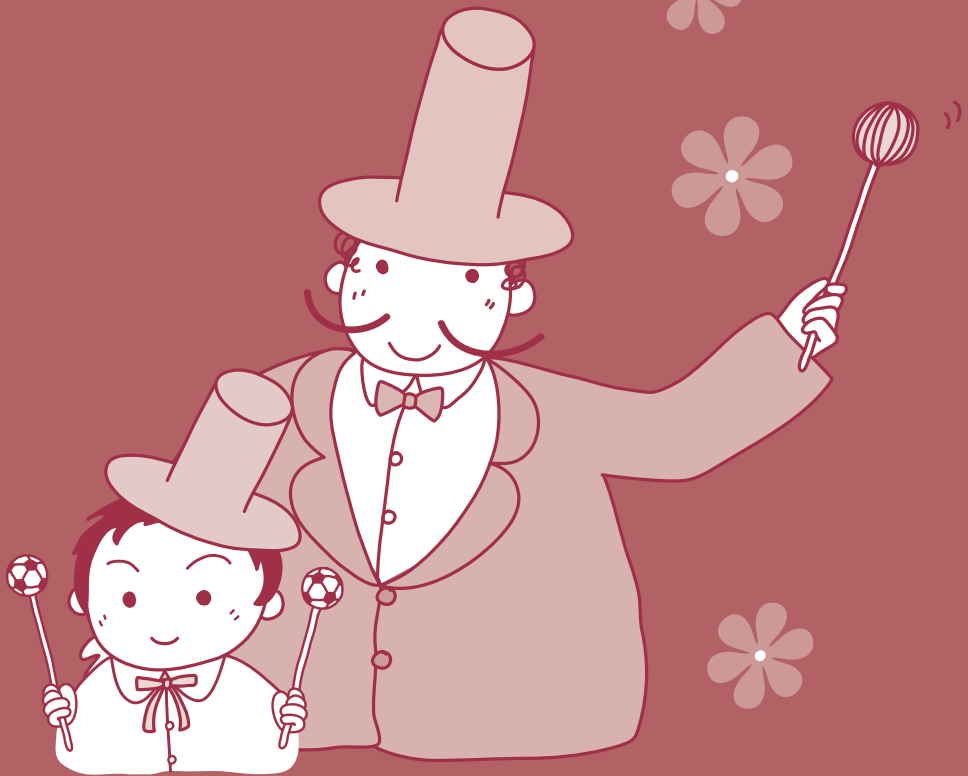




Song Book



Song Book

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· 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.

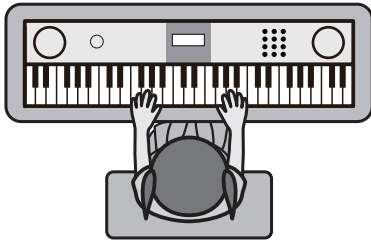
· On-bass chord markings such as (onC) shown on the scores do not appear on the instrument's display.

· 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.

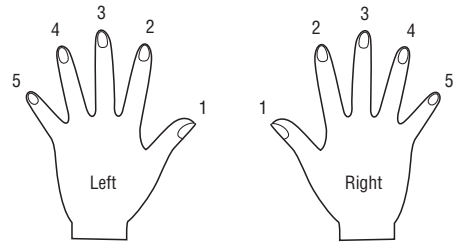
Before Playing...

◇ Sit Correctly



Sit near the middle of the keyboard.

◇ Finger Numbering



Reading the Score

◇ The Keyboard, Staff Lines, and Clef

◇ 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	

◇ Accidentals

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

◇ Time Signatures and Counting Time

4/4 time

2/2 time

2/4 time

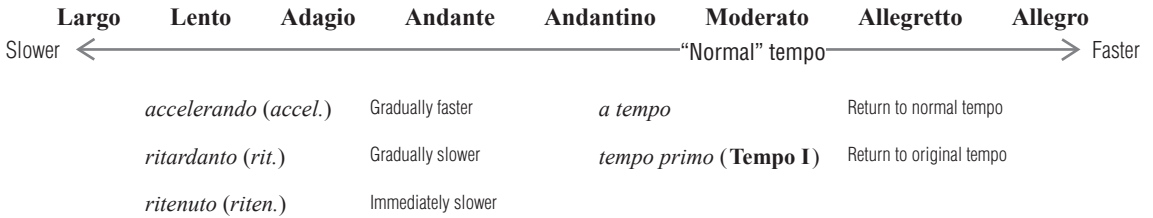
3/4 time

6/8 time

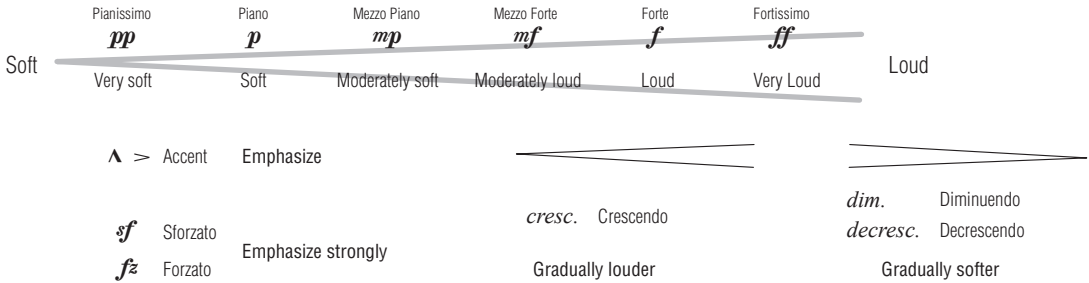
9/8 time

◇ Tempo Markings

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



◇ Dynamic Markings



◇ Phrasing and Performance Markings

legato

Connect the notes smoothly



staccato (stacc.)

Play short, detached notes



tenuto (ten.)

Hold the notes for their full length



◇ Other Markings

- Pause
- sempre* Always
- simile* Continue in the same way
- Repeat previous measure
- gva* 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.C.* (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 Map28		
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 Map32		
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 be ready!

Lead-ins (“...three, four!” etc.)

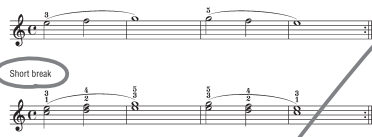
Wherever you see a lead-in like this you will hear a cue to start playing, so don't miss it!


Song No.011 008 to Joy **Advanced**

Step 11  **Right hand**

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  **Right hand**

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 be initially be ON or OFF. You can also switch it ON or OFF yourself.
- The Waiting function makes it easy to find the notes to be played on the keyboard. This can be a great way to prepare for a lesson.
- You can use the [PAUSE] button to take a break during longer steps. You'll still get the appropriate number of points when you finish the step.
- Use the "Song Volume" function to reduce the accompaniment volume, or the "M.Volume" function to increase the keyboard volume to hear what you're playing more clearly.

Play Along with the Learn to Play Orchestra!

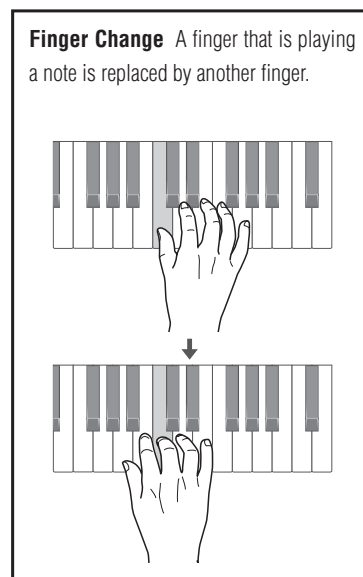
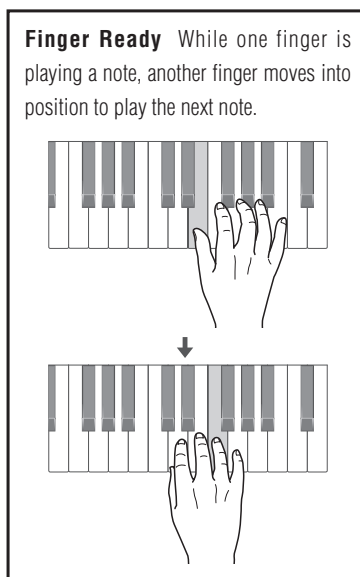
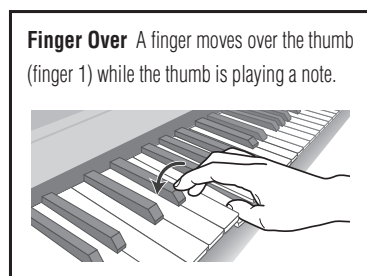
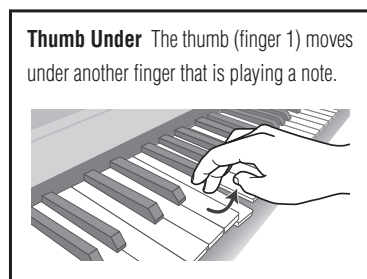
During normal Song Mode playback you can use the PART buttons to mute the orchestra parts. When you've mastered a song and earned your three stars, select the Song mode and have fun playing along with the orchestra.




Musical Glossary

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

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

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



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



Für Elise

L. v. Beethoven

Basic

Song No.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 is indicated by a dashed line above measures 8-9. Step 06 is indicated above measures 10-11. Step 07 is indicated below measures 12-13. The score includes first and second endings for measures 8-9. Dynamics include *mf*. Fingerings are shown with numbers 1-5. Trill-like ornaments are marked with inverted triangles.

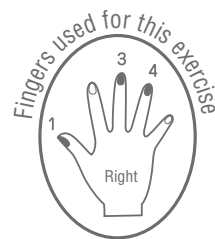
Musical score for steps 7-9. Step 07 is indicated below measures 12-13. Step 08 is indicated above measures 14-15. Step 09 is indicated above measures 16-17. The score includes a first ending for measures 12-13. Dynamics include *p* and *pp*. Fingerings are shown with numbers 1-5. Trill-like ornaments are marked with inverted triangles.

Musical score for steps 23-26. Step 23 is indicated above measure 23. Step 24 is indicated above measure 24. Step 25 is indicated above measure 25. Step 26 is indicated above measure 26. The score includes a first ending for measures 23-24. Dynamics include *mf*. Fingerings are shown with numbers 1-5. Trill-like ornaments are marked with inverted triangles.

Step 10 ...to here

Musical score for steps 27-30. Step 27 is indicated above measure 27. Step 28 is indicated above measure 28. Step 29 is indicated above measure 29. Step 30 is indicated above measure 30. The score includes a first ending for measures 27-28. Dynamics include *mf*. Fingerings are shown with numbers 1-5. Trill-like ornaments are marked with inverted triangles.

Step 01

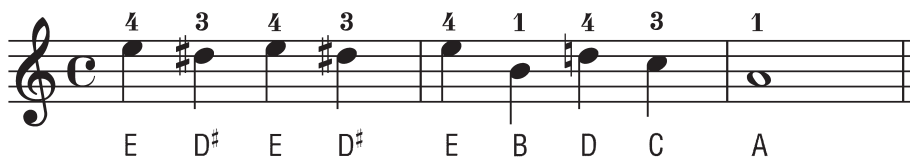
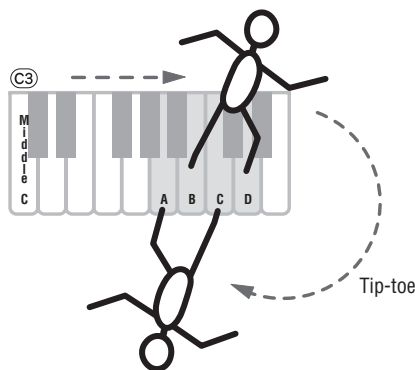
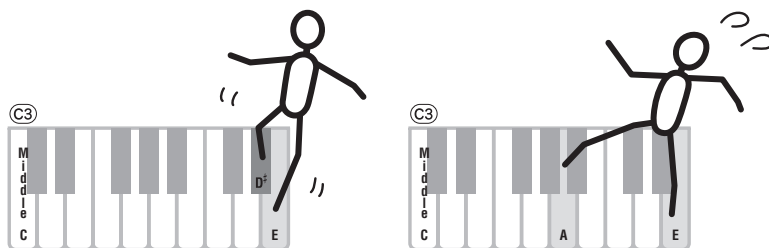


Warm-up Exercise - "The Semitone Mystery"

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

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

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



Go back to the beginning and play it again.

Step 02

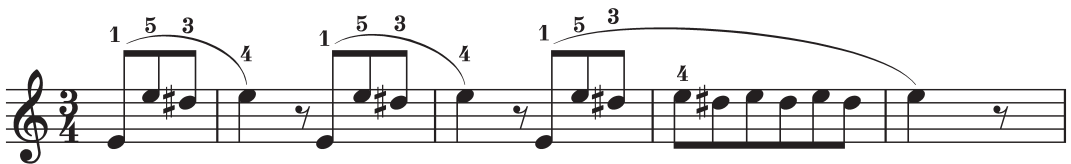


Diligent Practice Time

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

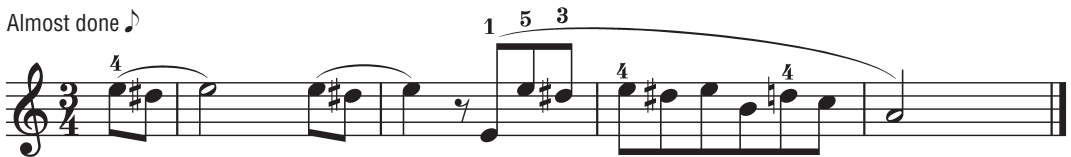
The melody will be built up little by little.

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



Short break

Almost done 

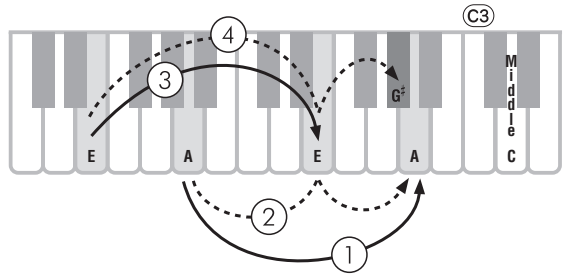


Step 03



Warm-up Exercise - "Basic Accompaniment"

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



Step 04



Diligent Practice Time

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

Step 05



First Half Review

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

Step 06



Diligent Practice Time

OK, let's begin the second half!

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

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

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

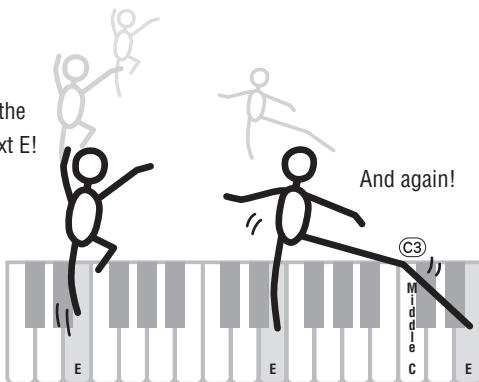
Always have left-hand finger 5 ready to play the next note!

Step 07



Jump to the next E!

And again!



Warm-up Exercise - "The Jump Competition"

The first note has a staccato dot.

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



Step 08



"EEEEEE!"

The only note in this step is E!

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

Step 09



“Left! Right! Left! Right!”

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

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

Step 10



Second Half Review

Try playing all the way through the second half.

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

Step 11



Play the Whole Song!

This is the finishing step!

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

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

Für Elise

~ With Step Map ~

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

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

Poco moto

The musical score consists of two systems of piano notation. The first system is marked *pp* and *Poco moto*. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a melodic line with 16th-note runs, while the left hand provides a bass line. Fingerings are indicated by numbers 1, 2, 4, and 5. A first ending bracket is shown at the end of the section.

2.
16 *mf*

19/33 *p*

22/36 *pp*

25/39

28/42

1. 2.

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*

Measures 63-65. Measure 63 starts with a dynamic marking of *p*. Measure 64 contains a trill marked with a '4' and a fermata. Measure 65 contains a trill marked with a '4' and a fermata.

Measures 66-69. Measure 66 starts with a dynamic marking of *p*. Measure 67 contains a trill marked with a '2' and a fermata. Measure 68 contains a trill marked with a '2' and a fermata. Measure 69 contains a trill marked with a '2' and a fermata. The bass line includes fingerings: 5, 5, 1, 2.

Measures 70-73. Measure 70 starts with a dynamic marking of *p*. Measure 71 contains a trill marked with a fermata. Measure 72 contains a trill marked with a '3' and a fermata. Measure 73 contains a trill marked with a '3' and a fermata. The bass line includes fingerings: 5, 5, 1, 3, 2, 3.

Measures 74-77. Measure 74 contains a trill marked with a '4' and a fermata. Measure 75 contains a trill marked with a '4' and a fermata. Measure 76 contains a trill marked with a '4' and a fermata. Measure 77 contains a trill marked with a '4' and a fermata.

Measures 78-81. Measure 78 contains a trill marked with a '4' and a fermata. Measure 79 contains a trill marked with a '4' and a fermata. Measure 80 contains a trill marked with a '4' and a fermata. Measure 81 contains a trill marked with a '4' and a fermata.

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!

one, two!

one, two!

Step 03



Special Practice - "For a Steady Left Hand"

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

Play the last C and E softly.



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

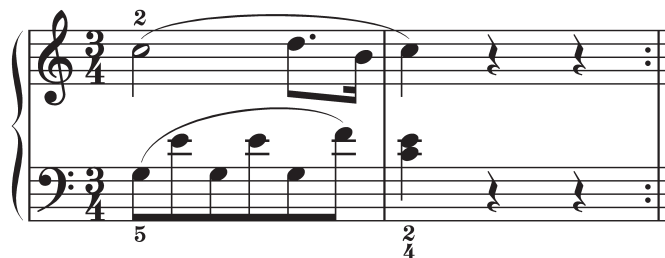
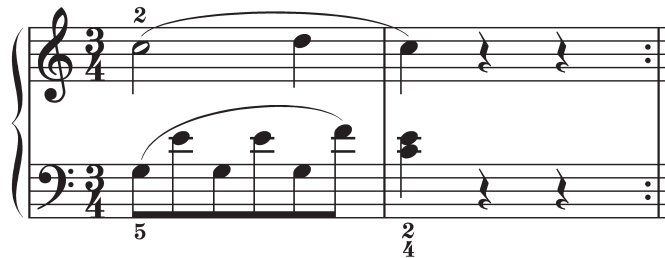
Step 04



"The Steady Left Hand Meets the Relaxed Right Hand"

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

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



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

Step 05



Diligent Practice Time

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

one, two, three!

