Step 07	Special Practice - "Repeating Shapes"	165
Step 08	Diligent Practice Time	165
Step 09	Diligent Practice Time	166
Step 10	Diligent Practice Time	166
Step 11	One More Diligent Practice Session	166
Step 12	Play the Whole Song!	166

The Last Rose of Summer

~ With Step Map ~

The melody for this song begins on an auftakt. The melody features repetitions and similar phrases, so if you can play the first 4 measures the rest will be easy. The left-hand rhythm in the first 2 measures repeats throughout the song. Match the feel of the left and right hands at the end of each phrase for a refined performance.

----- Step 05 -----

Andante Step 01 Step 02 Step 04 Step 03

3 1 1 1 2 3 1 1 2 3

mp

4 5 1 2 4

8 2

mf

Step 06 *rit.* *a tempo*

12 3

Step 07 Step 08 *rit.*

16 3 1 2

mp

5

Step 01



Warm-up Exercise - "Under and Stretch"

Auftakt and "finger under" (page 65) practice. Stretch your fingers a little more each time you play this exercise, while limbering up your mood as well.

thumb under

Step 02



Diligent Practice Time

A phrase that uses "finger change" (page 65) fingering follows the Step 01 phrase, and the line becomes more melodic. Try not to become tense at the beginning, and start with a pure, sincere feel.


Stay calm, and don't rush the C-B-A-G notes.

Step 03



Syncopated Melody

Here we'll learn a syncopated section of the melody.

Try not to lift your fingers from the keyboard. Listen the glockenspiel  in the backing orchestra, it will provide the timing guide you need.



Step 04



Diligent Practice Time

Here a dotted rhythm and auftakt are added to Step 03.

Play non-syncopated notes slightly softer to bring out the beauty of the melody.



one, two!



Step 05



Timing Both Hands

Now we'll bring in the left hand for a two-handed performance. It's important to synchronize the left and right hands at the points marked (Here).

Play the ends of the phrases gently.

Step 06




Diligent Practice Time

The way you hold your fingers is essential to playing the left-hand polyphony well. Don't hold your fingers straight. Keep them slightly bent.

Keep the harmony notes synchronized so they sound as one.

Step 07 Special Practice - "Find a Cue!"



When playing with the Learn to Play Orchestra, listen to the harp for your cue to exit from the fermata . Practice listening for the right cue (!) so you can play in tight ensemble with the orchestra.

Some of our members are a bit mischievous... (ahem).



Step 08 Diligent Practice Time



The left hand also plays a black key. This will go smoothly if you position your left hand a little toward the rear of the keyboard before playing the first A.

one, two!

one, two!

Step 09 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

The Last Rose of Summer

~ With Step Map ~

Overall the 8th notes should be played softly to make the song flow smoothly. Even difficult phrases become easier if you sing the melody as you play. Always be aware of the mood you're creating with the left-hand accompaniment.

The musical score is presented in two systems, each with a treble and bass clef. The tempo is marked 'Andantino' and the dynamics 'mp'. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes several annotations for learning:

- Step 01:** A grey box highlights the first two measures of the right-hand melody, with a '1' above the first note.
- Step 02:** A grey box highlights the next two measures of the right-hand melody, with a '1' above the first note.
- Step 03:** A grey box highlights the first two measures of the left-hand accompaniment, with a '5' below the first note.

Other annotations include a '3' above the first note of the right-hand melody, a '7' above the first note of the right-hand melody in the second system, and a 'V' symbol above the first note of the right-hand melody in the second system.

Song No.088 III The Last Rose of Summer Advanced

Step 01

11 *mf*

Step 04 Step 06 Step 05

15 *rit.* 3 1 2 3 *a tempo*

19 *mp*

Step 08 · Step 11 Step 09 · Step 10

23 *mf* 1 5

Step 07

27

Musical score for measures 27-30. Treble clef has a melodic line with a slur and a fermata over the first measure. Bass clef has a steady eighth-note accompaniment. A fermata is placed over the first measure of the treble staff.

31

Step 01

mf

rit.

Musical score for measures 31-34. Treble clef has a melodic line with a slur and a fermata over the first measure. Bass clef has a steady eighth-note accompaniment. A grey box highlights the first measure of the treble staff. A fermata is placed over the first measure of the treble staff. The tempo marking "rit." is at the end.

35

meno mosso

mp

poco.rit.

Musical score for measures 35-38. Treble clef has a melodic line with a slur and a fermata over the first measure. Bass clef has a steady eighth-note accompaniment. A fermata is placed over the first measure of the treble staff. The tempo marking "meno mosso" is above the first measure, "mp" is below the first measure, and "poco.rit." is above the last measure.

Tempo I

39

rit.

Musical score for measures 39-42. Treble clef has a melodic line with a slur and a fermata over the first measure. Bass clef has a steady eighth-note accompaniment. A fermata is placed over the first measure of the treble staff. The tempo marking "Tempo I" is above the first measure, and "rit." is above the last measure.

Step 01



Special Practice - "The Starting Rhythm"

This is a collection of auftakt melodies.

Try singing "La~di da~" while playing the dotted rhythms.

Step 02



Diligent Practice Time

Play C-B-A-G beautifully, just softly touching the keys.

Play smoothly, without letting the notes cut off too soon.

Step 03

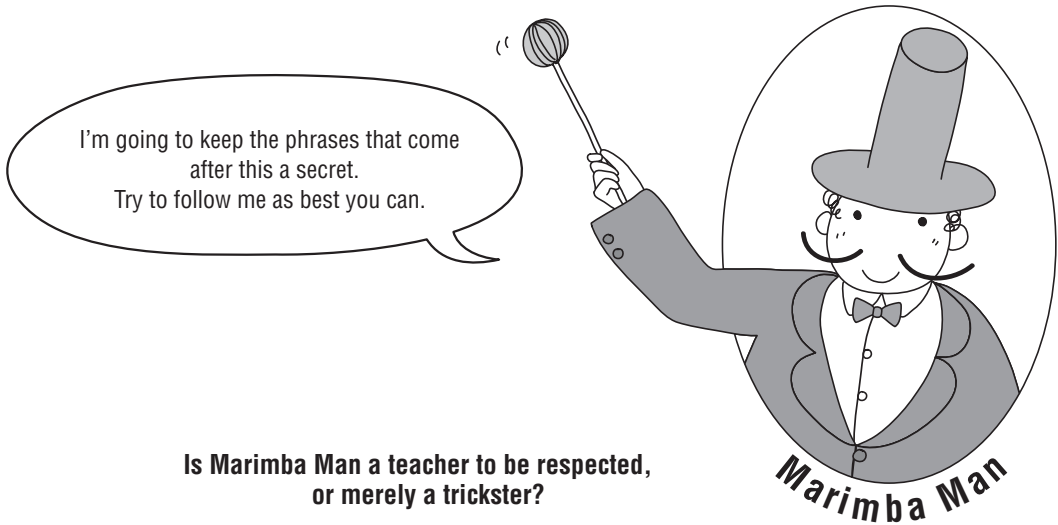


Special Practice - "Meet Marimba Man: Follow Me!"

Let's practice the basic left-hand accompaniment pattern.

When you hear the rhythm, follow Marimba Man and copy each phrase he plays.

There will be a number of variations, so listen carefully.



Is Marimba Man a teacher to be respected,
or merely a trickster?

Step 04



Diligent Practice Time

Don't play too heavily with the right hand. And try to keep the volume of the left-hand 8th notes consistent.



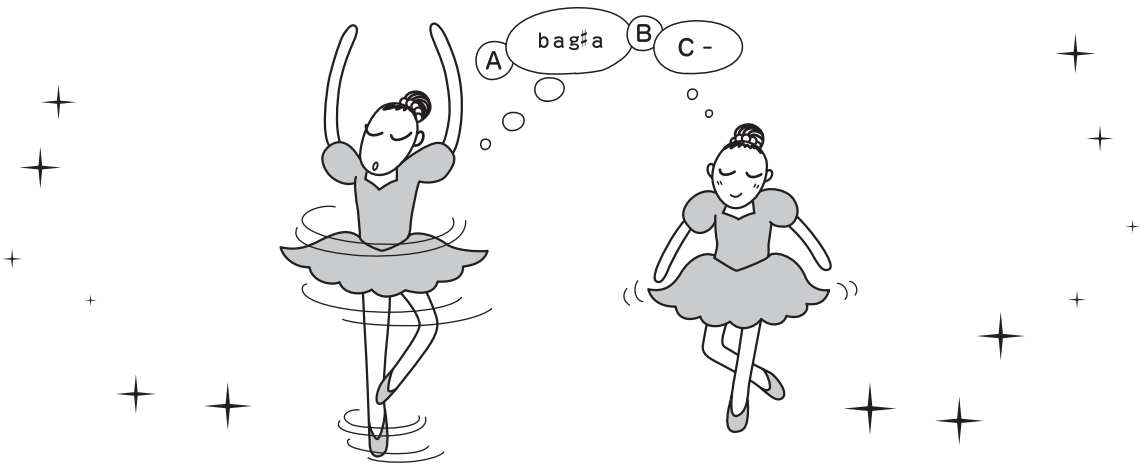
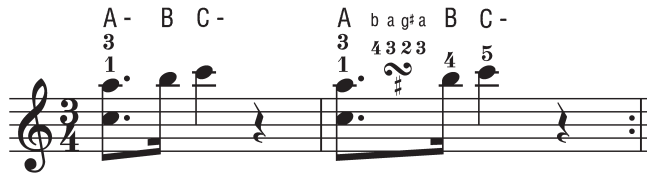
Step 05



Turn Practice

Next we'll practice an ornamental turn. The melody line consists only of A, B, and C. The key is to bend your fingers slightly and play near the rear of the keyboard.

Don't rush. Play each end every note as distinctly as you can.



Conceptually, a turn might look something like this.

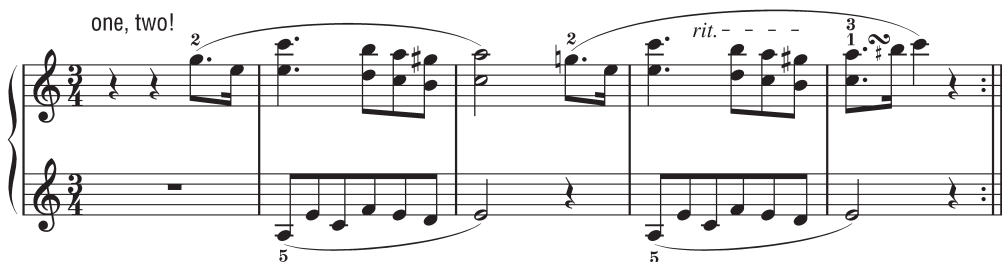
Step 06



Diligent Practice Time

Match the left-hand line to the right-hand line as closely as possible.

When both hands are playing 8th notes, synchronize the timing carefully. If you hear beautiful harmony you're getting it right!



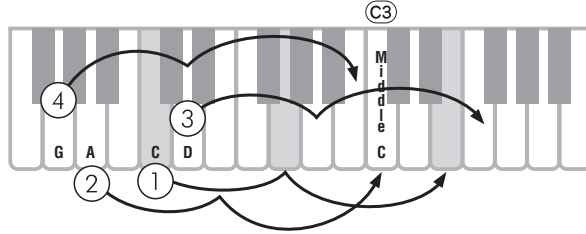
Step 07



Special Practice - "Repeating Shapes"

Compared to the first half, the range of notes used in the second half accompaniment is wider. The notes played by finger 5 will change, but let's make it so that the same shape repeats no matter where you start.

Prepare for the next note as early as possible.



①

the next note...

②

the next note...

③

the next note... the next note...

