

SONG BOOK

— PSR-E373








— YPT-370

— PSR-EW310

Contents

Before Playing..., Reading the Score	4
Learn to Play	6

Song No.	Title		page
Learn to Play			
004	Für Elise	Basic	11
005	Für Elise	Advanced	11
006	Twinkle Twinkle Little Star	Basic	27
007	Twinkle Twinkle Little Star	Advanced	27
008	Turkish March	Basic	39
009	Turkish March	Advanced	39
010	Ode to Joy	Basic	53
011	Ode to Joy	Advanced	53
012	The Entertainer	Basic	67
013	The Entertainer	Advanced	67
014	Londonderry Air	Basic	83
015	Londonderry Air	Advanced	83
016	The Last Rose of Summer	Basic	97
017	The Last Rose of Summer	Advanced	97
018	Amazing Grace	Basic	111
019	Amazing Grace	Advanced	111
Favorite			
020	Frère Jacques		123
021	Der Froschgesang		123
022	Aura Lee		124
023	London Bridge		124
024	Sur le pont d'Avignon		124
025	Nedelka		125
026	Aloha Oe		125
027	Sippin' Cider Through a Straw		126
028	Old Folks at Home		127
029	Bury Me Not on the Lone Prairie		127
030	Old MacDonald Had A Farm		128
031	Santa Lucia		129

Song No.	Title	page
032	If You're Happy and You Know It	129
033	Beautiful Dreamer	129
034	Greensleeves	130
035	Kalinka	131
036	Holdilia Cook	131
037	Ring de Banjo	132
038	La Cucaracha	133
039	Funiculi Funicula	133
040	Largo (from the New World)	135
041	Brahms' Lullaby	135
042	Liebesträume Nr.3	136
043	Pomp and Circumstance	137
044	Chanson du Toreador	137
045	Jupiter, the Bringer of Jollity	138
046	The Polovetsian Dances	138
047	Die Moldau	139
048	Salut d'Amour op.12	140
049	Humoresques	140
050	Symphony No.9 (from the New World - 4th movement)	141
Favorite with Style		
051	 O du lieber Augustin	143
052	 Mary Had a Little Lamb	143
053	When Irish Eyes Are Smiling	143
054	Little Brown Jug	144
055	 Ten Little Indians	145
056	 On Top of Old Smoky	145
057	 My Darling Clementine	146
058	Oh! Susanna	147
059	 Red River Valley	147
060	 Turkey in the Straw	148
061	 Muffin Man	148
062	Pop Goes the Weasel	149
063	Grandfather's Clock	149

Song No.	Title	page
064	Camptown Races	150
065	When the Saints Go Marching In	151
066	Yankee Doodle	151
067	 Battle Hymn of the Republic	152
068	I've Been Working on the Railroad	153
069	American Patrol	154
070	Down by the Riverside	155

Instrument Master

071	Sicilienne/Fauré	157
072	Swan Lake	157
073	Grand March (Aida)	158
074	Serenade for Strings in C major, op.48	159
075	Pizzicato Polka	159
076	Romance de Amor	160
077	Menuett BWV Anh.114	160
078	Ave Verum Corpus	162
079	Radetzky Marsch	163

Piano Repertoire

080	Wenn ich ein Vöglein wär	164
081	Die Lorelei	165
082	Home Sweet Home	166
083	Scarborough Fair	167

Song No.	Title	page
084	My Old Kentucky Home	168
085	Loch Lomond	169
086	Silent Night	170
087	Deck the Halls	171
088	O Christmas Tree	172
089	Sonata Pathétique 2nd Adagio Cantabile	172
090	Ave Maria/J. S. Bach - Gounod	173
091	Jesus bleibet meine Freude	175
092	Prelude op.28-15 "Raindrop"	176
093	Nocturne op.9-2	177
094	Etude op.10-3 "Chanson de L'adieu"	179
095	Romanze (Serenade K.525)	180
096	Arabesque	181
097	La Chevaleresque	182
098	Für Elise	184
099	Turkish March	186
100	24 Preludes op.28-7	189
101	Annie Laurie	190
102	Jeanie with the Light Brown Hair	191

Special Appendix

103-112	Touch Tutor 01-10	192
113-124	Chord Study 01-12	194-202
125-154	Chord Progression 01-30	203-210

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

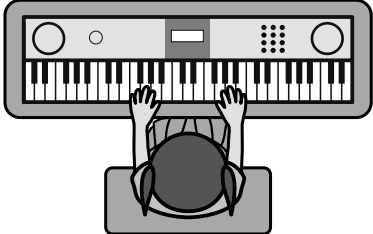


For Songs having this indication, you can enjoy playing Styles along with them using Smart Chord. Try using Smart Chord, which lets you play back Styles with only one finger.

- No scores are provided for the demo songs (Song no. 001 – 003).
- Some sections of the scores provided may differ from the original versions.
- In some cases the score time signature and metronome timing used may differ, but this has been done to make practice as easy as possible.
- ∇ markings on the score indicate Phrase Repeat function divisions, and (S→) markings are Keys to Success step numbers.
- On-bass chord markings such as (onC) shown on the scores do not appear on the instrument's display.
- Due to display limitations, "♯" and "♭" notes may not appear exactly the same as they do on the score.
- In sections other than "Learn to Play," songs have an additional finishing step in which you will practice all the way through the Lesson Song you have selected.

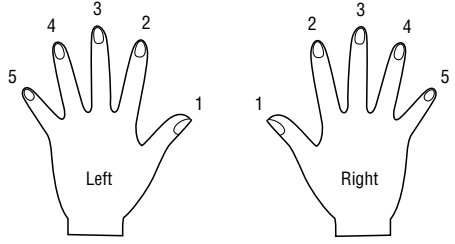
Before Playing...

◇ Sit Correctly



Sit near the middle of the keyboard.

◇ Finger Numbering



Reading the Score

◇ The Keyboard, Staff Lines, and Clef

◇ Accidentals

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

◇ Notes and Rests

Whole note			Whole note rest	
Dotted half note			Dotted half note rest	
Half note			Half note rest	
Dotted quarter note			Dotted quarter note rest	
Quarter note			Quarter note rest	
Eighth note			Eighth note rest	
Sixteenth note			Sixteenth note rest	

◇ Time Signatures and Counting Time

4/4 time

2/2 time

2/4 time

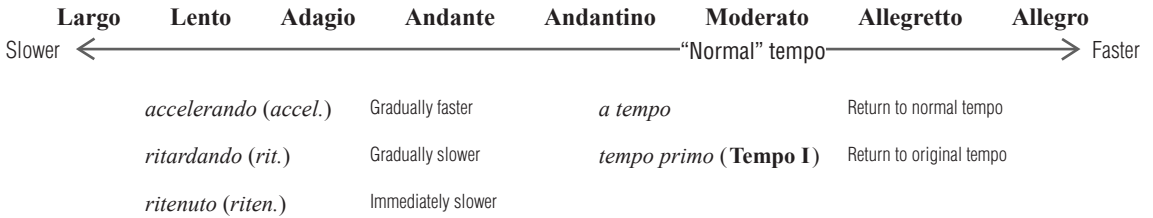
3/4 time

6/8 time

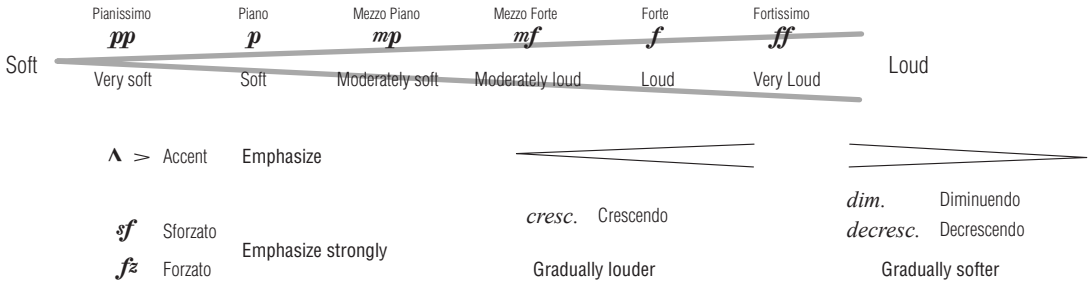
9/8 time

◇ 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
- Swing (play with a triplet feel)
- Press, release pedal

◇ Repeats

Play 1-2-3-2-3-4

Play 1-2-3-4-1-2-5-6

Play 1-2-3-4-5-6-1-2-3-4 *D.S.* (Go back to the beginning) *Fine* (End) *D.C.*

Play 1-2-3-4-2-3-5-6 *D.S.* (Go back to the mark) to (Jump to the Coda)

~ 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.006		
Twinkle Twinkle Little Star ~ With Step Map ~28		
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)	29
Step_02	The Next Step (The next 2 measures)	29
Step_03	The First and Next Steps Together! (Beginning to 4th measure)	30
Step_04	The Last Step! (That was quick...)	30
Step_05	Repeat the Last Step!	31
Step_06	Play the Whole Song!	31
Step_07	Bonus Event: The Twinkle Twinkle Little Star Special!	31
Advanced		
Song No.007		
Twinkle Twinkle Little Star ~ With Step Map ~32		
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"	34
Step_02	Diligent Practice Time	35
Step_03	Musical Building Blocks	35
Step_04	Special Practice - "The Fantastic Seesaw"	36
Step_05	Diligent Practice Time	36
Step_06	The Melody is G-G-F-F-E-E-D... Part 1	37
Step_07	The Melody is G-G-F-F-E-E-D... Part 2	37
Step_08	Special Practice - "Sunday at Yamaha"	38
Step_09	Diligent Practice Time	38
Step_10	Play the Whole Song!	38

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.006 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.

Song No.006 Twinkle Twinkle Little Star Basic

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.

one, two, three, four!

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.011 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 9 - 10. 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.

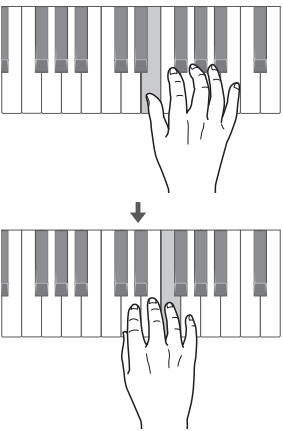
Thumb Under The thumb (finger 1) moves under another finger that is playing a note.



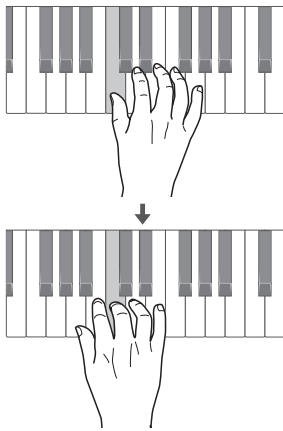
Finger Over A finger moves over the thumb (finger 1) while the thumb is playing a note.






Finger Ready While one finger is playing a note, another finger moves into position to play the next note.



Finger Change A finger that is playing a note is replaced by another finger.



Staccato	Play short, disconnected notes. Indicated by dots above or below the notes  , or " <i>staccato (stacc.)</i> " written on the score.
Legato	Play smoothly connected notes. A slur marking  indicates the notes to be played legato, or " <i>legato</i> " 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 " <i>tenuto (ten.)</i> " 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".



Basic

Song No.004

Für Elise ~ With Step Map ~12

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"	14
Step 02	Diligent Practice Time	15
Step 03	Warm-up Exercise - "Basic Accompaniment"	16
Step 04	Diligent Practice Time	16
Step 05	First Half Review	17
Step 06	Diligent Practice Time	17
Step 07	Warm-up Exercise - "The Jump Competition"	18
Step 08	"EEEEEE!"	18
Step 09	"Left! Right! Left! Right!"	19
Step 10	Second Half Review	19
Step 11	Play the Whole Song!	19

Advanced

Song No.005

Für Elise ~ With Step Map ~20

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	24
Step 02	Dotted Rhythms and Scales	24
Step 03	Special Practice - "For a Steady Left Hand"	25
Step 04	"The Steady Left Hand Meets the Relaxed Right Hand"	25
Step 05	Diligent Practice Time	26
Step 06	"Suspense Theater"	26
Step 07	Play the Whole Song!	26

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

Andante
pp

Step 02

4/12

Step 05 ...to here

Step 10 From here...

Musical score for steps 8-10. Step 05 (measures 8-9) is marked with '1.' and '2.'. Step 06 (measures 10-11) is highlighted in a grey box and includes a *mf* dynamic marking. Fingerings are indicated with numbers 1-5. Trill-like ornaments are shown above notes in measures 10 and 11.

Musical score for steps 7-9. Step 07 (measures 18-19) is highlighted in a grey box and includes a *p* dynamic marking. Step 08 (measures 20-21) and Step 09 (measures 22-23) are also highlighted. Fingerings are indicated with numbers 1-5. Trill-like ornaments are shown above notes in measures 20 and 22.

Musical score for steps 23-26. Measure 23 starts with a treble clef and a key signature of one sharp (F#). Fingerings are indicated with numbers 1-4. Trill-like ornaments are shown above notes in measures 24 and 26.

Step 10 ...to here

Musical score for steps 27-30. Measure 27 starts with a treble clef and a key signature of one sharp (F#). Fingerings are indicated with numbers 1-4. The piece concludes with a double bar line at the end of measure 30.

Step 01

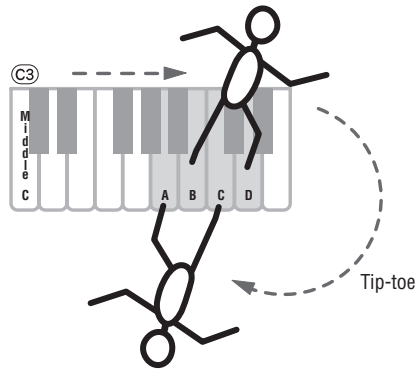
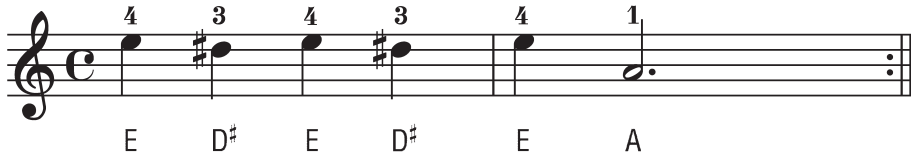
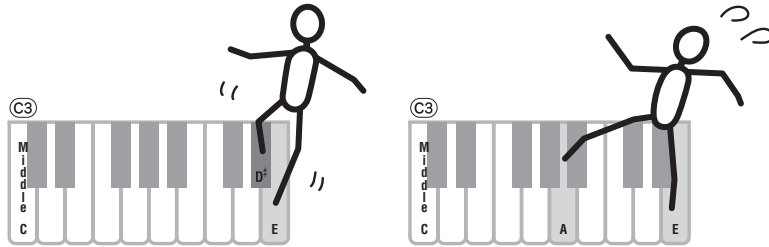


Warm-up Exercise - "The Semitone Mystery"

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

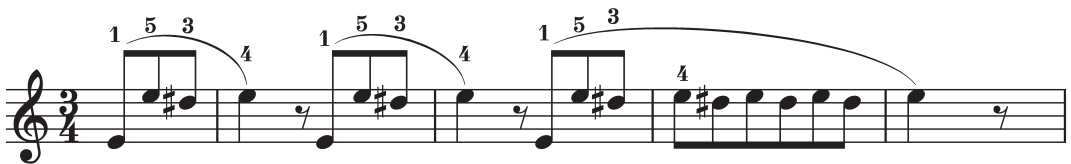


Diligent Practice Time

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

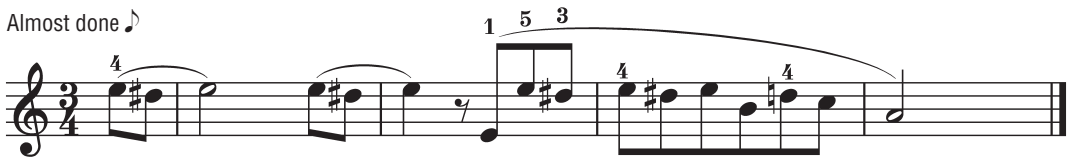
The melody will be built up little by little.

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



Short break

Almost done 

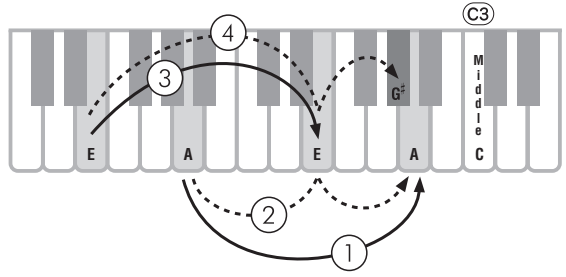


Step 03



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.

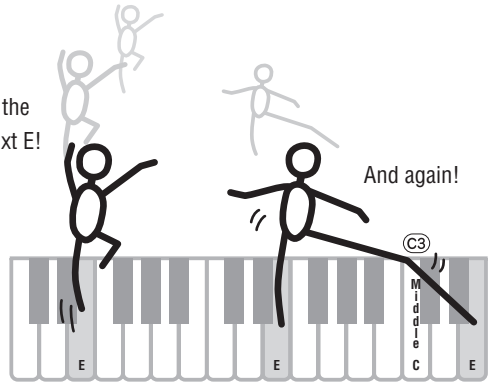
Always have left-hand finger 5 ready to play the next note!

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 image displays two systems of musical notation for the middle section of 'Für Elise'. The first system is marked 'Poco moto' and 'pp'. It features a treble clef with a 3/4 time signature. The right hand plays a sequence of notes with a slur and a '4' above it, followed by a series of 16th notes with fingerings '1 2 4' and '1 2 4'. The left hand has a whole rest followed by quarter notes with fingerings '5' and '5 1 2'. The second system starts with a '5/13' measure number and continues the melodic line in the right hand, ending with a first ending bracket labeled '1.'.

2.

16

mf

5 1 2

19/33

p

5 5 1

22/36

pp

3 4

25/39

p

4

28/42

1. 2.

p

2 3 4

Song No.005  Für Elise **Advanced**

45 *dolce*

Step 01 Step 01 Step 02

49 *p*

Step 04 Step 03

53


Step 05

56

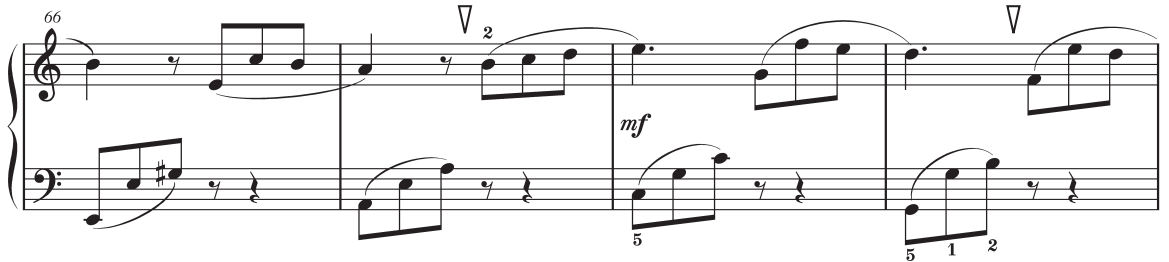
Step 06

59 *pp*

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!

The birds in (the) tree-s With voi-ces (that) plea-se A day in (the) su-n And we'll have (some) fu-n

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!

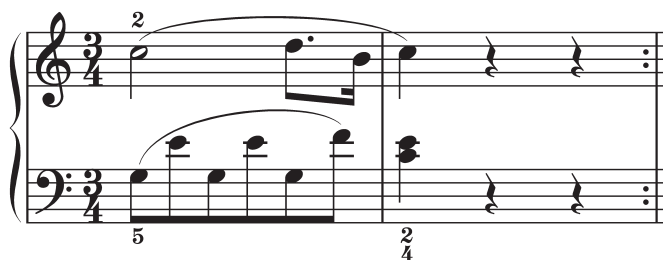
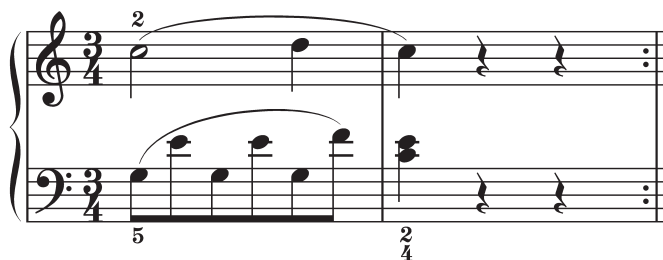
Step 04



"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.