1 3 3 2 5

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

Next, join the parts!

one, two, three!

1 3 3 2 5

One, two, three, one, two, three

Step 06



“Suspense Theater”

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

3

“♥” ♥, ♥, “♥” ♥, ♥, “♥” ♥, ♥,

Thump Thump Thump...

Short break

3

“♥” ♥, ♥, “♥” ♥, ♥,

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

Step 01

Step 03

Step 02

mp

7/19

Step 04

Step 05

mf

11/23

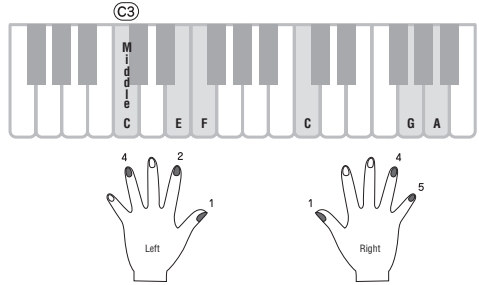
mp

Step 01



The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.



To begin, relax and find the keyboard position.

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

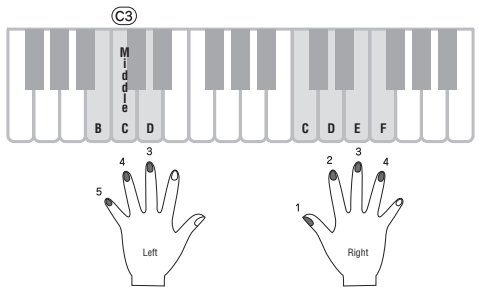
...no problem, that's the first two measures done!

Step 02



The Next Step (The next 2 measures)

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



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

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

And that's the next 2 measures done!

Step 03



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

Now connect Step 01 and Step 02!

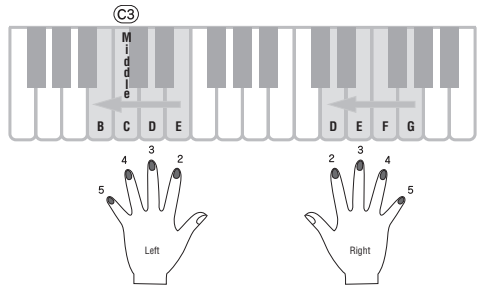
You've played up to here!

Step 04



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

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



And once again... locate the keyboard position.

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

Getting close to completion.

Step 05



Repeat the Last Step!

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

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

Step 06



Play the Whole Song!

This is the finishing step!

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

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



Step 07



Bonus Event: The Twinkle Twinkle Little Star Special!

Welcome to the Twinkle Twinkle Little Star Special!

How about a completely different version?

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

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

Twinkle Twinkle Little Star

~ With Step Map ~

The practice steps begin from the second chorus.

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

♩ = 66

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

8 ∇ C 5 Dm7^{on}C C Dm7^{on}C ∇ Em⁵7 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 

Step 10

Step 11

Step 12

Step 13

Step 14

Step 15

Step 16

Step 17

Step 18

Step 19

Step 20

Step 21

Step 22

Step 23

Step 24

Step 25

Step 26

Step 27

Step 28

Step 29

Step 30

Step 31

Step 32

Step 33

Step 34

Step 35

Step 36

Step 37

Step 38

Step 39

Step 40

Step 41

Step 42

Step 43

Step 44

Step 45

Step 46

Step 47

Step 48

Step 49

Step 50

Step 51

Step 52

Step 53

Step 54

Step 55

Step 56

Step 57

Step 58

Step 59

Step 60

Step 61

Step 62

Step 63

Step 64

Step 65

Step 66

Step 67

Step 68

Step 69

Step 70

Step 71

Step 72

Step 73

Step 74

Step 75

Step 76

Step 77

Step 78

Step 79

Step 80

Step 81

Step 82

Step 83

Step 84

Step 85

Step 86

Step 87

Step 88

Step 89

Step 90

Step 91

Step 92

Step 93

Step 94

Step 95

Step 96


Step 97

Step 98

Step 99

Step 100

D.S.

 Coda

Step 101

Step 102

Step 103

Step 104

Step 105

Step 106

Step 107

Step 108

Step 109

Step 110

Step 111

Step 112

Step 113

Step 114

Step 115

Step 116

Step 117

Step 118

Step 119

Step 120

Step 121

Step 122

Step 123

Step 124

Step 125

Step 126

Step 127

Step 128

Step 129

Step 130

Step 131

Step 132

Step 133

Step 134

Step 135

Step 136

Step 137

Step 138

Step 139

Step 140

Step 141

Step 142

Step 143

Step 144

Step 145

Step 146

Step 147

Step 148

Step 149

Step 150

Step 151

Step 152

Step 153

Step 154

Step 155

Step 156

Step 157

Step 158

Step 159

Step 160

Step 161

Step 162

Step 163

Step 164

Step 165

Step 166

Step 167

Step 168

Step 169

Step 170

Step 171

Step 172

Step 173

Step 174

Step 175

Step 176

Step 177

Step 178

Step 179

Step 180

Step 181

Step 182

Step 183

Step 184

Step 185

Step 186

Step 187

Step 188

Step 189

Step 190

Step 191

Step 192

Step 193

Step 194

Step 195

Step 196

Step 197

Step 198

Step 199

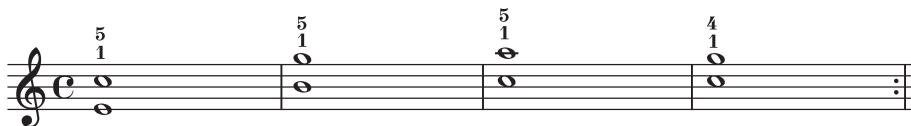
Step 200

Step 01

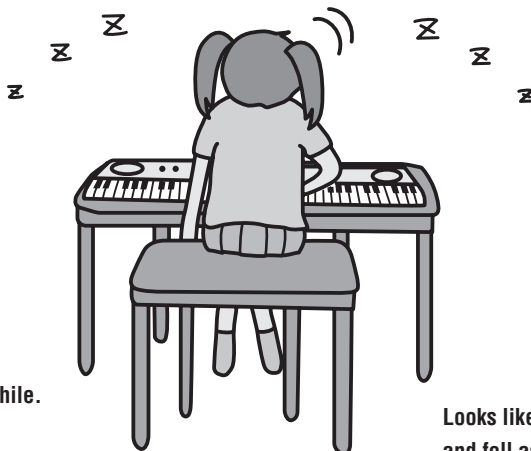


Warm-up Exercise - "Relax Time"

Relax, and slowly play these intervals one by one.

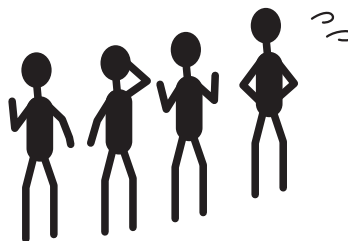
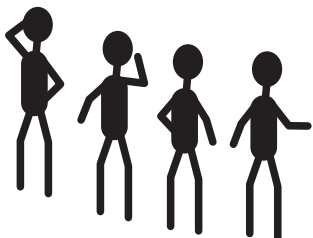


Short break



She hasn't moved for a while.

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



The Mystery Cheer Squad

Step 02



Diligent Practice Time

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

Short break

Step 03



Musical Building Blocks

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

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

Short break

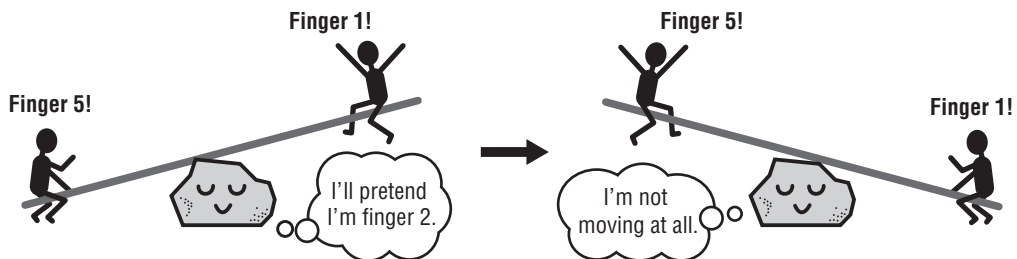
Step 04



Special Practice - "The Fantastic Seesaw"

This is a warm-up exercise for Step 05.

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



Step 05



Diligent Practice Time

Arpeggio practice. Play with a relaxed wrist.

Short break

Step 06



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

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

Short break

Step 07



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

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

Short break

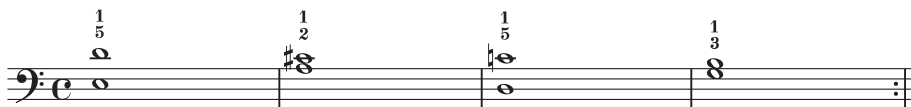
Step 08



Special Practice - "Sunday at Yamaha"

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

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



Now you're rockin'!



The Cheer Squad Rejoices

It was worth coming
all the way for this!



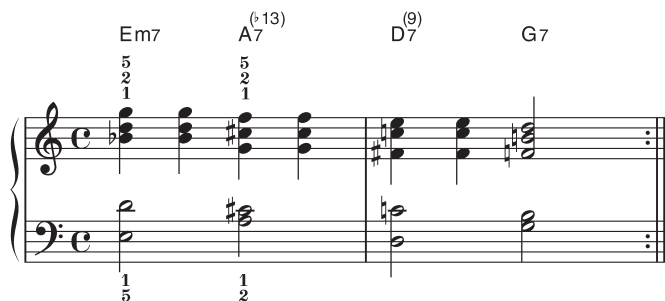
Step 09



Diligent Practice Time

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

Pay attention to the chord timing as you play this.



Step 10



Play the Whole Song!

This is the finishing step!

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

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

Turkish March

W. A. Mozart

Basic

Song No.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

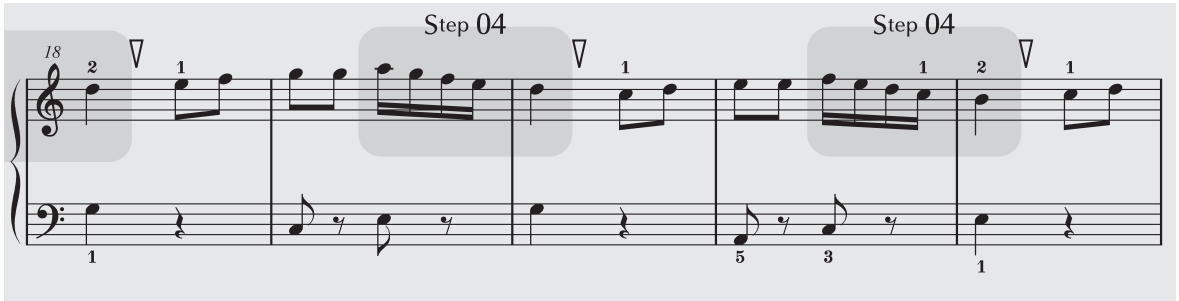
Alla Turca

Step 01 • Step 02

Step 08 From here...

Step 05

Step 04

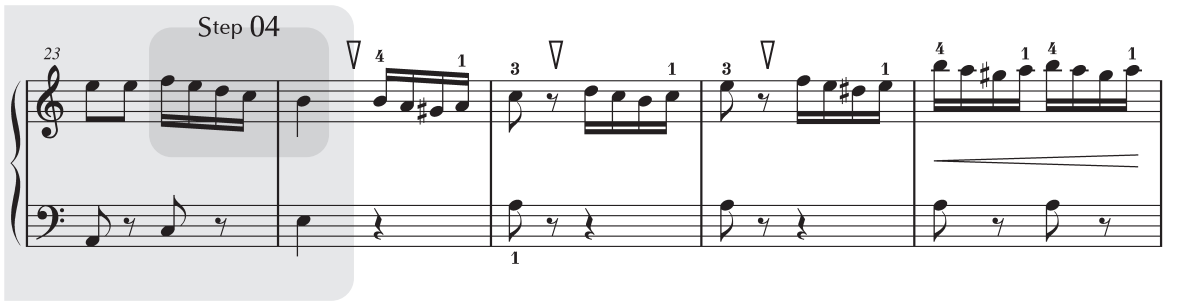


18 **Step 04** **Step 04**

2 1 1 2 1

1 5 3 1

Detailed description: This block contains musical notation for measures 18 to 22. The treble clef staff has notes with fingerings 2, 1, 1, 2, 1. The bass clef staff has notes with fingerings 1, 5, 3, 1. Two shaded boxes labeled 'Step 04' highlight the first and third measures.



23 **Step 04**

4 1 3 1 3 1 4 1 4 1

1

Detailed description: This block contains musical notation for measures 23 to 27. The treble clef staff has notes with fingerings 4, 1, 3, 1, 3, 1, 4, 1, 4, 1. The bass clef staff has notes with a fingering of 1. A shaded box labeled 'Step 04' highlights the first measure.



28 **Step 07** **Step 06**

3 1 2 3 1 4 3

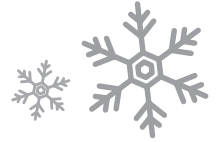
mf *p*

3 1

Detailed description: This block contains musical notation for measures 28 to 32. The treble clef staff has notes with fingerings 3, 1, 2, 3, 1, 4, 3. The bass clef staff has notes with fingerings 3, 1. Dynamic markings *mf* and *p* are present. Shaded boxes labeled 'Step 07' and 'Step 06' highlight the first and second measures respectively.

----- **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.



Apparently technique is important in piano playing too.



Now connect the parts together...



Step 07



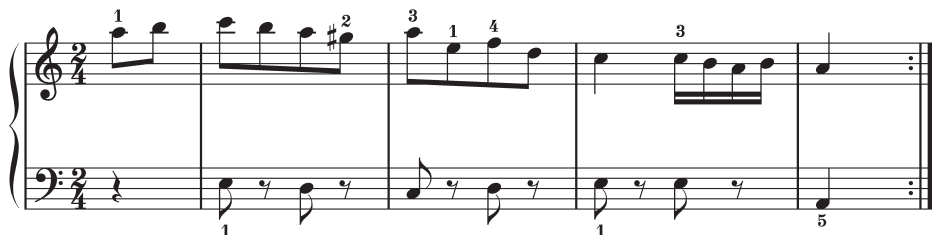
Diligent Practice Time

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

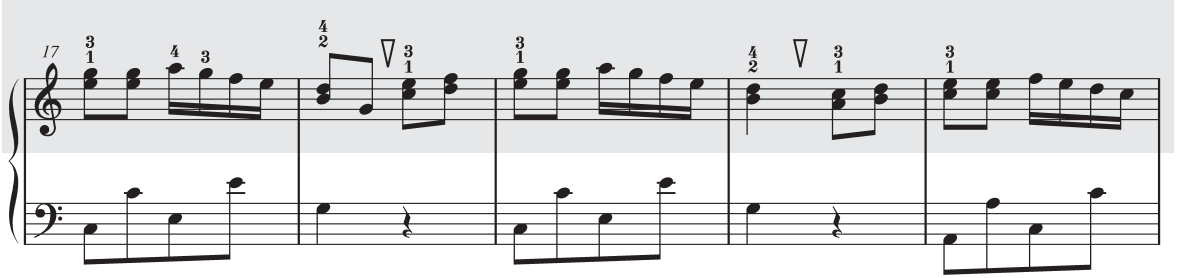
p

Step 01

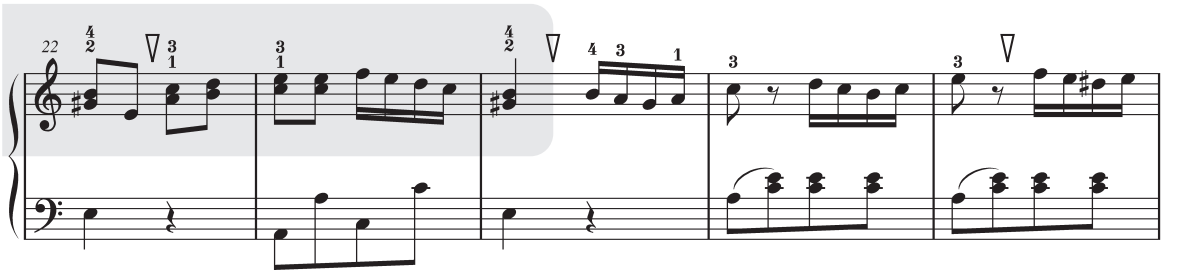
Step 06

Step 02

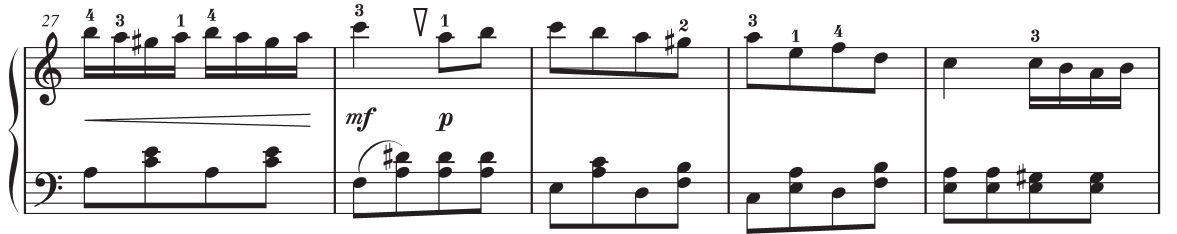
3



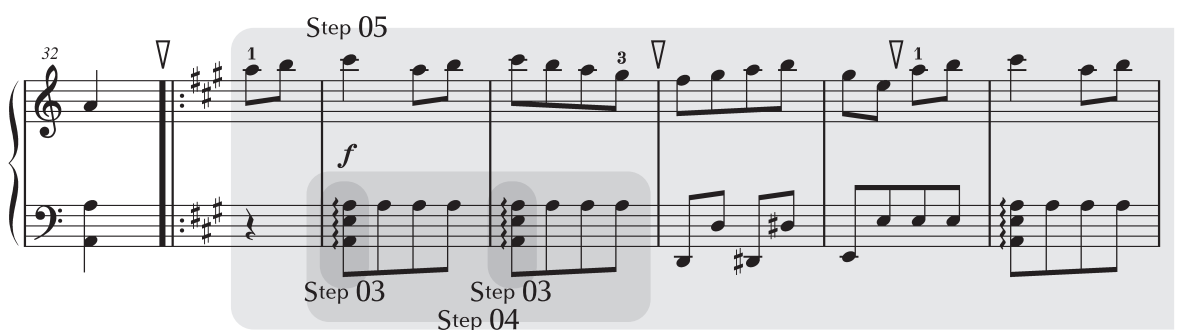
Musical score for measures 17-21. The piece is in 2/4 time. Measure 17 starts with a treble clef and a key signature of one sharp (F#). Fingerings are indicated: 3 1, 4 3, 4 2, 3 1, 3 1, 4 2, 3 1, 3 1. Trill ornaments (∇) are placed above the notes in measures 18 and 20. The bass line consists of simple chords and eighth notes.