④

Step 08



Diligent Practice Time

Keep playing smoothly during the polyphonic section.

Step 09 Diligent Practice Time



This exercise includes grace notes, dotted rhythms, and polyphony.
Listen to the orchestra carefully, and play while singing the melody.

Step 10 Diligent Practice Time



Synchronize both hands from the first left-hand note. The left-hand line will go smoothly if you start with your fingers spread as if to play C, G, and E all at once.

Step 11 One More Diligent Practice Session



The right hand phrase should be played without hesitation.
The second left-hand C-G-E-C-F should also be begun at a leisurely pace.

Step 12 Play the Whole Song!



This is the finishing step!
Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.
Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

Amazing Grace

Traditional

Basic

Song No.089

Amazing Grace ~ With Step Map ~168

The melody to this song is composed of only five notes: F, G, A, C, and D.

Play this nostalgic melody with a gentle, singing feel.

Step 01	The Opening Melody	169
Step 02	The Second Melody	169
Step 03	Warm-up Exercise - "The Chinese Princess"	169
Step 04	Diligent Practice Time	169
Step 05	Warm-up Exercise - "Left and Right in Sync"	170
Step 06	Diligent Practice Time	170
Step 07	"Before a Chord Change"	170
Step 08	Diligent Practice Time	171
Step 09	"A Serene Ending"	171
Step 10	Play the Whole Song!	171

Advanced

Song No.090

Amazing Grace ~ With Step Map ~172

For a dramatic change of mood, let's try playing this with a jazz organ sound. Grace notes and glissandos are commonly used on the jazz organ, so this is a great chance to try them out! Enjoy the contrast with the basic version.

Step 01	Diligent Practice Time	174
Step 02	Diligent Practice Time	174
Step 03	Diligent Practice Time	174
Step 04	Special Practice: Grace Notes - "Follow the Guitarist!"	175
Step 05	Diligent Practice Time	176
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Step 07	"Triplets!"	177
Step 08	"Glissandos Everywhere"	177
Step 09	Play the Whole Song!	177

Step 01



The Opening Melody

Once you've learned the overall flow, try playing the melody while following the finger numbers.

Step 02



The Second Melody

The same applies here. Grasp the overall flow then fill in the blanks.

Step 03 Warm-up Exercise - "The Chinese Princess"



It's time to warm up the left hand!

Be sure to hold the bottom bass notes for their full duration.

Step 04 Diligent Practice Time



Put the warm-up exercise to use and try this. Counting "one, two, three" out loud while playing will make it easier to learn the rhythm.

One, two, three, one, two, three, one, two, three, one, two, three,

Step 05 Warm-up Exercise - "Left and Right in Sync"



This exercise will help you to synchronize the left and right hands. First, concentrate on synchronizing the first beat in each measure.

Step 06 Diligent Practice Time



Here we'll play a left-hand bass line along with the right-hand melody. The left-hand part changes to the actual accompaniment pattern in the second half. Carefully match the timing of the notes on the first beat of each measure throughout.

Step 07 "Before a Chord Change"



Prepare to play the next chord ahead of time.

Short break

Step 08 Diligent Practice Time



This is the last right-hand practice step. Start with the overall flow then fill in the blanks.

Step 09 "A Serene Ending"



This is the song's ending. First check the finger numbers and the notes they play. The rhythm changes towards the end.

Step 10 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

Amazing Grace

~ With Step Map ~

The rhythm gets a bit tricky from the second chorus. Keep playing along with the accompaniment until you get a feel for it.

Practice the grace notes and glissandos until you can play them naturally.

♩ = 62

5 *mp* F B^b F

Step 03

10 Dm7 G⁽⁹⁾ Step 01 Gm7⁽¹¹⁾ C⁽⁹⁾

Step 02

14 F F⁷ B^b F

Step 05 Step 04 Step 06

18 Dm7 G⁽⁹⁾ C⁽⁹⁾ F

22 **F** **F7** **Step 06** **B^b7** **Step 04** **F**

26 **Dm7** **G⁽⁹⁾7** **Gm⁽¹¹⁾7^{on}C** **Gm⁽⁹⁾7^{on}C**

30 **F** **A7** **B^b7** **Step 04** **F** **Step 07**

34 **Dm7** **Step 08** **G⁽⁹⁾7** **C⁽⁹⁾7** **Dm7** *rit.* **G⁽⁹⁾7** **Rubato** **F^{on}A** **A^bdim7**

38 **Gm7** **Gm⁽⁹⁾7^{on}C** **C⁽⁹⁾7** **B^b** **F^{on}A** **Gm7** **F**

Step 01 Diligent Practice Time



Begin with the right hand. Play while feeling the resonance of each chord and interval, and keep it up when the melody comes in the second half.

Step 02 Diligent Practice Time



Next try out the left-hand notes.

Step 03 Diligent Practice Time



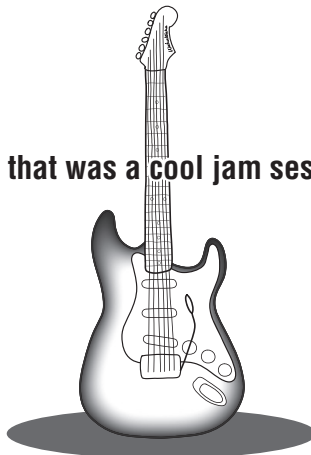
And finally, we're ready to play with both hands. Make the chord changes in each measure as smooth and synchronized as possible.

Step 04 Special Practice: Grace Notes - "Follow the Guitarist!"



And now for some special grace note training. Copy whatever the guitarist plays.

Now that was a cool jam session!

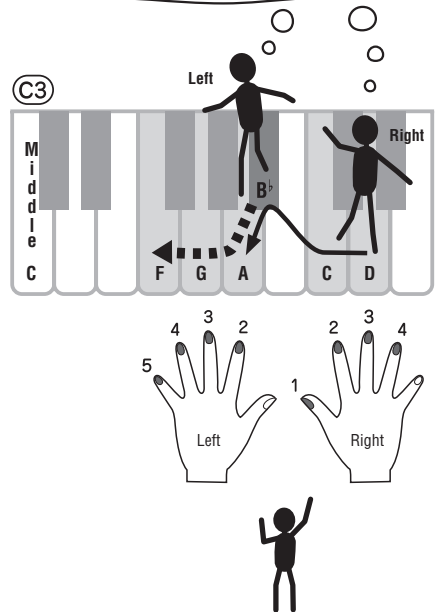


Step 05 Diligent Practice Time



Note that the left-hand and right-hand lines move in parallel. Play so that the descent to each successive note is clear.

Let's descend together, one step at a time...



Both of you are doing great!

Step 06 "Shh, ta ta ta~"



Listen for the drum cue and play "shh, ta ta ta~". Of course you won't actually play or hear "shh" (it's a rest), but you should be able to feel it.

Step 07 “Triplets!”

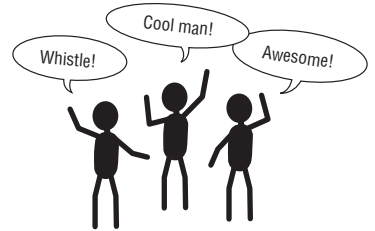
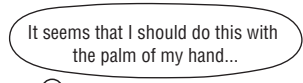
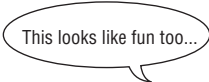


Play this tightly with the band and you'll really impress the crowd. Play with a moderately heavy touch, and try saying “da~ da!” while playing the triplets.

Step 08 “Glissandos Everywhere”



Glissandos can be fun too! Let's learn their timing. Try to keep the intervals clean.

Step 09 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

To everyone who played the Learn to Play songs,

Did you enjoy our Learn to Play section?

Learning to play... even little by little... is a great feeling, isn't it?

The Learn to Play Orchestra is always waiting for you.

Come and play with us anytime you like.

The following pages also include a number of great songs arranged so they can be played easily.

Hope you find some you like!

From the Learn to Play Orchestra



Favorite with Style

In this section we'll enjoy playing with a variety of auto accompaniment styles. When you can play the melody all the way through, try the left-hand step! All you have to do is play the root key to play along with richly orchestrated accompaniment.*

~ Fun with the Left Hand Step ~

Chord name ← C

A number of notes played above the root form a chord

← Root (C)

Chord Detection Range

The lowest	C#	D#	F#	G#	A#	C#	D#	F#
	D♭	E♭	G♭	A♭	B♭	D♭	E♭	G♭

C D E F G A B C D E F

Flute

Play the root

C G7 C Dm C(onG) G7

5 3 4 2 3 4 1 4 3

Hey! This is easy!

We only need to play the notes at the beginning of the chord names.

The goal is to play with both hands! Don't forget the last step.

"Favorite with Style" looked like so much fun that these people came all the way over from the "Learn to Play" section.

* Only with the Keys to Success left-hand steps. In the Waiting lessons you'll need to play full left-hand chords. Refer to the owner's manual for chord fingerings.

Song No. 091
Tempo ♩ = 164

O du lieber Augustin

Traditional

Melody Voice

Musette Accordion

Style

OberkraienerWalzer

: Smart Chord

Musical score for 'O du lieber Augustin' in 3/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a whole rest for 8 measures, followed by a repeat sign. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. Chord S01 (C) is indicated above the first measure of the melody. The second staff continues the melody with quarter notes B4, A4, G4, and F4. Chord S02 (G7) is indicated above the first measure of this staff. The third staff continues with quarter notes E4, D4, C4, and B3. Chord S03 (C) is indicated above the first measure of this staff. The score ends with a double bar line and a 4-measure rest.

Song No. 092
Tempo ♩ = 85

Mary Had a Little Lamb

Traditional

Melody Voice

Clarinet

Style

Learning 2/4

: Smart Chord

Musical score for 'Mary Had a Little Lamb' in 2/4 time. The score consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a whole rest for 4 measures, followed by a repeat sign. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. Chord S01 (C) is indicated above the first measure of the melody. The second staff continues the melody with quarter notes B4, A4, G4, and F4. Chord S02 (G7) is indicated above the first measure of this staff. The third staff continues with quarter notes E4, D4, C4, and B3. Chord S03 (C) is indicated above the first measure of this staff. The score ends with a double bar line and a 4-measure rest.

Song No. 093
Tempo ♩ = 108

When Irish Eyes Are Smiling

E. R. Ball

Melody Voice

Musette Accordion

Style

EnglishWaltz

: Smart Chord

Musical score for 'When Irish Eyes Are Smiling' in 3/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a whole rest for 3 measures, followed by a repeat sign. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. Chord S01 (F) is indicated above the first measure of the melody. The second staff continues the melody with quarter notes B4, A4, G4, and F4. Chord S02 (F7) is indicated above the first measure of this staff. The third staff continues with quarter notes E4, D4, C4, and B3. Chord S03 (Gm7) is indicated above the first measure of this staff. The score ends with a double bar line and a 5-measure rest.

21/53 F Gm7(onC) F F7 B^b

27/59 F S05 B^b Bdim F(onC) D7 S06 S07 (2x)

33/65 G7 C7 1. F C7 2. F

Song No. 094
Tempo ♩ = 140

Little Brown Jug

Traditional

Melody Voice
Vibraphone
Style
BigBandFast

Medium Swing (♩ = ♩³)

1 S01 C* F D7 S02 G7 C

9/25 C F D7 S03 G7 C

13/29 C F D7 G7 C

17/33 C F D7 S04 G7 C C 6

* In Keys to Success Step 07 and Timing, Waiting lessons, begin playing with the left hand from the second chorus.

52 F

Musical staff 52-57: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chord F is indicated above the staff.

58 C7 F

Musical staff 58-63: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords C7 and F are indicated above the staff.