Next, join the parts!

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.

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.006

Twinkle Twinkle Little Star ~ With Step Map ~28

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) 29
- Step_02 The Next Step (The next 2 measures) 29
- Step_03 The First and Next Steps Together! (Beginning to 4th measure) 30
- Step_04 The Last Step! (That was quick...) 30
- Step_05 Repeat the Last Step! 31
- Step_06 Play the Whole Song! 31
- Step_07 Bonus Event: The Twinkle Twinkle Little Star Special! 31

Advanced

Song No.007

Twinkle Twinkle Little Star ~ With Step Map ~32

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" 34
- Step_02 Diligent Practice Time 35
- Step_03 Musical Building Blocks 35
- Step_04 Special Practice - "The Fantastic Seesaw" 36
- Step_05 Diligent Practice Time 36
- Step_06 The Melody is G-G-F-F-E-E-D... Part 1 37
- Step_07 The Melody is G-G-F-F-E-E-D... Part 2 37
- Step_08 Special Practice - "Sunday at Yamaha" 38
- Step_09 Diligent Practice Time 38
- Step_10 Play the Whole Song! 38

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 03

Step 02

7/19

mf

Step 04

Step 05

11/23

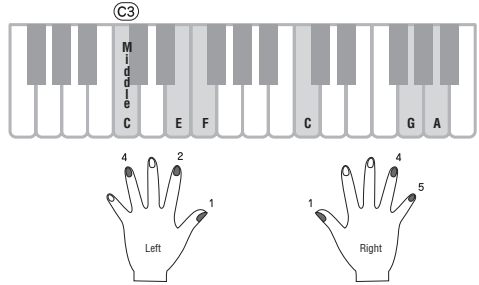
mp

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!

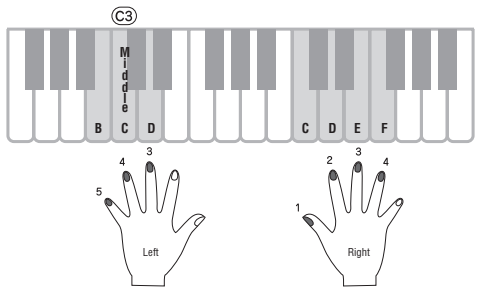
...no problem, that's the first two measures done!

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!

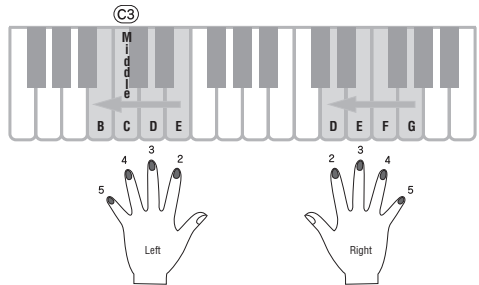
You've played up to here!

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!

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.

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



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

to 

24/32

mf

D.S.

 Coda

35

poco rit.

Step 01

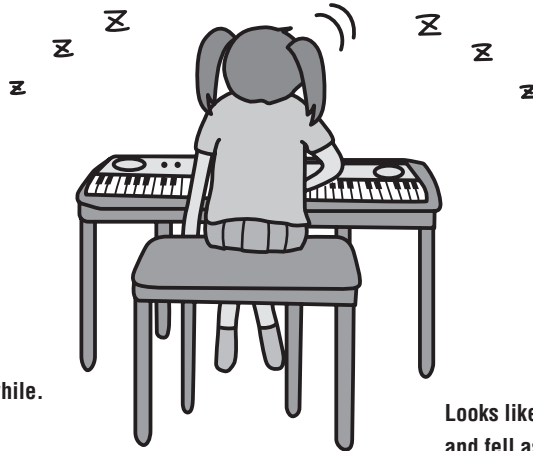
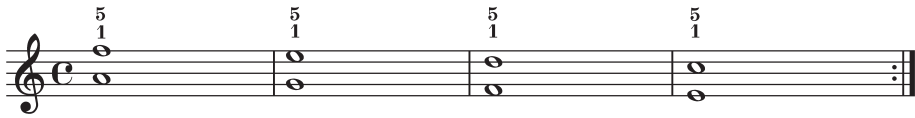


Warm-up Exercise - "Relax Time"

Relax, and slowly play these intervals one by one.

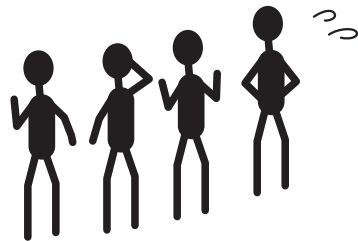
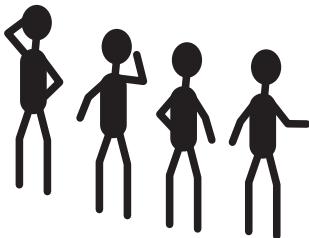


Short break



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

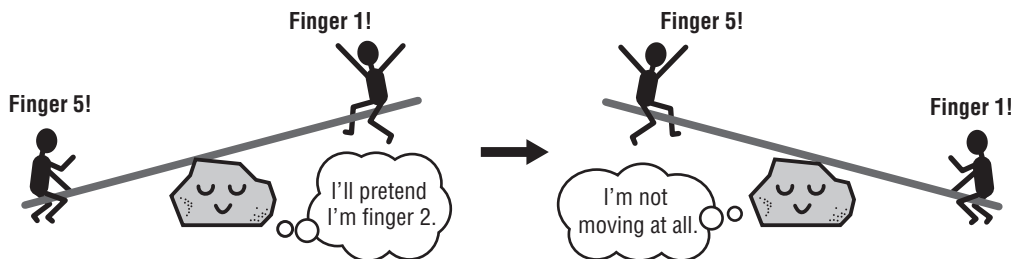
Step 04



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.

5 2 1 5 2 1 5 2 1 5 2 1

Short break

5 2 1 5 2 1 5 2 1 5 2 1

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.

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

Short break

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

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!

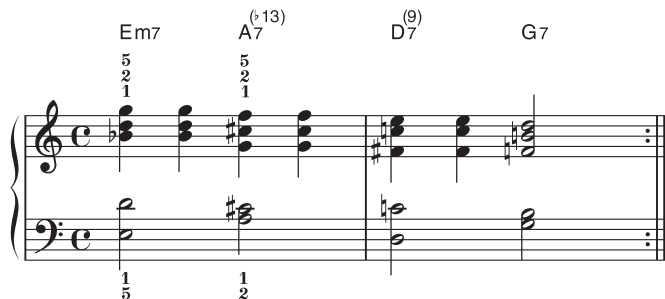


Step 09



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.008

Turkish March ~ With Step Map ~40

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"	42
Step 02	Diligent Practice Time	42
Step 03	Diligent Practice Time	42
Step 04	Special Practice - "The Special March"	43
Step 05	Diligent Practice Time	43
Step 06	"Technical Point!"	44
Step 07	Diligent Practice Time	44
Step 08	Special Practice - "Share the Stage with a Pianist"	45
Step 09	Play the Whole Song!	45

Advanced

Song No.009

Turkish March ~ With Step Map ~46

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	49
Step 02	Diligent Practice Time	49
Step 03	Warm-up Exercise - "A Nap by the Stream"	50
Step 04	"Power March"	50
Step 05	Diligent Practice Time	51
Step 06	Special Practice - "Grace Notes"	52
Step 07	Play the Whole Song!	52

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

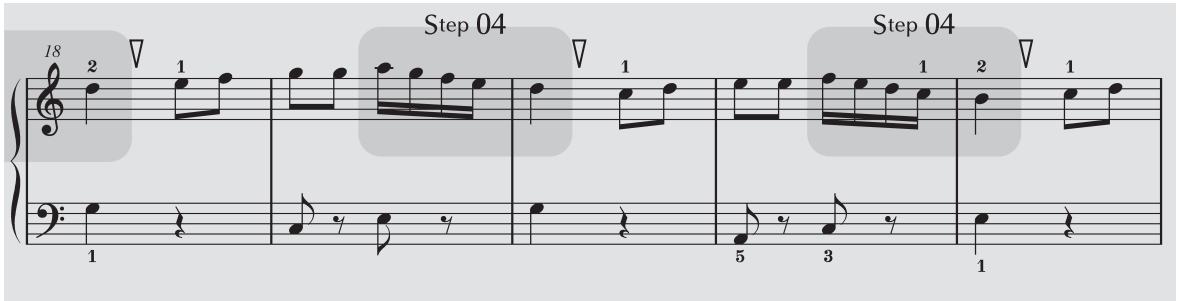
Alla Turca

Step 01 • Step 02

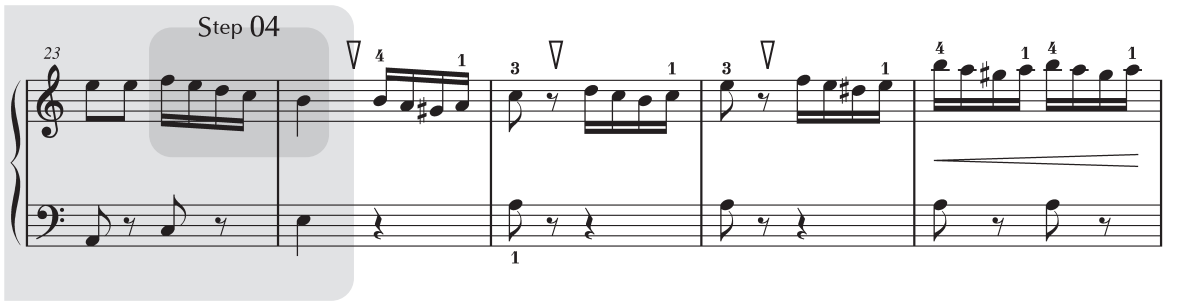
Step 08 From here... ▶

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.



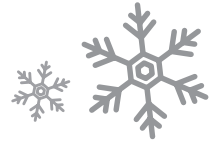
Musical score for steps 23-27. The score is in treble and bass clefs. Step 04 is highlighted in a grey box. Fingerings are indicated by numbers 1-4. Trill-like symbols (∇) are placed above notes. The bass line includes a fingering of 1.



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. Fingerings are indicated by numbers 1-4. Trill-like symbols (∇) are placed above notes. Dynamics *mf* and *p* are indicated. 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 04



Special Practice - "The Special March"

Try playing the Special March melody using the "finger over" (page 9) technique.

Enjoy the energy in the second half!

...two, one!

Finger... over!

Step 05



Diligent Practice Time

Don't rush the right-hand "G-G" and "E-E" eighth notes.

Play the last quarter notes of the left-hand "C-E-G" and "A-C-E" parts with care, releasing them simultaneously with the right-hand notes.

Release simultaneously

Step 06



“Technical Point!”

A number of techniques that are unique to the piano such as “finger ready” and “finger change” (page 9) 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



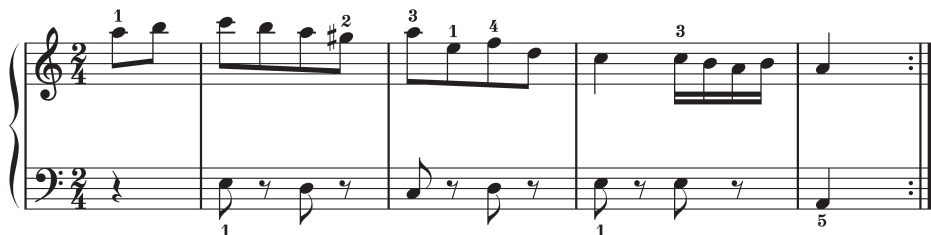
Diligent Practice Time

Resist the urge to rush when playing continuous eighth notes.

Listen to the orchestra carefully and play along!



...two, one!



Step 08



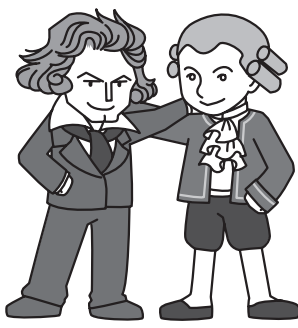
Special Practice - "Share the Stage with a Pianist"

Just a little more and we'll be done!

Try playing this left-hand part along with a pianist.

Wait a minute... the intro melody is the Turkish March too?

I'm in charge of the intro
(check out my "Für Elise" and
"Ode to Joy" as well).



The song you're practicing
is actually one of mine. Thank you!

Beethoven and Mozart... the best of friends

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.

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. Measure 18 has a quarter note (4 2) in the right hand and a quarter rest in the left. Measure 19 has a triplet of eighth notes (3 1) in the right hand and a quarter note in the left. Measure 20 has a quarter note (4 2) in the right hand and a quarter rest in the left. Measure 21 has a triplet of eighth notes (3 1) in the right hand and a quarter note in the left. Trill ornaments are indicated by inverted triangles above the notes in measures 18, 20, and 21.

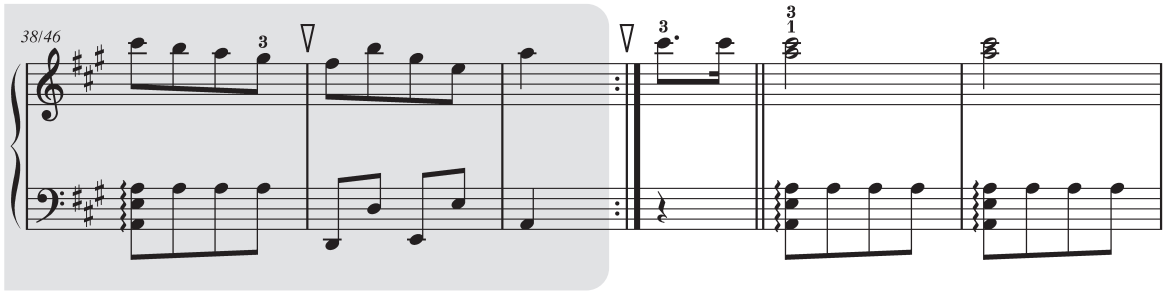
Musical score for measures 22-26. Measure 22 has a quarter note (4 2) in the right hand and a quarter rest in the left. Measure 23 has a triplet of eighth notes (3 1) in the right hand and a quarter note in the left. Measure 24 has a quarter note (4 2) in the right hand and a quarter rest in the left. Measure 25 has a quarter note (4 3 1) in the right hand and a quarter note in the left. Measure 26 has a triplet of eighth notes (3) in the right hand and a quarter note in the left. Trill ornaments are indicated by inverted triangles above the notes in measures 22, 24, and 26.

Musical score for measures 27-31. Measure 27 has a quarter note (4 3 1 4) in the right hand and a quarter note in the left. Measure 28 has a quarter note (3) in the right hand and a quarter note in the left. Measure 29 has a quarter note (1) in the right hand and a quarter note in the left. Measure 30 has a quarter note (3 1 4) in the right hand and a quarter note in the left. Measure 31 has a quarter note (3) in the right hand and a quarter note in the left. Dynamics *mf* and *p* are indicated in measure 28. Trill ornaments are indicated by inverted triangles above the notes in measures 28 and 30.

Musical score for measures 32-36. Measure 32 has a quarter note (1) in the right hand and a quarter note in the left. Measure 33 has a quarter note (3) in the right hand and a quarter note in the left. Measure 34 has a quarter note (1) in the right hand and a quarter note in the left. Measure 35 has a quarter note (3) in the right hand and a quarter note in the left. Measure 36 has a quarter note (1) in the right hand and a quarter note in the left. Dynamics *f* is indicated in measure 33. Trill ornaments are indicated by inverted triangles above the notes in measures 32, 34, and 36. Step markers are present: Step 05 above measure 32, Step 03 below measures 33 and 34, and Step 04 below measure 34.

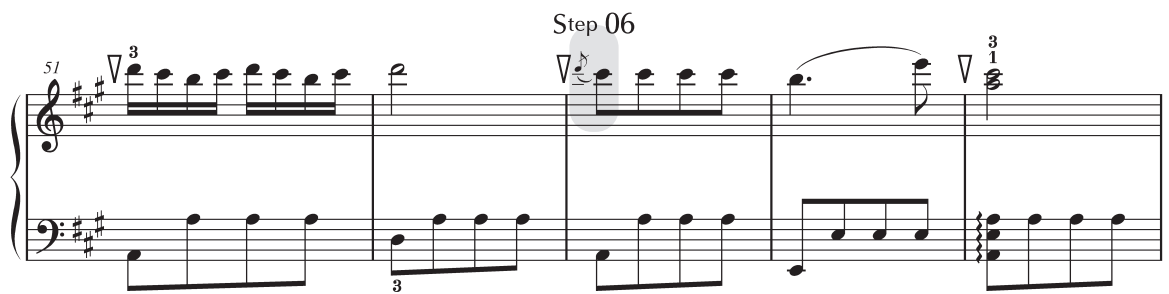
Song No.009  Turkish March **Advanced**

38/46



51

Step 06



56

Step 06



61



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

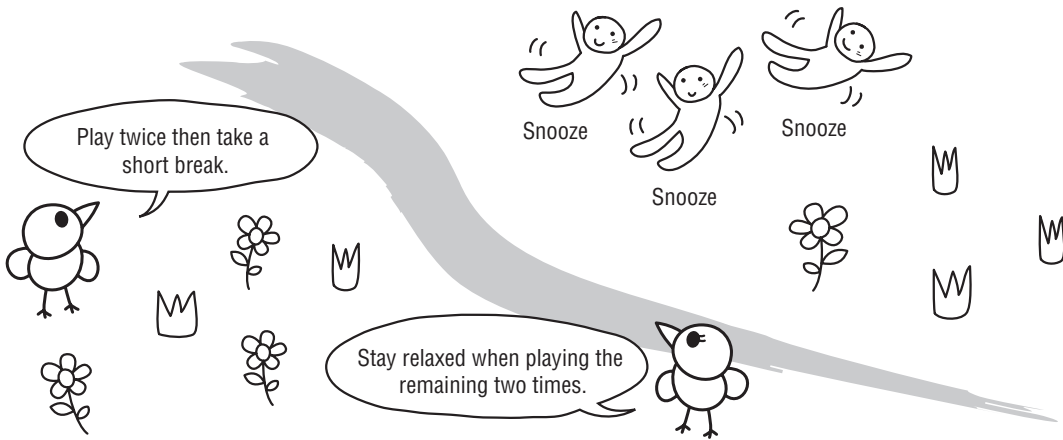
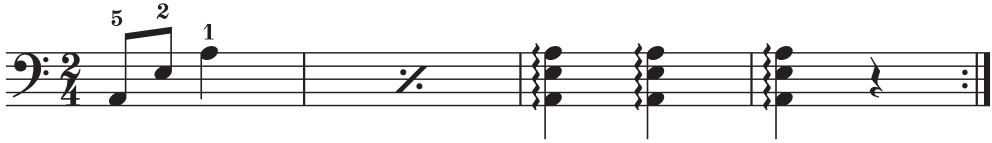


Warm-up Exercise - "A Nap by the Stream"

$\{$ 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 05



Diligent Practice Time

The right hand plays plenty of black keys in this step. Position your hand toward the back of the keyboard before starting to play. Spread your left hand wide from the start, then “grab” the keyboard with fingers 5 and 1 and you’ll get the hang of it.

Musical notation for the first system. The right hand plays a melody in treble clef with a key signature of one sharp (F#). The left hand plays chords and single notes in bass clef. Fingering numbers 1, 2, 3, and 5 are indicated.

The left hand is going to get busy, but stay with it! The right-hand part is the same as above.

Musical notation for the second system, similar to the first. The left hand part is more active, playing a sequence of notes in the bass clef. Fingering numbers 1, 2, 3, 5, and 1 are indicated.