Musical score for measures 22-26. Measure 22 has a treble clef and a key signature of two sharps (F#, C#). Fingerings: 4 2, 3 1, 3 1, 4 2, 4 3 1, 3, 3. Trill ornaments (∇) are placed above the notes in measures 22, 23, and 25. The bass line features chords and eighth notes.



Musical score for measures 27-31. Measure 27 has a treble clef and a key signature of two sharps (F#, C#). Fingerings: 4 3 1 4, 3, 1, 3 1 4, 3 1 4, 3. Trill ornaments (∇) are placed above the notes in measures 28 and 30. Dynamics *mf* and *p* are indicated in measure 28. The bass line features chords and eighth notes.



Musical score for measures 32-36. Measure 32 has a treble clef and a key signature of three sharps (F#, C#, G#). Fingerings: 1, 3. Trill ornaments (∇) are placed above the notes in measures 32, 34, and 35. Dynamics *f* is indicated in measure 33. The bass line features chords and eighth notes. Labels "Step 05", "Step 03", and "Step 04" are placed below the bass line.

Song No.009  Turkish March **Advanced**

38/46

3

3

3

3

3

3

3

3

3

51

Step 06

3

3

3

3

3

56

Step 06

3

3

3

3

3

61

1.

3

3

3

3

Step 01



Diligent Practice Time

We'll start with the left-hand accompaniment.

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

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



Short break



Step 02



Diligent Practice Time

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

Keep your fingers steady and under control when changing notes.



Step 03

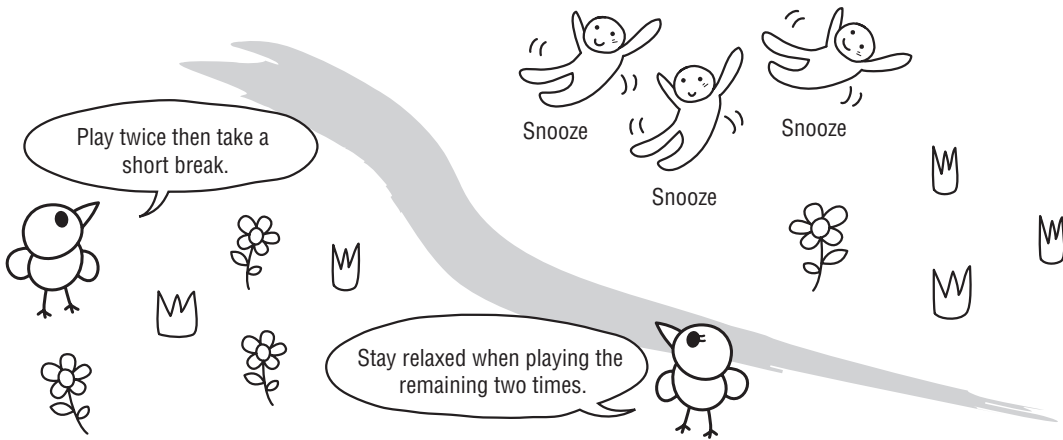
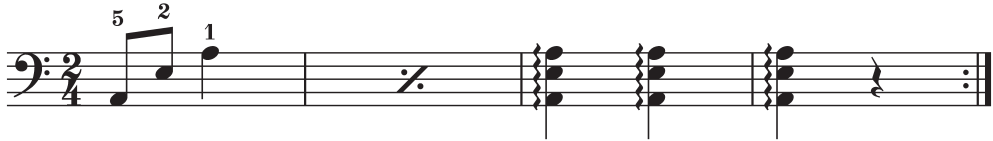


Warm-up Exercise - "A Nap by the Stream"

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

Before starting the exercise play the A-E-A notes together then 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 score for the first system of Step 05. It consists of two systems of piano notation. The first system has a treble clef staff with a melody starting on G4, marked with fingerings 1, 3, 3, 1. The bass clef staff has a simple accompaniment with notes marked with fingerings 1 2 5, 5, 5, 5. The second system continues the melody in the treble clef and accompaniment in the bass clef, with notes marked with fingerings 5, 5.

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

Musical score for the second system of Step 05. It consists of two systems of piano notation. The first system has a treble clef staff with the same melody as the first system, marked with fingerings 1, 3, 3, 1. The bass clef staff has a more active accompaniment with notes marked with fingerings 1 2 5, 5, 5, 5. The second system continues the melody in the treble clef and accompaniment in the bass clef, with notes marked with fingerings 5, 1, 5, 1, 5, 1.

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	Pallarel 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	Pallarel 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.

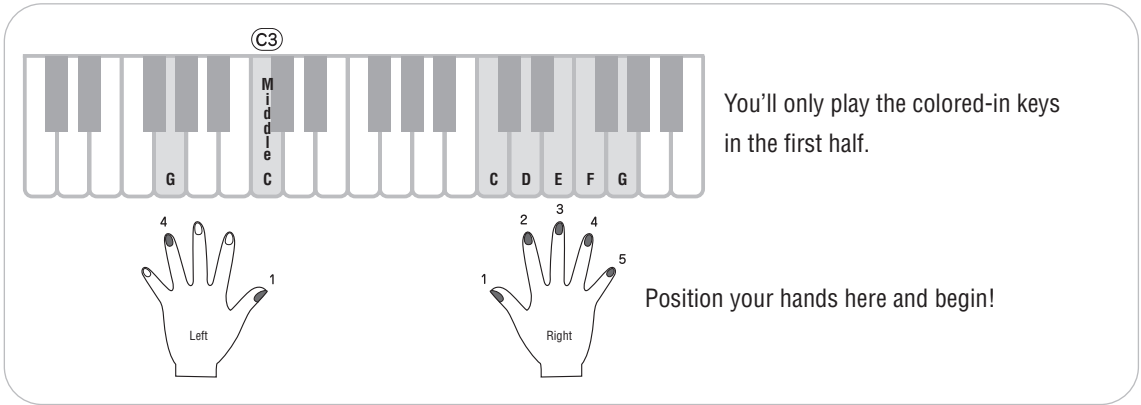
Step 11 From here... →

Maestoso Step 01 Step 03 Step 02

Step 04

Step 05 Step 08 Step 06 Step 09 Step 07

Step 10 Step 11 ...to here



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

Position your hands here and begin!

Step 01 Basic Ascending and Descending



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



one, two, three, four! 3 3 4 5 5 4 3 2

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.



one, two, three, four! 1 1 2 3 3 2 2
La la la la la - la la

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

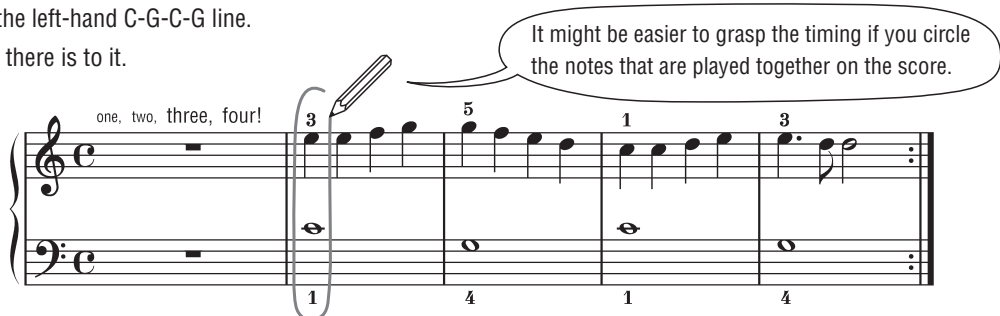


OK. So lets play with both hands.

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.



one, two, three, four! 3 5 1 3

It might be easier to grasp the timing if you circle the notes that are played together on the score.

1 4 1 4

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

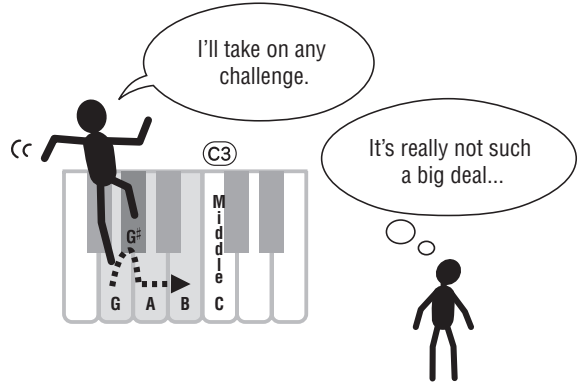


“Step On the Black Key”

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-A-B 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.

Ballad ♩=98

5 ∇ C $\frac{1}{3}$ F^{on}A G^{on}B C D⁷⁽⁹⁾_{on}C G⁷_{on}C

mf

Step 02 Step 01

9 ∇ C C⁷ F^{on}C F^m₆ C^{on}G D^{m7}_{on}G C

Step 03

13 ∇ D^{m7}_{on}G C^{m7}_{on}G D^{m7}_{on}G C^{m7}_{on}G D^{m7}_{on}G G[#]dim⁷ F^{add9}_{on}A G^{on}B C

Step 04 Step 05 Step 06 Step 07

17 C C⁷ F^{on}C F^m₆ C^{on}G D^{m7}_{on}G C

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

mf

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

Step 10 Step 08 Step 09

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

f

Step 04

Step 12 Step 11

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

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

mp

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



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

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

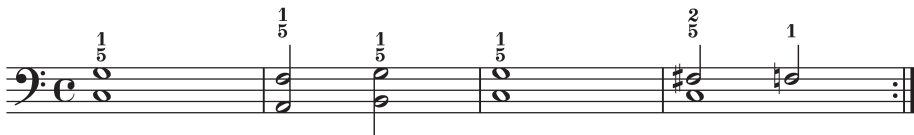


Step 02 Diligent Practice Time



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

Play the notes for their full duration.



Step 03 Diligent Practice Time



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



Step 04 Parallel Thirds - "Gently Flowing"



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



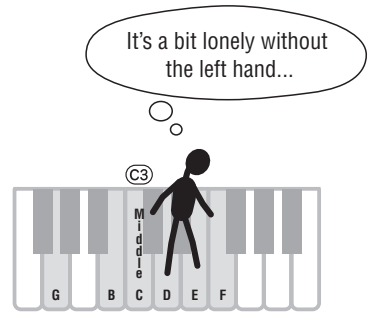
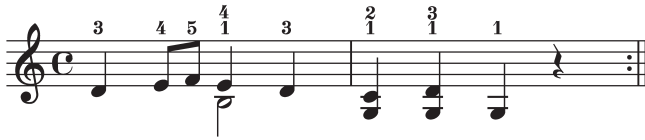
Step 05



“Right-hand Part Practice”

At last we come to the right-hand part.

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

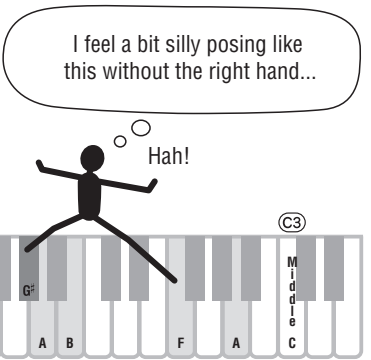


Step 06



“Left-hand Part Practice”

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



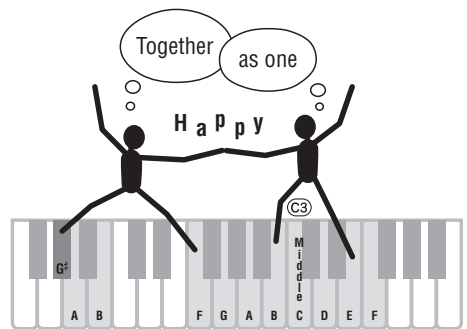
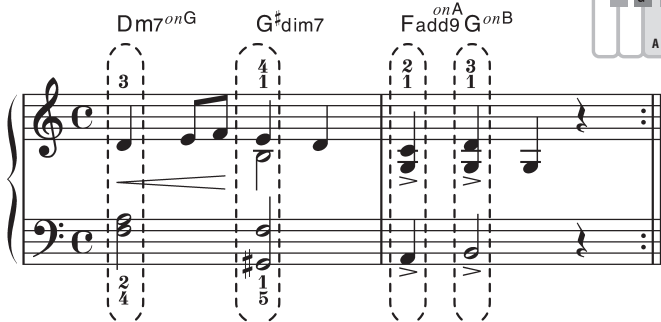
Step 07



“Both Hands Together”

Now let's play both parts together.

The left and right hands cooperate to create powerful harmony!



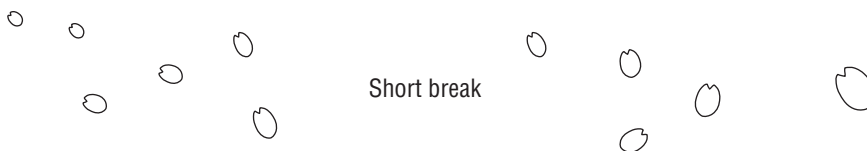
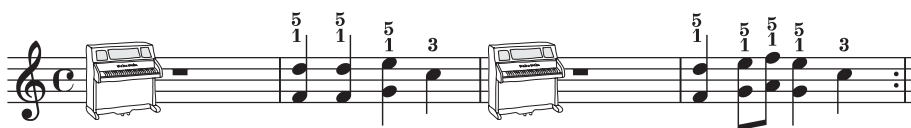
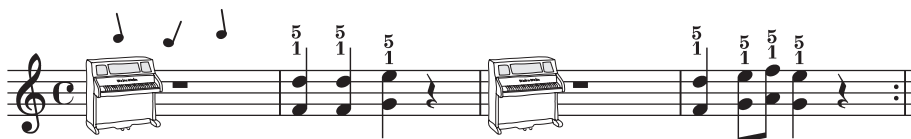
Step 08



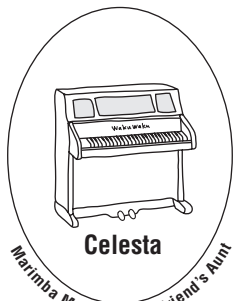
Special Practice - "Meet Marimba Man Junior's Friend's Aunt: Follow the Leader"

Practice playing successive sixth intervals.

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



...and the rest with energy!



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

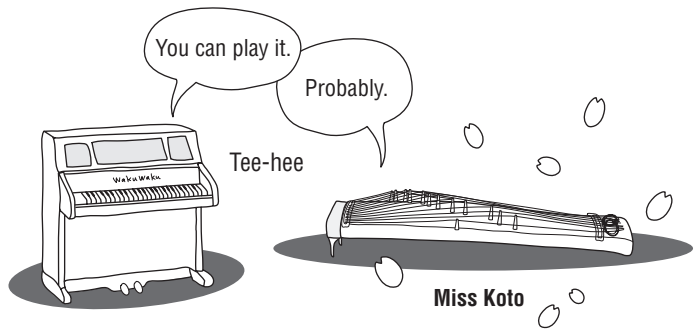


You might meet someone in another song too!

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



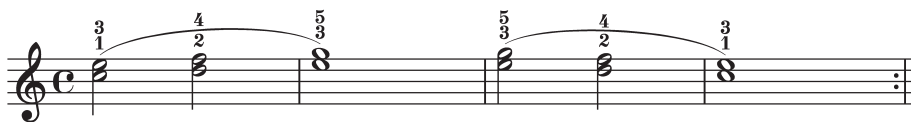
Parallel Thirds - "In Paradise"

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

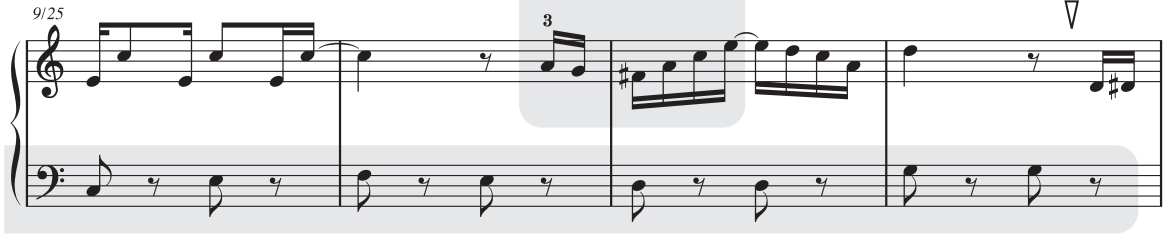
Step 04

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 right hand has a treble clef and the left hand has a bass clef. A grey shaded area covers measures 13-16, with 'Step 06' written above it. A '3' is written above the first measure of this area. A dashed line labeled 'Step 08 ...to here' spans measures 17-18. A triangle symbol is above the final note of measure 18.

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



Musical notation for step 11. The piece is in 13/29 time. The right hand has a treble clef and the left hand has a bass clef. A grey shaded area covers measures 25-28. A triangle symbol with a '2' is above the final note of measure 28. A dashed line labeled 'Step 11 From here...' points to the start of measure 25.

Step 11 ...to here

Step 09

1.

2.



Musical notation for steps 09, 10, and 11. The piece is in 17/33 time. The right hand has a treble clef and the left hand has a bass clef. A grey shaded area covers measures 33-36, with 'Step 09' written above it. A first ending bracket labeled '1.' covers measures 37-38, and a second ending bracket labeled '2.' covers measures 39-40. A triangle symbol is above the final note of measure 38. A dashed line labeled 'Step 11 ...to here' spans measures 37-38. A '1' is written below the first measure of the first ending. A triangle symbol with a '2' is above the final note of measure 40. A dashed line labeled 'Step 10' points to the start of measure 33.

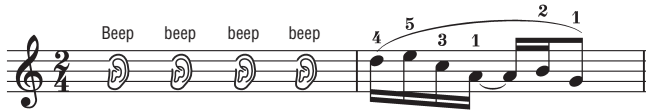
Step 10

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

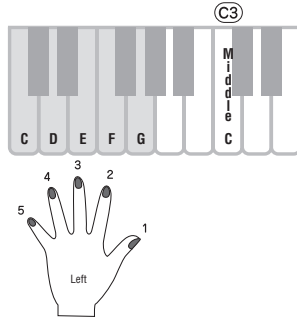
AGF# A
AGF# A

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.