64 F7 Coda 94 F rit.

Musical staff 64-94: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords F7 and F are indicated. Includes a Coda symbol and a 'rit.' marking.

Song No. 097
Tempo ♩ = 104

: Smart Chord

My Darling Clementine

P. Montrose

Melody Voice
Harmonica
Style
SwingWaltz

-1 Piano Bb F C7 F S01

Musical staff 1-5: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords Bb, F, C7, F are indicated. Includes a 'Piano' marking and a circled 'S01' annotation.

5/21 F S02 C7 S03

Musical staff 6-10: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords F and C7 are indicated. Includes circled 'S02' and 'S03' annotations.

10/26 F S04 C7 F

Musical staff 11-15: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords F and C7 are indicated. Includes a circled 'S04' annotation.

14/30 C7

Musical staff 16-20: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chord C7 is indicated.

18/34 F C7 1. F 2. F

Musical staff 21-25: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords F and C7 are indicated. Includes first and second endings.

Song No. 098
Tempo ♩ = 108

Oh! Susanna

S. C. Foster

Melody Voice

Violin

Style

Bluegrass

Musical score for 'Oh! Susanna' in G major, 4/4 time. The score consists of five staves of music. The first staff starts with a 4-measure rest followed by a melodic line with a downward bow stroke (∇) and a fermata. Chords F, C, and S01 are indicated. The second staff continues the melody with chords F, C7, F, F, G7, and C, and includes a callout S03. The third staff has chords F, C7, F, Bb, F, and C, with callouts S04 and S05. The fourth staff features a first ending (1.) and a second ending (2.) with chords F, C7, F, and F. The piece concludes with a 2-measure rest.

Song No. 099
Tempo ♩ = 148

Red River Valley

Traditional

Melody Voice

Harmonica

Style

CountrySwing

Smart Chord

Musical score for 'Red River Valley' in G major, 4/4 time. The score consists of five staves of music. The first staff starts with a 4-measure rest followed by a melodic line with a downward bow stroke (∇) and a fermata. Chords G and S01 are indicated. The second staff continues the melody with callout S02. The third staff has chords D7, G, and G7, with callout S03. The fourth staff features chords C, D7, and C, with callout S04. The fifth staff features a first ending (1.) and a second ending (2.) with chords G and G, and concludes with a 4-measure rest.

Song No. 100
Tempo ♩ = 168

Turkey in the Straw

Traditional

Melody Voice
Clarinet
Style
CountrySwing

 : Smart Chord

Musical score for 'Turkey in the Straw' in C major, 2/4 time. The score consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a 'Piano' dynamic marking. Chords are indicated above the staff: C, G, C, G7, C. Fingerings are shown with numbers 1-5. A circled 'S01' is placed above the final measure. The second staff begins with a repeat sign and a 'C' chord. Chords include C, G7, and C. A circled 'S02' is above the second measure. The third staff starts with a 'C' chord and includes a circled 'S03' above the second measure. The fourth staff begins with a circled 'S04' above the first measure, followed by 'C7' and a circled 'S05' above the second measure. The fifth staff starts with a circled 'S06' above the first measure. The score concludes with a first and second ending bracket over the final measures.

Song No. 101
Tempo ♩ = 112

Muffin Man

R. A. King

Melody Voice
60s Clean Guitar
Style
Bluegrass

 : Smart Chord

Musical score for 'Muffin Man' in C major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a 'Violin' marking. Chords are indicated above the staff: C, Am, Dm7, G7, C. A circled 'S01' is placed above the final measure. The second staff begins with a 'Dm7' chord and includes a circled 'S02' above the second measure. The third staff starts with a 'Dm7' chord and includes a circled 'S01' above the final measure. The fourth staff begins with a 'G7' chord and includes a circled 'S01' above the final measure. The score concludes with a first and second ending bracket over the final measures.

Song No. 102
Tempo ♩ = 116

Pop Goes the Weasel

Traditional

Melody Voice
Piccolo
Style
6/8 Piano March

Musical score for 'Pop Goes the Weasel' in G major, 6/8 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a D major chord and a staccato instruction. The melody features eighth notes and triplets. Fingerings are indicated by numbers 1-5. The second staff continues the melody with chords D, A, D, Em, A7, D, Bm, and A. The third staff continues with chords E, A7, G, E7, Em, A7, and D. The fourth staff shows two endings: the first ending leads back to the beginning, and the second ending concludes with a D major chord. The score includes dynamic markings like *mf* and *mp*.

Song No. 103
Tempo ♩ = 86

Grandfather's Clock

H. C. Work

Melody Voice
Clarinet
Style
Learning 4/4

Musical score for 'Grandfather's Clock' in C major, 4/4 time. The score consists of five staves of music. The first staff starts with a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. It begins with a C major chord and a Flute instruction. The melody is primarily quarter notes. Fingerings are indicated by numbers 1-5. The second staff continues with chords C, G7, C, Dm, C(onG), G7, and C. The third staff continues with chords C, G7, C, Dm, C(onG), G7, and C. The fourth staff continues with chords C, Am, Dm, G7, Em, Am, D7, and G7. The fifth staff concludes with chords C, G, C, Dm, C(onG), G7, and C. The score includes dynamic markings like *mf* and *mp*.

2/ C S09

Musical staff 21-24: Treble clef, C major key signature. Chords: C (5), C, C, C, C, C, C, C. Fingering: 2, 2, 2, 2, 2, 2, 2, 2. Slurs: 2, 1. Circle S09 above the 7th measure.

25 C G C Dm C (mG) G7 C mp

Musical staff 25-28: Treble clef, C major key signature. Chords: C (3), G (3), C (4), Dm (1), C (mG) (4), G7, C. Fingering: 3, 2, 4, 1, 4. Slurs: 4, 4. Circle S09 above the 26th measure. Dynamics: mp.

29 C G A7 Dm C rit.

Musical staff 29-32: Treble clef, C major key signature. Chords: C, G, A7, Dm (4), C. Fingering: 4. Slurs: 4. Circle S10 above the 30th measure. Dynamics: rit.

Song No. 104
Tempo ♩ = 120

Camptown Races

S. C. Foster

Melody Voice
Harmonica
Style
Bluegrass

1 C S01 S02

Musical staff 1-4: Treble clef, C major key signature. Chords: C, C, C, D7, G7. Fingering: 4, 3, 2, 1, 3. Circle S01 above the 2nd measure, S02 above the 4th measure.

8/20 C Dm7 G7 C S03 C D7 G7 S04 S05 (2x)

Musical staff 5-8: Treble clef, C major key signature. Chords: C, Dm7 (2), G7 (3), C, C, C, D7 (3), G7 (2), C. Fingering: 3, 3, 2, 1, 3. Circle S03 above the 6th measure, S04 and S05 above the 8th measure. Dynamics: (2x).

12/24 C Dm7 G7 C S03 S04 S05 (2x)

Musical staff 9-12: Treble clef, C major key signature. Chords: C, Dm7 (2), G7 (3), C, C, F (3), C. Fingering: 1, 2, 3, 5, 3. Circle S03 above the 10th measure, S04 and S05 above the 12th measure. Dynamics: (2x).

16/28 C 1. Dm7 G7 C S03 2. Dm7 G7 C S04 S05 (2x)

Musical staff 13-16: Treble clef, C major key signature. Chords: C, Dm7 (2), G7 (3), C, C, Dm7 (2), G7 (3), C. Fingering: 3, 3, 2, 1, 3, 2. Circle S03 above the 14th measure, S04 and S05 above the 16th measure. Dynamics: (2x).

Song No. 105
Tempo ♩ = 196

When the Saints Go Marching In

Traditional

Melody Voice
Trumpet
Style
Dixieland

Musical score for 'When the Saints Go Marching In' in B-flat major, 2/4 time. The score consists of seven staves of music. Fingerings are indicated by numbers 1-4. Slurs are used for phrases. Trills are marked with a '3' and a trill symbol. Chord symbols are placed above the notes. Seven specific notes are circled and labeled S01 through S07.

Staff 1: Measure 1 (trill), S01 (B^b), measures 2-4 (B^b), S02 (B^b).

Staff 2: Measure 5 (Gm), measure 6 (C7), measure 7 (F7), S03 (B^b), measure 8 (B^b), measure 9 (B^b7).

Staff 3: Measure 10 (E^b), measure 11 (E^bm), S04 (E^b), measure 12 (B^b(onF)), measure 13 (F7), measure 14 (B^b), S05 (B^b).

Staff 4: Measure 15 (B^b), measure 16 (B^b), S06 (B^b), measure 17 (E^b), measure 18 (B^b), measure 19 (C7).

Staff 5: Measure 20 (F), measure 21 (F7), S07 (B^b), measure 22 (B^b7), measure 23 (E^b), measure 24 (E^bm).

Staff 6: Measure 25 (B^b(onF)), measure 26 (Cm7(onF)), measure 27 (F7), measure 28 (B^b).

Song No. 106
Tempo ♩ = 108

Yankee Doodle

Traditional

Melody Voice
Piccolo
Style
US March

Musical score for 'Yankee Doodle' in G major, 2/4 time. The score consists of three staves of music. Fingerings are indicated by numbers 1-4. Slurs are used for phrases. Trills are marked with a '3' and a trill symbol. Chord symbols are placed above the notes. Four specific notes are circled and labeled S01 through S04.

Staff 1: Measure 1 (trill), S01 (G), measure 2 (G), S02 (G), measure 3 (G), measure 4 (G), measure 5 (G).

Staff 2: Measure 6 (C), S03 (C), measure 7 (G), measure 8 (G), S04 (C), measure 9 (C[#]dim7), measure 10 (G(onD)), measure 11 (D7), measure 12 (G).

Staff 3: Measure 13 (G), measure 14 (D7), measure 15 (G), measure 16 (D7), measure 17 (G), measure 18 (C), measure 19 (D7), measure 20 (G).

14 ∇ C G ∇ C C[♯]dim7 G^(onD) D7 G E^b7

18 S05 A^b E^b7 A^b E^b7 A^b D^b E^b7 A^b

22 S07 D^b A^b S08 D^b Ddim7 A^b(onE^b) E^b7 A^b ∇ A^b

Song No. 107
Tempo ♩ = 120

 : Smart Chord

Battle Hymn of the Republic

Traditional

Melody Voice
Trumpet
Style
6/8March

1 ∇ C S01 *staccato* C S02

8/24 F C C E7 Am ∇ S03 S04

12/28 Dm G7 C S05

16/32 S06 F C S07 C S08

20/36 Dm G7 1. C ∇ 1 2. C ∇ C 2

I've Been Working on the Railroad

Traditional

Melody Voice
Trumpet
Style
6/8 March

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of 41 measures. The brass line is marked with various chords and includes 11 solo sections labeled S01 through S11. The chords are: Bb, Bdim, F(onC), Dm, C7, F, F, Bb, Bbm, F, F, Dm, G7, C, C, F, A7, Bb, Bdim, F(onC), Dm, C7, F, F, Bb, Bdim, C7, F, C7, F, F, Faug, Bb, Bdim, C7, F, F.

Measure numbers and solo section markers are as follows:

- Measure 1: Solo section S01
- Measure 5/21: Solo section S02
- Measure 9/25: Solo section S03
- Measure 13/29: Solo section S05
- Measure 13/29: Solo section S06
- Measure 17/33: Solo section S07
- Measure 17/33: Solo section S08
- Measure 37: Solo section S09
- Measure 37: Solo section S10
- Measure 41: Solo section S11

The score includes a 'Brass' section at the beginning and a '2' marking at the end of the piece.