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.010

Ode to Joy ~ With Step Map ~54

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

Step 01	Basic Ascending and Descending	55
Step 02	Dotted Rhythm	55
Step 03	“And all of a sudden... both hands!”	55
Step 04	“CCDE?–??–”	56
Step 05	“Change”	56
Step 06	Diligent Practice Time	56
Step 07	“Step On the Black Key”	57
Step 08	“Play with Both Hands”	57
Step 09	“Zig-Zag Path to E”	58
Step 10	“Right Hand then Left Hand”	58
Step 11	“Right-hand Rehearsal: String Ensemble Version”	59
Step 12	Play the Whole Song!	59

Advanced

Song No.011

Ode to Joy ~ With Step Map ~60

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”	62
Step 02	Diligent Practice Time	62
Step 03	Diligent Practice Time	62
Step 04	Parallel Thirds - “Gently Flowing”	62
Step 05	“Right-hand Part Practice”	63
Step 06	“Left-hand Part Practice”	63
Step 07	“Both Hands Together”	63
Step 08	Special Practice - “Meet Marimba Man Junior’s Friend’s Aunt: Follow the Leader”	64
Step 09	Diligent Practice Time	65
Step 10	Diligent Practice Time	65
Step 11	Parallel Thirds - “In Paradise”	66
Step 12	Diligent Practice Time	66
Step 13	Play the Whole Song!	66

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... →

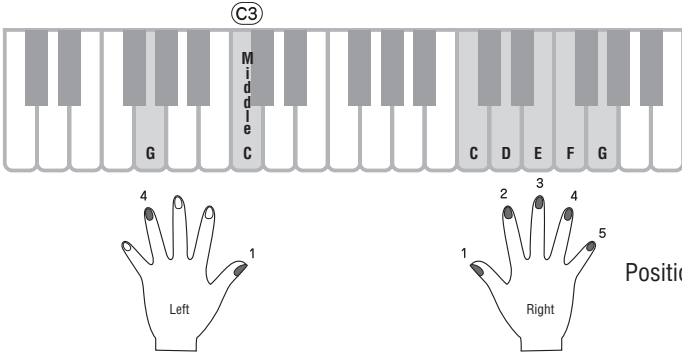
Maestoso

Step 01 Step 02 Step 03

Step 04

Step 05 Step 06 Step 07 Step 08 Step 09

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!"

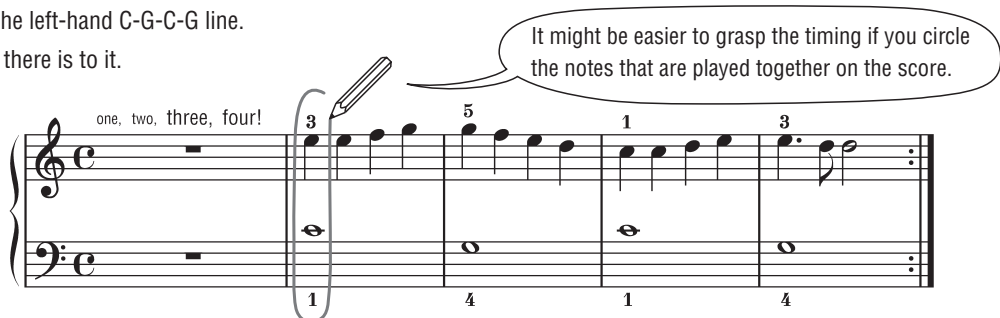


OK. So lets play with both hands.

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

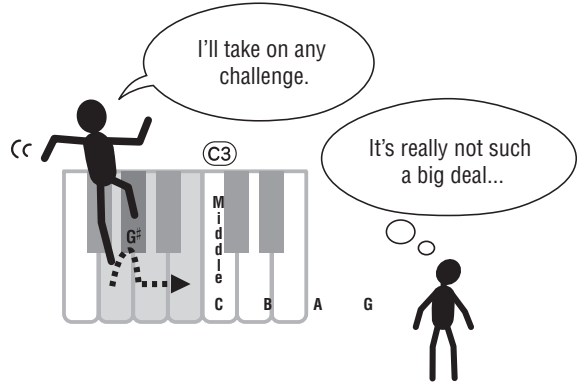


“Step On the Black Key”

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 D⁽⁹⁾7^{on}C G⁷onC

mf

Step 02

Step 01

9 ∇ C C7 F^{on}C Fm6 C^{on}G Dm⁷onG C

Step 03

13 ∇ Dm⁷onG CM⁷onG Dm⁷onG CM⁷onG Dm⁷onG G[#]dim7 Fadd^{on}9 G^{on}B ∇ 3

Step 04

Step 05

Step 06

17 C C7 F^{on}C Fm6 C^{on}G Dm⁷onG 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 F₆ 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 F₆ C^{on}G Dm₇^{on}G C

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

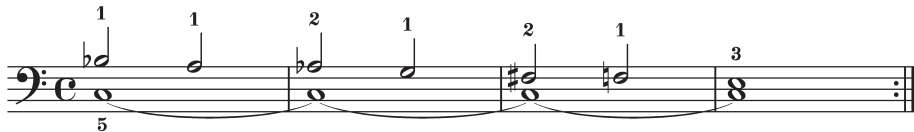
mp

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.

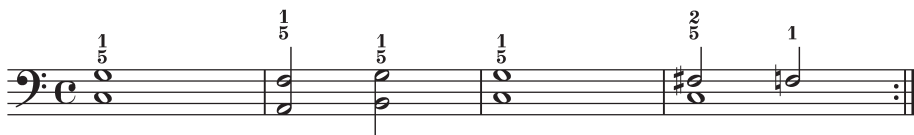


Step 02 Diligent Practice Time



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.



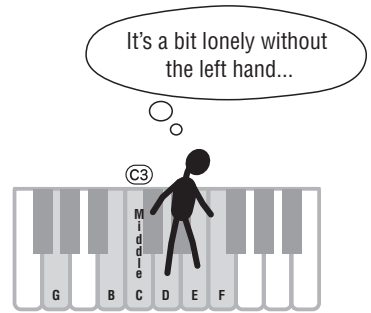
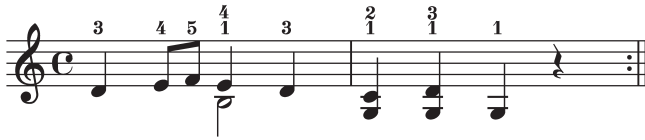
Step 05



“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.

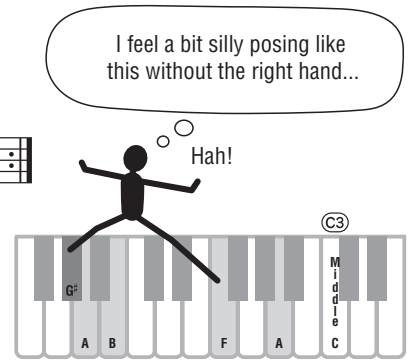


Step 06



“Left-hand Part Practice”

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



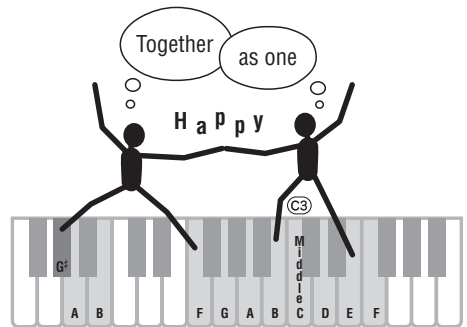
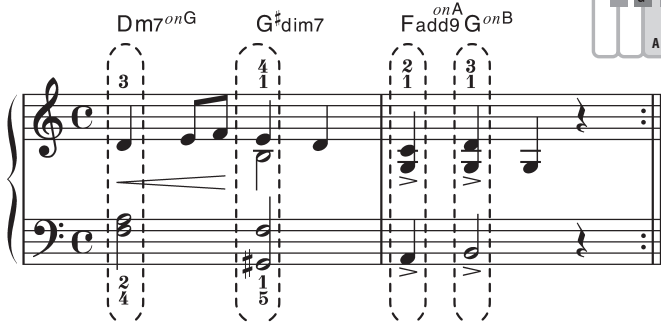
Step 07



“Both Hands Together”

Now let's play both parts together.

The left and right hands cooperate to create powerful harmony!



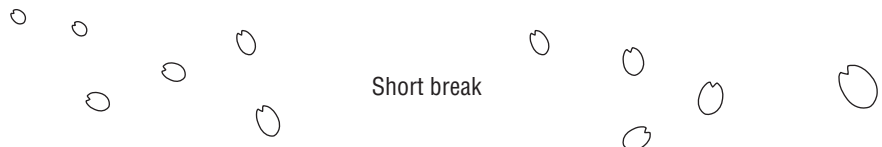
Step 08



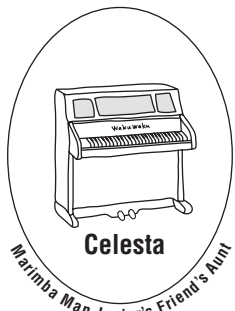
Special Practice - "Meet Marimba Man Junior's Friend's Aunt: Follow the Leader"

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!



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

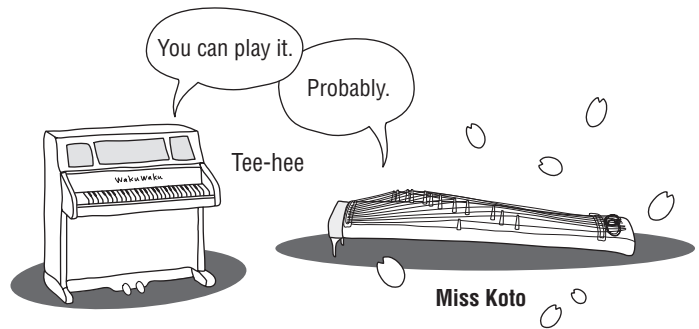


You might meet someone in another song too!

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.012

The Entertainer ~ With Step Map ~68

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?"	70
Step 02	Diligent Practice Time	70
Step 03	"Semitone Return Trip"	70
Step 04	Diligent Practice Time	70
Step 05	Diligent Practice Time	71
Step 06	"At the End of the Tunnel"	71
Step 07	Diligent Practice Time	72
Step 08	Put It Together	72
Step 09	"Percussion Joins In"	73
Step 10	Diligent Practice Time	73
Step 11	"The Signature Phrase"	73
Step 12	Play the Whole Song!	73

Advanced

Song No.013

The Entertainer ~ With Step Map ~74

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"	77
Step 02	Diligent Practice Time	77
Step 03	"A New Challenge... Part 1"	78
Step 04	"A New Challenge... Part 2"	78
Step 05	Put It Together	79
Step 06	"A Musical Tour"	80
Step 07	Diligent Practice Time	80
Step 08	"In Vintage Fusion Style"	81
Step 09	"One Thing at a Time... Part 1"	81
Step 10	"One Thing at a Time... Part 2"	81
Step 11	Diligent Practice Time	82
Step 12	"The Toughest Challenge!"	82
Step 13	Play the Whole Song!	82

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

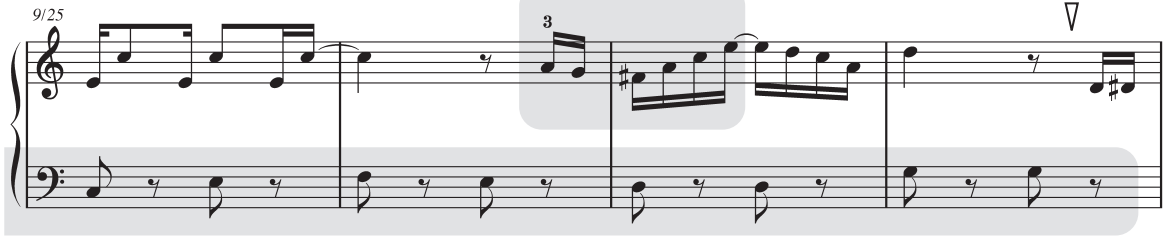
Step 04

Step 05

Step 07

Step 08 ...to here

Step 06



Musical notation for steps 06 and 08. The piece is in 9/25 time. The first system shows measures 9-12. A grey box highlights measures 10-11, labeled 'Step 06'. A dashed line above measures 11-12 is labeled 'Step 08 ...to here'. The notation includes a triplet of eighth notes in measure 10 and a fermata over the final note of measure 12.

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



Musical notation for step 11. The piece is in 13/29 time. The system shows measures 13-16. A grey box highlights measures 15-16, labeled 'Step 11'. A dashed line above measure 16 is labeled 'From here...'. The notation includes a fermata over the final note of measure 16.

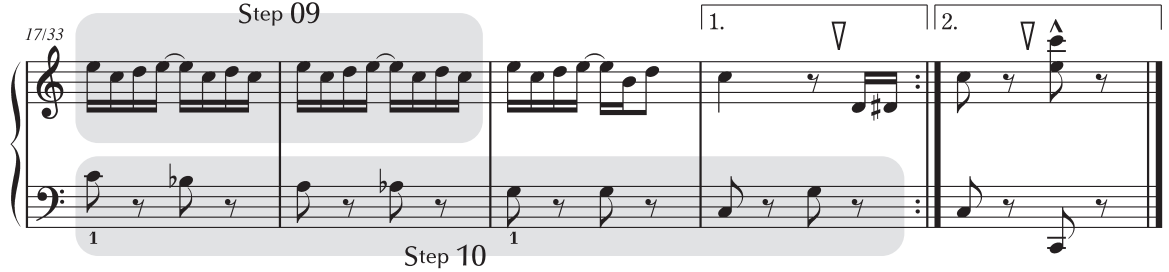
Step 11 ...to here

Step 09

1.

2.

17/33



Musical notation for steps 09, 10, and 11. The piece is in 17/33 time. The system shows measures 17-20. A grey box highlights measures 17-19, labeled 'Step 09'. A dashed line above measures 19-20 is labeled 'Step 11 ...to here'. The notation includes a first ending bracket over measures 19-20, with two endings. The first ending leads to a fermata, and the second ending leads to a final cadence. The system ends with a double bar line. The number '1' is written below the first measure of the system.

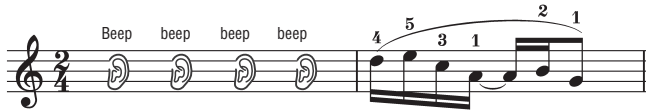
Step 10

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”.



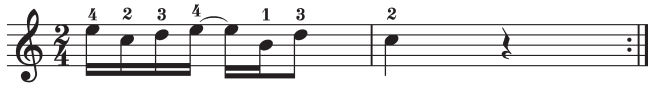
Short break



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

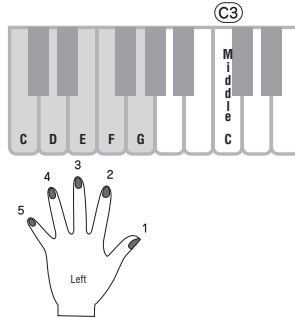
AGF# A
AGF# A

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.

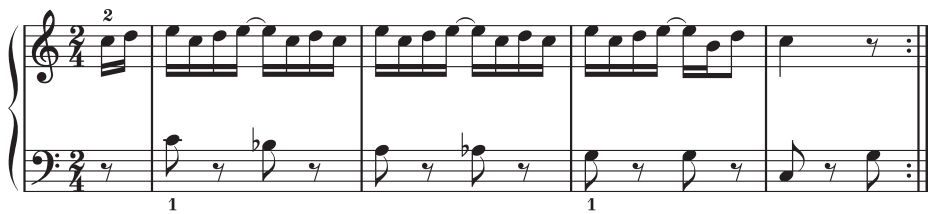


Step 11 “The Signature Phrase”



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... →

mp

Step 01 • Step 02

Step 03

Step 05 ...to here

9/25/57

Step 04

Detailed description: This block shows measures 9 through 12 of the piano piece. The right hand has a treble clef and the left hand has a bass clef. Measure 9 starts with a treble clef change and contains eighth notes. Measure 10 has a repeat sign. Measure 11 has a treble clef change and contains eighth notes with fingerings 3, 1, 2, 1, 3, 5, 4, 3, 2. Measure 12 has a treble clef change and contains a half note with a fermata and a downward bowing mark. The left hand has chords and single notes with fingerings 3, 4, 5, 1, 3, 1, 2, 5. A grey shaded area covers measures 10, 11, and 12.

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

13/29/61

Detailed description: This block shows measures 13 through 16. The right hand has a treble clef and the left hand has a bass clef. Measure 13 has a treble clef change and contains eighth notes. Measure 14 has a repeat sign. Measure 15 has a treble clef change and contains eighth notes with a fermata. Measure 16 has a treble clef change and contains a half note with a fermata and a downward bowing mark. The left hand has chords and single notes. A grey shaded area covers measures 13, 14, and 15.

17/33/65

Step 06

to $\text{\textcircled{C}}$

Detailed description: This block shows measures 17 through 20. The right hand has a treble clef and the left hand has a bass clef. Measure 17 has a treble clef change and contains eighth notes. Measure 18 has a treble clef change and contains eighth notes. Measure 19 has a treble clef change and contains eighth notes. Measure 20 has a treble clef change and contains eighth notes. The left hand has chords with fingerings 1/2, 1/2, 1/2, 1/3, 1/5, 1/5. A grey shaded area covers measures 17, 18, and 19. A circled 'C' symbol is at the end of the block.

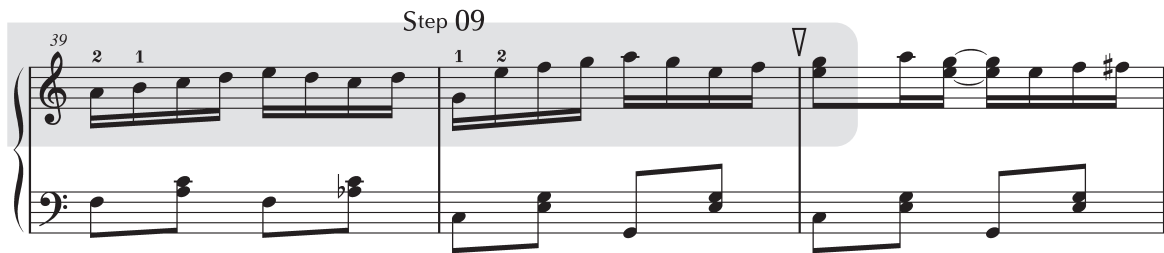
Step 07
...to here

20

Step 08

Detailed description: This block shows measures 20 through 23. The right hand has a treble clef and the left hand has a bass clef. Measure 20 has a treble clef change and contains a half note with a fermata and a downward bowing mark. Measure 21 has a repeat sign and contains a half note with a fermata and a downward bowing mark. Measure 22 has a treble clef change and contains eighth notes with a fermata. Measure 23 has a treble clef change and contains eighth notes with a fermata. The left hand has chords and single notes with fingerings 1/2, 5, 1/2, 2, 5, 1. A grey shaded area covers measures 20, 21, and 22. A dynamic marking 'f' is present in measure 22.

Step 09



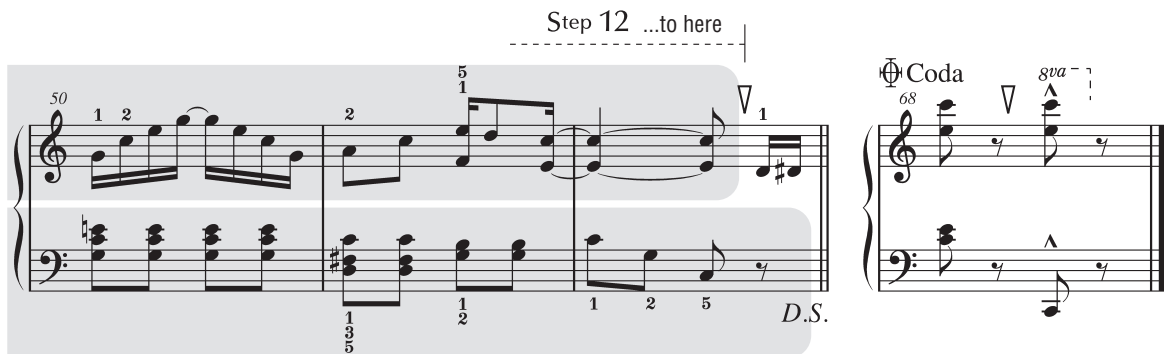
Step 12 From here... →

Step 10



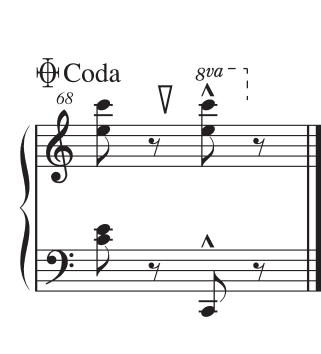
Step 11

Step 12 ...to here



D.S.