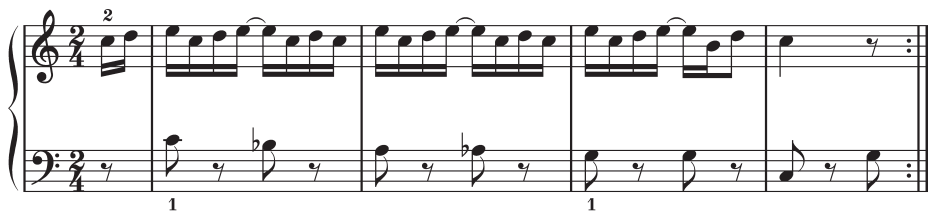


Step 11 “The Signature Phrase”



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.

Step 05 ...to here

9/25/57



Step 04

Detailed description: This block shows measures 9 through 12 of the piano part. Measure 9 starts with a treble clef and a 9/25/57 marking. The bass line has a shaded area. Fingerings are indicated: 3, 1, 2, 1, 3, 5, 4, 3, 2, 5, 1, 2, 5. A trapezoid symbol is present in measure 12.

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

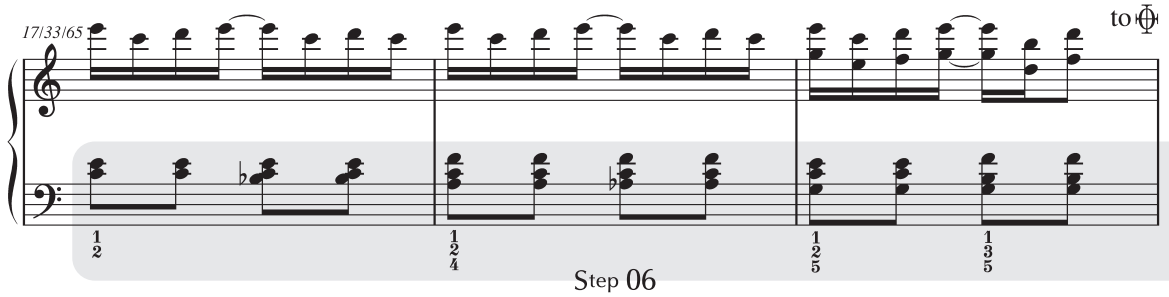
13/29/61



Step 07

Detailed description: This block shows measures 13 through 16. Measure 13 has a 13/29/61 marking. A trapezoid symbol is in measure 16. The bass line has a shaded area.

17/33/65



Step 06

Detailed description: This block shows measures 17 through 20. Measure 17 has a 17/33/65 marking. Fingerings are indicated: 1/2, 1/2 4, 1/2 5, 1/3 5. A trapezoid symbol is in measure 20. The bass line has a shaded area.

Step 07
...to here

Step 08

20



Step 07

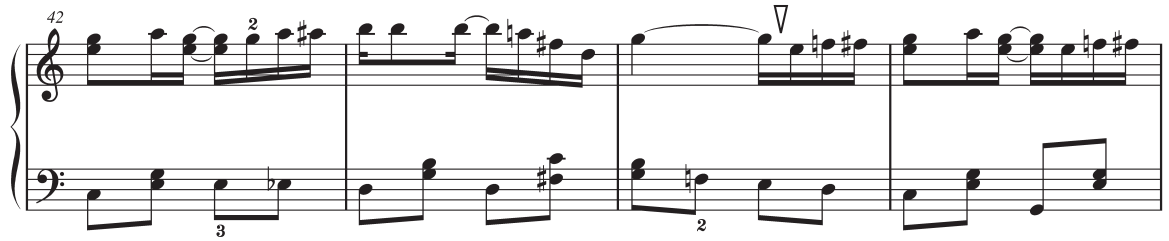
Step 08

Detailed description: This block shows measures 20 through 23. Measure 20 has a 20 marking. It includes first and second endings. Fingerings are indicated: 1/2, 5, 1/2, 2, 5, 1. A trapezoid symbol is in measure 20. The bass line has a shaded area.

Step 09



Musical notation for Step 09, measures 39-41. The treble clef contains a sequence of eighth notes with fingerings 2, 1, 1, 2. The bass clef contains chords and eighth notes. A triangle symbol is placed above the final measure of this step.



Musical notation for Step 09, measures 42-45. The treble clef contains eighth notes with fingerings 2, 2. The bass clef contains chords and eighth notes. A triangle symbol is placed above the third measure of this step.

Step 12 From here... →



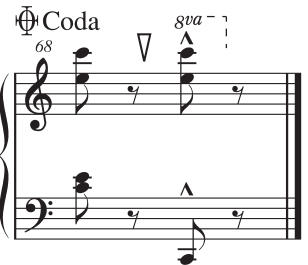
Musical notation for Step 10 and Step 11, measures 46-51. Step 10 (measures 46-49) features eighth notes with fingerings 1, 2, 1, 4. Step 11 (measures 50-51) features chords with a flat sign. A triangle symbol is placed above the first measure of Step 10.

Step 11

Step 12 ...to here



Musical notation for Step 12, measures 50-53. The treble clef contains eighth notes with fingerings 1, 2, 2, 5, 1. The bass clef contains chords with fingerings 1, 3, 5, 1, 2, 1, 2, 5. A triangle symbol is placed above the final measure of this step. The text *D.S.* is written below the bass clef.

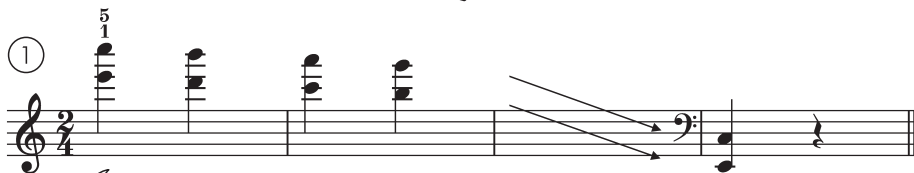
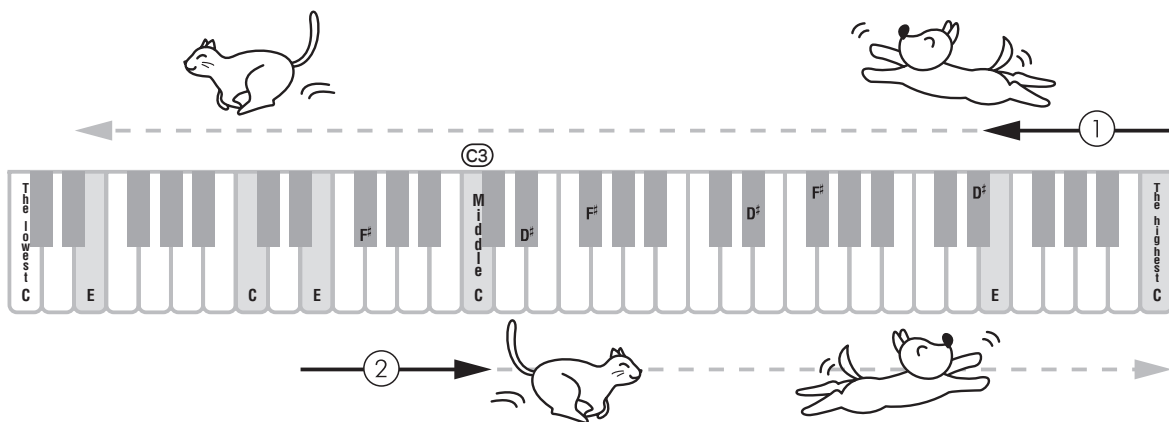


Musical notation for the Coda, measures 68-69. The treble clef contains a half note with a triangle symbol above it and the text *gva - ?*. The bass clef contains a half note with a triangle symbol above it.

Step 01 "Sixths Warm-up Exercise"



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



The second time is a sprint!

Move your hand up an octave during this short break!



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

Step 02 Diligent Practice Time



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



Short break



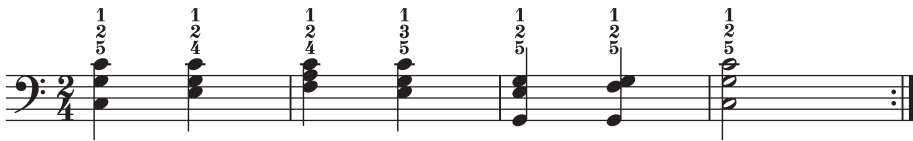
Step 03



“A New Challenge... Part 1”

This is a basic exercise for the left hand.

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



Short break



Step 04



“A New Challenge... Part 2”

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



Short break



Step 05



Put It Together

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

The musical score is presented in three systems, each with a treble and bass clef staff. The key signature has one sharp (F#) and the time signature is 2/4. Fingerings are indicated by numbers 1-5. First and second endings are marked with '1.' and '2.' and repeat signs.

System 1: Treble clef starts with a quarter note G4 (finger 1), followed by a quarter rest. Bass clef starts with a quarter note G2 (finger 5), followed by a quarter rest. The first measure is repeated. Treble clef continues with quarter notes A4 (finger 1), B4 (finger 1), and C5 (finger 1). Bass clef continues with quarter notes F#2 (finger 4), G2 (finger 4), and A2 (finger 5). Treble clef has a quarter rest. Bass clef has a quarter note B1 (finger 3).

System 2: Treble clef has a half note chord G4-A4-B4 (finger 1). Bass clef has a half note chord G2-A2-B2 (finger 5). Treble clef continues with quarter notes A4 (finger 1), B4 (finger 1), and C5 (finger 1). Bass clef continues with quarter notes F#2 (finger 5), G2 (finger 4), and A2 (finger 4). Treble clef has a quarter rest. Bass clef has a quarter note B1 (finger 3).

System 3: Treble clef has a quarter note G4 (finger 2), quarter note A4 (finger 1), quarter note B4 (finger 3), quarter note C5 (finger 5), quarter note B4 (finger 4), quarter note A4 (finger 3), quarter note G4 (finger 2). Bass clef has a quarter note G2 (finger 5), quarter note F#2 (finger 3). Treble clef has a half note chord G4-A4-B4 (finger 1). Bass clef has a half note chord G2-A2-B2 (finger 5). Treble clef has a quarter rest. Bass clef has a quarter note B1 (finger 2). Treble clef has a first ending: quarter note G4 (finger 5), quarter note A4 (finger 1), quarter note B4 (finger 1), quarter note C5 (finger 1). Bass clef has a quarter note G2 (finger 5), quarter note F#2 (finger 2). Treble clef has a second ending: quarter note G4 (finger 5), quarter note A4 (finger 1), quarter note B4 (finger 1), quarter note C5 (finger 1). Bass clef has a quarter note G2 (finger 5), quarter note F#2 (finger 2).

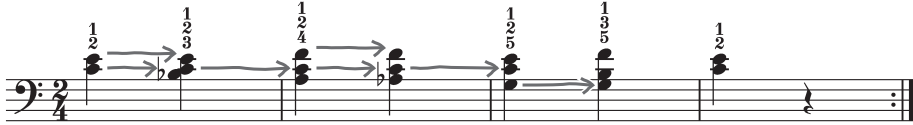
Step 06



“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.

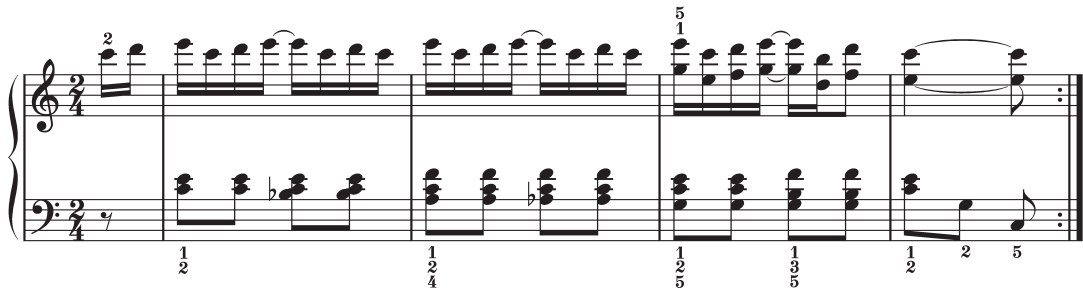


Step 07



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”



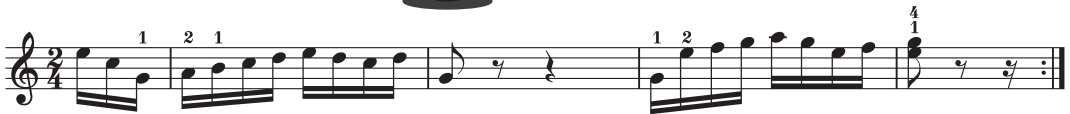
Most players are intimidated by continuous sequences of 16th notes. If you practice one short section at a time it becomes easy!



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

mp

Step 03

Step 04 ...to here |

Step 01

Step 06

Step 05

Step 08

Step 07

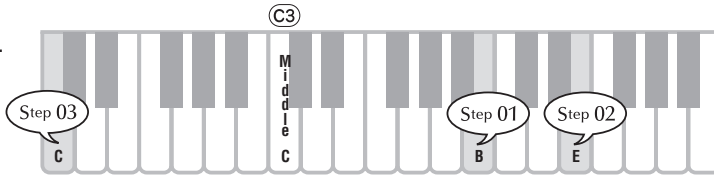
Step 05

Step 09

mf

mp

The starting note for Steps 01 through 03.



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

Step 01 The Melody Begins



The melody begins with an *aufakt*. 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.

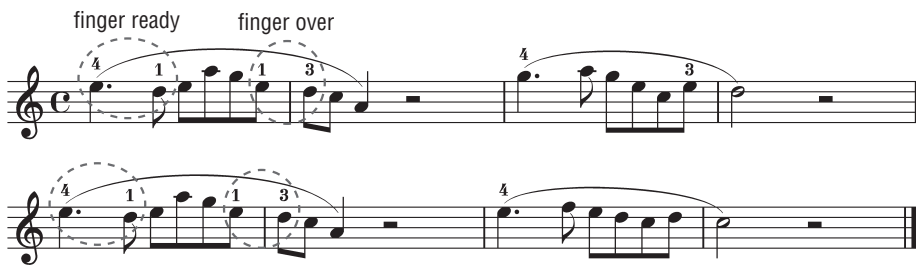


Step 02 Diligent Practice Time




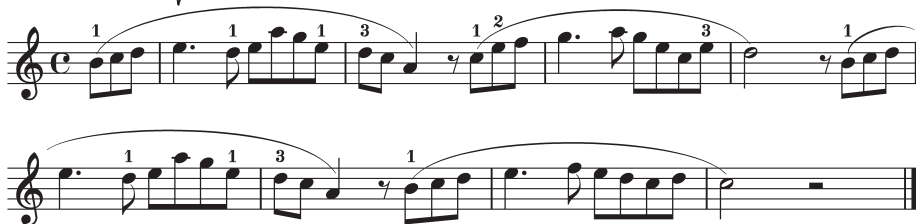
The “finger ready” and “finger over” (page 9) techniques are used here. Prepare for the next note a little early to make playing easier.

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 has a pencil icon above the treble staff. Fingerings are indicated by numbers 1, 2, 3, and 5. The second system continues the piece and ends with a double bar line.

Step 05

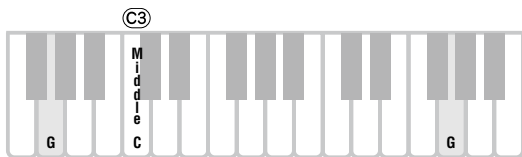


Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."

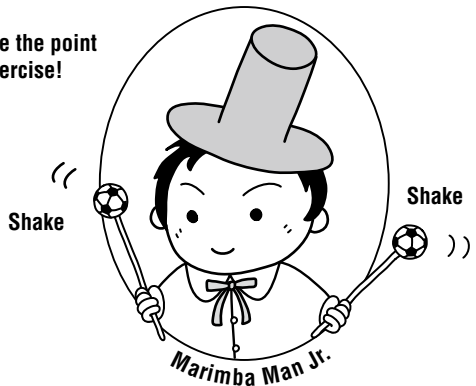
The right hand plays eighth notes while the left hand plays a quarter note, then the right hand plays a quarter note while the left hand plays eighth notes...what's this exercise for?

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.

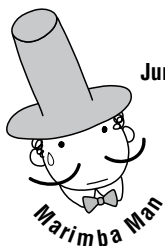
The image shows a musical notation for a rhythm exercise in 2/4 time. The treble staff has notes with 'ta ta ta~' above them. The bass staff has notes with 'ta~ ta ta' below them.



I can't see the point of this exercise!



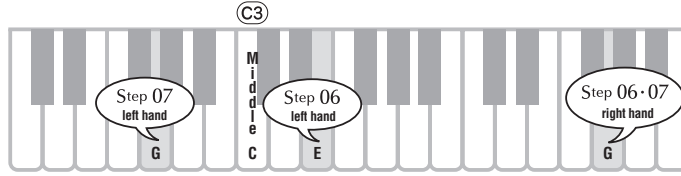
Why can't we just have fun?



Junior! Stop fooling around!

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

Steps 06 and 07 begin on these notes. Ready?



Step 06



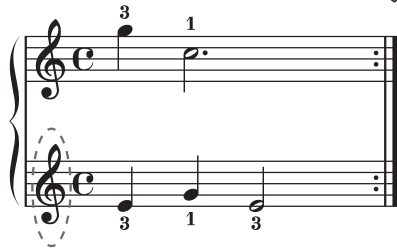
Rhythm Combinations: Ex. 1

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

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



The number of notes increases from top to bottom.



Treble clef for the left hand too!