American Patrol

F. W. Meacham

Melody Voice
Clarinet
Style
US March

1 ∇ E^b S01 E^b mf

6 B^b E^b F7 B^b7 E^b S02

9 S03 A^b F7 B^b7 E^b S04

12 B^b E^b S05 B^b

15 E^b S06 A^b E^b G7 Cm

18 S07 A^b E^b B^b E^b S08 G Cm

21 B^b7 E^b D7 Gm F7 B^b7 S10 f

24 E^b S11 B^b E^b

27 F7 B^b7 E^b S12

30 A^b F7 B^b7 E^b S13 B^b

33 E^\flat B^\flat E^\flat $S14$ $S15$

36 A^\flat E^\flat $G7$ Cm A^\flat E^\flat $B^\flat7$ E^\flat $S16$

Song No. 110
Tempo $\text{♩} = 198$

Down by the Riverside

Traditional

Melody Voice

Trumpet

Style

Dixieland

Medium fast swing $\text{♩} = \text{♩} = \text{♩}$

1 ∇C $S01$ C F $G7$ C $S02$

8 $G7$ $S03$ C $S04$

12 $S05$ C F $G7$ C $S06$

16 $G7$ C $S07$ $C7$

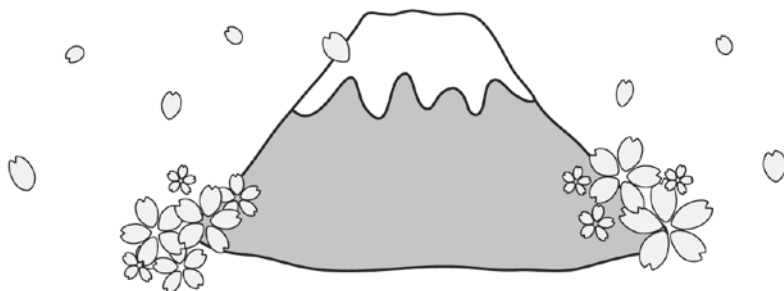
21 F C $S08$

25 $G7$ C $C7$

29 F Fm C Am $S09$

Japanese Song

This category features a collection of songs that are well-known in Japan and have been enjoyed for generations. Experience these classic melodies for yourself.



Song No. 111
Tempo ♩ = 90

Furusato

T. Okano

Melody Voice
Celesta

S01

3 times repeat
8va -----

5/21/37

S02

S03

9/25/41

S04

S05

13/29/45

S06

S07

17/33/49

S08

(8va) -----

The musical score is written for piano accompaniment in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of two staves each. Section S01 (measures 5-21) includes a first ending bracket and a '3 times repeat' instruction with an 8va line. Section S02 (measures 21-37) follows. Section S03 (measures 9-25) and S04 (measures 25-41) are marked with a '3' and a '1' respectively. Section S05 (measures 13-29) and S06 (measures 29-45) are marked with a '3'. Section S07 (measures 17-33) is marked with a '5'. Section S08 (measures 33-49) includes a first ending bracket and an 8va line. The score concludes with a double bar line.

Momiji

T. Okano

The musical score is presented in four systems, each with a treble and bass clef staff. The key signature has one flat (Bb) and the time signature is common time (C). The score includes the following sections and markings:

- S01:** Starts at measure 5/21. Includes a *8va* marking with a dashed line and a ∇_4 marking.
- S02:** Starts at measure 9/25. Includes a ∇_4 marking and a ∇_2 marking.
- S03:** Starts at measure 13/29. Includes a ∇_4 marking and a ∇_2 marking.
- S04:** Starts at measure 17/33. Includes a ∇_4 marking and a ∇_3 marking.
- S05:** Includes a ∇_4 marking and a ∇_2 marking.
- S06:** Includes a ∇_4 marking and a ∇_3 marking.
- S07:** Includes a ∇_4 marking and a ∇_3 marking. Ends with a *(8va)* marking and a dashed line.

Fingerings (1-5) are indicated below notes in the bass staff. Trills (3) are indicated above notes in the treble staff.

Aogeba Totoshi

Traditional

10

S01

S02

S03

15/48

S04

19/52

S05

23/56

S06

27/60

S07

31/64

S08

35/68

S09

39/72

(2x)

S10 S11

1.

3 1 2

2

73

2.

Haruga Kita

T. Okano

5/13

S01 3

S02

1.

S03 2

S04 1

5

2.

S05 2

S06 1

5

4

4

S07 3

S08 1

29

31

rit.

Soushunfu

A. Nakada

8 **S01** 1 **S02**

14 **S03** 1 1

20 **S04** 4 **S05** 1

25 **S06** 3 4 5 1

30 1 1

36 **S07** 5 4

Akatonbo

K. Yamada

5/13/25

S01

S02

S03

10/18/30

S04

1.

2.

4.

32

S05

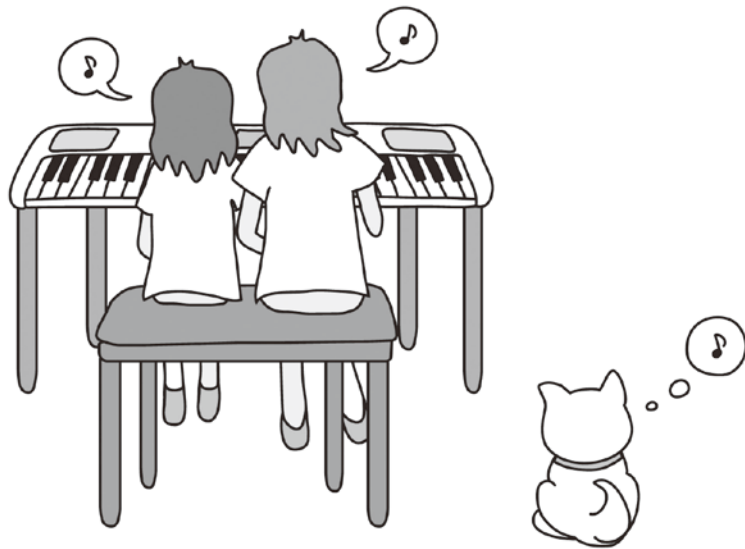
rit.

3va-

The musical score is written on a single staff in 3/4 time. It consists of five sections labeled S01 through S05. Section S01 (measures 5-13) features a melodic line with a first ending bracket and a first ending repeat sign. Section S02 (measures 14-25) includes a first ending bracket and a first ending repeat sign. Section S03 (measures 26-31) contains a melodic line with a first ending bracket and a first ending repeat sign. Section S04 (measures 32-30) is a first ending section with a first ending repeat sign and a first ending bracket. Section S05 (measures 31-32) includes a melodic line with a first ending bracket and a first ending repeat sign. Performance instructions include 'rit.' (ritardando) and '3va-' (triple octave) in section S05.

Duet

It's even more fun performing with someone else! Get together with a friend or family member and let loose.
(The songs have been arranged so that it is also possible to perform them alone.)



Song No. 117
Tempo ♩ = 92

O Christmas Tree

Traditional

Melody Voice
Live! Concert Grand Piano

6 S01 S02 S03
11 S04
15 S05 S06
(5) (3) (5) (3) (5) (3) (3) (1) (2) (3) (3)

19

S11

S07

(2) (4) (3) (1) (2) (3) (5)

23

S08 *8va*

S09

(3) (3) (5)

27

S10 (*8va*)

S12

(3) (3) (2)

31

(2) (4) (1) (3) (2) (4) (1)

35

S13

(3) (4)

We Wish You a Merry Christmas

Traditional

The musical score is presented in two systems, each with a treble and bass clef staff. The key signature is one flat (Bb) and the time signature is 3/4. The score includes fingerings (1-5) and slurs for both hands. Specific sections are marked with callouts S01 through S08.

System 1 (Measures 1-7):

- Measure 1: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 2. Bass clef has a quarter note G3 (finger 3), slurred to a quarter note F3 (finger 5) in measure 2.
- Measure 3: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 4. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 4.
- Measure 5: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 6. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 6.
- Measure 7: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 8. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 8.

System 2 (Measures 8-28):

- Measure 8: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 9. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 9.
- Measure 10: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 11. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 11.
- Measure 12: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 13. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 13.
- Measure 14: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 15. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 15.
- Measure 16: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 17. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 17.
- Measure 18: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 19. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 19.
- Measure 20: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 21. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 21.
- Measure 22: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 23. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 23.
- Measure 24: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 25. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 25.
- Measure 26: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 27. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 27.
- Measure 27: Treble clef has a quarter note G4 (finger 1), slurred to a quarter note A4 (finger 3) in measure 28. Bass clef has a quarter note G3 (finger 2), slurred to a quarter note F3 (finger 4) in measure 28.

31

S09

1 3

(4) (5) (2)

35

S10

3

(2) (3)

39

S11

Im Mai

Traditional

The musical score for "Im Mai" is presented in six systems, each with a piano (II) and melody (I) staff. The tempo is marked as ♩ = 104. The score includes six sections labeled S01 through S06, each with specific fingering and articulation instructions.

- System 1:** Measures 1-6. S01 (measures 1-2) and S02 (measures 5-6) are marked with circled callouts. Fingering: 3, 5, 4, 1.
- System 2:** Measures 7-10. S03 (measures 7-8) is marked with a circled callout. Fingering: 2, 3, 4.
- System 3:** Measures 11-14. S04 (measures 11-12) and S05 (measures 13-14) are marked with circled callouts. Fingering: 2, 5, 2, 1.
- System 4:** Measures 15-18. S06 (measures 15-16) is marked with a circled callout. Fingering: 2, 3, 5.

Mary Had a Little Lamb

Traditional

The musical score is presented in a grand staff format, consisting of two staves per system: a treble clef staff (I) and a bass clef staff (II). The music is in common time (C) and features a melody primarily in the treble clef, with accompaniment in the bass clef. The score is divided into systems, with measures 5, 8, 11, 14, 17, and 20 marked at the beginning of their respective systems. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks, such as accents and slurs, are used throughout. Specific performance techniques are highlighted with callouts: S01, S02, S03, S04, S05, S06, S07, S08, and S09. These callouts point to various musical elements, including triplets, slurs, and specific notes. For example, S01 and S02 point to triplet markings in the treble clef at measures 5 and 9 respectively. S03 points to a triplet in the bass clef at measure 10. S04 and S05 point to triplet markings in the bass clef at measures 11 and 12. S06 points to a triplet in the bass clef at measure 15. S07 and S08 point to triplet markings in the treble clef at measures 17 and 18. S09 points to a triplet in the bass clef at measure 21. The score concludes with a final triplet in the bass clef at measure 21.

24 S10 S11

27 S12 S13

30 S14

33

36

Yankee Doodle

Traditional

The musical score for 'Yankee Doodle' is presented in a two-staff format (I and II). The key signature is one flat (B-flat major), and the time signature is common time (C). The tempo is marked as ♩ = 120. The score is divided into ten sections, each marked with a circled label (S01-S10) and a callout line. Section S01 (measures 1-4) features a treble clef staff with a triplet of eighth notes (S01) and a bass clef staff with a whole rest. Section S02 (measures 5-8) continues the melody in the treble clef with a triplet (S02) and a bass clef staff with a whole rest. Section S03 (measures 9-12) has a treble clef staff with a whole rest and a bass clef staff with a triplet (S03) and a quarter note. Section S04 (measures 13-16) has a treble clef staff with a whole rest and a bass clef staff with a triplet (S04) and a quarter note. Section S05 (measures 17-20) has a treble clef staff with a whole rest and a bass clef staff with a triplet (S05) and a quarter note. Section S06 (measures 21-24) has a treble clef staff with a triplet (S06) and a bass clef staff with a triplet (S06) and a quarter note. Section S07 (measures 25-28) has a treble clef staff with a triplet (S07) and a bass clef staff with a triplet (S07) and a quarter note. Section S08 (measures 29-32) has a treble clef staff with a triplet (S08) and a bass clef staff with a triplet (S08) and a quarter note. Section S09 (measures 33-36) has a treble clef staff with a triplet (S09) and a bass clef staff with a triplet (S09) and a quarter note. Section S10 (measures 37-40) has a treble clef staff with a triplet (S10) and a bass clef staff with a triplet (S10) and a quarter note. The score concludes with a double bar line.