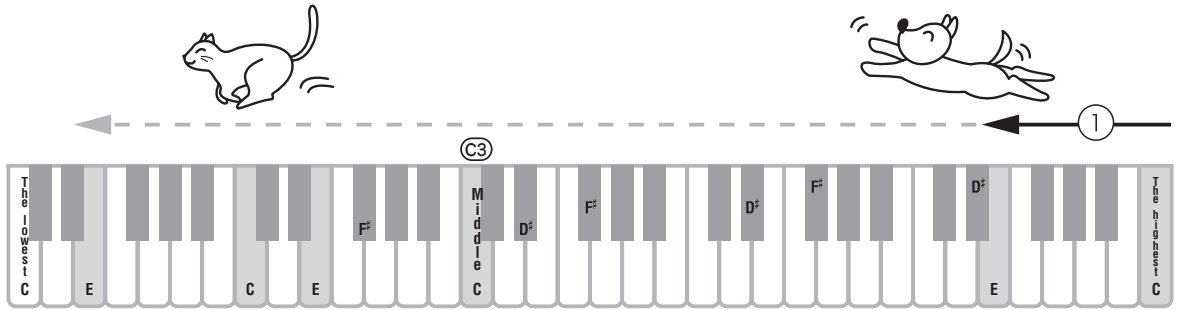
Coda



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!



①

The second time is a sprint!

Move your hand up an octave during this short break!

②

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

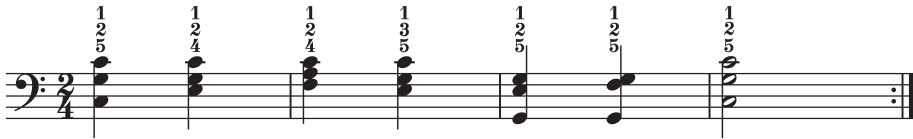
Step 03



“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 two systems of piano accompaniment for 'The Entertainer'.
 - **System 1:** The first system shows the beginning of the piece. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure has a finger number '1'. The second measure has a repeat sign and a finger number '1'. The third measure has a fermata over a chord with a finger number '5' above it. The fourth measure has a fermata over a chord with a finger number '1' above it. The bass line starts with a 7-measure rest, then has notes with fingerings: 5, 1, 2, 4, 4, 5, 1, 3, 5, 1, 2.
 - **System 2:** The second system continues the piece. The right hand has a fermata over a chord with a finger number '1' above it. The bass line has notes with fingerings: 5, 5, 4, 4, 4, 3, 4.
 - **System 3:** The third system shows the first and second endings. The right hand has a complex passage with fingerings: 2, 1, 3, 5, 1, 4, 3, 2. The first ending (marked '1.') has a fermata over a chord with a finger number '5' above it. The second ending (marked '2.') has a fermata over a chord with a finger number '5' above it. The bass line has notes with fingerings: 5, 1, 3, 1, 2, 5, 1, 2, 5.

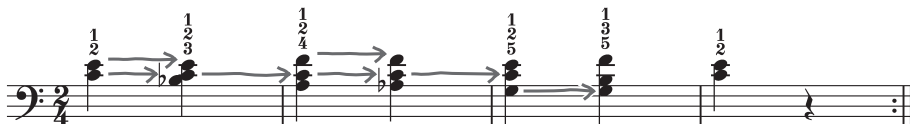
Step 06



“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.

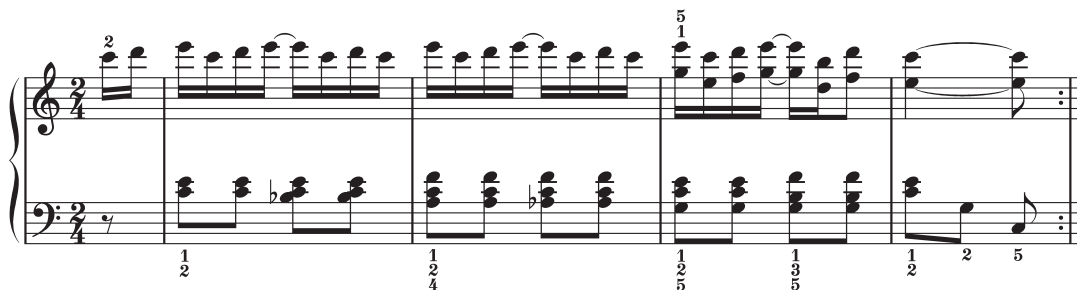


Step 07



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”



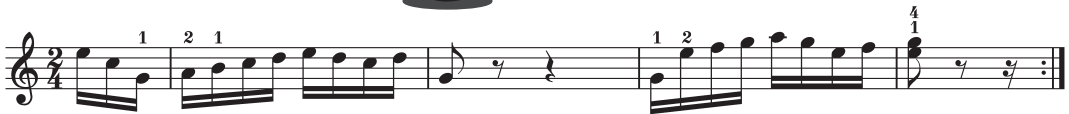
Most players are intimidated by continuous sequences of 16th notes. If you practice one short section at a time it becomes easy!



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.



Step 11



Diligent Practice Time

Approach this exercise in the same way as Step 06.

When you get comfortable with this, try to read ahead on the score a bit.

Step 12



“The Toughest Challenge!”

Practice the climax of the middle section. When you can play this you’re almost done!

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.

Londonderry Air

Traditional

Basic

Song No.014

Londonderry Air ~ With Step Map ~84

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	85
Step 02	Diligent Practice Time	85
Step 03	Diligent Practice Time	86
Step 04	Play with Both Hands	86
Step 05	Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."	87
Step 06	Rhythm Combinations: Ex. 1	88
Step 07	Rhythm Combinations: Ex. 2	88
Step 08	Diligent Practice Time	89
Step 09	Special Practice - "Finishing Up in Style"	89
Step 10	Play the Whole Song!	89

Advanced

Song No.015

Londonderry Air ~ With Step Map ~90

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!"	92
Step 02	Diligent Practice Time	93
Step 03	Special Practice - "Bossa Mood"	93
Step 04	Diligent Practice Time	93
Step 05	Diligent Practice Time	94
Step 06	Diligent Practice Time	94
Step 07	Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"	95
Step 08	A Beautiful Ending	96
Step 09	Play the Whole Song!	96

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 01

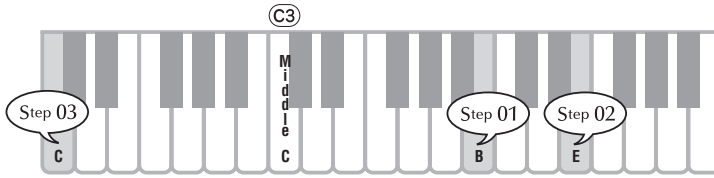
Step 06
Step 05

Step 08

Step 07
Step 05

Step 09

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.

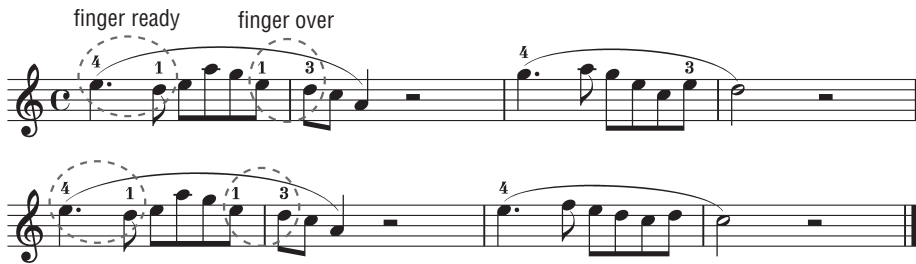


Step 02 Diligent Practice Time




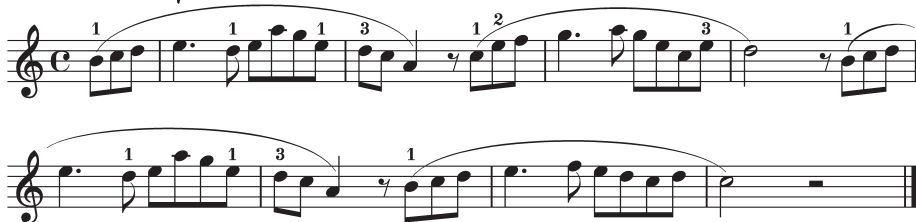
The “finger ready” and “finger over” (page 9) techniques are used here. Prepare for the next note a little early to make playing easier.

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."

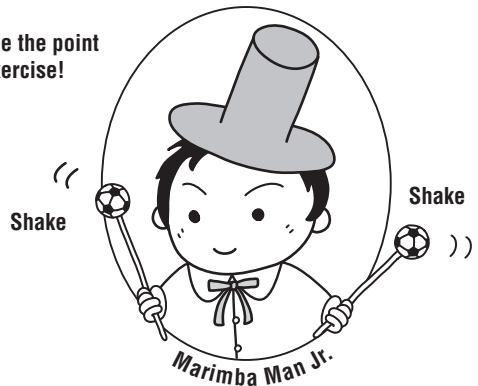
The right hand plays eighth notes while the left hand plays a quarter note, then the right hand plays a quarter note while the left hand plays eighth notes... what's this exercise for?

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.

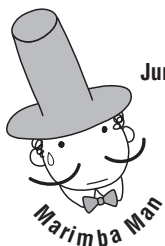
The image shows a rhythm exercise in 2/4 time. The top staff has three eighth notes with 'ta ta ta~' above them. The bottom staff has a quarter note followed by two eighth notes with 'ta~ ta ta' below them.



I can't see the point of this exercise!



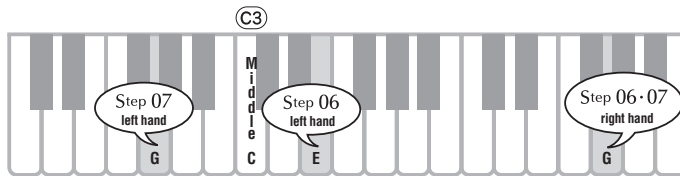
Why can't we just have fun?



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



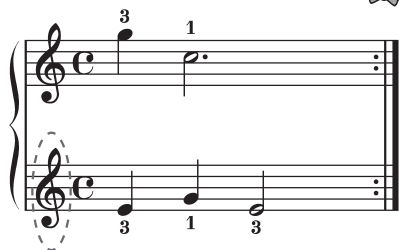
Rhythm Combinations: Ex. 1

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



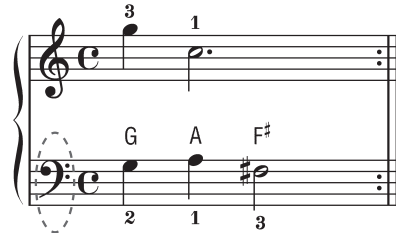
Rhythm Combinations: Ex. 2

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.

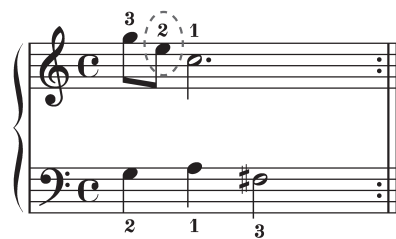
This should be easy if you've done Step 05!



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

Step 02 Step 01

Step 02

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 4 3

Step 07

Step 06

29

mf

mp

Step 06

Step 08

rit.

33 4 2 4

rit.

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.

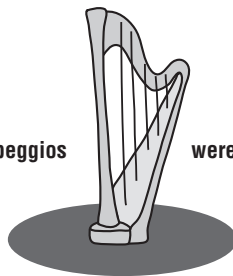
Follow me!

One, Two, Three, Four,

One, Two, Three, Four,

"A little out of sync" is about right.

Your arpeggios were beautiful...



Step 02 Diligent Practice Time



Let's practice the "finger over" (page 9) 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



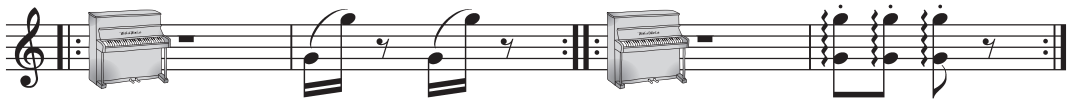
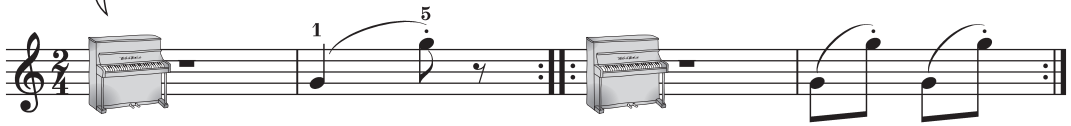
Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"

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!

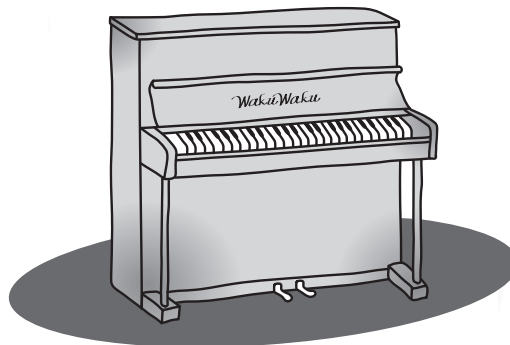
Play whatever I play!
Don't worry about getting it exactly right.
Just enjoy the ride!



Short break



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

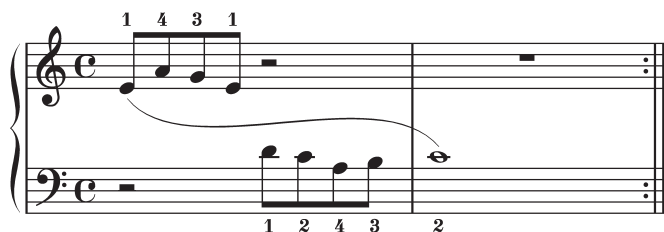


Step 08



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!



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.016

The Last Rose of Summer ~ With Step Map ~98

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"	99
Step 02	Diligent Practice Time	99
Step 03	Syncopated Melody	100
Step 04	Diligent Practice Time	100
Step 05	Timing Both Hands	101
Step 06	Diligent Practice Time	101
Step 07	Special Practice - "Find a Cue!"	102
Step 08	Diligent Practice Time	102
Step 09	Play the Whole Song!	102

Advanced

Song No.017

The Last Rose of Summer ~ With Step Map ~ 103

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"	106
Step 02	Diligent Practice Time	106
Step 03	Special Practice - "Meet Marimba Man: Follow Me!"	107
Step 04	Diligent Practice Time	107
Step 05	Turn Practice	108
Step 06	Diligent Practice Time	108
Step 07	Special Practice - "Repeating Shapes"	109
Step 08	Diligent Practice Time	109
Step 09	Diligent Practice Time	110
Step 10	Diligent Practice Time	110
Step 11	One More Diligent Practice Session	110
Step 12	Play the Whole Song!	110

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 *mp* *mf* *a tempo* *rit.* *mp*

Step 01 Step 02 Step 03 Step 04 Step 05 Step 06 Step 07 Step 08

Step 01



Warm-up Exercise - "Under and Stretch"

Auftakt and "finger under" (page 9) 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 9) 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.

one, two!

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.



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.

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.

Andantino

Step 01

Step 02

Step 03

mp

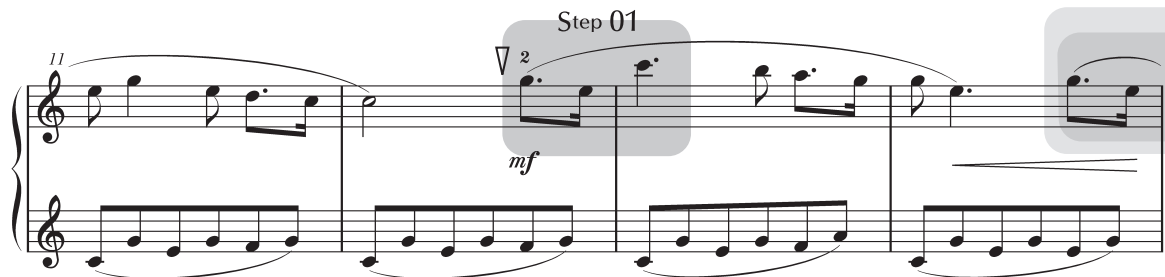
3

5

7

Song No.017  The Last Rose of Summer **Advanced**

Step 01



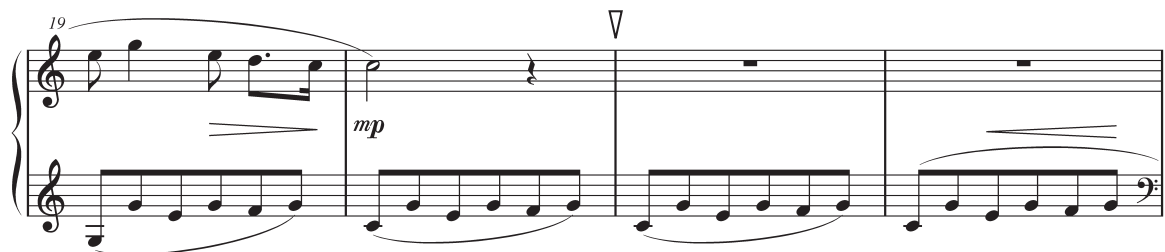
11 *mf*

Step 04 Step 06 Step 05



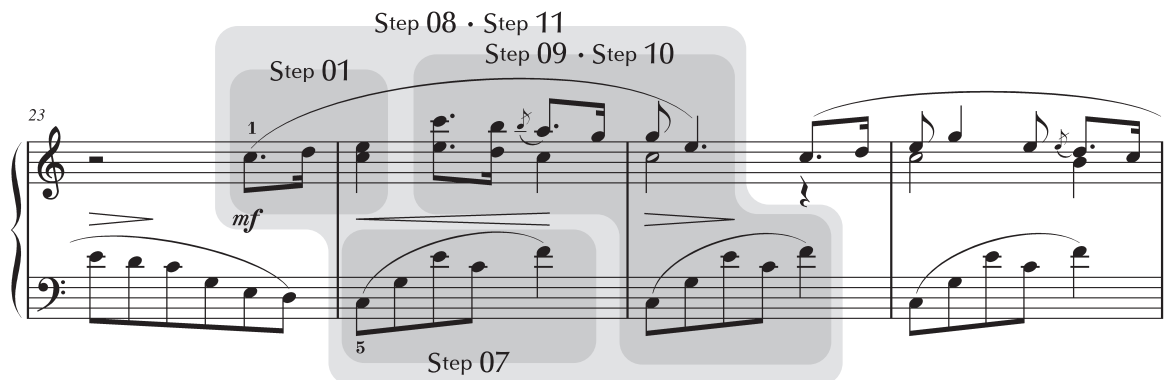
15 *rit.* *a tempo*

Step 07

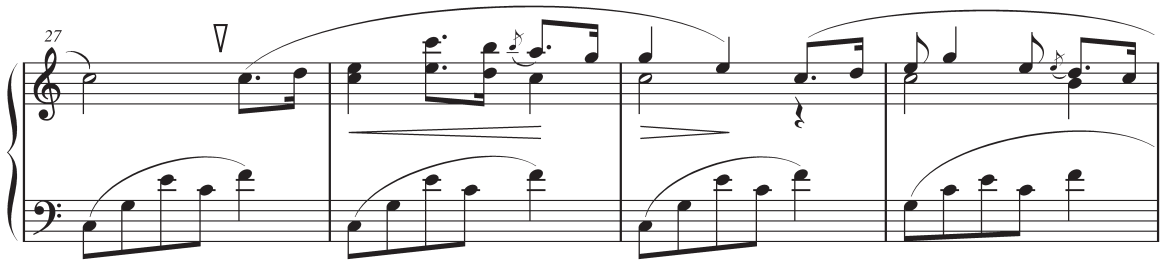


19 *mp*

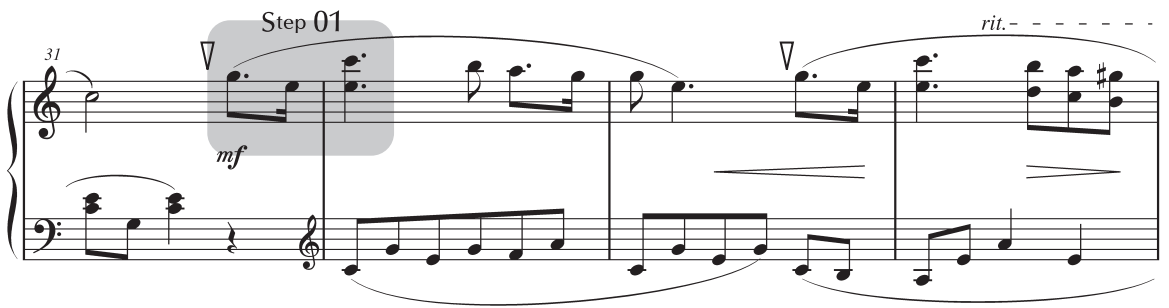
Step 08 · Step 11
Step 09 · Step 10



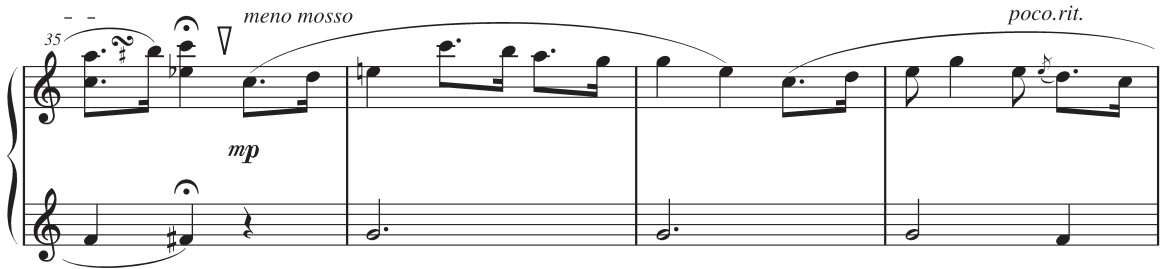
23 *mf*



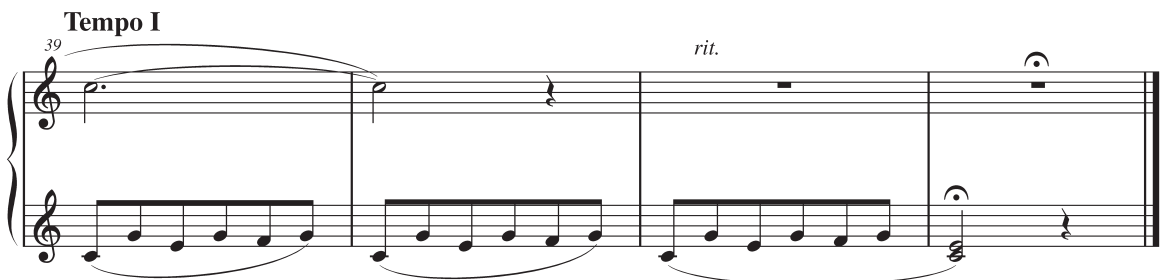
Musical score for measures 27-30. The piece is in 3/4 time. The right hand features a melodic line with a descending eighth-note pattern, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *mf* is present at the beginning of the system.