Step 07



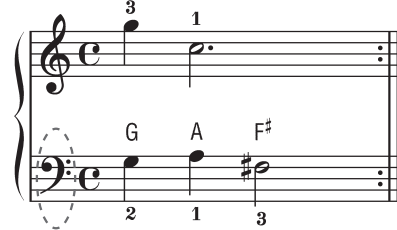
Rhythm Combinations: Ex. 2

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

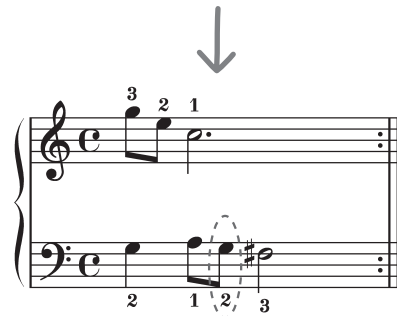
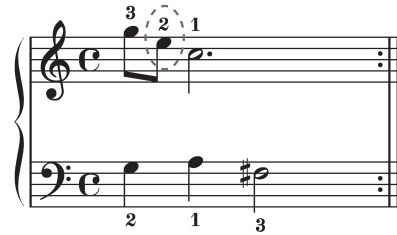
This should be easy if you've done Step 05!



The number of notes increases from top to bottom.



Bass clef for the left hand here!



Step 08 Diligent Practice Time



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

Step 09 Special Practice - "Finishing Up in Style"



The melody closes with a series of 8th notes.

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

Step 10 Play the Whole Song!



This is the finishing step!

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

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

Londonderry Air

~ With Step Map ~

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

Andantino

2 *mp* *l.h.* *mp*

Step 02 Step 01

6 *mp*

Step 02

9 *mp*

13 *mf* *mp*

Step 05

Step 04

17 4 2 4

1 5 4 2 1 5 1 2 5

mf

mf

mf

Step 03

Step 04

21

mf

mf

mf

mf

Step 06

25 2-5

mf

mf

mf

mf

Step 07

Step 05

29

mf

mf

mf

mp

Step 08

rit.

33 4 2 4

mp

mp

mp

mp

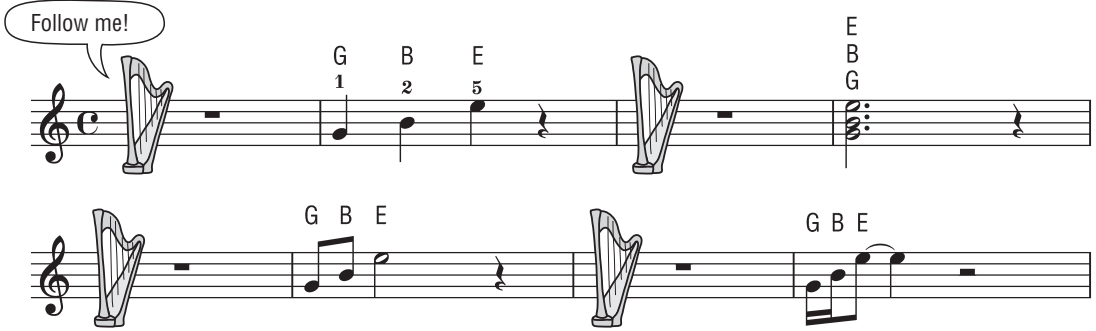
Step 01



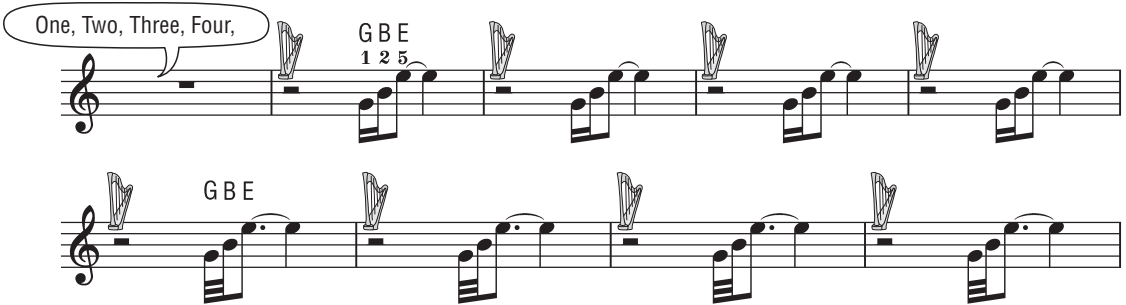
Special Practice: Arpeggio, R&B Version - "Follow the Harp!"

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!

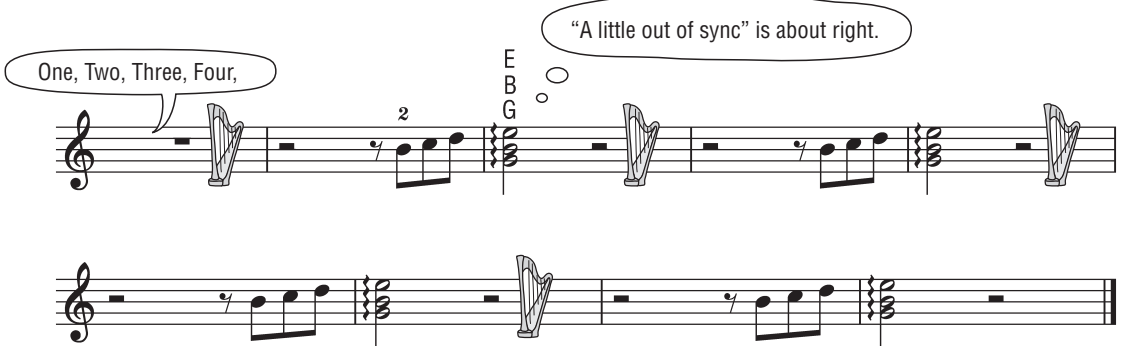


One, Two, Three, Four,

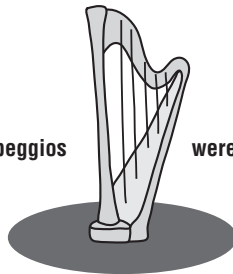


One, Two, Three, Four,

"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



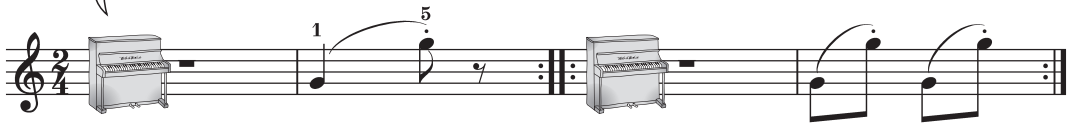
Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"

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!

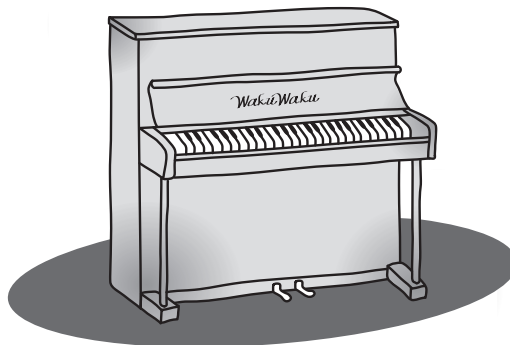
Play whatever I play!
Don't worry about getting it exactly right.
Just enjoy the ride!



Short break



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

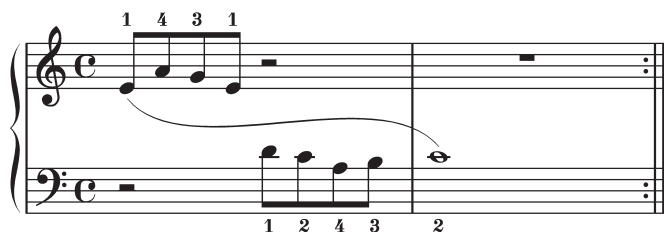


Step 08



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!



Musical notation for Step 08, showing a piano piece with a treble and bass clef. The right hand plays a melody line with notes G4, A4, B4, C5, and the left hand plays a bass line with notes G2, F2, E2, D2. Fingering numbers are provided for both hands.

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

Step 01 (measures 1-4): *Andante*, *mp*. Fingerings: 3, 1, 1, 2, 3.

Step 02 (measures 5-8): *mf*. Fingerings: 4, 5, 1, 2.

Step 03 (measures 9-12): *a tempo*. Fingerings: 1, 2.

Step 04 (measures 13-16): *rit.*, *a tempo*. Fingerings: 3, 1, 2.

Step 05 (measures 17-18): *mp*. Fingerings: 3, 1, 2.

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

3 *mp* 5

Step 01 Step 02

Step 03

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

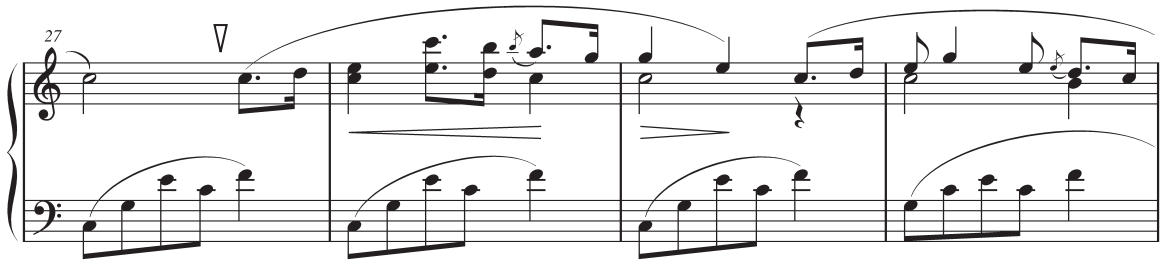
19 *mp*

Step 08 · Step 11
Step 09 · Step 10

23 *mf*

5 Step 07

27

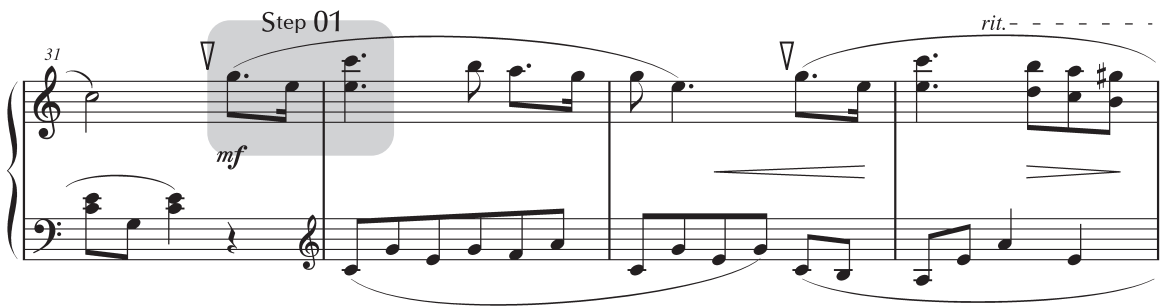


31

Step 01

mf

rit.



35

meno mosso

mp

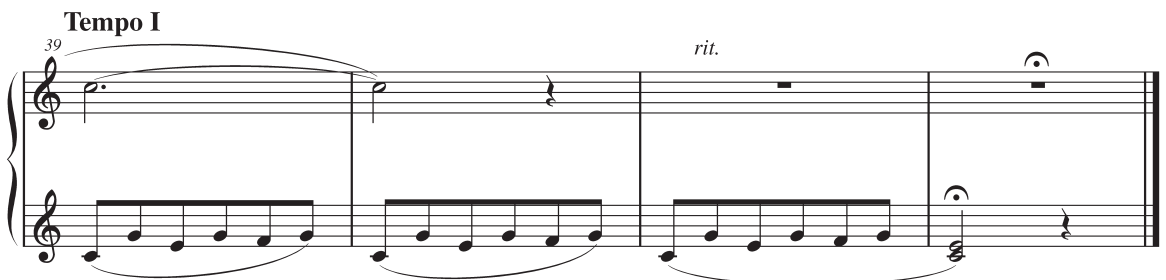
poco.rit.



Tempo I

39

rit.



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 two staves of music in 3/4 time. The first staff includes lyrics "La~ di da~" and "La~ di da~...". The notation features dotted rhythms and fingerings (1, 2) for the right hand.

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.



one, two!

1

1

Musical notation for Step 02, showing two staves of music in 3/4 time. The notation features a sequence of notes (C-B-A-G) and fingerings (1) for the right hand.

Step 03

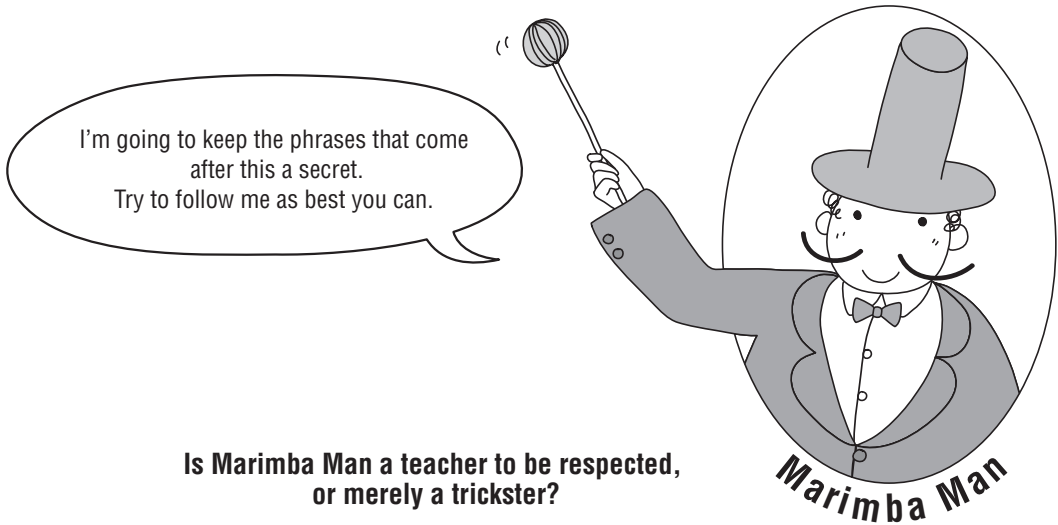


Special Practice - "Meet Marimba Man: Follow Me!"

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.



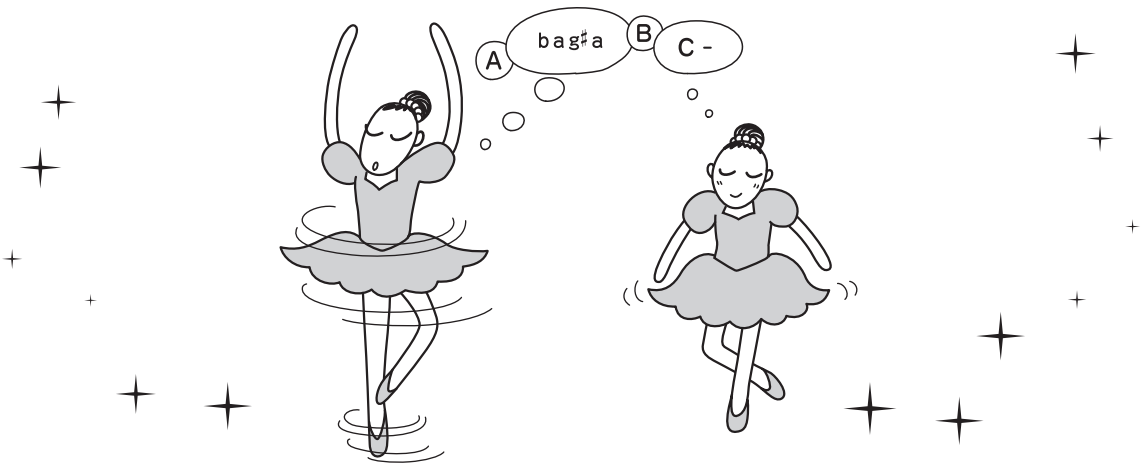
Step 05



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!

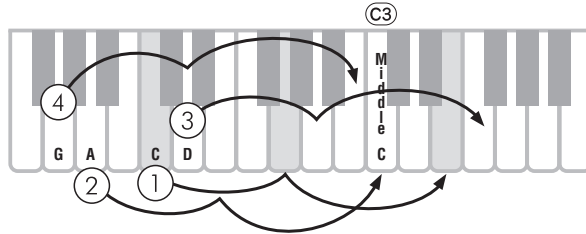
Step 07



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.



Step 08



Diligent Practice Time

Keep playing smoothly during the polyphonic section.



Step 09 Diligent Practice Time



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

Step 10 Diligent Practice Time



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

Step 11 One More Diligent Practice Session



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

Step 12 Play the Whole Song!



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

Amazing Grace

Traditional

Basic

Song No.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

Detailed description of the musical score: The score is for 'Amazing Grace' in 3/4 time with a key signature of one flat (Bb). The tempo is marked as Legato ♩=60. The piece is divided into sections for steps 01 through 09.
 - **Step 01-06:** Measures 2-6. Melody starts with a triplet of eighth notes (F, G, A) on beat 1, followed by quarter notes. Chords in the left hand are F (measures 2-3), Bb (measures 4-5), and F (measure 6). Dynamics include mp.
 - **Step 07:** Measures 7-10. Melody continues with triplets and quarter notes. Chords in the left hand are Dm7 (measure 7), G7 (measure 8), Gm7 (measure 9), and C7 (measure 10). Dynamics include mf.
 - **Step 08:** Measures 11-14. Melody features a triplet of eighth notes (F, G, A) on beat 1 of measure 11, followed by quarter notes. Chords in the left hand are F (measures 11-12), F7 (measure 13), Bb (measure 14), and F (measure 15).
 - **Step 09:** Measures 15-18. Melody continues with a triplet of eighth notes (F, G, A) on beat 1 of measure 15, followed by quarter notes. Chords in the left hand are Dm7 (measure 15), G7 (measure 16), C7 (measure 17), and F (measure 18). A 'rit.' (ritardando) marking is present in measure 18.
 Fingerings are indicated by numbers 1-5. A 'Step Map' highlights specific measures for each step.

Step 01



The Opening Melody

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

Step 02



The Second Melody

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

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



It's time to warm up the left hand!

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

Step 04 Diligent Practice Time



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

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

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



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

Step 06 Diligent Practice Time



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

Step 07 "Before a Chord Change"



Prepare to play the next chord ahead of time.

Short break

Step 08 Diligent Practice Time



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

Step 09 "A Serene Ending"



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

Step 10 Play the Whole Song!



This is the finishing step!

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

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

Amazing Grace

~ With Step Map ~

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

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

Gospel ♩=62

5 *mp* ∇ 1 F 5 B^b F ∇ 1

10 Dm7 G⁽⁹⁾ Step 01 Gm7⁽¹¹⁾ C⁽⁹⁾ ∇ 3

14 F F⁷ B^b F ∇ 1

18 Dm7 G⁽⁹⁾ C⁽⁹⁾ F Step 05 Step 04 Step 06 ∇ 2 *mf*

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



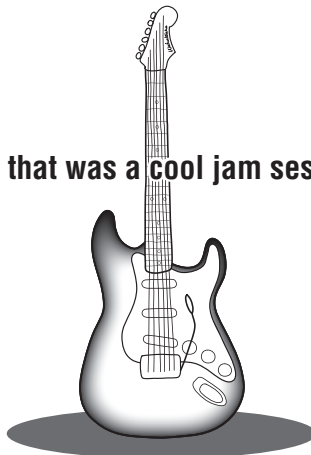
And finally, we're ready to play with both hands. Make the chord changes in each measure as smooth and synchronized as possible.