Ten Little Indians

Traditional

The musical score for 'Ten Little Indians' is presented in five systems, each with a treble and bass clef staff. The piece is in common time (C) and features a melody voice and a piano accompaniment. Fingerings and articulation are indicated throughout.

- System 1 (Measures 1-3):** Treble clef starts with a circled '5' above the first measure. A callout 'S01' points to a downward bow stroke (∇) above the first measure. Treble clef has a circled '1' above the first measure, a circled '3' above the second measure, and a circled '5' above the third measure. Bass clef has a circled '3' above the first measure, a circled '(1)' below the first measure, and a circled '(4)' below the third measure.
- System 2 (Measures 4-6):** Treble clef has a circled '3' above the first measure, a circled '1' above the second measure, and a circled '3' above the third measure. Bass clef has a circled '3' above the first measure and a circled '(1)' below the second measure.
- System 3 (Measures 7-9):** Treble clef has a circled '5' above the first measure. A callout 'S03' points to a downward bow stroke (∇) above the first measure. Treble clef has a circled '4' above the third measure. Bass clef has a circled '1' above the first measure, a circled '(4)' below the first measure, and a circled '(1)' below the third measure.
- System 4 (Measures 10-13):** Treble clef has a callout 'S04' pointing to a downward bow stroke (∇) above the first measure. Treble clef has a circled '5' above the first measure, a circled '2' above the second measure, and a circled '1' above the third measure. Bass clef has a circled '1' above the first measure, a circled '(5)' below the first measure, a circled '3' above the second measure, a circled '(3)' below the second measure, a circled '5' above the third measure, a circled '(1)' below the third measure, a circled '3' above the fourth measure, and a circled '(3)' below the fourth measure.
- System 5 (Measures 14-16):** Treble clef has a callout 'S05' pointing to a downward bow stroke (∇) above the first measure. Treble clef has a circled '5' above the first measure. Bass clef has a circled '1' above the first measure, a circled '(5)' below the first measure, a circled '3' above the second measure, a circled '(3)' below the second measure, a circled '5' above the third measure, a circled '(1)' below the third measure, and a circled '(5)' above the fourth measure.

Scarborough Fair

Traditional

8 S01 1

12 S02 2

16 S03 5

21 3

25 S04 1

30 1

(5) (5) (4) (1) (2) (1) (2) (4) (1)

35

(1)

40

(2) (3)

45

(2)

49

(3)

54

(5)

59

(4)

64

5

S11

3

(3)

69

3

1

S12

2

(1)

(4)

(3)

74

2

2

Three Blind Mice

Traditional

9 **S01** ∇ 3

I

II

(3)

16 **S02** ∇ 5

I

II

(1)

23 **S03** 2 5 **S04**

I

II

(4) (1)

29 **S05**

I

II

34 3

I

II

(1)

41 **S06** ∇ 3

I

II

(3)

48

S07

55

S08

S09

61

S10

67

Battle Hymn of the Republic

Traditional

The musical score is presented in a grand staff format, with the right hand (RH) in the upper staff and the left hand (LH) in the lower staff. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score is divided into seven sections, each marked with a circled label (S01-S07) and a downward-pointing triangle. Section S01 is marked with a 3-measure rest in the RH and a 3-measure rest in the LH. Section S02 is marked with a 3-measure rest in the RH and a 3-measure rest in the LH. Section S03 is marked with a 3-measure rest in the RH and a 3-measure rest in the LH. Section S04 is marked with a 3-measure rest in the RH and a 3-measure rest in the LH. Section S05 is marked with a 3-measure rest in the RH and a 3-measure rest in the LH. Section S06 is marked with a 3-measure rest in the RH and a 3-measure rest in the LH. Section S07 is marked with a 3-measure rest in the RH and a 3-measure rest in the LH. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks.

My Darling Clementine

P. Montrose

The musical score is presented in two systems, each with a piano (I and II) part and a melody voice part. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and fingerings.

System 1 (Measures 4-7):

- Piano I:** Treble clef. Measure 4 starts with a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 5 has a slur over a triplet of eighth notes (fingerings 5, 5, 5). Measure 6 has a slur over a triplet of eighth notes (fingerings 1, 1, 1). Measure 7 has a slur over a triplet of eighth notes (fingerings 1, 1, 1).
- Piano II:** Bass clef. Measure 4 starts with a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 5 has a slur over a triplet of eighth notes (fingerings 5, 5, 5). Measure 6 has a slur over a triplet of eighth notes (fingerings 1, 1, 1). Measure 7 has a slur over a triplet of eighth notes (fingerings 1, 1, 1).
- Melody Voice:** Treble clef. Measure 4 starts with a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 5 has a slur over a triplet of eighth notes (fingerings 5, 5, 5). Measure 6 has a slur over a triplet of eighth notes (fingerings 1, 1, 1). Measure 7 has a slur over a triplet of eighth notes (fingerings 1, 1, 1).

System 2 (Measures 8-11):

- Piano I:** Treble clef. Measure 8 starts with a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 9 has a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 10 has a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 11 has a slur over a triplet of eighth notes (fingerings 3, 3, 3).
- Piano II:** Bass clef. Measure 8 starts with a slur over a triplet of eighth notes (fingerings 4, 4, 4). Measure 9 has a slur over a triplet of eighth notes (fingerings 4, 4, 4). Measure 10 has a slur over a triplet of eighth notes (fingerings 4, 4, 4). Measure 11 has a slur over a triplet of eighth notes (fingerings 3, 3, 3).
- Melody Voice:** Treble clef. Measure 8 starts with a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 9 has a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 10 has a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 11 has a slur over a triplet of eighth notes (fingerings 3, 3, 3).

System 3 (Measures 12-15):

- Piano I:** Treble clef. Measure 12 starts with a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 13 has a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 14 has a slur over a triplet of eighth notes (fingerings 1, 1, 1). Measure 15 has a slur over a triplet of eighth notes (fingerings 1, 1, 1).
- Piano II:** Bass clef. Measure 12 starts with a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 13 has a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 14 has a slur over a triplet of eighth notes (fingerings 1, 1, 1). Measure 15 has a slur over a triplet of eighth notes (fingerings 2, 2, 2).
- Melody Voice:** Treble clef. Measure 12 starts with a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 13 has a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 14 has a slur over a triplet of eighth notes (fingerings 1, 1, 1). Measure 15 has a slur over a triplet of eighth notes (fingerings 2, 2, 2).

System 4 (Measures 17-20):

- Piano I:** Treble clef. Measure 17 starts with a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 18 has a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 19 has a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 20 has a slur over a triplet of eighth notes (fingerings 3, 3, 3).
- Piano II:** Bass clef. Measure 17 starts with a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 18 has a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 19 has a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 20 has a slur over a triplet of eighth notes (fingerings 2, 2, 2).
- Melody Voice:** Treble clef. Measure 17 starts with a slur over a triplet of eighth notes (fingerings 2, 2, 2). Measure 18 has a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 19 has a slur over a triplet of eighth notes (fingerings 3, 3, 3). Measure 20 has a slur over a triplet of eighth notes (fingerings 2, 2, 2).

System 5 (Measures 21-24):

- Piano I:** Treble clef. Measure 21 starts with a slur over a triplet of eighth notes (fingerings 5, 5, 5). Measure 22 has a slur over a triplet of eighth notes (fingerings 5, 5, 5). Measure 23 has a slur over a triplet of eighth notes (fingerings 1, 1, 1). Measure 24 has a slur over a triplet of eighth notes (fingerings 1, 1, 1).
- Piano II:** Bass clef. Measure 21 starts with a slur over a triplet of eighth notes (fingerings 5, 5, 5). Measure 22 has a slur over a triplet of eighth notes (fingerings 5, 5, 5). Measure 23 has a slur over a triplet of eighth notes (fingerings 1, 1, 1). Measure 24 has a slur over a triplet of eighth notes (fingerings 1, 1, 1).
- Melody Voice:** Treble clef. Measure 21 starts with a slur over a triplet of eighth notes (fingerings 5, 5, 5). Measure 22 has a slur over a triplet of eighth notes (fingerings 5, 5, 5). Measure 23 has a slur over a triplet of eighth notes (fingerings 1, 1, 1). Measure 24 has a slur over a triplet of eighth notes (fingerings 1, 1, 1).

The score concludes with a *rit.* (ritardando) marking above the final measure (24).

The Cuckoo

Traditional

The musical score for "The Cuckoo" is presented in two staves, I and II, in a 3/4 time signature. The tempo is marked as ♩ = 160. The score is divided into systems with measures 5-8, 9-13, 14-18, 19-23, 24-28, and 29-32. Specific sections are labeled S01 through S07. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The score is written for a concert grand piano.

System 1 (Measures 5-8): Section S01 is marked above measure 5. Staff I begins with a 5th finger fingering. Staff II begins with a 5th finger fingering and a (1) articulation. Measure 8 has a (4) articulation.

System 2 (Measures 9-13): Section S02 is marked above measure 9. Section S03 is marked above measure 13. Staff I has a 2nd finger fingering in measure 9 and a 3rd finger fingering in measure 13. Staff II has a (4) articulation in measure 9, a (3) articulation in measure 13, and a (1) articulation in measure 13.

System 3 (Measures 14-18): Section S04 is marked above measure 17. Staff I has a 4th finger fingering in measure 14 and a 5th finger fingering in measure 17. Staff II has a (2) articulation in measure 17 and a (1) articulation in measure 17.

System 4 (Measures 19-23): Section S05 is marked above measure 22. Staff I has a 2nd finger fingering in measure 19 and a 3rd finger fingering in measure 23. Staff II has a (3) articulation in measure 19, a (4) articulation in measure 22, and a (3) articulation in measure 23.

System 5 (Measures 24-28): Section S06 is marked above measure 25. Staff I has a 5th finger fingering in measure 24 and a 4th finger fingering in measure 28. Staff II has a (1) articulation in measure 25 and a (1) articulation in measure 28.

System 6 (Measures 29-32): Section S07 is marked above measure 30. Staff I has a 4th finger fingering in measure 29 and a 2nd finger fingering in measure 32. Staff II has a (1) articulation in measure 30 and a (5) articulation in measure 32.

37

S08

S09

(2)

42

S10

(5)

(1)

47

S11

(4)

(4)

(4)

(3)

52

S12

(1)

(2)

Close Your Hands, Open Your Hands

J. J. Rousseau

The musical score is presented in a grand staff format, consisting of two treble clefs (I and II) and two bass clefs. The piece is in common time (C) and begins with a key signature of one sharp (F#). The tempo is marked as ♩ = 110. The score is divided into measures, with measure numbers 5, 8, 12, 16, 22, and 26 indicated at the start of their respective systems. The piece concludes with a double bar line at the end of the final system.

Key features of the score include:

- Spot S01:** Located in the first system, first treble clef, measure 5. It points to a triplet of eighth notes.
- Spot S02:** Located in the first system, second treble clef, measure 5. It points to a quarter note.
- Spot S03:** Located in the second system, first treble clef, measure 8. It points to a quarter note.
- Spot S04:** Located in the second system, second treble clef, measure 8. It points to a quarter note.
- Spot S05:** Located in the third system, first bass clef, measure 12. It points to a triplet of eighth notes.
- Spot S06:** Located in the third system, second bass clef, measure 12. It points to a quarter note.
- Spot S07:** Located in the fourth system, first treble clef, measure 16. It points to a quarter note.
- Spot S08:** Located in the fifth system, first treble clef, measure 22. It points to a quarter note.
- Spot S09:** Located in the fifth system, second bass clef, measure 22. It points to a triplet of eighth notes.

