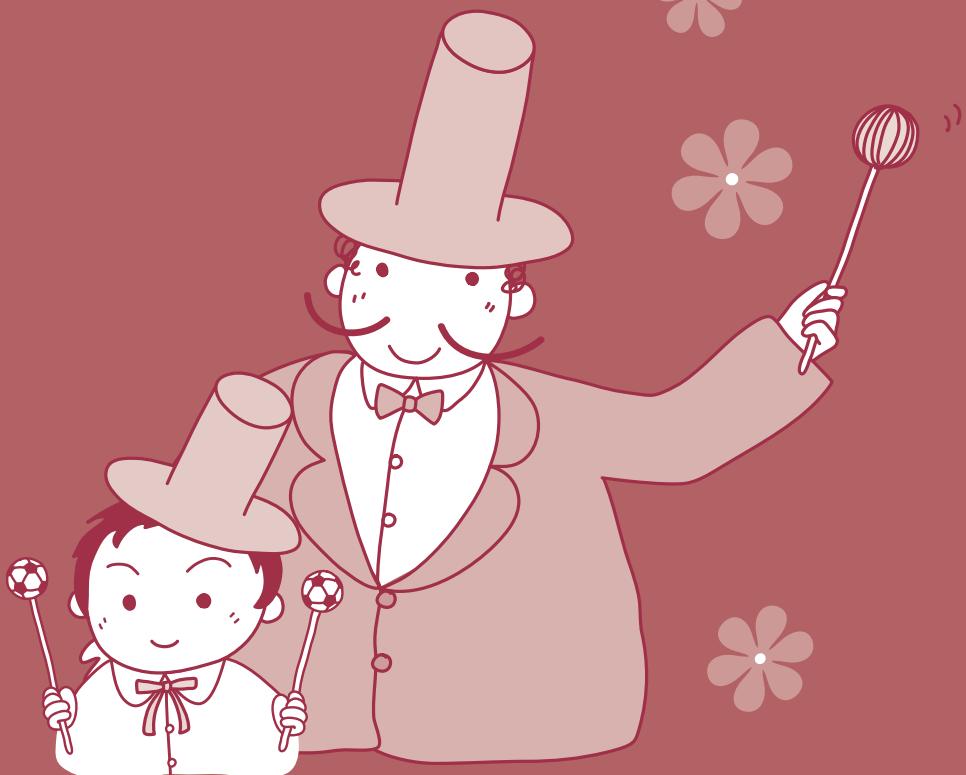




Song Book



Song Book

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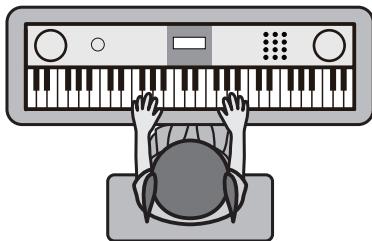
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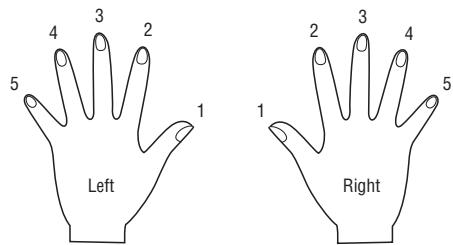
- No scores are provided for the demo songs (Song no. 001 ~ 003).
- Some of the built in songs (in your instrument) may not be provided in this songbook because of copyright restrictions.
- Some sections of the scores provided may differ from the original versions.
- In some cases the score time signature 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 thorough the Lesson Song you have selected.

Before Playing...

◇ Sit Correctly



◇ Finger Numbering



Sit near the middle of the keyboard.

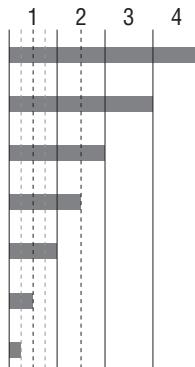
Reading the Score

◇ The Keyboard, Staff Lines, and Clef

A composite diagram. At the top is a keyboard showing the layout of black and white keys. Annotations indicate "1 octave", "2 black keys", and "3 black keys". Below the keyboard is a treble clef on a staff with five horizontal lines. A bass clef is shown below it on another staff with four horizontal lines. A dashed box highlights a section of the staff where notes are placed. To the right of the staff is a sequence of musical notes. At the bottom left is a key signature symbol with a sharp sign and a C-clef, labeled "Clef", "Key signature", and "Time signature".