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!

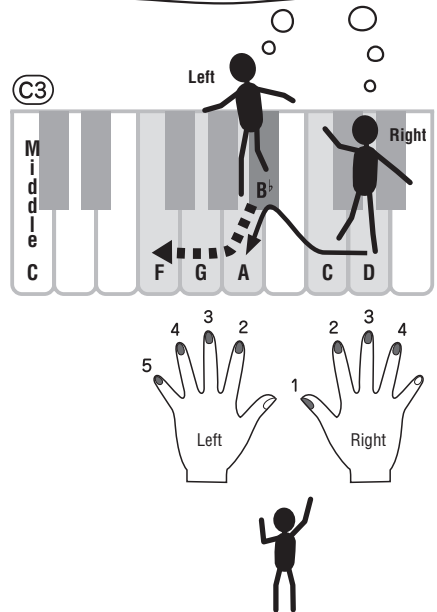


Step 05 Diligent Practice Time



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!”

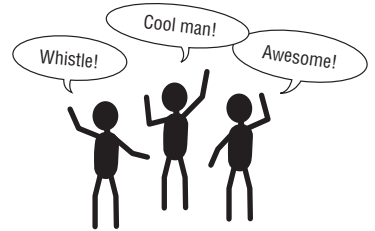


Play this tightly with the band and you'll really impress the crowd. Play with a moderately heavy touch, and try saying “da~ da!” while playing the triplets.

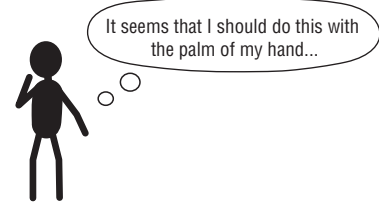
Step 08 “Glissandos Everywhere”



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



This looks like fun 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.

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.

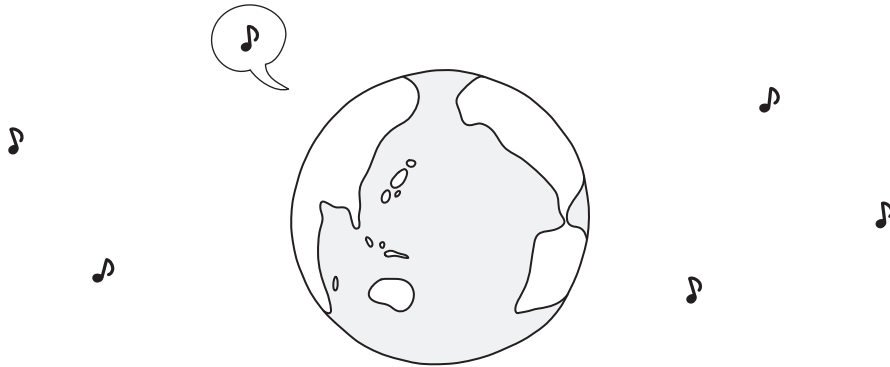
Hope you find some you like!

From the Learn to Play Orchestra



Favorites

This is a collection of popular folk songs and classical pieces from around the world.
Join in by playing the right-hand melody.



Song No. 020
Tempo ♩ = 94

Frère Jacques

Traditional

Melody Voice
Glockenspiel

4/12 *gva sempre*

S01 1

S02 3

8/16 4

S03

S04 3 1

Song No. 021
Tempo ♩ = 120

Der Froschgesang

Traditional

Melody Voice
Square Lead

5/17

S01 1

S02 1

9/21

S03 1

S04

Fine

D.C.

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 of music. The first staff starts at measure 3/19 and features a circled 'S01' above the first measure. The second staff starts at measure 7/23 and features a downward-pointing triangle above the first measure. The third staff starts at measure 11/27 and features circled 'S02' above the first measure and circled 'S03' and 'S04' above the fourth measure. The fourth staff starts at measure 16/32 and features a first ending bracket over measures 16-21 and a second ending bracket over measures 22-23.

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 of music. The first staff starts at measure 6/10 and features a circled 'S01' above the first measure. The second staff starts at measure 11/23 and features a circled 'S02' above the fourth measure. The score includes first and second endings for both staves.

Song No. 024
Tempo ♩ = 112

Sur le pont d'Avignon

Traditional

Melody Voice
Musette Accordion

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

21 2 3 2 1 3 2

S05

25 1 2 1

29 3

S06

33

Song No. 027
Tempo ♩ = 106

Sippin' Cider Through a Straw

Traditional

Melody Voice
Analogon

4 S01 S02

8/16/28 S03 S04

12 1. 2.

32 3. S05

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 (measures 1-8) includes a triplet of eighth notes (S01) and a measure rest (S02). The second staff (measures 9-16) includes a triplet of eighth notes (S03), a repeat sign, and a triplet of eighth notes (S04). The third staff (measures 17-24) 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 (measures 1-8) includes a triplet of eighth notes (S01) and a triplet of eighth notes (S02). The second staff (measures 9-17) includes a first ending bracket (1.) and a triplet of eighth notes (S03). The third staff (measures 18-24) includes a triplet of eighth notes (S04). The fourth staff (measures 25-28) includes a triplet of eighth notes (S05). The fifth staff (measures 29-32) includes a triplet of eighth notes (S06). The sixth staff (measures 33-36) includes a triplet of eighth notes (S06) and a *rit.* marking.

Cielito Lindo

Traditional

S01

9 4

S02

13 3

S03

17 5 3

S04

21

S05

25/41 5

S06

3

S07

30/46 1

S08 S09

34/50 3

1. 2.

38/54 3

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

S08 **S09**
 1. 2.

30/38

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**
staccato
 1 × **V1**
 2 × **V2**

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

Greensleeves

Melody Voice
Oboe

Traditional

Lento Moderato

2 **S01** *p cantabile*

7 **S03**

11 **S04** *mp*

15 **S06** **S07**

19 *p*

23

cantabile → P.156

Song No. 035
Tempo ♩ = 120

Kalinka

Traditional

Melody Voice
Clarinet

8 **S01** *(D.S. time with repeat)* **S02 S03**

14/22/52/60 1. 2. to \oplus 2

28 **S04** 2 3 **S05**

34 **S06** **S07**

40 **S08** 1 *D.S.*

\oplus Coda **S09** (2x) 62

68/76 1. 2. 1

Song No. 036
Tempo ♩ = 110

Holdilia Cook

Traditional

Melody Voice
Clarinet

Peacefully

4/21 **S01** 5 **S02** 5 ∇ 5

9/26 **S03** 5 **S04** 1

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 La Cucaracha, Melody Voice Trumpet. The score is in 3/4 time and consists of four staves of music. The first staff starts at measure 5/13 and contains measures 5-8, with a first ending bracket over measures 7-8. The second staff starts at measure 9/17 and contains measures 9-16, with a first ending bracket over measures 15-16. The third staff starts at measure 21/29 and contains measures 21-28, with a first ending bracket over measures 27-28. The fourth staff starts at measure 25/33 and contains measures 25-32, with a first ending bracket over measures 31-32. Measure numbers are indicated at the beginning of each staff. Fingerings and articulation marks are provided throughout the score.

Song No. 039
Tempo ♩ = 132

Funiculi Funicula

L. Denza

Melody Voice
Trumpet

Musical score for Funiculi Funicula, Melody Voice Trumpet. The score is in 6/8 time and consists of six staves of music. The first staff starts at measure 10 and contains measures 10-14, with a dynamic marking of *f*. The second staff starts at measure 15 and contains measures 15-19, with dynamic markings of *sub. p* and *cresc.*. The third staff starts at measure 20 and contains measures 20-24, with dynamic markings of *sf* and *f*. The fourth staff starts at measure 25 and contains measures 25-30, with a dynamic marking of *f*. The fifth staff starts at measure 31 and contains measures 31-35, with a dynamic marking of *f*. Measure numbers are indicated at the beginning of each staff. Fingerings and articulation marks are provided throughout the score.

sub. (subito) → P.156

Trombone

36

41

46

S07

51

S08

Trumpet

S09

56

S10

61

66/82

71/87

simile

sub. p

cresc.

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

S03
17 3 5 3
p

21 3 2

25 3 2
pp

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
8 1 2 4 1 2 5
mf

S03
13 3 1 2 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

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The tempo is marked 'Poco Allegro con affetto' and the initial dynamics are 'mf dolce'. The score consists of nine staves of music, each with a specific measure number and a circled label (S01-S09) indicating a melodic phrase. The melody is characterized by long, flowing lines with various ornaments and articulations. The strings provide a harmonic accompaniment, with dynamics ranging from 'mf' to 'mp'. The score concludes with a double bar line and a fermata.

mf dolce

mf

dim.

Strings mp

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 consists of ten staves of music, each with a circled label (S01-S10) indicating a specific measure. The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as *mf* and *f*, and tempo markings including *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

Resoluto

Musical score for 'Chanson du Toreador' by Georges Bizet, Melody Voice for Chamber Strings. The score consists of five staves of music, each with a circled label (S01-S05) indicating a specific measure. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The score includes a dynamic marking of *f* and various articulation marks such as accents and slurs.

Resoluto → P.156

Song No. 045
Tempo ♩ = 72

Jupiter, the Bringer of Jollity

G. Holst

Melody Voice
Strings

Andante maestoso

Musical score for strings, measures 4 to 24. The score is in 3/4 time with a key signature of one flat (Bb). It features six sections labeled S01 through S06. S01 (measures 4-8) is marked *mp*. S02 (measures 9-13) is marked *mf*. S03 (measures 14-18) is marked *f*. S04 (measures 19-23) is marked *f*. S05 (measures 24-28) is marked *rit.*. Fingerings and articulation marks are provided throughout.

maestoso → P.156

Song No. 046
Tempo ♩ = 64

The Polovetsian Dances

A. Borodin

Melody Voice

Oboe (V1)

Strings (V2)

Andantino

Musical score for strings, measures 11 to 23. The score is in 3/4 time with a key signature of one sharp (F#). It features three sections labeled S01 through S03. S01 (measures 11-14) is marked *p*. S02 (measures 15-18) is marked *p*. S03 (measures 19-23) is marked *p*. Fingerings and articulation marks are provided throughout.

Song No. 047
Tempo $\text{♩} = 184$

Die Moldau

B. Smetana

Melody Voice
Strings

Allegro comodo non agitato

commodo, non agitato, dolce → P.156

34 *ff* *sf sf*

39 *sf*

Song No. 048
Tempo ♩ = 80

Salut d'Amour op.12

Melody Voice
Strings

Andantino

E. Elgar

3/19 *mp* *sf*

9/25

15/31

Song No. 049
Tempo ♩ = 98

Humoresques

Melody Voice
Strings

Grazioso

A. Dvořák

3/11 *mp*

7/15

19 *meno mosso* *mf* *p*

23 *rit.*

Grazioso, meno mosso → P.156

27 **Tempo I**

mp

31

rit.

S09

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

A. Dvořák

10/18/34

ff

S01 (V1)

S02

S03

14/22/38

S04

Fine

26

S05 (V2)

S06

S07

30

S08 (V1)

D.C.

marcato → P.156

Favorites with Style

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

~ Fun with the Left Hand Step ~

Chord Detection Range

C#	D#	F#	G#	A#	C#	D#	F#
Db	Eb	Gb	Ab	Bb	Db	Eb	Gb

The Lowest

Chord names: C, D, E, F, G, A, B, C, D, E, F

Chord name: C ← Chord name

A number of notes played above the root form a chord

← Root (C)

Flute

Play the root

Chord names: C, G7, C, Dm, C(onG), G7

Fingerings: 3, 4, 2, 3, 4, 1, 4, 3

Hey! This is easy!

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

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

"Favorites 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
OberWalzer

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 3/4 time signature, and a key signature of one flat (B-flat). It begins with a whole rest for 8 measures, followed by a repeat sign. The melody is marked with S01 and S02. Chords C and G7 are indicated above the staff. The second staff continues the melody with S03 and includes chords C, G7, and C. The third staff concludes the piece with a final cadence, marked with S03 and chords G7, C, and C. A 4-measure rest is shown at the end of the third staff.

Song No. 052
Tempo ♩ = 85

Mary Had a Little Lamb

Traditional

Melody Voice
Clarinete
Style
Learning 2/4

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 2/4 time signature, and a key signature of one flat (B-flat). It begins with a whole rest for 4 measures, followed by a repeat sign. The melody is marked with S01 and S02. Chords C and G7 are indicated above the staff. Fingerings (1, 2, 3) are shown for the first few notes. The second staff continues the melody with S03 and includes chords C, G7, and C. It features first and second endings, with a 4-measure rest at the end.

Song No. 053
Tempo ♩ = 108

When Irish Eyes Are Smiling

E. R. Ball

Melody Voice
Musette Accordion
Style
EnglishWaltz

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 3/4 time signature, and a key signature of one flat (B-flat). It begins with a whole rest for 3 measures, followed by a repeat sign. The melody is marked with S01 and S02. Chords F, Gm7 (with a note C), and F7 are indicated above the staff. The second staff continues the melody with S03 and includes chords B-flat and F. The third staff concludes the piece with S04 and includes chords F, D7, G7, Gm7, and C7. A 5-measure rest is shown at the end of the third staff.

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

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) and a tempo of 92. The first measure is marked with a 'C' chord and a '1' finger number. A first ending bracket labeled 'S01' spans measures 2-4, with a 'C' chord and 'sempre' marking above it. A second ending bracket labeled 'S02' spans measures 5-6, with a 'G' chord above it. The second staff continues the melody with various fingerings and a 'C' chord above measure 10. The third staff includes a '5' finger number, a 'G7' chord, and a 'C' chord above measure 16. The piece concludes with a double bar line and a repeat sign.

Song No. 056
Tempo ♩ = 170

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 six 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) and a tempo of 170. The first measure is marked with a 'Whistle' and a 'Bb' chord above it. The second staff continues the melody with a 'C7' chord above measure 7. The third staff includes a 'F' chord, a 'Bb' chord, and a 'F' chord above measures 14-16. A first ending bracket labeled 'S01' spans measures 17-19, with a 'mf' dynamic marking below it. A 'D.S. time with repeat' marking is present above measure 20. The fourth staff includes a 'Bb' chord above measure 20 and a 'F' chord above measure 26. A second ending bracket labeled 'S02' spans measures 21-23, and a third ending bracket labeled 'S03' spans measures 24-26. The fifth staff includes a 'C7' chord above measure 26 and a '3x only' marking below it. A fourth ending bracket labeled 'S04' and 'S05' (3x) spans measures 27-29. The sixth staff includes a 'F7' chord above measure 32, a 'Violin' marking above measure 33, and a 'Bb' chord above measure 34. The piece concludes with a double bar line and a repeat sign.

52 F

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

58 C7 F

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

64 F7 Coda 94 F rit.

Musical staff 64-94: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: F7, F. Includes a Coda section starting at measure 94 with a 'rit.' marking.

Song No. 057
Tempo ♩ = 104

My Darling Clementine

Traditional

Melody Voice
Harmonica
Style
SwingWaltz

-1 Piano B^b F C7 F S01

Musical staff 1-6: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: Bb, F, C7, F. Includes a 'Piano' marking and a slur over the first three notes.

5/21 F S02 C7 S03

Musical staff 7-12: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: F, C7. Includes slurs and fingerings (1, 5, 3, 1, 5, 2).

10/26 F S04 C7 F

Musical staff 13-18: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: F, C7, F. Includes slurs and fingerings (1, 3, 5, 1, 3, 1, 5).

14/30 C7

Musical staff 19-24: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chord: C7. Includes slurs and fingerings (3, 1, 5, 2).

18/34 F C7 1. F 2. F

Musical staff 25-30: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: F, C7, F. Includes slurs, fingerings (1, 3, 5, 1, 3), and a first/second ending structure.

Song No. 058
Tempo ♩ = 108

Oh! Susanna

S. C. Foster

Melody Voice
Violin
Style
Bluegrass

Musical score for 'Oh! Susanna' for Violin. The score is in 4/4 time and consists of five staves. The key signature has one flat (B-flat). The score includes various chords (F, C, C7, G7, Bb) and fingerings (1, 2, 3, 4, 5). There are five callouts labeled S01 through S05. The score ends with a double bar line and a repeat sign.

Song No. 059
Tempo ♩ = 148

Red River Valley

Traditional

Melody Voice
Harmonica
Style
CountrySwing

Musical score for 'Red River Valley' for Harmonica. The score is in 4/4 time and consists of five staves. The key signature has one sharp (F#). The score includes various chords (G, D7, C, G7) and fingerings (1, 2, 3, 5). There are four callouts labeled S01 through S04. The score ends with a double bar line and a repeat sign.

Song No. 060
Tempo ♩ = 168

Turkey in the Straw

Traditional

Melody Voice
Clarinet
Style
CountrySwing

Musical score for 'Turkey in the Straw' in C major, 2/4 time. The score consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a 'Piano' dynamic marking. The key signature is one sharp (F#). The melody is written in a simple, folk-like style. Chords are indicated by letters above the staff: C, G, C, G7, C. There are six specific notes marked with circled labels: S01, S02, S03, S04, S05, and S06. The score includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4, 5). The piece concludes with a double bar line and a repeat sign.

Song No. 061
Tempo ♩ = 112

Muffin Man

R. A. King

Melody Voice
60's Clean Guitar
Style
Bluessgrass

Musical score for 'Muffin Man' in C major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a 'Violin' dynamic marking. The key signature is one sharp (F#). The melody is written in a simple, folk-like style. Chords are indicated by letters above the staff: C, Am, Dm7, G7, C. There are two specific notes marked with circled labels: S01 and S02. The score includes various musical notations such as slurs, ties, and fingerings (1, 2, 3). The piece concludes with a double bar line and a repeat sign.