Other notable markings include slurs, trills, and various fingering numbers (1-5) throughout the score.

Piano Solo

This category features a collection of well-known classical piano compositions.
Enjoy the beautiful sounds of the piano.



Song No. 130
Tempo ♩ = 156

Valse op.64-1 "Petit Chien"

F. Chopin

Melody Voice
Live! Concert Grand Piano

Molto vivace

Sheet music for "Valse op.64-1 'Petit Chien'" by Frédéric Chopin. The score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The tempo is marked "Molto vivace" and the performance style is "leggiero".

The score is divided into four systems, each with a section marker (S01, S02, S03, S04) indicating a specific melodic phrase. The first system (S01) starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The melody begins with a triplet of eighth notes. The second system (S02) continues the melody with a slur over the first four measures. The third system (S03) features a more complex melodic line with slurs and accents. The fourth system (S04) concludes the piece with a final melodic phrase and a double bar line.

Performance markings include slurs, accents, and dynamic markings such as *leggiero* and *Red.* (Reduction). The bass line consists of simple chords and single notes that support the melody.

21/37

S05

S06

Red. *

26/42

S07

Red. *

32/48

S08

S09

S10

Red. *

53

S11

sostenuto

Red. *

59

S12

Red. *

65

S13

132 *tr*

S14

p

Red. *

71 S15 S16

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

78 S17

Red. * Red. * Red. * Red. *

85 S18

cresc.

93 S19

f

Red. * Red. * Red. * Red. * Red. * Red. *

99

p

Red. * Red. * Red. * Red. * Red. * Red. *

104

Red. * Red. * Red. * Red. * Red. * Red. *

109

3 2 3 2 3 1 2 2 4 5 3

Red. *

114

4 3 2 3 1 1 1 3 1 3 2 3

Red. *

119

3 2 3 4 3 3 4 2 3 4 2 4 1

Red. *

125

pp

3 2 3 2 3 1 2 2 4 5 3

Red. *

130

4 3 2 3 1 1 1 3 1 3 2 3

Red. *

135

S20

5 3 4 3 4 2 4 1

f

Red. *

Menuett / Beethoven

L. v. Beethoven

Allegretto

S01 -1/8/64

S02

S03

S04 4/12/68 *f*

S05 *sf*

S06

S07 17/25/73 *sf*

S08

S09 21/29/77 *f*

S10 *sf* 1. 2.

S11 32/40 **Trio** *p*

S12

S13 37/45

S14

Fine

49/57

S15

S16

53/61

S17

1. 2.

D.C.

Andante grazioso (Sonate K.331)

W. A. Mozart

Andante grazioso

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/8. The tempo is marked 'Andante grazioso'. The score is divided into nine sections, each labeled with a circled 'S' followed by a number (S01 to S09). Fingerings are indicated by numbers 1-5 below the notes. Dynamics include piano (*p*), fortissimo (*sf*), and forte (*f*). The score includes repeat signs and first/second endings. The first ending is marked '1/9' and the second ending is marked '5/13'. The third ending is marked '17/27' and the fourth ending is marked '22/32'. The score concludes with a double bar line and repeat dots.

S01 (1/9) *p* 2 4 5 2 4 1 2 2 5 3 4 1 3 2 5

S02 2 4 3 2 5 3 2 5 3 2 1

S03 1 2 2 5 3 2 1

S04 (5/13) 2 4 5 2 4 3 2 4 3 2 5 1 4 5 4 1

S05 (17/27) 2 2 3 4 1 3 2 5 1 3 1 2

S06 *sf* 4 1 2 3 4 5 1 3 1 2

S07 *sf* 4 1 2 3 4 5 1 3 1 2

S08 (22/32) 2 4 1 2 4 3 2 5 1 4 3 2 5 1 3 1 2

S09 *f* 4 3 2 5 1 3 1 2 5 1 3 1 2

Melodie (Album für die Jugend)

R. Schumann

Moderatamte mosso

The musical score is presented in two staves: a treble clef staff for the melody and a bass clef staff for the piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The tempo is marked 'Moderatamte mosso'. The score is divided into eight sections, each marked with a circled label (S01-S08) and a downward-pointing triangle. Section S01 begins with a piano (*p*) dynamic and includes a first ending bracket. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Fingerings and articulation marks (accents, slurs) are provided throughout. The score concludes with a double bar line and repeat dots.

R. Schumann

Animato e grazioso

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked as 112 beats per minute. The score is divided into seven sections, each marked with a circled label (S01-S07) and a downward-pointing arrow. Section S01 begins at measure 1 with a forte (*f*) dynamic. Section S02 is at measure 4. Section S03 is at measure 8, where the dynamic changes to mezzo-forte (*mf*). Section S04 is at measure 11. Section S05 is at measure 14. Section S06 is at measure 17. Section S07 is at measure 20. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a final cadence at measure 24.

Thema (Impromptus D.935-3)

F. Schubert

Andante

The musical score is written for piano and consists of nine marked sections, each beginning with a fermata and a dynamic marking. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings.

- S01:** Starts at measure 1/9. Dynamics: *p*. Includes fingerings 4, 3, 4, 2, 3.
- S02:** Starts at measure 2. Dynamics: *p*. Includes fingerings 3, 4, 3, 5, 2, 1.
- S03:** Starts at measure 5/13. Dynamics: *p*. Includes fingerings 5, 1, 4, 1.
- S04:** Starts at measure 10. Dynamics: *p*. Includes fingerings 5, 1, 2, 4, 3.
- S05:** Starts at measure 17/25. Dynamics: *mf*. Includes fingerings 5, 4.
- S06:** Starts at measure 20. Dynamics: *decresc.*. Includes fingerings 5, 4.
- S07:** Starts at measure 23. Dynamics: *p*. Includes fingerings 4, 2, 3, 4.
- S08:** Starts at measure 22/30. Dynamics: *cresc.* and *p*. Includes fingerings 2, 3.
- S09:** Starts at measure 27. Dynamics: *pp* and *dimin.*. Includes fingerings 4, 3.

Invention Nr. 1

J. S. Bach

The image displays the musical score for Invention Nr. 1 by J.S. Bach, arranged for Live! Concert Grand Piano. The score is presented in a grand staff format, with the right hand (treble clef) playing the melody and the left hand (bass clef) providing accompaniment. The piece is in C major and 3/4 time, with a tempo of 89 beats per minute. The score is divided into five systems, each containing two measures. The right hand part features various articulations such as accents and slurs, and includes fingerings (1-5) and breath marks (wavy lines). The left hand part includes fingerings (1-4) and articulations like slurs and accents. Specific notes and phrases are highlighted with callouts labeled S01 through S18. The score concludes with a final cadence in the right hand.

Musical notation for measures 12 and 13. Measure 12 starts with a treble clef and contains notes with fingerings 5, 2, and 1. Measure 13 contains notes with a fingering of 3. The system includes a grand staff with treble and bass clefs. Callout S08 points to a note in measure 13. Callout S19 points to a note in measure 13. Fingerings 1 are shown in the bass clef for both measures.

Musical notation for measures 14 and 15. Measure 14 starts with a treble clef and contains notes with a fingering of 1. Measure 15 contains notes with a fingering of 1. The system includes a grand staff with treble and bass clefs. Callout S09 points to a note in measure 15. Callout S20 points to a note in measure 15.

Musical notation for measures 16 and 17. Measure 16 starts with a treble clef and contains notes with a fingering of 2. Measure 17 contains notes with a fingering of 4. The system includes a grand staff with treble and bass clefs. Fingerings 21 and 4 are shown in the bass clef for both measures.

Musical notation for measures 18 and 19. Measure 18 starts with a treble clef and contains notes with a fingering of 1. Measure 19 contains notes with a fingering of 1. The system includes a grand staff with treble and bass clefs. Callout S10 points to a note in measure 19. Callout S21 points to a note in measure 19. Fingerings 21 and 4 are shown in the bass clef for both measures.

Musical notation for measures 20 and 21. Measure 20 starts with a treble clef and contains notes with fingerings 1 and 5. Measure 21 contains notes with fingerings 2 and 1. The system includes a grand staff with treble and bass clefs. Fingerings 1 and 4 are shown in the bass clef for measure 20. The piece concludes with a double bar line and a repeat sign.

Gavotte/J. S. Bach

J. S. Bach

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/8. The score is divided into eight sections, each marked with a circled label (S01 through S08) and a measure number. Section S01 begins at measure 1/8. Section S02 begins at measure 5/13. Section S04 begins at measure 16/32. Section S06 begins at measure 20/36. Section S07 begins at measure 24/40. Section S08 begins at measure 28/44. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a double bar line and repeat dots at the end of the final section.

Arietta/Grieg

E. Grieg

Poco Andante e sostenuto

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Poco Andante e sostenuto'.

- System 1 (Measures 1-4):** Section S01 starts at measure 1 with a piano (*p*) dynamic. Section S02 begins at measure 3. Fingerings 1, 2, and 4 are indicated.
- System 2 (Measures 5-8):** Section S03 starts at measure 5. Section S04 begins at measure 7. Fingerings 2, 1, 2, 3, and 5 are indicated.
- System 3 (Measures 9-13):** Section S05 starts at measure 9. Section S06 begins at measure 11. A key signature change to one flat (F major) occurs at measure 12. Fingerings 3, 4, 5, 1, 2, 3, 4, 5, and 2 are indicated. Performance markings include *ritard.*, *ritard.*, and *ritard.* with asterisks.
- System 4 (Measures 14-17):** Section S07 starts at measure 14. Fingerings 4, 5, 5, 4, and 5 are indicated.
- System 5 (Measures 18-21):** Section S08 starts at measure 18. Section S09 begins at measure 20. A key signature change to two flats (B-flat major) occurs at measure 21. The piece concludes with a *ritard.* and *pp* dynamic. Performance markings include *ritard.* and *ritard.* with asterisks.

To a Wild Rose

E. A. MacDowell

With simple tenderness.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of 27 measures, divided into five systems. The first system (measures 1-6) begins with a piano (*p*) dynamic and includes segments S01, S02, and S03. The second system (measures 7-13) includes segments S04, S05, and S06, with dynamics ranging from *pp* to *p*. The third system (measures 14-20) includes segments S07, S08, and S09, with dynamics *pp* and *increase*, and a *slightly marked* instruction at the end. The fourth system (measures 21-26) includes segments S10, S11, and S12, with dynamics *still increase*, *f*, and *diminish.*. The fifth system (measures 27-30) includes segment S13, starting with a *retard.* instruction and ending with a piano (*p*) dynamic. Fingerings and articulation marks (accents and slurs) are provided throughout the score.

33 *p* S14

39 *mp* S15

45 *p* S16 S17 *pp* *ppp*



Special Appendix

Touch Tutor

Musical expression is the result of an effective use of dynamics, tempo, and phrasing. In this category, how hard or soft you play the keys is referred to as “Touch” and can be used to express dynamics.

Using “Touch” freely widens the power of expression in your playing. Give it a try.

* Refer the strength level displayed in the LCD and use “touch”.

To play with the same voice that is used in the performance data, select voice number “000” (Song OTS Mode).