Musical score for measures 31-34. A grey box labeled "Step 01" highlights the first two measures. The right hand continues the melodic line, and the left hand has a more active eighth-note accompaniment. A dynamic marking of *mf* is shown. The system concludes with a *rit.* marking and a dashed line.



Musical score for measures 35-38. The right hand features a melodic line with a descending eighth-note pattern. The left hand has a steady eighth-note accompaniment. A dynamic marking of *mp* is present. The system concludes with a *poco.rit.* marking.



Musical score for measures 39-42, marked "Tempo I". The right hand has a melodic line with a descending eighth-note pattern. The left hand has a steady eighth-note accompaniment. A dynamic marking of *rit.* is present. The system concludes with a final cadence.

Step 01



Special Practice - “The Starting Rhythm”

This is a collection of auftakt melodies.

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



one, two!

1

La~ di da~ La~ di da~...

2

2

1

Musical notation for Step 01, showing a melody in 3/4 time with lyrics "La~ di da~" and fingerings 1, 2, 1.

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.



1

Musical notation for Step 02, showing a melody in 3/4 time with fingerings 1, 1.

one, two!



1

1

Musical notation for Step 02, showing a melody in 3/4 time with fingerings 1, 1.

Step 03

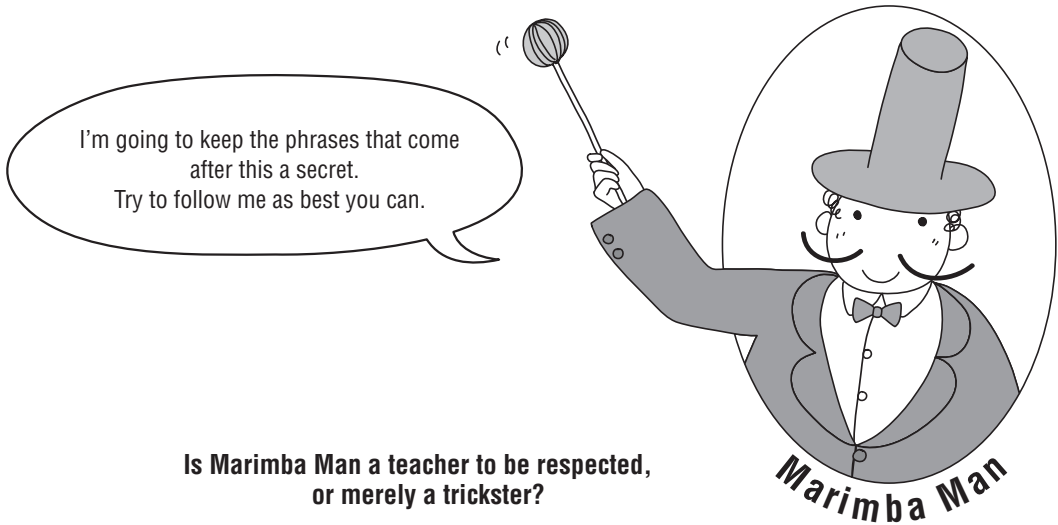


Special Practice - "Meet Marimba Man: Follow Me!"

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.



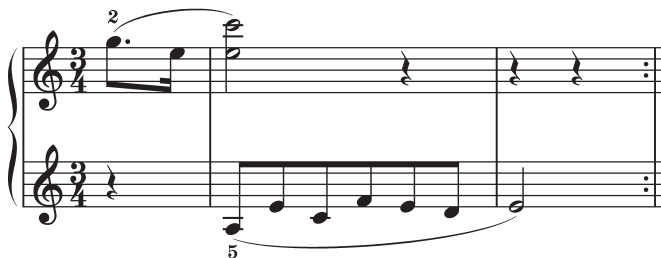
Is Marimba Man a teacher to be respected,
or merely a trickster?

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.



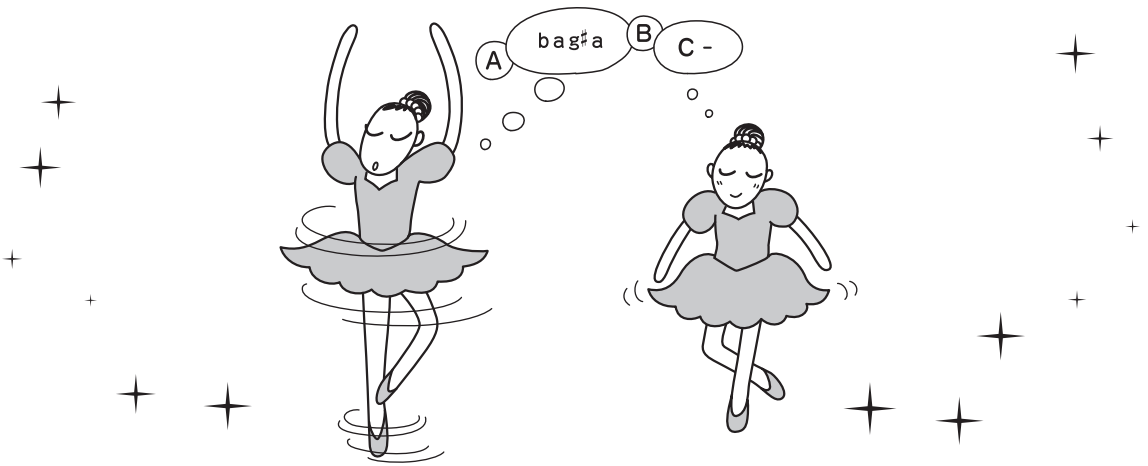
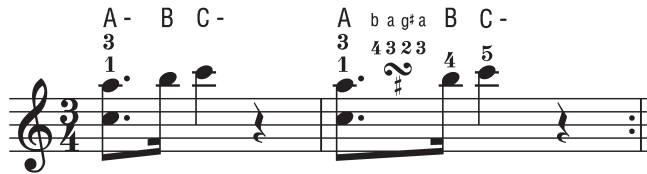
Step 05



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.

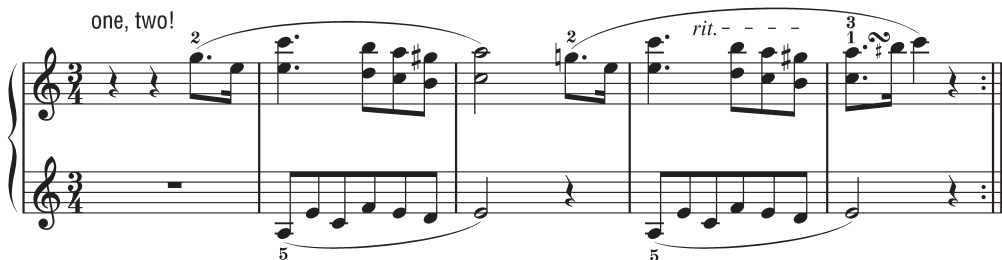
Step 06



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!



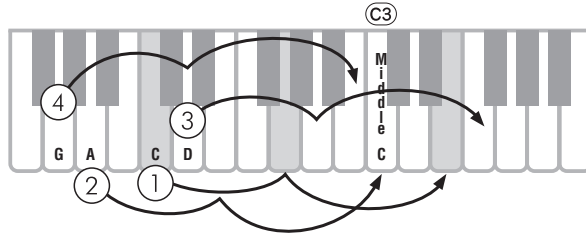
Step 07



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.

Musical notation for Step 09, right hand. The piece is in 3/4 time. The first line contains two measures: 'one, two!' followed by a dotted quarter note (finger 4), an eighth note (finger 1), and a quarter note (finger 2). The second line contains two measures: '...three, one!' followed by a dotted quarter note (finger 5), an eighth note (finger 1), and a quarter note (finger 4). The notation includes fingerings (4, 1, 2, 5, 1, 4) and a repeat sign at the end.

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.

Musical notation for Step 10, both hands. The piece is in 3/4 time. The right hand has two measures: a dotted quarter note (finger 5), an eighth note (finger 1), and a quarter note (finger 4). The left hand has two measures: a whole note chord of C, G, and E, and a quarter note (finger 5). The notation includes fingerings (5, 1, 4) and a repeat sign at the end.

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.

Musical notation for Step 11, both hands. The piece is in 3/4 time. The right hand has two measures: 'one, two!' followed by a dotted quarter note (finger 1), an eighth note (finger 3), and a quarter note (finger 4). The left hand has two measures: a dotted quarter note (finger 5), an eighth note (finger 1), and a quarter note (finger 4). The notation includes fingerings (1, 3, 4, 5, 1, 4) and a repeat sign at the end.

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.018

Amazing Grace ~ With Step Map ~112

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	113
Step 02	The Second Melody	113
Step 03	Warm-up Exercise - "The Chinese Princess"	113
Step 04	Diligent Practice Time	113
Step 05	Warm-up Exercise - "Left and Right in Sync"	114
Step 06	Diligent Practice Time	114
Step 07	"Before a Chord Change"	114
Step 08	Diligent Practice Time	115
Step 09	"A Serene Ending"	115
Step 10	Play the Whole Song!	115

Advanced

Song No.019

Amazing Grace ~ With Step Map ~116

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	118
Step 02	Diligent Practice Time	118
Step 03	Diligent Practice Time	118
Step 04	Special Practice: Grace Notes - "Follow the Guitarist!"	119
Step 05	Diligent Practice Time	120
Step 06	"Shh, ta ta ta~"	120
Step 07	"Triplets!"	121
Step 08	"Glissandos Everywhere"	121
Step 09	Play the Whole Song!	121

Amazing Grace

~ With Step Map ~

The melody includes triplets, so stay calm and play them without rushing. The left hand holds the bass notes on the first beat. Get comfortable, relax, and start practicing!

Step 05 • Step 06

Legato ♩=60

Step 01

Step 02

Step 03 • Step 04

Step 07

Step 08

Step 09

Step 01



Right hand

The Opening Melody

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

Step 02



Right hand

The Second Melody

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

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



Left hand

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



Left hand

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



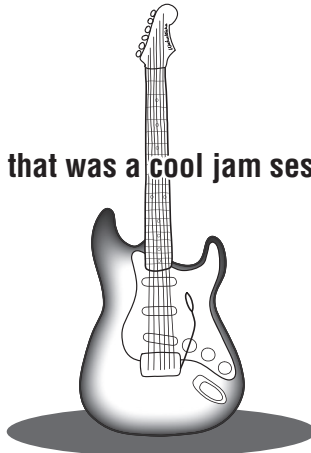
And finally, we're ready to play with both hands. Make the chord changes in each measure as smooth and synchronized as possible.

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!

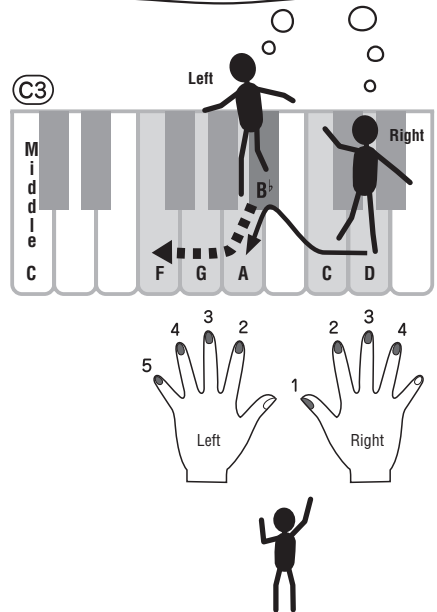


Step 05 Diligent Practice Time



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!”

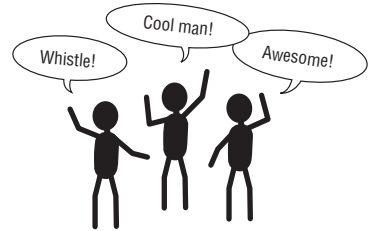


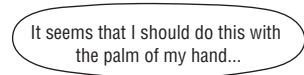
Play this tightly with the band and you'll really impress the crowd. Play with a moderately heavy touch, and try saying “da~ da!” while playing the triplets.

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.

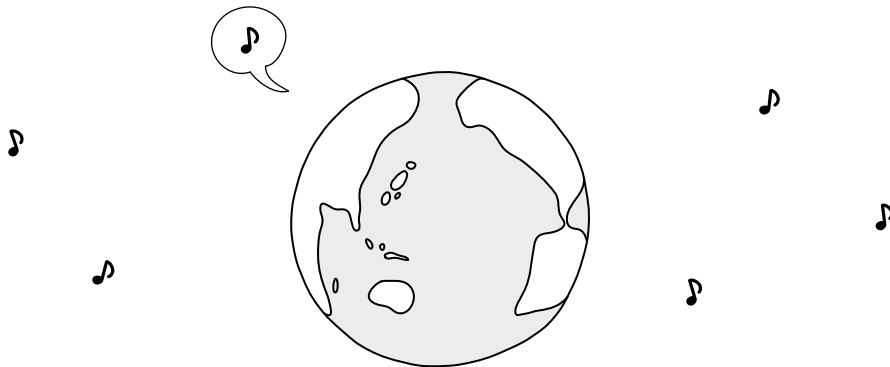
Hope you find some you like!

From the Learn to Play Orchestra



Favorite

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



Song No. 020
Tempo ♩ = 94

Frère Jacques

Melody Voice
Glockenspiel

Traditional

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

Song No. 021
Tempo ♩ = 120

Der Froschgesang

Melody Voice
Square Lead

Traditional

Musical notation for Der Froschgesang. The first line starts at measure 5/17 and includes callouts S01 and S02. The second line starts at measure 9/21 and includes callouts S03 and S04, ending with *Fine* and *D.C.* markings.

Song No. 022
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. The first staff (measures 1-6) is marked with a circled 'S01' and contains a triplet of eighth notes. The second staff (measures 7-10) also features a triplet. The third staff (measures 11-14) has a circled 'S02' at the start and circled 'S03' and 'S04' at the end. The fourth staff (measures 15-16) includes first and second endings, with a circled '4' above the final measure.

Song No. 023
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. The first staff (measures 1-4) is marked with a circled 'S01' and contains a triplet of eighth notes. The second staff (measures 5-8) is marked with a circled 'S02' and contains a triplet of eighth notes. The piece concludes with first, second, and fourth endings, with a circled '5' above the final measure of the second ending.

Song No. 024
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. The first staff (measures 1-4) is marked with a circled 'S01' and contains a triplet of eighth notes. The second staff (measures 5-8) is marked with a circled 'S02' and contains a triplet of eighth notes. The third staff (measures 9-12) is marked with a circled 'S03' and contains a triplet of eighth notes. The piece concludes with a circled '3' above the final measure. The dynamic marking *mf* is present at the beginning.

Fine

13 **S04**

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

Song No. 025
Tempo ♩ = 102

Nedelka

Traditional

Melody Voice
Musette Accordion

4 **S01**

mf **S02**

10/26/42

16/32/48 **S03**

1. 2. 3.

Song No. 026
Tempo ♩ = 96

Aloha Oe

Q. Liliuokalani

Melody Voice
Vibraphone

♩ = ♩³

4 **S01**

mf **S02**

9

13 **S03**

17 **S04**

Musical staff 21-24. Measure 21 starts with a treble clef and a 2-measure rest. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 22 and 23, containing a dotted half note C5. Measure 24 has a quarter note B4. A callout bubble labeled 'S05' points to the final note of the staff.

Musical staff 25-28. Measure 25 starts with a treble clef and a 1-measure rest. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 26 and 27, containing a dotted half note C5. Measure 28 has a quarter note B4. A downward-pointing triangle is above the final note.

Musical staff 29-32. Measure 29 starts with a treble clef and a 2-measure rest. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 30 and 31, containing a dotted half note C5. Measure 32 has a quarter note B4. A callout bubble labeled 'S06' points to the final note.

Musical staff 33-36. Measure 33 starts with a treble clef and a 3-measure rest. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 34 and 35, containing a dotted half note C5. Measure 36 has a quarter note B4. The staff ends with a double bar line.

Song No. 027
Tempo ♩ = 106

Sippin' Cider Through a Straw

Melody Voice
Analogon

Traditional

Musical staff 4-7. Measure 4 starts with a treble clef and a 3-measure rest. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 5 and 6, containing a dotted half note C5. Measure 7 has a quarter note B4. Callout bubbles labeled 'S01' and 'S02' point to the first and last notes of the staff, respectively.

Musical staff 8/16/28. Measure 8 starts with a treble clef and a 2-measure rest. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 9 and 10, containing a dotted half note C5. Measure 11 has a quarter note B4. A slur covers measures 12 and 13, containing a dotted half note C5. Measure 14 has a quarter note B4. Callout bubbles labeled 'S03' and 'S04' point to the first and last notes of the staff, respectively.

Musical staff 12-15. Measure 12 starts with a treble clef and a 1-measure rest. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 13 and 14, containing a dotted half note C5. Measure 15 has a quarter note B4. A downward-pointing triangle is above the final note. The staff ends with a double bar line.

Musical staff 16-19. Measure 16 starts with a treble clef and a 2-measure rest. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 17 and 18, containing a dotted half note C5. Measure 19 has a quarter note B4. A callout bubble labeled 'S05' points to the final note. The staff ends with a double bar line.

Song No. 028

Tempo ♩ = 90

Old Folks at Home

S. C. Foster

Melody Voice

Harmonica

Musical score for 'Old Folks at Home' in 3/11 time, key of B-flat major. The score consists of three staves of music. The first staff starts at measure 3/11 and includes a triplet of eighth notes (S01) and a triplet of eighth notes (S02). The second staff starts at measure 8/16 and includes a triplet of eighth notes (S03), a triplet of eighth notes (S04), and a triplet of eighth notes (S05). The third staff starts at measure 21 and includes a triplet of eighth notes (S06). Dynamics include *mp* and *f*.

Song No. 029

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 of eighth notes (S01) and a triplet of eighth notes (S02). The second staff starts at measure 9/17 and includes a triplet of eighth notes (S03). The third staff starts at measure 21 and includes a triplet of eighth notes (S04). The fourth staff starts at measure 25 and includes a triplet of eighth notes (S05). The fifth staff starts at measure 29 and includes a triplet of eighth notes (S06). The sixth staff starts at measure 33 and includes a triplet of eighth notes (S06). Dynamics include *rit.*

Song No. 030

Tempo ♩ = 89

Old MacDonald Had A Farm

Traditional

Melody Voice

Portatone (V1)

Modern Harp (V2)

Honky Tonk Piano (V3)

13/32

(V1)
S01

S02

18/37

S03

24/43

1.