◇ Notes and Rests

Whole note	○
Dotted half note	○.
Half note	○
Dotted quarter note	○..
Quarter note	○
Eighth note	○
Sixteenth note	○



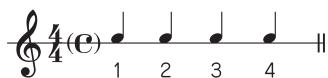
Whole note rest	-
Dotted half note rest	-
Half note rest	-
Dotted quarter note rest	•
Quarter note rest	•
Eighth note rest	•
Sixteenth note rest	•

◇ Accidentals

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

◇ Time Signatures and Counting Time

4/4 time



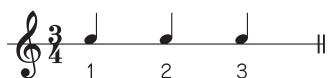
2/2 time



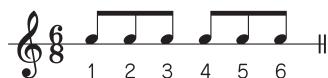
2/4 time



3/4 time



6/8 time



9/8 time

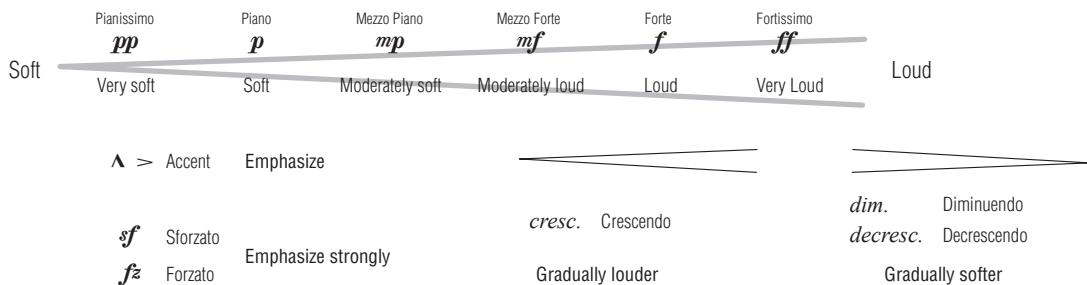


◇ Tempo Markings

Example: $\text{♩}=120$ indicates a tempo of 120 quarter notes per minute.

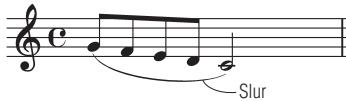
Largo	Lento	Adagio	Andante	Andantino	Moderato	Allegretto	Allegro
Slower					“Normal” tempo		Faster
<i>accelerando (accel.)</i>	Gradually faster		<i>a tempo</i>		Return to normal tempo		
<i>ritardando (rit.)</i>	Gradually slower		<i>tempo primo (Tempo I)</i>	Return to original tempo			
<i>ritenuto (riten.)</i>	Immediately slower						

◇ 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

Pause

sempre

Always

simile

Continue in the same way

X X

Repeat previous measure

8va

Play an octave higher

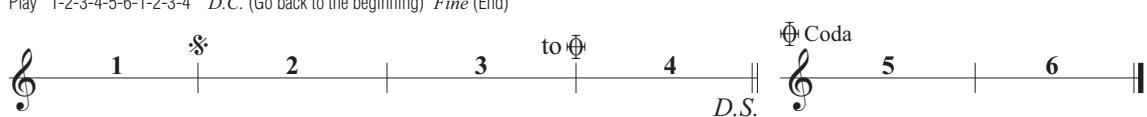
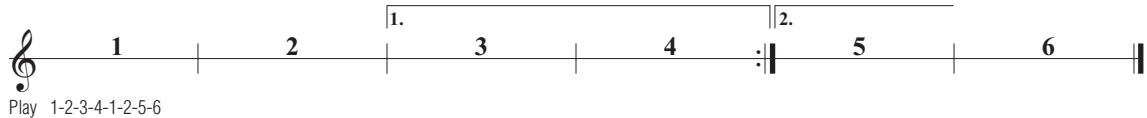
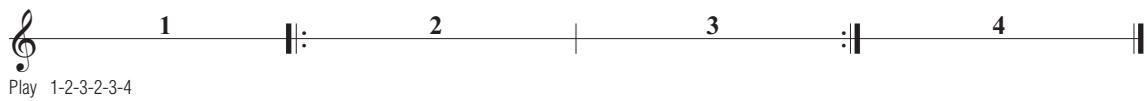
.swing

Swing (play with a triplet feel)

pedal

Press, release pedal

◇ Repeats



~ 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.