Song No.	Title
141	Touch Tutor 01
142	Touch Tutor 02
143	Touch Tutor 03
144	Touch Tutor 04
145	Touch Tutor 05
146	Touch Tutor 06
147	Touch Tutor 07
148	Touch Tutor 08
149	Touch Tutor 09
150	Touch Tutor 10

Chord Study

Song No.	Title	page
151	Chord Study 01	242
152	Chord Study 02	243
153	Chord Study 03	243
154	Chord Study 04	244
155	Chord Study 05	245
156	Chord Study 06	246
157	Chord Study 07	246
158	Chord Study 08	247
159	Chord Study 09	248
160	Chord Study 10	249
161	Chord Study 11	250
162	Chord Study 12	250

Chord Progression

Song No.	Title	Song Pettern	page
163	Chord Progression 01	Maj I II m III m IV	253
164	Chord Progression 02	Maj I II m IV V7	253
165	Chord Progression 03	Maj I II m VI m V	253
166	Chord Progression 04	Maj I II m VI m IV	253
167	Chord Progression 05	Maj I II m7 V IV	253
168	Chord Progression 06	Maj I III m7 VI m IV	254
169	Chord Progression 07	Maj I III m7 IV V	254
170	Chord Progression 08	Maj I III m II m V7	254
171	Chord Progression 09	Maj I IV V IV	254
172	Chord Progression 10	Maj I IV II m7 V	254
173	Chord Progression 11	Maj I IV VI m7 V7	255
174	Chord Progression 12	Maj I V VI m7 IV	255
175	Chord Progression 13	Maj I V II m7 IV	255
176	Chord Progression 14	Maj I V IV V	255
177	Chord Progression 15	Maj I V VII b IV	255
178	Chord Progression 16	Maj I VI m7 II m7 V7	256
179	Chord Progression 17	Maj I VI m7 IV V7	256
180	Chord Progression 18	Maj I VI m7 V7 IV	256
181	Chord Progression 19	Maj I VII b IV V7	256
182	Chord Progression 20	Maj I VII b IV VII b	256
183	Chord Progression 21	min I m III IV m VI	257
184	Chord Progression 22	min I m III IV m7 V	257
185	Chord Progression 23	min I m III IV V	257
186	Chord Progression 24	min I m III IV m Vsus4-V	257
187	Chord Progression 25	min I m III IV m7 VII	257
188	Chord Progression 26	min I m III VI VII7	258
189	Chord Progression 27	min I m IV m VI V7	258
190	Chord Progression 28	min I m IV m VI VII	258
191	Chord Progression 29	min I m IV m V m7 VII	258
192	Chord Progression 30	min I m IV m7 VII VI	258
193	Chord Progression 31	min I m IV m II7 V7	259
194	Chord Progression 32	min I m IV IV m7 V7	259
195	Chord Progression 33	min I m V m IV V7	259
196	Chord Progression 34	min I m V m7 VI VII7	259
197	Chord Progression 35	min I m V m7 IV m7 VII7	259
198	Chord Progression 36	min I m7 VI VII VI	260
199	Chord Progression 37	min I m7 VI V m7 VII7	260
200	Chord Progression 38	min I m7 VII V m7 VI	260
201	Chord Progression 39	min I m VII VI V	260
202	Chord Progression 40	min I m7 VII7 III VI	260

Chord Study 12 Songs—an Introduction to Chords

● What are Chords?

A chord is a group of notes, usually three or more, that produce harmony when sounded together. Developing an understanding of chords lets you play a wider variety of songs on instruments equipped with the style function.



● Lets Try Some Chords

Rather than try to explain how chords work, its better to have an understanding of what the different chords sound like. Chord studies 01–07 show how to finger some of the more common chord types and give you a chance to hear what they sound like. Chord studies 08–12 show how to play some basic chord progressions. The more you play through the progressions the smoother your playing will get, so repeat often.



● How Did You Do?

We hope you found these chords and chord progressions interesting. Take this opportunity to play a variety of chords and hear what they sound like.

Song No. 151

Chord Study 01

Play the C chord. Play in time with the rhythm.

♩ = 80

C

1

3 1

5 3 1

5

5

3

1 3 5

Chord Study 02

Play the Dm chord. Playing the notes one by one with a strong feel creates a hard rock feel.

♩ = 90

Dm

Chord Study 03

Play the Em chord. Play along with this relaxing Bossa Nova rhythm.

♩ = 100

Em

Chord Study 04

Play the F chord. Take note of and play along with the rhythmic cymbals that enter in the middle of the tune.

The musical score is divided into three systems, each with a piano (piano) part and a cymbal part.

System 1: The piano part starts with a tempo marking of $\text{♩} = 110$. The first measure has a whole note chord with a fingering of 2. The second measure has a whole note chord with a fingering of 1. The third measure has a whole note chord with a fingering of 3. The fourth measure has a whole note chord with a fingering of 5. The cymbal part consists of a single whole note chord in the first measure, followed by rests in the subsequent measures.

System 2: The piano part features a sequence of chords. The first measure has a whole note chord with a fingering of 5. The second measure has a whole note chord with a fingering of 3. The third measure has a whole note chord with a fingering of 1. The fourth measure has a whole note chord with a fingering of 3. The cymbal part consists of a single whole note chord in the first measure, followed by rests in the subsequent measures.

System 3: The piano part features a sequence of chords. The first measure has a whole note chord with a fingering of 3. The second measure has a whole note chord with a fingering of 3. The third measure has a whole note chord with a fingering of 3. The fourth measure has a whole note chord with a fingering of 3. The cymbal part consists of a single whole note chord in the first measure, followed by rests in the subsequent measures.

Chord Study 05

Play the G chord. Playing the notes a little shorter in the last half of the tune creates a march like feel.

$\text{♩} = 120$

G

3

1

3

5

3

1

5

5

3

1

5

2

2

Chord Study 06

Play the Am chord. This three beat rhythm creates a nice waltz feel.

♩=100

Am

1 3 5

5 3 1

5 3 1

5 3 1

Chord Study 07

Play the Bm chord. Listen closely to the drum pattern and play the notes firmly matching the timing of each note with the drum rhythm.

♩=48

Bm

1 3 5

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

Chord Study 08

This exercise uses major chords to familiarize yourself with playing chord progressions.

The musical score is for Chord Study 08, set in 4/4 time with a tempo of 110. It consists of three systems of music. The first system shows the piano accompaniment with a right-hand part playing a simple melody and a left-hand part playing a bass line. The second system continues the accompaniment with more complex chordal textures. The third system shows the piano accompaniment with a right-hand part playing a simple melody and a left-hand part playing a bass line. The score includes chord diagrams for C and D major chords, and a key signature of one sharp (F#).

System 1: Tempo $\text{♩} = 110$. The right hand plays a melody starting with a whole note G4, followed by quarter notes A4, B4, and C5. The left hand plays a bass line starting with a whole note G2, followed by quarter notes A2, B2, and C3. Chord diagrams for C major (1 3 5) and D major (1 3 5) are provided above the staff.

System 2: The right hand continues the melody with quarter notes D5, E5, and F#5. The left hand plays a bass line with quarter notes G2, A2, and B2. Chord diagrams for C major (1 3 5) and D major (1 3 5) are provided above the staff.

System 3: The right hand plays a melody with quarter notes G4, A4, and B4. The left hand plays a bass line with quarter notes G2, A2, and B2. Chord diagrams for E major (1 3 5) and C major (1 3 5) are provided above the staff.

Chord Study 09

This exercise uses minor chords to familiarize yourself with playing chord progressions.

The musical score is divided into three systems, each with a piano accompaniment and a melodic line in treble clef.

System 1: The piano part starts with a tempo marking of $\text{♩} = 70$ and a 2-measure rest. The chord progression is Em, Dm, Em, Dm. The melodic line is a whole note chord in each measure.

System 2: The piano part continues with the Em, Dm, Em progression. The melodic line features eighth-note patterns: Em (E4, G4, B4), Dm (F4, A4, B4), and Em (E4, G4, B4).

System 3: The piano part continues with the Dm, Em progression. The melodic line features eighth-note patterns: Dm (D4, F4, A4) and Em (E4, G4, B4).

Chord Study 11

This song is in A major. Practice this common chord progression set to a nice waltz feel.

♩ = 150

Chord progression: A, D, A^(onE), E7, A, D, A^(onE), E7, A.

Chord Study 12

This song is in G minor. Play along with its nice Jazz feel.

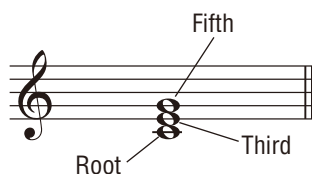
♩ = 70

Chord progression: Cm7, F7, B^bM7, E^bM7, A^bm7, D7, Gm7.

Chord Progression

The chords that were introduced in the “Chord Study” category can be combined in a series to create a song. This series of chords is called a chord progression.

Musical styles all have their own standard chord progressions, but first let's try playing some basic chords.



Notes can be combined in a number of different ways to make chords, but the most basic combination is three notes stacked in thirds forming a triad. Stacking notes on top of the root makes a chord based on the root note.

Stacking three notes separated by thirds is called a triad.

The tones are named “root” upon which the chord is based, “third” which is a third above the root, and “fifth” which is another third up.

Use the Chord Progression Category to gain experience using chords. The root is marked as “●” for easy reference.

Diatonic Triads of a C Major Scale

Let's see how this works using a C major scale.

Using each note of the C scale as a root, two notes are stacked vertically onto each root to form the corresponding chord. These chords are marked with Roman numerals to indicate the scale degree on which each chord is built. So starting with C, it is labeled as I for the 1st degree, D is labeled II for the 2nd degree, E is III for the 3rd degree and so on up to B which is labeled VII for the 7th degree.

A musical staff in treble clef showing the diatonic triads of a C major scale. The notes are C, D, E, F, G, A, B, C. Below each triad is a Roman numeral and a chord name. The Roman numerals are I, II, III, IV, V, VI, VII, I. The chord names are Major Chord, Minor Chord, Minor Chord, Major Chord, Major Chord, Minor Chord, Diminished Chord, Major Chord.

Major Chord	Minor Chord	Minor Chord	Major Chord	Major Chord	Minor Chord	Diminished Chord	Major Chord
I	II	III	IV	V	VI	VII	I

* The same chords are shown in the bass clef below.

A musical staff in bass clef showing the diatonic triads of a C major scale. The notes are C, D, E, F, G, A, B, C.

* Due to the instrument's limitations, some chord names are displayed by their enharmonic chord name.
ex. Score “D \flat ” → displayed “C \sharp ”

Basic Rules

Song #164 example:

- **1Note: Play the root note of the chord**



- **2Notes: Play the root + the 3rd interval**



- **3Notes: Play the root + the 3rd + the 5th interval**



- **ALL: Play all the notes that make up the chord.**



Because notes played outside of the keyboard's default chord detection range are not detected, chord inversions are used. You can make a chord inversion by changing the order in which the notes of a chord are stacked.

Press the [PHRASE REPEAT] button and, if nothing has been previously set, "C 1Note" is shown in the LCD. Press the [PLAY] button and each note in the "1Note" score above plays twice, after which the entire exercise repeats.

With the song stopped, press the [+,-] button to select "1Note, 2Notes, 3Notes, ALL" to set how you want to play the chords.

Let's start with the "1Note" setting and use only the root notes. Once you get accustomed to playing the root, it's a good idea to increase the number of notes you need to play by choosing "2Notes, 3Notes..."

* You can set the key for each song. If the setting is not changed, the default key is C for major songs and A minor for minor songs.

* The chord progression score is only available with the "ALL" setting.

Knowing how to play chords makes playing the instrument that much more enjoyable.

Chord playing skills can also help you widen your musical repertoire with commercial sheet music or scores found in the keyboard's "Favorite with Style" categories. Use the Style (Auto Accompaniment) function to play chords with your left hand and the melody with your right hand.

Little Brown Jug

Play the chord with your left hand

Four measures of music in treble clef, common time. The notes are: C (first line), F (second space), D7 (third space), G7 (fourth space), and C (first line).