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 G major, 6/8 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a D major chord and a staccato instruction. The melody is marked with 'S01' and includes triplets and slurs. The second staff continues the melody with chords D, A, D, Em, A7, D, and Bm, marked with 'S03'. The third staff has chords E, A7, G, E7, Em, A7, D, and is marked with 'S04'. The fourth staff shows a first ending with chords Bm, A, E, A7, G, E7, Em, A7, D, and a second ending with a D major chord. The piece concludes with a double bar line and a repeat sign.

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 has chords C, G7, C, Dm, C(m/G), G7, C, and is marked with 'S02'. The third staff continues with chords C, G7, C, Dm, C(m/G), G7, C, and is marked with 'S04'. The fourth staff has chords C, Am, Dm, G7, Em, Am, D7, G7, and is marked with 'S05' and 'S06'. The fifth staff has chords C, G, C, Dm, C(m/G), G7, C, and is marked with 'S07' and 'S08'. The piece concludes with a double bar line and a mezzo-forte (mf) dynamic.

2/ $\overset{C}{5}$

Musical staff 21-24. Chords: C. Fingerings: 5, 2, 2, 1. Marking: S09.

25 $\overset{C}{3}$ $\overset{G}{3}$ $\overset{C}{4}$ $\overset{Dm}{1}$ $\overset{C^{(mG)}}{4}$ $\overset{G7}{4}$ $\overset{C}{3}$

Musical staff 25-28. Chords: C, G, C, Dm, C(mG), G7, C. Fingerings: 3, 2, 3, 4, 1, 4, 4, 3. Marking: mp.

29 $\overset{C}{3}$ $\overset{G}{3}$ $\overset{A7}{4}$ $\overset{Dm}{1}$ $\overset{C}{4}$ *rit.*

Musical staff 29-32. Chords: C, G, A7, Dm, C. Fingerings: 3, 3, 4, 1, 4. Marking: rit.

Song No. 064
Tempo $\text{♩} = 120$

Camptown Races

S. C. Foster

Melody Voice
Harmonica
Style
Bluegrass

1 ∇ $\overset{C}{4}$ $\overset{S01}{3}$ $\overset{C}{3}$ $\overset{D7}{3}$ $\overset{G7}{2}$ $\overset{S02}{1}$ $\overset{3}{3}$

Musical staff 1-4. Chords: C, C, D7, G7. Fingerings: 4, 3, 3, 3, 2, 1, 3. Markings: S01, S02.

8/20 $\overset{C}{3}$ $\overset{Dm7}{2}$ $\overset{G7}{3}$ $\overset{C}{3}$ ∇ $\overset{C}{3}$ $\overset{D7}{3}$ $\overset{G7}{2}$ $\overset{1}{1}$ $\overset{3}{3}$

Musical staff 5-8. Chords: C, Dm7, G7, C, C, D7, G7. Fingerings: 3, 2, 3, 3, 3, 3, 2, 1, 3.

12/24 $\overset{C}{3}$ $\overset{Dm7}{2}$ $\overset{G7}{3}$ $\overset{C}{3}$ $\overset{S03}{1}$ $\overset{C}{3}$ $\overset{5}{5}$ $\overset{F}{3}$ $\overset{3}{3}$ $\overset{C}{3}$ $\overset{S04}{1}$ $\overset{S05}{3}$

Musical staff 9-12. Chords: C, Dm7, G7, C, C, F, C. Fingerings: 3, 2, 3, 1, 3, 5, 3, 3, 1, 3. Markings: S03, S04, S05.

16/28 $\overset{C}{3}$ $\overset{1.}{Dm7}$ $\overset{G7}{3}$ $\overset{C}{3}$ ∇ $\overset{3}{3}$ $\overset{2.}{Dm7}$ $\overset{G7}{3}$ $\overset{C}{3}$ ∇ $\overset{C}{2}$

Musical staff 13-16. Chords: C, Dm7, G7, C, C, Dm7, G7, C. Fingerings: 3, 3, 3, 2. Markings: 1., 2., 2.

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. Fingerings are indicated by numbers 1-4. Slurs are used for phrases. Seven specific notes are circled and labeled S01 through S07. Chord symbols are placed above the notes: 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
USMarch

Musical score for 'Yankee Doodle' in G major, 2/4 time. The score consists of three staves of music. Fingerings are indicated by numbers 1-4. Slurs are used for phrases. Four specific notes are circled and labeled S01 through S04. Chord symbols are placed above the notes: C, G, Cdim7, G(onD), D7, G, G, D7, G, C, D7, G.

14 ∇ C 2
G 3 ∇ C 2
C[#]dim7 G^(onD) D7 4 G E⁷
18 S05 A^b 3 E⁷ 3 A^b 3 E⁷ 2 A^b 2 D^b 2 E⁷ 1 2 3 4 A^b
22 S07 D^b 2 3 A^b 3 S08 D^b 2 Ddim7 A^b(onE^b) E⁷ 3 2 4 A^b ∇ A^b 2

Song No. 067
Tempo $\text{♩} = 120$

Battle Hymn of the Republic

Traditional

Melody Voice

Trumpet

Style

6/8March

1 ∇ C 4 S01 1 *staccato* C 3 3 3 3 3 4 5 S02 3 2
8/24 F 3 3 1 C 3 3 3 3 3 4 C 3 3 3 3 3 4 5 E7 3 3 3 3 Am ∇ 3
12/28 Dm 4 G7 C S05 C 3 3 3 3 3 4 5 3
16/32 S06 F 1 3 3 1 C 3 1 S07 C 3 3 3 3 3 4 5 S08 3
20/36 Dm 4 G7 1. C ∇ 1 2. C ∇ C 2

I've Been Working on the Railroad

Traditional

Melody Voice
Trumpet
Style
6/8 March

Brass

S01

S02

S03

S04

S05

S06

S07

S08

S09

S10

S11

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

5/21 F 1 3 2 1 B^b B^bm F

9/25 F 3 Dm 1 3 G7 C

13/29 C 3 F B^b 4 1 A7

17/33 B^b 2 Bdim F^(onC) 1 Dm C7 3 F

37 F 1 B^b 2 Bdim C7 2 F 3 C7 F

41 F 1 Faug B^b Bdim C7 F F

American Patrol

F. W. Meacham

Melody Voice
Clarinet
Style
USMarch

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, with measures numbered 1 through 30. The piece is marked with a dynamic of *mf* (mezzo-forte) at the beginning and *f* (forte) towards the end. There are 13 slurs, labeled S01 through S13, which indicate specific phrasing or articulation points. The score includes various musical notations such as slurs, accents, and dynamic markings. Chord symbols are provided above the staff, including B-flat, E-flat, F7, B-flat7, A-flat, G7, Cm, D7, Gm, and B-flat. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The score concludes with a final measure on the 30th 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

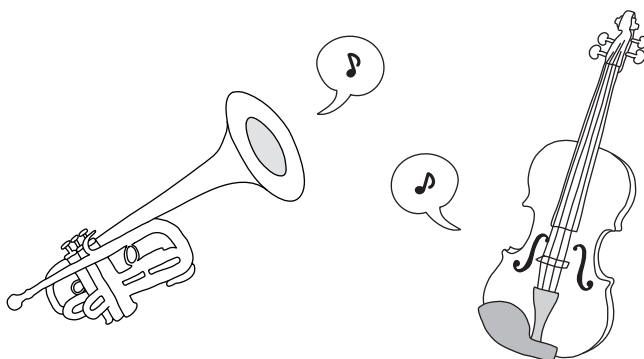
50 G7 C F C

A	alla turka	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	resoluto	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

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 piece concludes with a first and second ending.

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 fifth measure, S03 is the sixth measure, and S04 is the tenth measure. The piece concludes with a first and second ending.

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** **S04** *f p*
 12 **S05** **S06** *mf*
 16 **S07** *f*

Maestoso → P.156

Song No. 074
Tempo ♩=108

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 *p*

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, Classical Guitar. The score is in treble clef, 3/4 time, and G major. It consists of three staves. The first staff starts at measure 5 and ends at measure 9, with a circled label S01 above the first measure. The second staff starts at measure 10 and ends at measure 14, with a circled label S02 above the first measure and S03 above the eighth measure. The third staff starts at measure 15 and ends at measure 19, with a circled label S04 above the eighth measure and the word 'rit.' above the thirteenth measure. Fingerings are indicated by numbers 1-5.

Song No. 077
Tempo ♩ = 116

Menuett BWV. Anh.114

J. S. Bach

Melody Voice
Harpsichord

Musical score for Menuett BWV. Anh.114, Harpsichord. The score is in treble and bass clefs, 3/4 time, and G major. It consists of three systems of two staves each. The first system starts at measure 5/21 and ends at measure 8, with circled labels S01 above the first measure and S02 above the third measure. The second system starts at measure 9/25 and ends at measure 12, with circled labels S03 above the first measure and S04 above the third measure. The third system starts at measure 13/29 and ends at measure 16, with circled labels S05 above the first measure and S06 above the third measure. The dynamic marking 'mf' is present in the first system. Fingerings are indicated by numbers 1-5.

17/33

S07

S08

3 3 1 2 1 1

37/53

S09

S10

5 3 4 1 4 1 3

41/57

S11

S12

1 1 4 1 4 1 1

45/61

S13

S14

5 1 2 1 5 5 2 3

49/65

S15

S16

1 1 1 4 1 4 2

Song No. 078

Tempo ♩ = 76

Ave Verum Corpus

W. A. Mozart

Melody Voice

Chapel

Adagio

Musical notation system 1 (measures 1-5). Treble clef, key signature of one flat (B-flat), common time. Measure numbers 3, 4, 2, 2, 1 are indicated above the staff. Fingerings 2, 4, 2, 2, 1 are shown. A circled label 'S01' points to the first measure. A circled label 'S02' points to the fifth measure. The bass line has fingerings 2, 3, 5.

Musical notation system 2 (measures 6-10). Treble clef, key signature of one flat. Measure numbers 8, 1, 3, 1, 2 are indicated above the staff. A circled label 'S03' points to the eighth measure. The bass line has fingerings 2, 1, 3, 1, 2.

Musical notation system 3 (measures 11-15). Treble clef, key signature of one flat. Measure numbers 13, 1, 2 are indicated above the staff. A circled label 'S04' points to the thirteenth measure. The bass line has a fingering 4.

Musical notation system 4 (measures 16-20). Treble clef, key signature of one flat. Measure numbers 18, 1 are indicated above the staff. A circled label 'S05' points to the eighteenth measure. The word 'Strings' is written above the staff with a downward-pointing triangle. The bass line has a fingering 1.

Musical notation system 5 (measures 21-25). Treble clef, key signature of one flat. Measure numbers 23, 2 are indicated above the staff. A circled label 'S06' points to the twenty-third measure. The bass line has fingerings 5, 2, 3, 1.


Musical notation system 6 (measures 26-30). Treble clef, key signature of one flat. Measure numbers 28, 3 are indicated above the staff. A circled label 'S07' points to the twenty-eighth measure. The bass line has fingerings 2, 3, 4, 3, 2.

Song No. 079
Tempo ♩ = 110

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

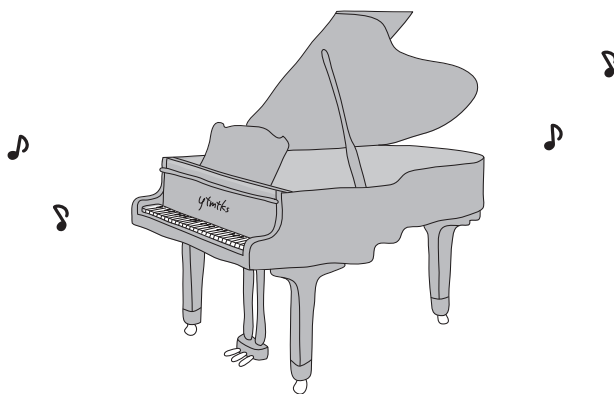


Marsch → P.156

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
Grand Piano

The musical score is written for Grand Piano in 3/4 time. It consists of three systems of music, each with a treble and bass clef staff. The first system starts at measure 6 and ends at measure 9. The second system starts at measure 10 and ends at measure 13. The third system starts at measure 14 and ends at measure 17. The score includes dynamic markings such as *mp* and *f*. Fingerings are indicated by numbers 1-5. There are six section markers labeled S01 through S06, each with a downward-pointing arrow indicating the start of a section. S01 is at measure 6, S02 at measure 9, S03 at measure 10, S04 at measure 13, S05 at measure 14, and S06 at measure 17. The piece concludes with a double bar line at the end of measure 17.

Die Lorelei

F. Silcher

Moderato

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

mf

10 **S03** 1

mf

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

mf

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

mf

26 **S07** 1 1 3

mf

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

mp

Home Sweet Home

H. R. Bishop

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

Musical notation for measures 7-10. Treble clef, key signature of one flat, common time. Measure 10 ends with a circled label 'S03'. Dynamics include *mf*. Fingerings are indicated by numbers 1, 2, 3.

Musical notation for measures 11-14. Treble clef, key signature of one flat, common time. Measure 14 ends with a circled label 'S04'. Dynamics include *mf*. Fingerings are indicated by numbers 1, 2, 3, 5.

Musical notation for measures 15-18. Treble clef, key signature of one flat, common time. Measure 18 ends with a circled label 'S05'. Dynamics include *mf*. Fingerings are indicated by numbers 1, 2, 3, 5.

Musical notation for measures 19-23. Treble clef, key signature of one flat, common time. Measure 19 starts with a circled label 'S05'. Measure 23 ends with a circled label 'S06'. Dynamics include *mp* and *mf*. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

Musical notation for measures 24-28. Treble clef, key signature of one flat, common time. Measure 24 starts with a circled label 'S07'. Dynamics include *dim.* and *poco rit.*. The piece concludes with a *p* dynamic. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

Scarborough Fair

Traditional

S01

9 *mp*

S02

14 *mf*

S03

20 *mf*

S04

26 *mp*

S05

35 *mf*

S06

40 *mf*

46 **S07** 5 1 4 1 5 1

52 **S08** 1 5 4 3 5 2 4 1 3 1

mf *p*

Song No. 084
Tempo ♩ = 66

My Old Kentucky Home

Melody Voice
Grand Piano

Traditional

4 **S01** 3 1 1 **S02** 3 3 1 **S03** 2

mp

9/17 **S04** **S05** 1

19 **S06** 3 **S07** 4

mf

24 **S08** 1 1 **S09** 1 4

mp *poco rit.* *a tempo* *rit.*

Loch Lomond

Traditional

The musical score is written for piano and grand piano. It consists of five systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and fingerings. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions include *meno mosso* and *poco rit.* (poco ritardando). Eight specific sections are marked with callouts S01 through S08. The score concludes with a double bar line.

S01 *mp*

S02

S03

S04

S05 *mf*

S06

S07

S08 *meno mosso* *poco rit.*

meno mosso, poco → P.156

Song No. 086
Tempo ♩ = 92

Silent Night

F. Gruber

Melody Voice
Grand Piano

9 **S01** 2

p

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

p

18 **S05** 2

p

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

p *mf*

28 **S08** 5 4

p *mf*

Deck the Halls

Traditional

Con moto

4 **S01** **S02** **S03**

mf *marcato*

9/13 **S04** **S05**

18 **S06** **S07**

23/27 **S08** **S09**

31 **S10**

36 **S11** **S12**

mp *p*

Song No. 088
Tempo ♩ = 72

O Christmas Tree

Traditional

Melody Voice
Grand Piano

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

9 **S03** 3

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

17 **S06**

Song No. 089
Tempo ♩ = 60

Sonata Pathétique 2nd Adagio Cantabile

L. v. Beethoven

Melody Voice
Grand Piano

Adagio cantabile

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

cantabile → P.156

9 **S03** **S04**

13 **S05** **S06**

17 **S07** **S08**

Song No. 090
Tempo ♩ = 70

Ave Maria/J. S. Bach - Gounod

J. S. Bach/C. F. Gounod

Melody Voice
Grand Piano

5 **S01** **S02**

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

16

S06

S07

p

21

S08

S09

cresc.

26

S10

S11

S12

mp

cresc.

31

S13

S14

S15

36

S16

p

poco rit.

poco → P.156

Song No. 091
Tempo ♩ = 62

Jesus bleibet meine Freude

Melody Voice
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. Slurs and accents are present. Markers S01 and S02 are indicated above the staff.

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. Slurs and accents are present. Markers S03 and S04 are indicated above the staff.

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. Slurs and accents are present. Marker S05 is indicated above the staff.

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. Slurs and accents are present. Marker S06 is indicated above the staff.

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. Slurs and accents are present. Marker S07 is indicated above the staff.

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. Slurs and accents are present. Marker S08 is indicated above the staff. The piece concludes with a *rit.* marking.

Song No. 092
Tempo ♩ = 66

Prelude op.28-15 "Raindrop"

Melody Voice
Grand Piano

F. Chopin

Sostenuto

5 5 1 4 3

p

2 5 1 2 3 2 3 2

S01 S02

9 4 1 4 1 2

S03 S04 S05

p

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

S06

19 1 3 3 3

S07 S08

2 5 3 2 2 3

S09

24 3 4 5 3 1 3 1 5 4 5

p

S10

28 4 3 1 3 5 1 4 1

poco rit.

S11

Sostenuto → P.156

Nocturne op.9-2

F. Chopin

Andante

2 *p dolce* S01 2 5 3 1 S02

8 S03 2 1-4 4 5

14 S04 S05 2 4 *mp* 4

20 S06 3 3 3 3 1 3 4 5

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

31 S08 S09 4 1 *mf* 4 2

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
Grand Piano

F. Chopin

Lento, ma non troppo

4 S01 p

9 S02 5 3 5 4 5 4 5 3 5

14 S03 5 3 5 5 3 5 5 3 5

19 S04 5 3 5 5 3 5 5 3 5 cresc. ff dim.

24 S05 4 3 2 1 4 4 5 5 2 5 rall. smorz.

29 S06 pp

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

Song No. 095
Tempo ♩ = 70

Romanze (Serenade K.525)

Melody Voice
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, and the second system covers measures 7 to 18. The score includes ten marked sections, each with a callout box (S01-S10) and a downward-pointing arrow. The sections are defined by slurs and contain specific fingering instructions (numbers 1-5) and dynamic markings (*p* for piano, *f* for forte). Section S01 (measures 2-3) starts with a piano (*p*) dynamic. Section S02 (measures 4-5) features a forte (*f*) dynamic. Section S03 (measures 6-7) returns to piano (*p*). Section S04 (measures 8-9) is marked piano (*p*). Section S05 (measures 10-11) is marked piano (*p*). Section S06 (measures 12-13) is marked piano (*p*). Section S07 (measures 14-15) is marked piano (*p*). Section S08 (measures 16-17) is marked forte (*f*). Section S09 (measures 18-19) is marked piano (*p*). Section S10 (measures 20-21) is marked piano (*p*) and concludes with a *rit.* (ritardando) marking. The score also includes various musical notations such as slurs, ties, and articulation marks.