48

2.

(V2)
S04

S05

56

(V3)
S06

62

S07

S08

1

5

p

L.H. J

68

(V1)
S09

S10

1

5

L.H. J

Song No. 031

Tempo ♩ = 92

Santa Lucia

A. Longo

Melody Voice

Classical Guitar

Andantino

9/17 **S01** **S02**
 mp

13/21 **S03** **S04**

25/33 **S05** **S06** **S07**
 mf

30/38 **S08** **S09**
 1. 2.

Song No. 032

Tempo ♩ = 120

If You're Happy and You Know It

Traditional

Melody Voice

Analogon **V1**

Fargo **V2**

♩ = ♩⁻³ ♩⁻³

2/10 **S01** **S02** **S03**
 1× **V1**
 2× **V2**
 staccato

7/15 **S04**

Song No. 033

Tempo ♩ = 69

Beautiful Dreamer

S. C. Foster

Melody Voice

Clarinet

S01 **S02**
 mp

S03

11 **S04** *mf*

15 *mp*

18 **S06** *mf*

Song No. 034
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.156

Song No. 035
Tempo ♩ = 120

Kalinka

Traditional

Melody Voice
Clarinet

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

14/22/52/60 **S02** **S03**

1. 2.

28 **S04** **S05**

34 **S06** **S07**

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

Coda **S09** (2×)

68/76 1. 2.

Song No. 036
Tempo ♩ = 110

Holdilia Cook

Traditional

Melody Voice
Clarinet

Peacefully

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

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

14/31 **S05** **Happy and bouncy!** **S06**

18/35 **S07**

Song No. 037
Tempo ♩ = 114

Ring de Banjo

S. C. Foster

Melody Voice
Trumpet

6 **S01** **S02**

12

17

23 **S03** **S04**

29 **S05**

37 **S06**

42 **S07**

Song No. 038
Tempo ♩ = 130

La Cucaracha

Traditional

Melody Voice
Trumpet

Musical score for the trumpet part of 'La Cucaracha'. The score is in 3/4 time and consists of four staves. The first staff starts at measure 5/13 and contains measures 5-8, with callouts S01 and S02. The second staff starts at measure 9/17 and contains measures 9-16, with callouts S03, S04, S05, and S06. The third staff starts at measure 21/29 and contains measures 21-24, with callouts S07 and S08. The fourth staff starts at measure 25/33 and contains measures 25-33, with first and second endings. Fingerings and accents are indicated throughout the score.

Song No. 039
Tempo ♩ = 132

Funiculi Funicula

L. Denza

Melody Voice
Trumpet

Musical score for the trumpet part of 'Funiculi Funicula'. The score is in 6/8 time and consists of six staves. The first staff starts at measure 10 and contains measures 10-14, with callouts S01 and S02, and a forte (*f*) dynamic. The second staff starts at measure 15 and contains measures 15-19, with callout S03, dynamics *sub. p* and *cresc.*, and a *simile* marking. The third staff starts at measure 20 and contains measures 20-24, with callout S04, dynamics *sf* and *f*, and a first ending. The fourth staff starts at measure 25 and contains measures 25-30, with callout S05, a second ending, and a dynamic *f*. The fifth staff starts at measure 31 and contains measures 31-35, with callout S06, dynamics *f* and *sf*, and a first ending. The score concludes with a Trombone part in the final measure.

sub. (subito) → P.156

Trombone

36

41

46

51

56

61

66/82

71/87

76/92

Song No. 040
Tempo ♩ = 72

Largo (from the New World)

Melody Voice
English Horn

A. Dvořák

Largo

S01
9 3 5 2
p

S02
13 3 2
p

S03
17 3 5 3
p

S04
29 1 3 1 3 4 3
f

Song No. 041
Tempo ♩ = 72

Brahms' Lullaby

Melody Voice
Flute

J. Brahms

S01
2 2
mp dolce

S02
1 2 5
mp

S03
1
mp

S04
8 1 2 4
mf

S05
1
mf

S06
2
mf

S07
13 3 3
mp

dolce → P.156

Song No. 042
Tempo ♩ = 120

Liebesträume Nr.3

F. Liszt

Melody Voice	
Clarinet	V1
Strings	V2

Poco Allegro con affetto

mf dolce

S01 V1

S02

S03

S04

S05

S06

S07

S08

Strings mp

S09

Poco, con affetto, dolce → P.156

Song No. 043
Tempo ♩=78

Pomp and Circumstance

Melody Voice
Strings

E. Elgar

Maestoso

Musical score for 'Pomp and Circumstance' by Edward Elgar, Melody Voice for Strings. The score is in 2/4 time with a tempo of 78. It consists of ten staves of music, each starting with a circled label (S01 to S10). The key signature has one sharp (F#). The score includes dynamic markings such as *mf* and *f*, and performance directions like *allargando* and *a tempo*. Fingerings and breath marks are indicated throughout the piece.

Maestoso, *allargando* → P.156

Song No. 044
Tempo ♩=108

Chanson du Toreador

Melody Voice
Chamber Strings

G. Bizet

Risoluto

Musical score for 'Chanson du Toreador' by Georges Bizet, Melody Voice for Chamber Strings. The score is in 2/4 time with a tempo of 108. It consists of two staves of music, each starting with a circled label (S01 to S05). The key signature has three flats (Bb, Eb, Ab). The score includes a dynamic marking of *f* and performance directions like *Risoluto*. Fingerings and breath marks are indicated throughout the piece.

Risoluto → P.156

Song No. 045

Tempo ♩ = 72

Jupiter, the Bringer of Jollity

G. Holst

Melody Voice

Strings

Andante maestoso

Musical score for Jupiter, the Bringer of Jollity, strings part. It consists of six staves of music in 3/4 time, starting on a treble clef with a key signature of one flat. The score includes fingerings (1-5), dynamics (*mp*, *mf*, *f*), and articulation (*rit.*). Callouts S01 through S06 are placed above specific notes.

maestoso → P.156

Song No. 046

Tempo ♩ = 64 (♩ = 128)

The Polovetsian Dances

A. Borodin

Melody Voice

Oboe (V1)

Strings (V2)

Andantino

Musical score for The Polovetsian Dances, strings part. It consists of four staves of music in 3/4 time, starting on a treble clef with a key signature of one sharp. The score includes fingerings (1-5), dynamics (*p*), and articulation (trill). Callouts S01 through S03 are placed above specific notes.

Song No. 047
Tempo ♩ = 184 (♩ = 92)

Die Moldau

B. Smetana

Melody Voice
Strings

Allegro comodo non agitato

commodo, non agitato, dolce → P.156

Song No. 048
Tempo ♩ = 80

Salut d'Amour op.12

Melody Voice
Strings

Andantino

E. Elgar

Song No. 049
Tempo ♩ = 98

Humoresques

Melody Voice
Strings

Grazioso

A. Dvořák

Grazioso, meno mosso → P.156

27 **Tempo I**
mp

31 **S09**
rit.

Song No. 050 **Symphony No.9 (from the New World - 4th movement)** **Melody Voice**
Tempo ♩ = 133 **Trombone Section** (V1)
A. Dvořák **Chamber Strings** (V2)

10/18/34 **S01** (V1) **S02** **S03**
marcato
ff

14/22/38 **S04**
Fine

26 **S05** (V2) **S06** **S07**

30 **S08** (V1)
D.C.

marcato → P.156

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 ~

C ← Chord name

A number of notes played above the root form a chord

← Root (C)

Chord Detection Range

The Lowest Note	C#	D#	F#	G#	A#	C#	D#	F#			
	Db	Eb	Gb	Ab	Bb	Db	Eb	Gb			

C D E F G A B C D E F

1 Flute

Play the root

5 C G7 C Dm C(onG) G7

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. 051
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 A4. Chord S01 (C) is indicated above the first measure. The second staff continues the melody with quarter notes G4, F4, E4, and D4. Chord S02 (G7) is indicated above the first measure. The third staff continues with quarter notes C4, B3, A3, and G3. Chord S03 (C) is indicated above the first measure. The score ends with a double bar line and a 4-measure rest.

Song No. 052
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 A4. Chord S01 (C) is indicated above the first measure. The second staff continues the melody with quarter notes G4, F4, E4, and D4. Chord S02 (G7) is indicated above the first measure. The score ends with a double bar line and a 4-measure rest.

Song No. 053
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 A4. Chord S01 (F) is indicated above the first measure. The second staff continues the melody with quarter notes G4, F4, E4, and D4. Chord S02 (F7) is indicated above the first measure. The third staff continues with quarter notes C4, B3, A3, and G3. Chord S03 (Gm7) is indicated above the first measure. 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

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

Song No. 054
Tempo ♩ = 140

Little Brown Jug

Traditional

Melody Voice
Vibraphone
Style
BigBandFast

Medium Swing (♩ = ♩[♭])

1 S01 C* F D7 S02 G7 C

9/25 C F D7 S03 G7 C

13/29 C F D7 S04 G7 C

17/33 C F D7 S04 G7 C 6

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

Song No. 055
Tempo ♩ = 92

Smart Chord

Ten Little Indians

Traditional

Melody Voice

Celesta

Style

Learning 2/4

Musical score for 'Ten Little Indians' in 2/4 time. The score consists of three staves of music. The first staff starts with a treble clef and a 2/4 time signature. It features a key signature of one flat (Bb). The first measure is marked with a '1' and a 'C' chord. The second measure is marked with 'S01' and a 'C' chord, with the instruction 'sua sempre' below it. The third staff continues the melody, with measures 10/26 and 16/32 marked. The final measure of the third staff is marked with a 'C' chord and a double bar line.

Song No. 056
Tempo ♩ = 170

Smart Chord

On Top of Old Smoky

Traditional

Melody Voice

Harmonica

Style

CountryWaltz

Musical score for 'On Top of Old Smoky' in 3/4 time. The score consists of five staves of music. The first staff starts with a treble clef and a 3/4 time signature. It features a key signature of one flat (Bb). The first measure is marked with a '1' and a 'Whistle' instruction. The second staff continues the melody, with measures 7 and 14 marked. The third staff features a 'Whistle' instruction and a 'Bb' chord. The fourth staff is marked with 'S01' and a 'Bb' chord, with the instruction '(D.S. time with repeat)' above it. The fifth staff continues the melody, with measures 20/36/68/84 and 26/42/74/90 marked. The final staff is marked with 'S02', 'S03', 'S04', and 'S05 (3x)', with the instruction '3x only' below it. The score concludes with a first ending marked '1.' and a second ending marked '2.', with a 'Violin' instruction and a 'Bb' chord.

52 F

58 C7 F

64 F7 1 2 3 D.S. 94 Coda F rit.

Song No. 057
Tempo ♩ = 104
Smart Chord

My Darling Clementine

Traditional

Melody Voice
Harmonica
Style
SwingWaltz

-1 Piano B^b F C7 F S01 3

5/21 F S02 1 5 3 1 5 C7 S03 2

10/26 F S04 1 3 5 C7 4 1 F 3 F 1 5

14/30 3 1 5 C7 2

18/34 F 1 3 5 C7 4 1 3 1. F 2. F 4

Song No. 058
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 measure rest followed by a down-bow stroke (∇) on the G4 note. The second staff continues the melody with a measure rest and a down-bow stroke. The third staff has a measure rest and a down-bow stroke. The fourth staff has a measure rest and a down-bow stroke. The fifth staff has a measure rest and a down-bow stroke. The score includes various chords: F, C, C7, F, G7, C, Bb, and F. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. There are five callouts labeled S01 through S05, each pointing to a specific note in the melody. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final measure rest.

Song No. 059
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 measure rest followed by a down-bow stroke (∇) on the G4 note. The second staff continues the melody with a measure rest and a down-bow stroke. The third staff has a measure rest and a down-bow stroke. The fourth staff has a measure rest and a down-bow stroke. The fifth staff has a measure rest and a down-bow stroke. The score includes various chords: G, D7, G, G7, C, and D7. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. There are four callouts labeled S01 through S04, each pointing to a specific note in the melody. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final measure rest.

Song No. 060
Tempo ♩ = 168
Smart Chord

Turkey in the Straw

Traditional

Melody Voice
Clarinet
Style
CountrySwing

Musical score for 'Turkey in the Straw' in G 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 G, C, G7, and C are indicated above the staff. A circled 'S01' is placed above the final measure. The second staff begins at measure 5/21 and includes a circled 'S02'. The third staff begins at measure 9/25 and includes a circled 'S03'. The fourth staff begins at measure 13/29 and includes circled 'S04', 'S05', and 'S06'. The fifth staff begins at measure 18/34 and includes a first ending bracket over measures 34-35 and a second ending bracket over measures 36-37. Fingerings (1, 2, 3, 4, 5) and slurs are used throughout the piece.

Song No. 061
Tempo ♩ = 112
Smart Chord

Muffin Man

R. A. King

Melody Voice
60s Clean Guitar
Style
Bluessgrass

Musical score for 'Muffin Man' in G 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' dynamic marking. Chords C, Am, Dm7, G7, and C are indicated above the staff. A circled 'S01' is placed above the final measure. The second staff begins at measure 5/17 and includes a circled 'S02'. The third staff begins at measure 9/21 and includes a circled 'S03'. The fourth staff begins at measure 13 and includes a first ending bracket over measures 13-14 and a second ending bracket over measures 15-16. Fingerings (1, 2, 3) and slurs are used throughout the piece.

Song No. 062
Tempo ♩ = 116

Pop Goes the Weasel

Traditional

Melody Voice
Piccolo
Style
6/8 Piano March

Musical score for 'Pop Goes the Weasel' in D major, 6/8 time. The score consists of five staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a D major chord and a staccato instruction. The melody is marked with 'S01' and includes triplet eighth notes. The second staff continues the melody with 'S02' and includes chords D, A, D, Em, A7, D, Bm, and A. The third staff starts at measure 10/22 and includes chords E, A7, G, E7, Em, A7, and D, with 'S04' marking a specific note. The fourth staff is a first ending (1.) with a 'Piano' instruction and a second ending (2.) with a 'D' chord. The score includes various fingerings and articulation marks like staccato and slurs.

Song No. 063
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 common time signature. It features a C major chord and a 'Flute' instruction. The melody is marked with 'S01' and includes a mezzo-forte (mf) dynamic. The second staff includes chords C, G7, C, Dm, C(m/G), G7, and C, with 'S02' marking a note. The third staff continues with 'S04' and includes chords C, G7, C, Dm, C(m/G), G7, and C. The fourth staff includes 'S05' and 'S06' and features chords C, Am, Dm, G7, Em, Am, D7, and G7. The fifth staff includes 'S07' and 'S08' and features chords C, G, C, Dm, C(m/G), G7, and C. The score includes various fingerings, slurs, and dynamic markings like mf and mp.

21 C S09

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

29 C G A7 Dm C rit.

Song No. 064
Tempo ♩ = 120

Camptown Races

S. C. Foster

Melody Voice
Harmonica
Style
Bluegrass

1 C S01 S02

8/20 C Dm7 G7 C S01 C D7 G7 S02

12/24 C Dm7 G7 C S03 S04 S05

16/28 C 1. Dm7 G7 C S01 2. Dm7 G7 C S01

Song No. 065
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. It includes a key signature change from B-flat major to E-flat major (three flats) at the beginning. The melody is marked with fingerings (1-4) and slurs. Seven specific notes are circled and labeled S01 through S07. Chord symbols are provided above the staff: Bb, Gm, C7, F7, Bb, Bb7, Eb, Ebm, Bb(onF), F7, Bb, Eb, Bb, C7, F, F7, Bb, Bb7, Eb, Ebm, Bb(onF), Cm7(onF), F7, Bb.

Song No. 066
Tempo ♩ = 108

Yankee Doodle

Traditional

Melody Voice
Piccolo
Style
US March

Musical score for 'Yankee Doodle' in C major, 2/4 time. The score consists of three staves of music. The melody is marked with fingerings (1-3) and slurs. Four specific notes are circled and labeled S01 through S04. Chord symbols are provided above the staff: C, G, Cdim7, G(onD), D7, G, G, D7, C, D7, 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 S08 D^b Ddim7 A^b(onE^b) E^b7 A^b ∇ A^b

Song No. 067
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 2. C ∇ C

I've Been Working on the Railroad

Traditional

Melody Voice
Trumpet
Style
6/8March

Brass

S01 S02

S03 S04

S05 S06

S07 S08

S09 S10

S11

1 B^b Bdim F^(onC) Dm C7 F

5/21 F B^b B^bm F

9/25 F Dm G7 C

13/29 C F B^b A7

17/33 B^b Bdim F^(onC) Dm C7 F

37 F B^b Bdim C7 F C7 F

41 F Faug B^b Bdim C7 F F

American Patrol

F. W. Meacham

Melody Voice
Clarinet
Style
US March

The musical score is written for a Clarinet in B-flat, featuring a melody in 2/4 time with a tempo of 116. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, each containing measures 1 through 30. The music is characterized by a rhythmic, march-like quality with frequent eighth and sixteenth notes, often grouped in beams. Dynamics include *mf* (mezzo-forte) and *f* (forte). Articulations such as accents and slurs are used throughout. Fingerings are indicated by numbers 1-5. Breath marks (V) are placed above the staff. Section markers S01 through S13 are circled and placed above the staff, indicating specific points of interest or structural divisions. Chord symbols (e.g., B^b, E^b, F7, B^b7, A^b, G7, Cm, D7, Gm, F7, B^b7) are placed above the staff to indicate the harmonic accompaniment. The score concludes with a final measure on the tenth staff.

Song No. 070
Tempo ♩ = 198

Down by the Riverside

Traditional

Melody Voice

Trumpet

Style

Dixieland

Medium fast swing

33 G7 C

37 C

41 G7 C

45 C F G7 C E7 Am S10 Dm

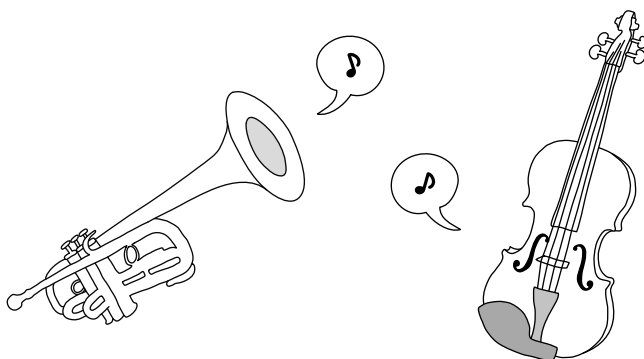
50 G7 C F C

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

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. 071
Tempo ♩=146 (♩=73)

Sicilienne/Fauré

Melody Voice
Flute

G. Fauré

Allegretto molto moderato

Musical score for Sicilienne/Fauré, Flute part. 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 the eighth measure, S03 is the thirteenth measure, and S04 is the fourteenth measure. The score includes fingering numbers (1-5) and articulation marks like slurs and accents. A first and second ending are shown for the final measures.

molto, dolce → P.156

Song No. 072
Tempo ♩=78

Swan Lake

Melody Voice
Oboe

P. I. Tchaikovsky

Moderato

Musical score for Swan Lake, Oboe part. 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 the second measure, S02 is the eighth measure, S03 is the tenth measure, and S04 is the thirteenth measure. The score includes fingering numbers (1-5) and articulation marks like slurs and accents.

espress. (espressivo) → P.156

14 **S05** *cresc.* **S06** **S07** 18 *f mp*

Song No. 073
Tempo ♩ = 116

Grand March (Aida)

G. Verdi

Melody Voice
Brass Section

Maestoso

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

Maestoso → P.156

Song No. 074
Tempo ♩ = 108 (♩ = 54)

Serenade for Strings in C major, op.48

Melody Voice
Strings

P. I. Tchaikovsky

Andante non troppo

1 *f* sempre marcato

6 *ff* *sf* *sf* *ff*

11 *fff*

non troppo, marcato → P.156

Song No. 075
Tempo ♩ = 79

Pizzicato Polka

Melody Voice
Pizzicato Strings

J. Strauss II

Polka

4 *p*

9 *f*

13 *ff*

18 *p*

23 *p*

28 *p*

Polka → P.156

Song No. 076
Tempo ♩ = 88

Romance de Amor

Traditional

Melody Voice
Classical Guitar

Musical score for Romance de Amor, Traditional, 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' pointing to a measure with a '5' above it. The second staff starts at measure 10 and includes a circled label 'S02' pointing to a measure with a '5' above it. The third staff starts at measure 15 and includes a circled label 'S03' pointing to a measure with a '2' above it, and a circled label 'S04' pointing to a measure with a '2' above it. The piece concludes with a 'rit.' marking and a final note.