Play the melody with your right hand

Song No. 163

Chord Progression 01

Maj I IIm IIIIm IV

C Dm Em F

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Dm (D3, F2, A2), Em (E3, G2, B1), and F (F3, A2, C3).

Song No. 164

Chord Progression 02

Maj I IIm IV V7

C Dm F G7

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Dm (D3, F2, A2), F (F3, A2, C3), and G7 (G3, B2, D3, F2).

Song No. 165

Chord Progression 03

Maj I IIm VIIm V

C Dm Am G

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Dm (D3, F2, A2), Am (A2, C3, E3), and G (G3, B2, D3).

Song No. 166

Chord Progression 04

Maj I IIm VIIm IV

C Dm Am F

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Dm (D3, F2, A2), Am (A2, C3, E3), and F (F3, A2, C3).

Song No. 167

Chord Progression 05

Maj I IIm7 V IV

C Dm7 G F

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Dm7 (D3, F2, A2, C3), G (G3, B2, D3), and F (F3, A2, C3).

Song No. 168

Chord Progression 06
Maj I III m7 VI m IV

C Em7 Am F



Musical notation for Chord Progression 06: A bass clef staff with a common time signature (C) and a 4-measure progression. The chords are C (C4, E4, G4), Em7 (E3, G3, Bb3, D4), Am (A2, C3, E3), and F (F2, A2, C3).

Song No. 169

Chord Progression 07
Maj I III m7 IV V

C Em7 F G



Musical notation for Chord Progression 07: A bass clef staff with a common time signature (C) and a 4-measure progression. The chords are C (C4, E4, G4), Em7 (E3, G3, Bb3, D4), F (F2, A2, C3), and G (G2, B2, D3).

Song No. 170

Chord Progression 08
Maj I III m II m V7

C Em Dm G7



Musical notation for Chord Progression 08: A bass clef staff with a common time signature (C) and a 4-measure progression. The chords are C (C4, E4, G4), Em (E3, G3, B3), Dm (D2, F2, A2), and G7 (G2, B2, D3, F3).

Song No. 171

Chord Progression 09
Maj I IV V IV

C F G F

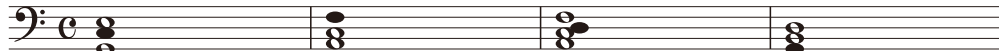


Musical notation for Chord Progression 09: A bass clef staff with a common time signature (C) and a 4-measure progression. The chords are C (C4, E4, G4), F (F2, A2, C3), G (G2, B2, D3), and F (F2, A2, C3).

Song No. 172

Chord Progression 10
Maj I IV II m7 V

C F Dm7 G



Musical notation for Chord Progression 10: A bass clef staff with a common time signature (C) and a 4-measure progression. The chords are C (C4, E4, G4), F (F2, A2, C3), Dm7 (D2, F2, A2, Bb2), and G (G2, B2, D3).

Song No. 173

Chord Progression 11
Maj I IV VIm7 V7

C F Am7 G7




Musical notation for Chord Progression 11: A bass clef staff with a common time signature (C). The first measure contains a C major chord (C4, E3, G3). The second measure contains an F major chord (F3, A2, C3). The third measure contains an Am7 chord (A2, C3, E3, G3). The fourth measure contains a G7 chord (G2, B2, D3, F3).

Song No. 174

Chord Progression 12
Maj I V VIm7 IV

C G Am7 F

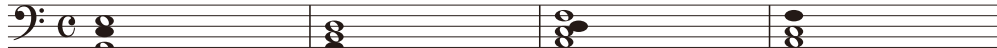


Musical notation for Chord Progression 12: A bass clef staff with a common time signature (C). The first measure contains a C major chord (C4, E3, G3). The second measure contains a G major chord (G2, B2, D3). The third measure contains an Am7 chord (A2, C3, E3, G3). The fourth measure contains an F major chord (F3, A2, C3).

Song No. 175

Chord Progression 13
Maj I V IIm7 IV

C G Dm7 F



Musical notation for Chord Progression 13: A bass clef staff with a common time signature (C). The first measure contains a C major chord (C4, E3, G3). The second measure contains a G major chord (G2, B2, D3). The third measure contains a Dm7 chord (D3, F3, A2, C3). The fourth measure contains an F major chord (F3, A2, C3).

Song No. 176

Chord Progression 14
Maj I V IV V

C G F G



Musical notation for Chord Progression 14: A bass clef staff with a common time signature (C). The first measure contains a C major chord (C4, E3, G3). The second measure contains a G major chord (G2, B2, D3). The third measure contains an F major chord (F3, A2, C3). The fourth measure contains a G major chord (G2, B2, D3).

Song No. 177

Chord Progression 15
Maj I V VIIb IV

C G B \flat F



Musical notation for Chord Progression 15: A bass clef staff with a common time signature (C). The first measure contains a C major chord (C4, E3, G3). The second measure contains a G major chord (G2, B2, D3). The third measure contains a B \flat major chord (B \flat 2, D3, F3). The fourth measure contains an F major chord (F3, A2, C3).

Song No. 178

Chord Progression 16
Maj I VIm7 IIIm7 V7

C Am7 Dm7 G7



Musical notation for Chord Progression 16, showing four measures of chords in bass clef: C, Am7, Dm7, and G7.

Song No. 179

Chord Progression 17
Maj I VIm7 IV V7

C Am7 F G7




Musical notation for Chord Progression 17, showing four measures of chords in bass clef: C, Am7, F, and G7.

Song No. 180

Chord Progression 18
Maj I VIm7 V7 IV

C Am7 G7 F

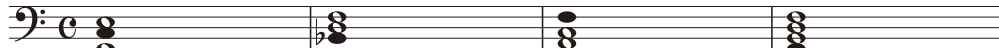


Musical notation for Chord Progression 18, showing four measures of chords in bass clef: C, Am7, G7, and F.

Song No. 181

Chord Progression 19
Maj I VIIb IV V7

C B^b F G7




Musical notation for Chord Progression 19, showing four measures of chords in bass clef: C, B^b, F, and G7.

Song No. 182

Chord Progression 20
Maj I VIIb IV VIIb

C B^b F B^b



Musical notation for Chord Progression 20, showing four measures of chords in bass clef: C, B^b, F, and B^b.

Song No. 183

Chord Progression 21
min Im III IVm VI

Am C Dm F

Musical notation for Chord Progression 21: A bass clef with a common time signature (C). The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C3, E3, G3). The third measure contains the Dm chord (D3, F3, A3). The fourth measure contains the F chord (F3, A3, C4).

Song No. 184

Chord Progression 22
min Im III IVm7 V

Am C Dm7 E

Musical notation for Chord Progression 22: A bass clef with a common time signature (C). The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C3, E3, G3). The third measure contains the Dm7 chord (D3, F3, A3, C4). The fourth measure contains the E chord (E3, G3, B3, C#4).

Song No. 185

Chord Progression 23
min Im III IV V

Am C D E

Musical notation for Chord Progression 23: A bass clef with a common time signature (C). The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C3, E3, G3). The third measure contains the D chord (D3, F#3, A3). The fourth measure contains the E chord (E3, G3, B3).

Song No. 186

Chord Progression 24
min Im III IVm Vsus4-V

Am C Dm Esus4 E

Musical notation for Chord Progression 24: A bass clef with a common time signature (C). The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C3, E3, G3). The third measure contains the Dm chord (D3, F3, A3). The fourth measure contains the Esus4 chord (E3, G3, B3, C#4) with a sus4 symbol above it. The fifth measure contains the E chord (E3, G3, B3).

Song No. 187

Chord Progression 25
min Im III IVm7 VII

Am C Dm7 G

Musical notation for Chord Progression 25: A bass clef with a common time signature (C). The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C3, E3, G3). The third measure contains the Dm7 chord (D3, F3, A3, C4). The fourth measure contains the G chord (G2, B2, D3).

Song No. 188

Chord Progression 26
min Im III VI VII7

Am C F G7



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), C (C2, E2, G2), F (F2, A2, C3), and G7 (G2, Bb2, D3, F3).

Song No. 189

Chord Progression 27
min Im IVm VI V7

Am Dm F E7




A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), Dm (D2, F2, A2), F (F2, A2, C3), and E7 (E2, G2, Bb2, D3).

Song No. 190

Chord Progression 28
min Im IVm VI VII

Am Dm F G



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), Dm (D2, F2, A2), F (F2, A2, C3), and G (G2, B2, D3).

Song No. 191

Chord Progression 29
min Im IVm Vm7 VII

Am Dm Em7 G

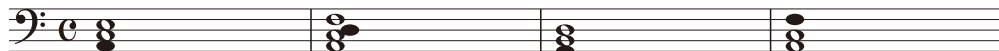


A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), Dm (D2, F2, A2), Em7 (E2, G2, Bb2, D3), and G (G2, B2, D3).

Song No. 192

Chord Progression 30
min Im IVm7 VII VI

Am Dm7 G F



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), Dm7 (D2, F2, A2, C3), G (G2, B2, D3), and F (F2, A2, C3).

Song No. 193

Chord Progression 31
min Im IVm II7 V7

Am

Dm

B7

E7



Song No. 194

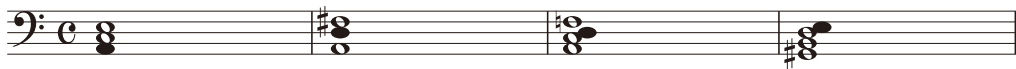
Chord Progression 32
min Im IV IVm7 V7

Am

D

Dm7

E7



Song No. 195

Chord Progression 33
min Im Vm IV V7

Am

Em

D

E7



Song No. 196

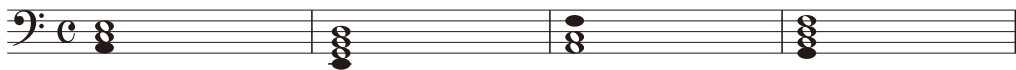
Chord Progression 34
min Im Vm7 VI VII7

Am

Em7

F

G7



Song No. 197

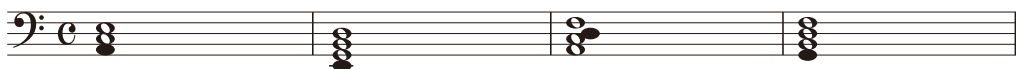
Chord Progression 35
min Im Vm7 IVm7 VII7

Am

Em7

Dm7

G7



Song No. 198

Chord Progression 36
min Im7 VI VII VI

Am7 F G F



A bass clef staff with a common time signature (C) showing four measures of chords. The first measure is Am7, the second is F, the third is G, and the fourth is F. Each chord is represented by a single note on the staff.

Song No. 199

Chord Progression 37
min Im7 VI Vm7 VII7

Am7 F Em7 G7



A bass clef staff with a common time signature (C) showing four measures of chords. The first measure is Am7, the second is F, the third is Em7, and the fourth is G7. Each chord is represented by a single note on the staff.

Song No. 200

Chord Progression 38
min Im7 VII Vm7 VI

Am7 G Em7 F



A bass clef staff with a common time signature (C) showing four measures of chords. The first measure is Am7, the second is G, the third is Em7, and the fourth is F. Each chord is represented by a single note on the staff.

Song No. 201

Chord Progression 39
min Im VII VI V

Am G F E



A bass clef staff with a common time signature (C) showing four measures of chords. The first measure is Am, the second is G, the third is F, and the fourth is E. Each chord is represented by a single note on the staff.

Song No. 202

Chord Progression 40
min Im7 VII7 III VI

Am7 G7 C F



A bass clef staff with a common time signature (C) showing four measures of chords. The first measure is Am7, the second is G7, the third is C, and the fourth is F. Each chord is represented by a single note on the staff.

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