Arabesque

J. F. Burgmüller

Allegro scherzando

The musical score is presented in a grand staff format, with a piano (p) part on the left and a melody voice part on the right. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into systems, with measure numbers 1, 6/14, 19/35, 24/40, 29/45, and 50 indicated. Dynamics include *p*, *p leggiero*, *cresc.*, *f*, *dim. e poco rall.*, *p dolce*, and *risoluto*. Articulations such as accents and slurs are used throughout. Fingerings are indicated by numbers 1-5. The score includes first and second endings for measures 29-34 and 50-54. Specific sections are marked with circled labels S01 through S11. The piece concludes with a *rit.* (ritardando) marking and a final cadence.

La Chevaleresque

J. F. Burgmüller

Allegro marziale

1/9 S01 S02

5/13 S03

17/25 S04 S05

21/29

33/41 S06 S07 S08

37/45 S09

marziale → P.156

49 ∇ $\overset{2}{1}$ $\overset{5}{1}$ $\overset{4}{3}$ $\overset{2}{1}$ $\overset{4}{2}$

p

53 ∇ $\overset{5}{}$ $\overset{1}{2}$

cresc.

S10 ∇ $\overset{5}{1}$ $\overset{5}{1}$ $\overset{5}{2}$ $\overset{4}{1}$ $\overset{4}{2}$ $\overset{3}{1}$ $\overset{5}{2}$ $\overset{4}{2}$ $\overset{5}{1}$ $\overset{3}{}$ $\overset{4}{}$ $\overset{2}{}$ $\overset{4}{1}$ $\overset{5}{}$

p *cresc.* *f*

S12 ∇ $\overset{3}{}$ $\overset{1}{5}$ $\overset{2}{5}$ $\overset{1}{4}$ $\overset{2}{4}$ $\overset{1}{3}$ $\overset{2}{5}$ $\overset{2}{4}$ $\overset{1}{3}$ $\overset{2}{5}$ $\overset{2}{4}$

p *cresc.* *f*

S14 ∇ $\overset{1}{}$ $\overset{2}{}$ $\overset{1}{5}$ $\overset{1}{3}$ $\overset{1}{5}$ $\overset{1}{3}$ $\overset{1}{5}$ $\overset{1}{3}$

cresc. assai

S16 ∇ $\overset{2}{1}$ $\overset{5}{2}$ $\overset{1}{1}$ $\overset{5}{2}$ $\overset{1}{1}$ $\overset{5}{2}$ $\overset{1}{1}$

ff

S17 ∇

Für Elise

L. v. Beethoven

Poco moto

The musical score is presented in two systems, each with a piano accompaniment staff and a melody staff. The piano part is in 3/8 time and features a steady eighth-note accompaniment. The melody is in 3/8 time and consists of eighth and sixteenth notes. The score includes various annotations such as fingerings (e.g., 1, 2, 3, 4, 5), dynamics (pp), and articulation (accents, slurs). There are also specific markings like 'Red.' and asterisks. The score is divided into measures with measure numbers (e.g., 1/8, 5/13, 17/31, 22/36, 28/42, 46) and section markers (S01 through S10) enclosed in circles. The key signature has one sharp (F#) and the time signature is 3/8. The piece concludes with a final cadence in the piano part.

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

Grand Piano

Alla turca
Allegretto

1/8

S01

p

5/13

S03

p

18/34

S04

p

23/39

S05

p

28/44

S06

f *p*

48/56

S07

f

Alla turca → P.156

52/60

S08

64/72

S09

p

64/76

S10

80/96

S11

f

S12

85/101

S13

p

90/106

S14

95/111

1 4 2

f

1 3

116/124

S15 (2x)

1. 2.

S16

Coda

129

f

S17

134

S18

139

S19

S20

p

144

S21

f

149

154

S22

S23

Song No. 100
Tempo ♩ = 69

24 Preludes op.28-7

Melody Voice
Grand Piano

Andantino

F. Chopin

S01

dolce

p

S02

S03

Red. * Red. *

S04

S05

Red. * Red. *

S06

S07

Red. * Red. * Red. *

S08

Red. * Red. * Red. *

dolce → P.156

Song No. 101
Tempo ♩ = 69

Annie Laurie

Melody Voice
Grand Piano

Andantino

Traditional

The musical score for "Annie Laurie" is presented in piano accompaniment. It consists of six systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Andantino" with a metronome marking of ♩ = 69. The score includes various dynamics such as *mp*, *mf*, *p*, *poco rit.*, and *pp*. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and phrasing marks are used throughout. Specific sections are labeled with circled letters S01 through S11. The score begins with a first ending bracket at measure 16, followed by a second ending bracket at measure 20. The piece concludes with a final chord in the bass clef.

Song No. 102
Tempo ♩ = 72

Jeanie with the Light Brown Hair

Melody Voice
Grand Piano

S. C. Foster

Moderato

The musical score is written for piano and consists of ten systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major). The tempo is Moderato, with a quarter note equal to 72 beats per minute. The score is marked with dynamic levels: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *meno mosso*, and *p* (piano). The score includes ten specific sections labeled S01 through S10, each marked with a circled 'V' and a bracket. S01 is marked *p*. S02, S03, S04, S05, S06, S07, S08, and S09 are marked *mp* or *mf*. S10 is marked *meno mosso* and *p*. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a double bar line and repeat dots.

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 Studies

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 Progressions

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 Studies 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.

♩ = 80

C

1

3 1

5 3 1

5

3 5

1 3 5

Chord Study 02

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

$\text{♩} = 90$ Dm

Chord Study 03

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

$\text{♩} = 100$ Em

Chord Study 04

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

♩=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.

$\text{♩} = 100$

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.

$\text{♩} = 48$

Bm

Chord Study 08

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

♩=110

The musical 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 one sharp (F#), 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 follows with a sequence of notes: C4 (1), E4 (3), G4 (5), C4, E4, G4, C4, E4, G4. The guitar part then moves to a D major chord (D4, F#4, A4) with a fingering of 1, 3, 5.

System 2: The piano part continues with a sequence of notes: C4, E4, G4, C4, E4, G4, C4, E4, G4. The guitar part plays a sequence of chords: C major (C4, E4, G4), D major (D4, F#4, A4), C major (C4, E4, G4), D major (D4, F#4, A4), C major (C4, E4, G4), D major (D4, F#4, A4). Chord diagrams are provided for the C and D major chords.

System 3: The piano part continues with a sequence of notes: C4, E4, G4, C4, E4, G4, C4, E4, G4. The guitar part plays a sequence of chords: E major (E4, G#4, B4), C major (C4, E4, G4), E major (E4, G#4, B4), C major (C4, E4, G4), E major (E4, G#4, B4), C major (C4, E4, G4). Chord diagrams are provided for the E and C major chords.

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. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked as ♩ = 70. The score is divided into three systems:

- System 1:** Starts with a 2-measure rest in both hands. This is followed by four measures of chords: Em (measure 1), Dm (measure 2), Em (measure 3), and Dm (measure 4). Fingerings are indicated: 1 for the root note in the right hand and 1 3 5 for the triad in the left hand.
- System 2:** Features a melody line in the treble clef and chords in the bass clef. The chords are Em (measures 1-2), Dm (measures 3-4), and Em (measures 5-6). Fingerings for the melody are 1 3 5, 1 3 5, 1 3 5, and 1 3 5.
- System 3:** Features a melody line in the treble clef and chords in the bass clef. The chords are Dm (measures 1-2) and Em (measures 3-4). Fingerings for the melody are 1 3 5 and 1 3 5.

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: Gm (Right hand), Bass note (Left hand)
- System 2: Eb (Right hand), Bass note (Left hand)
- System 3: Gm (Right hand), Bass note (Left hand)
- System 4: Eb (Right hand), Bass note (Left hand)
- System 5: D (Right hand), Bass note (Left hand), followed by a Gm D7 Gm progression in the right hand and a bass line in the left hand.

Chord Study 11

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

♩ = 150

A 5 3 1 3 1 5 3 1 5 3 1 5 3 1

D 5 3 1 5 3 1 5 3 1 5 3 1

A (on E) 5 3 1 5 3 1 5 3 1 5 3 1

E7 5 4 1 5 4 1 5 4 1 5 4 1

A 5 3 1 5 3 1 5 3 1 5 3 1

D 5 3 1 5 3 1 5 3 1 5 3 1

A (on E) 5 3 1 5 3 1 5 3 1 5 3 1

E7 5 4 1 5 4 1 5 4 1 5 4 1

A 5 3 1 5 3 1 5 3 1 5 3 1

D 5 3 1 5 3 1 5 3 1 5 3 1

Chord Study 12

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

♩ = 70

Cm7 5 3 1 5 3 1 5 3 1 5 3 1

F7 5 1 5 1 5 1 5 1 5 1 5 1

B^bM7 5 3 1 5 3 1 5 3 1 5 3 1

E^bM7 5 1 2 5 1 2 5 1 2 5 1 2

A^bm7 5 3 1 5 3 1 5 3 1 5 3 1

D7 5 4 1 5 4 1 5 4 1 5 4 1

Gm7 5 4 1 5 4 1 5 4 1 5 4 1

D 5 3 1 5 3 1 5 3 1 5 3 1

Chord Progressions

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

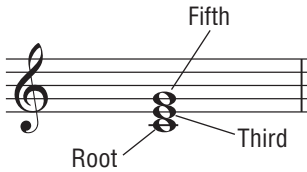
Musical styles all have their own standard chord progressions, but first let’s try playing some basic chords.

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.

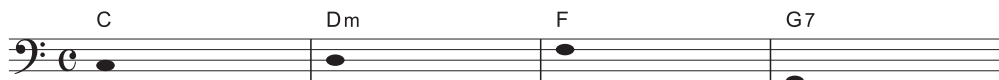
* “Maj1245” that appears in the LCD indicates Maj=Major and 1245= I, II, IV, V. min = minor.

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

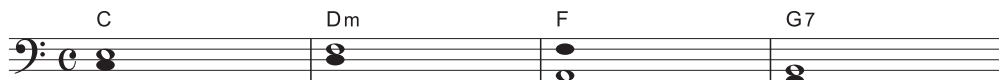
Basic Rules

Song #126 example:

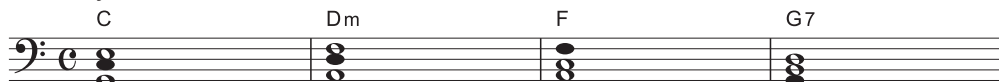
- **1Note: Play the root note of the chord**



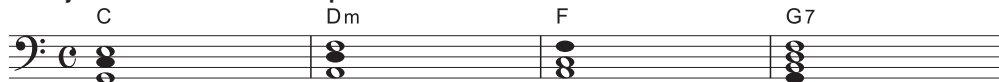
- **2Notes: Play the root + the 3rd interval**



- **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 symbols: C, F, D7, G7, and C. The melody consists of quarter notes: C4, E4, G4, F4, E4, D4, C4. Arrows point from the text "Play the chord with your left hand" to the chord symbols and from "Play the melody with your right hand" to the notes.

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 musical staff in bass clef with a common time signature (C). It contains four measures, each with a single chord: C (C4, E3, G2), Dm (D3, F3, A2), Em (E3, G3, B2), and F (F3, A2, C3).

Song No. 126

Chord Progression 02
Maj I IIm IV V7

LCD Display

Maj1245

C Dm F G7

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

Song No. 127

Chord Progression 03
Maj I IIm VIIm V

LCD Display

Maj1265

C Dm Am G

A musical staff in bass clef with a common time signature (C). It contains four measures, each with a single chord: C (C4, E3, G2), Dm (D3, F3, A2), Am (A2, C3, E3), and G (G3, B2, D3).

Song No. 128

Chord Progression 04
Maj I IIm VIIm IV

LCD Display

Maj1264

C Dm Am F

A musical staff in bass clef with a common time signature (C). It contains four measures, each with a single chord: C (C4, E3, G2), Dm (D3, F3, A2), Am (A2, C3, E3), and F (F3, A2, C3).

Song No. 129

Chord Progression 05
Maj I IIm7 V IV

LCD Display

Maj1254

C Dm7 G F

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

Song No. 130

Chord Progression 06
Maj I III m7 VI m IV

LCD Display
Maj1364



Song No. 131

Chord Progression 07
Maj I III m7 IV V

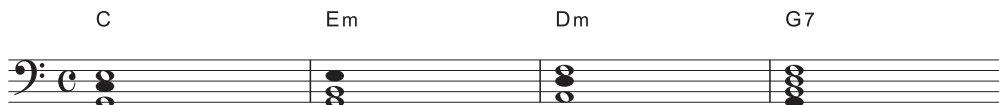
LCD Display
Maj1345



Song No. 132

Chord Progression 08
Maj I III m II m V7

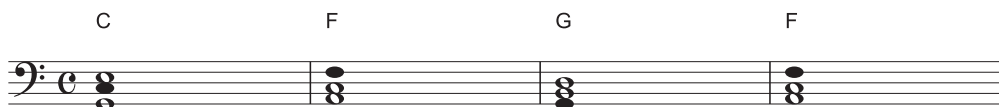
LCD Display
Maj1325



Song No. 133

Chord Progression 09
Maj I IV V IV

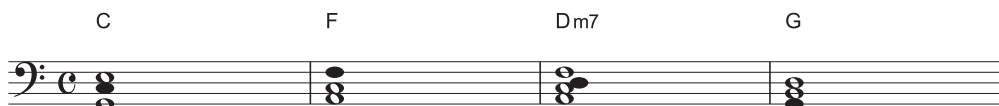
LCD Display
Maj1454



Song No. 134

Chord Progression 10
Maj I IV II m7 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, F, Am7, and G7. Each chord is represented by a vertical line with dots indicating the notes on the staff.

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, G, Am7, and F. Each chord is represented by a vertical line with dots indicating the notes on the staff.

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, G, Dm7, and F. Each chord is represented by a vertical line with dots indicating the notes on the staff.

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, G, F, and G. Each chord is represented by a vertical line with dots indicating the notes on the staff.

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, G, B \flat , and F. Each chord is represented by a vertical line with dots indicating the notes on the staff.

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, C4, E3, G2), Dm7 (D3, F3, 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, C4, E3, G2), F (F3, A3, C4), 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, C4, E3, G2), G7 (G2, B2, D3, F3), and F (F3, A3, C4).

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, A3, C4), 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

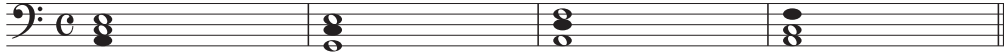
A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), B^b (B2, D3, F3), F (F3, A3, C4), and B^b (B2, D3, F3).

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 (C) and a 4-measure progression. Measure 1: Am (A2, C3, E3). Measure 2: C (C3, E3, G3). Measure 3: Dm (D3, F3, A3). Measure 4: 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 (C) and a 4-measure progression. Measure 1: Am (A2, C3, E3). Measure 2: C (C3, E3, G3). Measure 3: Dm7 (D3, F3, A3, C4). Measure 4: 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 (C) and a 4-measure progression. Measure 1: Am (A2, C3, E3). Measure 2: C (C3, E3, G3). Measure 3: D (D3, F3, A3). Measure 4: E (E3, G3, B3).

Song No. 148

Chord Progression 24
min Im III IVm Vsus4-V

LCD Display
min1345s

Am C Dm Esus4 E



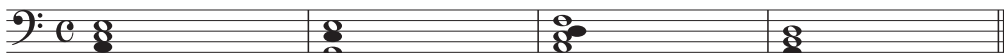
Musical notation for Chord Progression 24: A bass clef staff with a common time signature (C) and a 5-measure progression. Measure 1: Am (A2, C3, E3). Measure 2: C (C3, E3, G3). Measure 3: Dm (D3, F3, A3). Measure 4: Esus4 (E3, G3, B3, D4). Measure 5: E (E3, G3, B3).

Song No. 149

Chord Progression 25
min Im III IVm7 VII

LCD Display
min1347

Am C Dm7 G



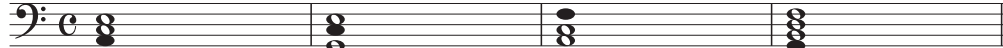
Musical notation for Chord Progression 25: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: Am (A2, C3, E3). Measure 2: C (C3, E3, G3). Measure 3: Dm7 (D3, F3, A3, C4). Measure 4: G (G2, B2, D3).

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 4-measure progression. Measure 1: Am chord (A2, C3, E3). Measure 2: C chord (C3, E3, G3). Measure 3: F chord (F2, A2, C3). Measure 4: G7 chord (G2, B2, D3, F3).

Song No. 151

Chord Progression 27
min Im IVm VI V7

LCD Display
min1465

Am Dm F E7



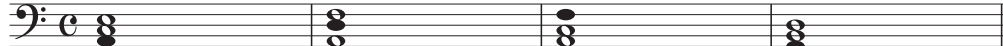
Musical notation for Chord Progression 27: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: Am chord (A2, C3, E3). Measure 2: Dm chord (D2, F2, A2). Measure 3: F chord (F2, A2, C3). Measure 4: E7 chord (E2, G2, B2, D3).

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 4-measure progression. Measure 1: Am chord (A2, C3, E3). Measure 2: Dm chord (D2, F2, A2). Measure 3: F chord (F2, A2, C3). Measure 4: G chord (G2, B2, D3).

Song No. 153

Chord Progression 29
min Im IVm Vm7 VII

LCD Display
min1457

Am Dm Em7 G



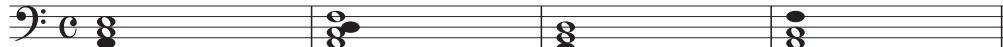
Musical notation for Chord Progression 29: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: Am chord (A2, C3, E3). Measure 2: Dm chord (D2, F2, A2). Measure 3: Em7 chord (E2, G2, B2, D3). Measure 4: G chord (G2, B2, D3).

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 4-measure progression. Measure 1: Am chord (A2, C3, E3). Measure 2: Dm7 chord (D2, F2, A2, C3). Measure 3: G chord (G2, B2, D3). Measure 4: F chord (F2, A2, C3).

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