Song No. 077
Tempo ♩ = 116

Menuett BWV Anh.114

J. S. Bach

Melody Voice
Harpsichord

Musical score for Menuett BWV Anh.114, J. S. Bach, Harpsichord. The score is in 3/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each (treble and bass clef). The first system starts at measure 5/21 and includes a circled label 'S01' pointing to a measure with a '5' above it, and a circled label 'S02' pointing to a measure with a '3' above it. The second system starts at measure 9/25 and includes a circled label 'S03' pointing to a measure with a '3' above it, and a circled label 'S04' pointing to a measure with a '2' above it. The third system starts at measure 13/29 and includes a circled label 'S05' pointing to a measure with a '5' above it, and a circled label 'S06' pointing to a measure with a '3' above it. The piece concludes with a final note.

17/33

S07

S08

37/53

S09

S10

41/57

S11

S12

45/61

S13

S14

49/65

S15

S16

Song No. 078
Tempo ♩ = 76

Ave Verum Corpus

W. A. Mozart

Melody Voice
Chapel Organ

Adagio

Musical notation for measures 1-5. Measure 1 starts with a circled label **S01**. Measure 5 ends with a circled label **S02**. The score is in G major, 4/4 time, and features a melody in the right hand and accompaniment in the left hand.

Musical notation for measures 6-12. Measure 10 starts with a circled label **S03**. The score continues with the melody and accompaniment.

Musical notation for measures 13-17. Measure 14 starts with a circled label **S04**. The score continues with the melody and accompaniment.

Musical notation for measures 18-22. Measure 18 is marked **Strings**. Measure 22 starts with a circled label **S05**. The score continues with the melody and accompaniment.

Musical notation for measures 23-27. Measure 25 starts with a circled label **S06**. The score continues with the melody and accompaniment.


Musical notation for measures 28-32. Measure 30 starts with a circled label **S07**. The score continues with the melody and accompaniment.

Song No. 079
Tempo ♩ = 110 (♩ = 220)

Radetzky Marsch

Melody Voice
Symphony Kit

J. Strauss I

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

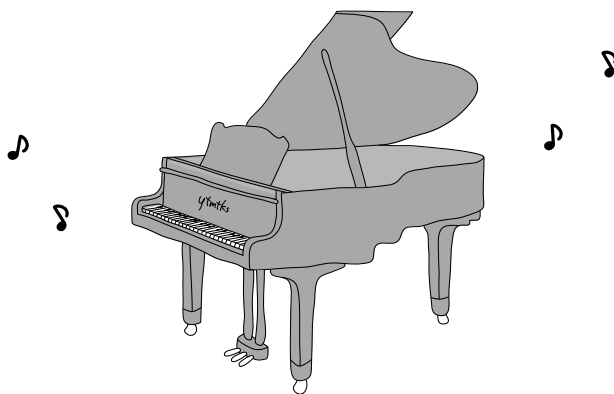


Marsch → P.156

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. 080
Tempo ♩ = 100

Wenn ich ein Vöglein wär

Traditional

Melody Voice
Live! Concert Grand Piano

Musical notation for the first system (measures 6-9). The piece is in 3/4 time. The melody is in the right hand, starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G2, F2, E2, and D2. A dynamic marking of *mp* is present. A first fingering (1) is indicated for the first measure. A circled label S01 points to measure 6, and S02 points to measure 8.

Musical notation for the second system (measures 10-13). The melody continues with quarter notes D5, E5, and F5, followed by a half note G5. The bass line has quarter notes G2, F2, E2, and D2. A dynamic marking of *mp* is present. A first fingering (1) is indicated for the first measure. A circled label S03 points to measure 10, and S04 points to measure 12. Fingerings 2, 1, 2, and 1 are indicated for the notes in measure 12.

Musical notation for the third system (measures 14-17). The melody continues with quarter notes G5, F5, and E5, followed by a half note D5. The bass line has quarter notes G2, F2, E2, and D2. A dynamic marking of *mp* is present. A first fingering (1) is indicated for the first measure. A circled label S05 points to measure 14, and S06 points to measure 16. A second fingering (2) is indicated for the first measure of the system.

Song No. 081

Tempo ♩ = 106

Die Lorelei

F. Silcher

Melody Voice

Live! Concert Grand Piano

Moderato

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

mf

10 **S03** 1

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* 4 3 *mp*

Home Sweet Home

H. R. Bishop

Musical notation for measures 1-6. Treble clef, key signature of one flat, common time. Dynamics: *mp*. Fingerings: 1, 3, 4, 1. Section marker S01 at measure 1, S02 at measure 6.

Musical notation for measures 7-10. Treble clef, key signature of one flat, common time. Dynamics: *mf*. Fingerings: 3, 2. Section marker S03 at measure 10.

Musical notation for measures 11-14. Treble clef, key signature of one flat, common time. Dynamics: *mf*. Fingerings: 5, 3, 5, 2. Section marker S04 at measure 14.

Musical notation for measures 15-18. Treble clef, key signature of one flat, common time. Dynamics: *mf*. Fingerings: 5, 3, 5.

Musical notation for measures 19-23. Treble clef, key signature of one flat, common time. Dynamics: *mp* (measures 19-21), *mf* (measures 22-23). Fingerings: 5, 3, 2, 5, 3. Section markers S05 at measure 19, S06 at measure 22.

Musical notation for measures 24-28. Treble clef, key signature of one flat, common time. Dynamics: *dim.*, *poco rit.*, *p*. Fingerings: 3, 4, 2, 1, 2-1, 2, 3, 5. Section marker S07 at measure 25.

Scarborough Fair

Traditional

S01

9 *mp*

S02

14 *mf*

S03

20 *mf*

S04

26 *mp*

S05

35 *mf*

S06

40 *mf*

Song No. 084
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 sections marked S01 through S08. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mp*, *mf*, *meno mosso*, and *poco rit.*. The piece concludes with a double bar line.

meno mosso, poco → P.156

Song No. 086

Tempo ♩ = 92

Silent Night

F. Gruber

Melody Voice

Live! Concert Grand Piano

9 **S01** 2

p

5

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

5 4 1

18 **S05** 2

4

23 **S06** 2 **S07** 3 *mf*

4

28 **S08** 5 4

5

Deck the Halls

Con moto

Traditional

4 S01 S02 S03

mf

1 5 1 5

9/13 S04 S05

1 2 1 2 3 4 5

2 5 1 3 1 5 1 2 1 2 5

18 S06 S07

5 1 2 3 4 5

1 5 2 1 5 2 1 5

23/27 S08 S09

2 3 4 5 1 2 3 4 5

1 5 1 3 1 5 1 3

31 S10

1 2 1 2 3 4 5

1 2 1 2 5 1 5

36 S11 S12

4 1 2 3 4 5

mp 2 1 5 2 2 1 2 5 1 5

p

Song No. 088
Tempo ♩ = 72

O Christmas Tree

Traditional

Melody Voice
Live! Concert Grand Piano

Musical score for measures 4-8 of "O Christmas Tree". The piece is in 3/4 time with a key signature of one sharp (F#). The melody is marked *mp*. Fingerings are indicated: 1 for the first measure, 4 for the second, 5 for the third, 4 for the fourth, and 1 for the fifth. Section markers S01 and S02 are placed above the first and fourth measures respectively. A fermata is placed over the final note of measure 8.

Musical score for measures 9-12 of "O Christmas Tree". The melody is marked *mf*. Fingerings are indicated: 3 for the first measure and 3 for the second. Section markers S03 and S04 are placed above the first and second measures respectively. A fermata is placed over the final note of measure 12.

Musical score for measures 13-16 of "O Christmas Tree". The melody is marked *mf*. Fingerings are indicated: 3 for the first measure and 4 for the second. Section markers S04 and S05 are placed above the first and second measures respectively. A fermata is placed over the final note of measure 16.

Musical score for measures 17-20 of "O Christmas Tree". The melody is marked *mf*. Fingerings are indicated: 1/3 for the first measure, 2/4 for the second, 3/5 for the third, and 2 for the fourth. Section marker S06 is placed above the first measure. A fermata is placed over the final note of measure 20.

Song No. 089
Tempo ♩ = 60

Sonata Pathétique 2nd Adagio Cantabile

L. v. Beethoven

Melody Voice
Live! Concert Grand Piano

Adagio cantabile

Musical score for measures 5-8 of "Sonata Pathétique 2nd Adagio Cantabile". The piece is in 3/4 time with a key signature of three flats (Bb, Eb, Ab). The melody is marked *p*. Fingerings are indicated: 3 for the first measure, 1 for the second, 3 for the third, and 2-1 for the fourth. Section markers S01 and S02 are placed above the first and second measures respectively. A fermata is placed over the final note of measure 8.

cantabile → P.156

S03 S04

S05 S06

S07 S08

Song No. 090
Tempo ♩ = 70

Ave Maria/J. S. Bach - Gounod

J. S. Bach/C. F. Gounod

Melody Voice
Live! Concert Grand Piano

S01 S02

S03 S04 S05

16

S06

S07

p

21

S08

S09

cresc.

26

S10

S11

S12

mp

cresc.

31

S13

S14

S15

poco rit.

36

S16

p

poco rit.

$\frac{2}{4}$

poco → P.156

Song No. 091
Tempo ♩ = 62

Jesus bleibet meine Freude

Melody Voice
Live! Concert Grand Piano

J. S. Bach

Religioso

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *mp*. Fingerings: 5, 1, 3, 2, 2, 5, 1, 1, 1, 3, 2, 3, 1, 2, 1, 2, 3, 2. Articulation: slurs, accents. Performance markers: S01 (measures 5-6), S02 (measures 7-8).

Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *mp*. Fingerings: 3, 1, 2, 2, 5, 1, 1, 5, 3, 2, 1, 2, 4, 3, 1, 2, 3, 5, 1. Articulation: slurs, accents. Performance markers: S03 (measures 9-10), S04 (measures 11-12).

Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *mf*. Fingerings: 2, 1, 3, 2, 3, 4. Articulation: slurs, accents. Performance markers: S05 (measures 13-16).

Musical notation for measures 17-20. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *mf*. Fingerings: 1, 5, 1, 3, 1, 5. Articulation: slurs, accents. Performance markers: S06 (measures 17-20).

Musical notation for measures 21-24. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *mp*. Fingerings: 1, 2, 5, 1, 1, 3, 1, 2. Articulation: slurs, accents. Performance markers: S07 (measures 21-24).

Musical notation for measures 25-28. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *mp*. Fingerings: 1, 4, 5, 1, 2, 1, 5. Articulation: slurs, accents, *rit.* Performance markers: S08 (measures 25-28).

Song No. 092
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 tempo is marked 'Sostenuto' and the dynamics are 'p' (piano). Fingerings are indicated by numbers 1-5. Articulation marks include accents and slurs. The score is divided into measures by bar lines. Measure numbers 5, 9, 14, 19, 24, and 28 are indicated at the start of their respective systems. Specific notes are circled and labeled S01 through S11. A 'poco rit.' marking appears above the final system. The score ends with a double bar line and repeat dots.

Sostenuto → P.156

Nocturne op.9-2

F. Chopin

Andante

Musical score for measures 1-7. The piece is in B-flat major, 3/4 time, and marked Andante. The first system shows measures 1-7. The right hand starts with a half note B-flat, followed by a half note A-flat, and then a half note G. The left hand plays a steady eighth-note accompaniment. Fingerings are indicated: 2, 5, 3, 1 in the right hand and 4, 5 in the left hand. A dynamic marking of *p dolce* is present. A circled label 'S01' points to the first measure.

Musical score for measures 8-13. The right hand continues with a half note F, then a half note E-flat, and a half note D. The left hand accompaniment continues. Fingerings are indicated: 2, 1-4 in the right hand and 4, 5 in the left hand. A circled label 'S03' points to measure 10.

Musical score for measures 14-19. The right hand has a half note C, then a half note B-flat, and a half note A. The left hand accompaniment continues. Fingerings are indicated: 2, 4 in the right hand and 4 in the left hand. A dynamic marking of *mp* is present. Circled labels 'S04' and 'S05' point to measures 15 and 18 respectively.

Musical score for measures 20-24. The right hand features a triplet of eighth notes (G, F, E-flat) followed by a half note D, then a half note C, and a half note B-flat. The left hand accompaniment continues. Fingerings are indicated: 3, 3, 3, 1, 3, 4 in the right hand and 5 in the left hand. A circled label 'S06' points to measure 22.

Musical score for measures 25-30. The right hand has a half note A, then a half note G, and a half note F. The left hand accompaniment continues. Fingerings are indicated: 4, 2, 1, 2, 5, 2, 3, 2 in the right hand and 4, 5, 4 in the left hand. A circled label 'S07' points to measure 26.

Musical score for measures 31-35. The right hand has a half note E, then a half note D, and a half note C. The left hand accompaniment continues. Fingerings are indicated: 4, 1 in the right hand and 4, 4, 2 in the left hand. A dynamic marking of *mf* is present. Circled labels 'S08' and 'S09' point to measures 31 and 34 respectively.

37 S10

43 S11 S12

f

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

fz *mp*

54 S15

59 S16 *poco rit.*

mf

65 *a tempo* S17 S18 *rit.*

p *poco a poco decresc.* *pp*

poco a poco → P.156

Song No. 094
Tempo ♩ = 56

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

Melody Voice
Live! Concert Grand Piano

F. Chopin

Lento, ma non troppo

S01

p

simile

S02

riten.

a tempo

S03

S04

cresc.

S05

riten.

ten.

ff

dim.

S06

pp

rall.

smorz.

ma non troppo, rall. (rallentando), smorz. (smorzando) → P.156

Song No. 095
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 covers measures 2 to 6, the second system covers measures 7 to 10, the third system covers measures 11 to 13, the fourth system covers measures 14 to 17, and the fifth system covers measures 18 to 21. The score includes ten marked sections, each indicated by a callout box (S01-S10) with a downward-pointing arrow. Dynamics are marked as *p* (piano) and *f* (forte). Articulations include slurs, accents, and fingerings (1-5). The piece concludes with a *rit.* (ritardando) marking in the final measure.

Arabesque

J. F. Burgmüller

Allegro scherzando

The musical score is presented in two systems, each with a piano (p) and melody (m) staff. The piano staff includes fingerings and dynamics, while the melody staff includes articulation and dynamics. The score is divided into measures with measure numbers and includes various performance instructions.

System 1:

- Measures 1-5: **S01** (measures 1-2), **S02** (measures 3-5). Dynamics: *p*, *p leggiero*, *cresc.*
- Measures 6-14: **S03** (measures 6-7), **S05** (measures 8-10), **S04** (measures 11-14). Dynamics: *f*.

System 2:

- Measures 15-35: **S06** (measures 15-35). Dynamics: *f*.
- Measures 36-40: **S07** (measures 36-40). Dynamics: *p*. Marking: *in tempo*.
- Measures 41-45: **S08** (measures 41-43), **S09** (measures 44-45). Dynamics: *cresc.*, *p dolce*, *ten.*
- Measures 46-50: **S10** (measures 46-50). Dynamics: *cresc.*
- Measures 51-55: **S11** (measures 51-55). Dynamics: *risoluto*. Marking: *rit.*

La Chevaleresque

Allegro marziale

J. F. Burgmüller

1/19

S01

S02

p

5/13

S03

p

cresc.

17/25

S04

S05

f

p

f

p

21/29

p

cresc.

33/41

S06

S07

S08

p delicato

37/45

S09

p

cresc.

marziale → P.156

49 ∇ $\begin{matrix} 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 1 \end{matrix}$ *p*

50 $\begin{matrix} 4 \\ 3 \end{matrix}$ $\begin{matrix} 2 \\ 1 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$

53 ∇ *p*

54 *cresc.*

55 $\begin{matrix} 1 \\ 2 \end{matrix}$

56 5

57 ∇ $\begin{matrix} 5 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \end{matrix}$ $\begin{matrix} 4 \\ 1 \end{matrix}$ *p*

58 $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 3 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$ *cresc.*

59 $\begin{matrix} 5 \\ 1 \end{matrix}$ $\begin{matrix} 3 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 4 \\ 1 \end{matrix}$ $\begin{matrix} 5 \end{matrix}$ *f*

60 $\begin{matrix} 3 \end{matrix}$ $\begin{matrix} 4 \end{matrix}$ $\begin{matrix} 2 \end{matrix}$ $\begin{matrix} 4 \end{matrix}$ $\begin{matrix} 1 \end{matrix}$ $\begin{matrix} 5 \end{matrix}$

61 ∇ $\begin{matrix} 3 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 1 \end{matrix}$ *p*

62 $\begin{matrix} 2 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 4 \end{matrix}$ *cresc.*

63 $\begin{matrix} 2 \\ 4 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$ *f*

64 ∇ $\begin{matrix} 1 \\ 2 \end{matrix}$ *p*

65 $\begin{matrix} 5 \\ 3 \end{matrix}$ *cresc.*

66 $\begin{matrix} 1 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 3 \end{matrix}$ $\begin{matrix} 1 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 3 \end{matrix}$ *f*

67 ∇ $\begin{matrix} 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \end{matrix}$ $\begin{matrix} 1 \\ 1 \end{matrix}$ *ff*

68 $\begin{matrix} 1 \\ 1 \end{matrix}$

69 $\begin{matrix} 5 \\ 2 \end{matrix}$ $\begin{matrix} 1 \\ 1 \end{matrix}$ *ff*

70 $\begin{matrix} 1 \\ 1 \end{matrix}$ *ff*

Für Elise

L. v. Beethoven

Poco moto

The musical score is presented in two systems: piano accompaniment and melody voice. The piano part is written in treble and bass clefs, while the melody voice is in treble clef. The score includes various annotations such as fingerings (e.g., 1, 2, 3, 4, 5), dynamics (pp), and performance markings like 'Red.' and 'Red.'. Specific sections are marked with circled labels S01 through S10. The piano part features a steady bass line with chords and moving lines, while the melody voice part consists of a single melodic line with various rhythmic patterns and articulations. The score is divided into measures, with measure numbers 18, 13, 31, 36, 42, and 46 indicated at the start of their respective systems.

Poco moto → P.156

51 S11 S12 S13

55 S14 S15

59

64

70

76 S16

Song No. 099

Tempo ♩ = 128

Turkish March

W. A. Mozart

Melody Voice

Live! Concert Grand Piano

Alla turca
Allegretto

1/8 S01

p

5/13 S03

3

18/34 S04

4/2

23/39 S05

1

28/44 S06

f *p* *tr* 3

48/56 S07

f

Alla turca → P.156

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

f

Coda

129

S17

f

134

S18

f

139

S19

S20

p

144

S21

f

149

154

S22

S23

Song No. 100
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.156

Song No. 101
Tempo ♩ = 69

Annie Laurie

Melody Voice
Live! Concert Grand Piano

Andantino

Traditional

Musical score for piano accompaniment of "Annie Laurie". The score is in 3/4 time and consists of 24 measures. It is divided into six systems, each with a starting measure number (1, 4, 8, 12, 16, 20) and a section label (S01-S11). The score includes dynamic markings (mp, mf, p, pp), articulation (accents), and performance directions (poco rit., a tempo, rit.). Fingerings are indicated by numbers 1-5. The key signature has one sharp (F#).

System 1 (Measures 1-3): S01, S02. Dynamics: *mp*. Performance directions: *Andantino*.

System 2 (Measures 4-7): S03, S04. Dynamics: *mp*.

System 3 (Measures 8-11): S05, S06. Dynamics: *mf*. Performance directions: *poco rit.*

System 4 (Measures 12-15): S07, S08, S12. Dynamics: *p*. Performance directions: *a tempo*.

System 5 (Measures 16-19): S09, S10. Dynamics: *mf*.

System 6 (Measures 20-24): S11. Dynamics: *pp*. Performance directions: *poco rit.*, *a tempo*, *rit.*

Jeanie with the Light Brown Hair

S. C. Foster

Moderato

The musical score is divided into ten sections, each marked with a circled label (S01-S10) and a 'V' symbol. The score is written for piano in G major (one sharp) and 2/4 time. The tempo is Moderato, with a metronome marking of ♩ = 72. The dynamics range from piano (p) to mezzo-forte (mf). Performance markings include *poco rit.*, *a tempo*, *meno mosso*, and *rit.*. Fingerings are indicated by numbers 1-5. The score includes a variety of musical notations such as slurs, ties, and accents.

meno mosso → P.156

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.	LCD Display	Title
103	TTutor01	Touch Tutor 01
104	TTutor02	Touch Tutor 02
105	TTutor03	Touch Tutor 03
106	TTutor04	Touch Tutor 04
107	TTutor05	Touch Tutor 05
108	TTutor06	Touch Tutor 06
109	TTutor07	Touch Tutor 07
110	TTutor08	Touch Tutor 08
111	TTutor09	Touch Tutor 09
112	TTutor10	Touch Tutor 10

Chord Study

Song No.	LCD Display	Title	page
113	ChdStd01	Chord Study 01	194
114	ChdStd02	Chord Study 02	195
115	ChdStd03	Chord Study 03	195
116	ChdStd04	Chord Study 04	196
117	ChdStd05	Chord Study 05	197
118	ChdStd06	Chord Study 06	198
119	ChdStd07	Chord Study 07	198
120	ChdStd08	Chord Study 08	199
121	ChdStd09	Chord Study 09	200
122	ChdStd10	Chord Study 10	201
123	ChdStd11	Chord Study 11	202
124	ChdStd12	Chord Study 12	202

Chord Progression

Song No.	LCD Display	Title	Song Pattern	page
125	Maj1234	Chord Progression 01	Maj I II m III m IV	205
126	Maj1245	Chord Progression 02	Maj I II m IV V7	205
127	Maj1265	Chord Progression 03	Maj I II m VI m V	205
128	Maj1264	Chord Progression 04	Maj I II m VI m IV	205
129	Maj1254	Chord Progression 05	Maj I II m7 V IV	205
130	Maj1364	Chord Progression 06	Maj I III m7 VI m IV	206
131	Maj1345	Chord Progression 07	Maj I III m7 IV V	206
132	Maj1325	Chord Progression 08	Maj I III m II m V7	206
133	Maj1454	Chord Progression 09	Maj I IV V IV	206
134	Maj1425	Chord Progression 10	Maj I IV II m7 V	206
135	Maj1465	Chord Progression 11	Maj I IV VI m7 V7	207
136	Maj1564	Chord Progression 12	Maj I V VI m7 IV	207
137	Maj1524	Chord Progression 13	Maj I V II m7 IV	207
138	Maj1545	Chord Progression 14	Maj I V IV V	207
139	Maj157b4	Chord Progression 15	Maj I V VII b IV	207
140	Maj1625	Chord Progression 16	Maj I VI m7 II m7 V7	208
141	Maj1645	Chord Progression 17	Maj I VI m7 IV V7	208
142	Maj1654	Chord Progression 18	Maj I VI m7 V7 IV	208
143	Maj17b45	Chord Progression 19	Maj I VII b IV V7	208
144	Maj17b47b	Chord Progression 20	Maj I VII b IV VII b	208
145	min1346	Chord Progression 21	min I m III IV m VI	209
146	min1345	Chord Progression 22	min I m III IV m7 V	209
147	min134M5	Chord Progression 23	min I m III IV V	209
148	min1345s	Chord Progression 24	min I m III IV m Vsus4-V	209
149	min1347	Chord Progression 25	min I m III IV m7 VII	209
150	min1367	Chord Progression 26	min I m III VI VII7	210
151	min1465	Chord Progression 27	min I m IV m VI V7	210
152	min1467	Chord Progression 28	min I m IV m VI VII	210
153	min1457	Chord Progression 29	min I m IV m V m7 VII	210
154	min1476	Chord Progression 30	min I m IV m7 VII VI	210

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. 113

Chord Study 01

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

Chord Study 02

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

♩ = 90

Dm

1 3 5 3

5 3 5 3 5

Chord Study 03

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

♩ = 100

Em

2 1 3 5 3 1

5 3 5 3 5 1 3 5

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.

♩=110

F

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.

♩ = 120

G

Chord Study 06

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

♩=100

Am

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

Chord Study 08

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

♩=110

The score is divided into three systems, each with a piano (left) and guitar (right) part. The tempo is marked as ♩=110. The key signature has two sharps (F# and C#), and the time signature is common time (C).

System 1: The piano part starts with a whole note chord of C major (C4, E4, G4) with a fingering of 2. The guitar part has a melody of quarter notes: C4 (fingering 1), E4 (fingering 3), G4 (fingering 5), and then a whole note chord of D major (D4, F#4, A4) with a fingering of 1. The piano part then plays a whole note chord of D major with a fingering of 1.

System 2: The piano part plays a whole note chord of C major (C4, E4, G4) with a fingering of 1. The guitar part has a melody of quarter notes: D4 (fingering 1), F#4 (fingering 3), A4 (fingering 5), and then a whole note chord of D major (D4, F#4, A4) with a fingering of 1. The piano part then plays a whole note chord of D major with a fingering of 1.

System 3: The piano part plays a whole note chord of E major (E4, G#4, B4) with a fingering of 1. The guitar part has a melody of quarter notes: E4 (fingering 1), G#4 (fingering 3), B4 (fingering 5), and then a whole note chord of E major (E4, G#4, B4) with a fingering of 1. The piano part then plays a whole note chord of E major with a fingering of 1.

Chord Study 09

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

♩ = 70

The musical score is written for piano and includes a melody line. It is set in G major (one sharp) and 4/4 time. The tempo is marked as ♩ = 70. The score is divided into three systems:

- System 1:** A piano introduction. It begins with a 2-measure rest in both staves. This is followed by four measures of chords: Em (first measure), Dm (second measure), Em (third measure), and Dm (fourth measure). Fingerings (1, 2) and voicings (1 3 5) are indicated for each chord.
- System 2:** A melody line. The first measure starts with an Em chord in the bass and a melody in the treble. The second measure starts with a Dm chord in the bass and a melody in the treble. The third measure starts with an Em chord in the bass and a melody in the treble. Fingerings (1, 2, 3, 5) and voicings (1 3 5) are indicated.
- System 3:** A final chord progression. The first measure starts with a Dm chord in the bass and a melody in the treble. The second measure starts with an Em chord in the bass and a melody in the treble. The piece ends with a double bar line.

Chord Study 10

This song is in G minor. Try playing the chord progression along with this Tango rhythm.

♩ = 100

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is G minor (two flats). The tempo is marked as ♩ = 100. The rhythm is a Tango rhythm, characterized by a 2-measure rest in the first system. The chord progression is as follows:

- System 1: 2-measure rest, then Gm (fingerings: 1, 3, 5, 2, 3, 5), then F (fingerings: 1, 3, 5, 1).
- System 2: Eb (fingerings: 3, 5, 7, 1, 3, 5), then D (fingerings: 4, 5, 7, 2, 4, 5).
- System 3: Gm (fingerings: 1, 3, 5, 2, 3, 5), then F (fingerings: 1, 3, 5, 1).
- System 4: Eb (fingerings: 3, 5, 7, 1, 3, 5).
- System 5: D (fingerings: 4, 5, 7, 2, 4, 5), then Gm (fingerings: 1, 3, 5, 2, 3, 5), then D7 (fingerings: 4, 5, 7, 2, 4, 5), then Gm (fingerings: 1, 3, 5, 2, 3, 5).

Fingerings and accents are indicated throughout the score.

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 (on E), E7, A, D, A (on E), 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.

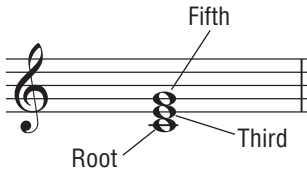
Musical styles all have their own standard chord progressions, but first let’s try playing some basic chords.

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.

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.

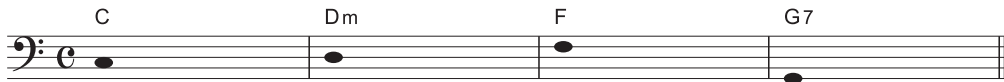
* “Maj1245” that appears in the LCD indicates Maj=Major and 1245= I, II, IV, V. min = minor.

* 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 #126 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

Musical notation in treble clef, common time, showing five measures. Above the staff are the chord names: C, F, D7, G7, and C. The first measure has an arrow pointing to the C chord name and another arrow pointing to the first note (C4). The notes in the first measure are C4, E4, G4, and C5. The notes in the second measure are F4, A4, and C5. The notes in the third measure are D4, F4, A4, and C5. The notes in the fourth measure are G3, B3, D4, and C5. The notes in the fifth measure are C4, E4, G4, and C5.

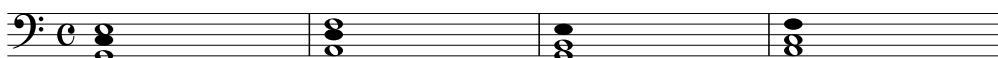
Play the melody with your right hand

Song No. 125

Chord Progression 01
Maj I IIm IIIIm IV

LCD Display
Maj1234

C Dm Em F



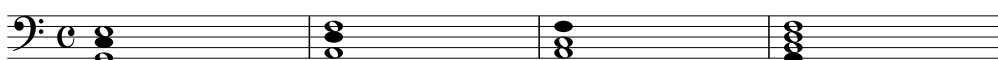
A bass clef staff with a common time signature (C) and a 4-measure progression. The first measure contains a C chord (C4, E3, G2), the second a Dm chord (D3, F2, A2), the third an Em chord (E3, G2, B1), and the fourth an F chord (F2, A1, C2).

Song No. 126

Chord Progression 02
Maj I IIm IV V7

LCD Display
Maj1245

C Dm F G7



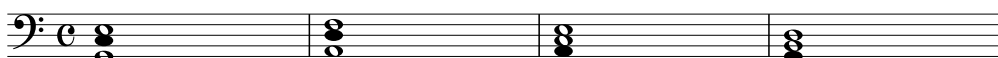
A bass clef staff with a common time signature (C) and a 4-measure progression. The first measure contains a C chord (C4, E3, G2), the second a Dm chord (D3, F2, A2), the third an F chord (F2, A1, C2), and the fourth a G7 chord (G2, B1, D2, F2).

Song No. 127

Chord Progression 03
Maj I IIm VIIm V

LCD Display
Maj1265

C Dm Am G



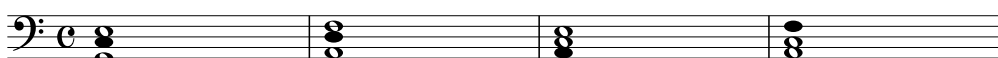
A bass clef staff with a common time signature (C) and a 4-measure progression. The first measure contains a C chord (C4, E3, G2), the second a Dm chord (D3, F2, A2), the third an Am chord (A2, C3, E3), and the fourth a G chord (G2, B1, D2).

Song No. 128

Chord Progression 04
Maj I IIm VIIm IV

LCD Display
Maj1264

C Dm Am F



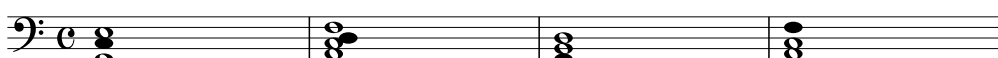
A bass clef staff with a common time signature (C) and a 4-measure progression. The first measure contains a C chord (C4, E3, G2), the second a Dm chord (D3, F2, A2), the third an Am chord (A2, C3, E3), and the fourth an F chord (F2, A1, C2).

Song No. 129

Chord Progression 05
Maj I IIm7 V IV

LCD Display
Maj1254

C Dm7 G F



A bass clef staff with a common time signature (C) and a 4-measure progression. The first measure contains a C chord (C4, E3, G2), the second a Dm7 chord (D3, F2, A2, C3), the third a G chord (G2, B1, D2), and the fourth an F chord (F2, A1, C2).

Song No. 130

Chord Progression 06
Maj I III m7 VIm IV

LCD Display
Maj1364



Song No. 131

Chord Progression 07
Maj I III m7 IV V

LCD Display
Maj1345



Song No. 132

Chord Progression 08
Maj I III m IIm V7

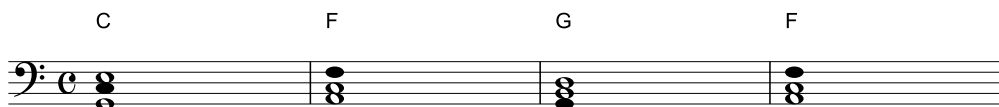
LCD Display
Maj1325



Song No. 133

Chord Progression 09
Maj I IV V IV

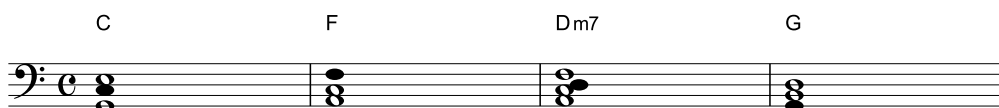
LCD Display
Maj1454



Song No. 134

Chord Progression 10
Maj I IV IIm7 V

LCD Display
Maj1425



Song No. 135

Chord Progression 11
Maj I IV VIm7 V7

LCD Display
Maj1465

C F Am7 G7

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), F (F4, A3, C3), Am7 (A3, C4, E3, G2), and G7 (G4, B3, D3, F2).

Song No. 136

Chord Progression 12
Maj I V VIm7 IV

LCD Display
Maj1564

C G Am7 F

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), G (G4, B3, D3), Am7 (A3, C4, E3, G2), and F (F4, A3, C3).

Song No. 137

Chord Progression 13
Maj I V IIm7 IV

LCD Display
Maj1524

C G Dm7 F

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), G (G4, B3, D3), Dm7 (D4, F4, A3, C3), and F (F4, A3, C3).

Song No. 138

Chord Progression 14
Maj I V IV V

LCD Display
Maj1545

C G F G

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), G (G4, B3, D3), F (F4, A3, C3), and G (G4, B3, D3).

Song No. 139

Chord Progression 15
Maj I V VIIb IV

LCD Display
Maj157b4

C G B \flat F

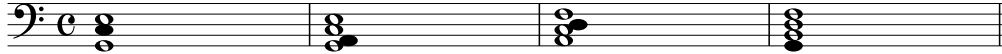
A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), G (G4, B3, D3), B \flat (B \flat 4, D4, F3), and F (F4, A3, C3).

Song No. 140

Chord Progression 16
Maj I VIm7 IIIm7 V7

LCD Display
Maj1625

C Am7 Dm7 G7



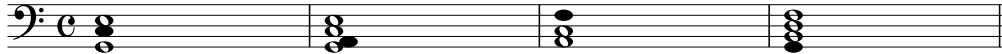
A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Am7 (A3, C3, E2, G2), Dm7 (D3, F2, A2, C3), and G7 (G2, B2, D3, F3).

Song No. 141

Chord Progression 17
Maj I VIm7 IV V7

LCD Display
Maj1645

C Am7 F G7



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Am7 (A3, C3, E2, G2), F (F3, A2, C3), and G7 (G2, B2, D3, F3).

Song No. 142

Chord Progression 18
Maj I VIm7 V7 IV

LCD Display
Maj1654

C Am7 G7 F



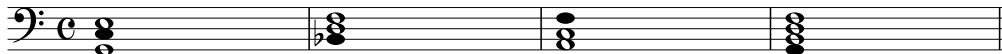
A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Am7 (A3, C3, E2, G2), G7 (G2, B2, D3, F3), and F (F3, A2, C3).

Song No. 143

Chord Progression 19
Maj I VIIb IV V7

LCD Display
Maj17b45

C B^b F G7



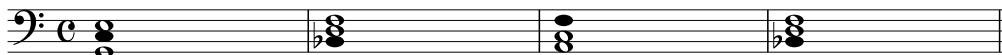
A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), B^b (B2, D3, F3), F (F3, A2, C3), and G7 (G2, B2, D3, F3).

Song No. 144

Chord Progression 20
Maj I VIIb IV VIIb

LCD Display
Maj17b47b

C B^b F B^b



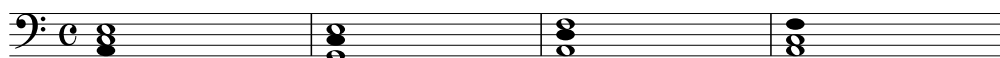
A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), B^b (B2, D3, F3), F (F3, A2, C3), and B^b (B2, D3, F3).

Song No. 145

Chord Progression 21
min Im III IVm VI

LCD Display
min1346

Am C Dm F



Musical notation for Chord Progression 21: A bass clef staff with a common time signature. It shows four measures of chords: Am (A2, C3, E3), C (C3, E3, G3), Dm (D3, F3, A3), and F (F3, A3, C4).

Song No. 146

Chord Progression 22
min Im III IVm7 V

LCD Display
min1345

Am C Dm7 E



Musical notation for Chord Progression 22: A bass clef staff with a common time signature. It shows four measures of chords: Am (A2, C3, E3), C (C3, E3, G3), Dm7 (D3, F3, A3, C4), and E (E3, G3, B3).

Song No. 147

Chord Progression 23
min Im III IV V

LCD Display
min134M5

Am C D E



Musical notation for Chord Progression 23: A bass clef staff with a common time signature. It shows four measures of chords: Am (A2, C3, E3), C (C3, E3, G3), D (D3, F3, A3), and E (E3, G3, B3).

Song No. 148

Chord Progression 24
min Im III IVm Vsus4-V

LCD Display
min1345s

Am C Dm Esus4 E



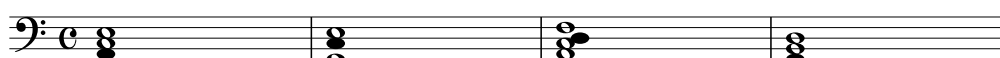
Musical notation for Chord Progression 24: A bass clef staff with a common time signature. It shows five measures of chords: Am (A2, C3, E3), C (C3, E3, G3), Dm (D3, F3, A3), Esus4 (E3, G3, B3, D4), and E (E3, G3, B3).

Song No. 149

Chord Progression 25
min Im III IVm7 VII

LCD Display
min1347

Am C Dm7 G



Musical notation for Chord Progression 25: A bass clef staff with a common time signature. It shows four measures of chords: Am (A2, C3, E3), C (C3, E3, G3), Dm7 (D3, F3, A3, C4), and G (G2, B2, D3).

Song No. 150

Chord Progression 26
min Im III VI VII7

LCD Display
min1367

Am C F G7

Musical notation for Chord Progression 26: A bass clef staff with a common time signature (C) and a 2/4 time signature. The staff contains four measures of chords: Am (A2, C3, E3), C (C3, E3, G3), F (F3, A3, C4), and G7 (G3, B3, D4, F4).

Song No. 151

Chord Progression 27
min Im IVm VI V7

LCD Display
min1465

Am Dm F E7

Musical notation for Chord Progression 27: A bass clef staff with a common time signature (C) and a 2/4 time signature. The staff contains four measures of chords: Am (A2, C3, E3), Dm (D3, F3, A3), F (F3, A3, C4), and E7 (E3, G3, B3, D4).

Song No. 152

Chord Progression 28
min Im IVm VI VII

LCD Display
min1467

Am Dm F G

Musical notation for Chord Progression 28: A bass clef staff with a common time signature (C) and a 2/4 time signature. The staff contains four measures of chords: Am (A2, C3, E3), Dm (D3, F3, A3), F (F3, A3, C4), and G (G3, B3, D4).

Song No. 153

Chord Progression 29
min Im IVm Vm7 VII

LCD Display
min1457

Am Dm Em7 G

Musical notation for Chord Progression 29: A bass clef staff with a common time signature (C) and a 2/4 time signature. The staff contains four measures of chords: Am (A2, C3, E3), Dm (D3, F3, A3), Em7 (E3, G3, B3, D4), and G (G3, B3, D4).

Song No. 154

Chord Progression 30
min Im IVm7 VII VI

LCD Display
min1476

Am Dm7 G F

Musical notation for Chord Progression 30: A bass clef staff with a common time signature (C) and a 2/4 time signature. The staff contains four measures of chords: Am (A2, C3, E3), Dm7 (D3, F3, A3, C4), G (G3, B3, D4), and F (F3, A3, C4).

Yamaha Global Site
<https://www.yamaha.com/>
Yamaha Downloads
<https://download.yamaha.com/>

* Arrangement rights for all scores in this document are the property of Yamaha Corporation.

© 2020 Yamaha Corporation

2023.02