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).....
Step 02	The Next Step (The next 2 measures)
Step 03	The First and Next Steps Together! (Beginning to 4th measure)
Step 04	The Last Step! (That was quick...).....
Step 05	Repeat the Last Step!
Step 06	Play the Whole song!
Step 07	Bonus Event: The Twinkle Twinkle Little Star Special!

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.

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"
Step 02	Diligent Practice Time
Step 03	Musical Building Blocks
Step 04	Special Practice - "The Fantastic Seesaw"
Step 05	Diligent Practice Time
Step 06	The Melody is G-G-F-F-E-E-D... Part 1
Step 07	The Melody is G-C-F-F-E-E-D... Part 2
Step 08	Special Practice - "Sunday at Yamaha"
Step 09	Diligent Practice Time
Step 10	Play the Whole song!

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

Which song should you choose?

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!



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

Twinkle Twinkle Little Star

Basic

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.

Step 01

The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.

Important practice points! Be sure to read these.

To begin, relax and find the keyboard position.

Song No.006 Twinkle Twinkle Little Star Basic

Step 01

Step 02

Step 03

Step 04

Step 05

Both hands

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

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!

one, two,

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 Ode 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

Different 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



- 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!

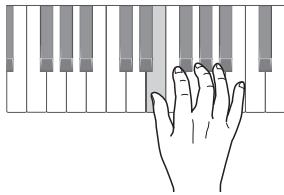
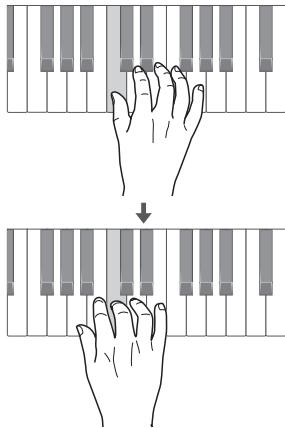
During normal Song Mode playback you can use the PART buttons to mute the orchestra parts. When you've mastered a song and earned your three stars, select the Song mode and have fun playing along with the orchestra.

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.
Obbligato	A separate melody that has a similar contour to the main melody.
Counterpoint	A separate melody that is harmonically related to the main melody, but has independent contour and rhythm.

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

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

Thumb Under The thumb (finger 1) moves under another finger that is playing a note. 	Finger Ready While one finger is playing a note, another finger moves into position to play the next note. 	Finger Change A finger that is playing a note is replaced by another finger. 
Finger Over A finger moves over the thumb (finger 1) while the thumb is playing a note. 		

III Learn to Play

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



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...

The image shows the first five measures of the piano sheet music for 'Für Elise'. The tempo is marked 'Andante' and the dynamics are 'pp'. The key signature has one sharp. Measure 1 starts with a eighth note followed by a sixteenth-note pair. Measures 2 and 3 show a repeating pattern of eighth notes and sixteenth-note pairs. Measures 4 and 5 continue this pattern. Step numbers (1, 2, 3, 4) are indicated above the notes, and hand numbers (1, 2, 5) are shown below the bass notes to guide the player through the steps.

Step 02

The image shows the next five measures of the piano sheet music for 'Für Elise', starting from measure 6. The tempo is marked '4/12'. The key signature changes to no sharps or flats. The melody continues with eighth notes and sixteenth-note pairs, with step numbers (1, 2, 3, 4) above the notes and hand numbers (1, 2, 5) below the bass notes.

Step 05 ...to here

Step 10 From here...



1.

8

2.

∇

mf

Step 06

∇

$5 \quad 1 \quad 2$

19

p

5 1

Step 07

Step 08

f

5

$3 \quad 2$

pp

Step 09

23

4

Step 10 ...to here

27

4

Step 01

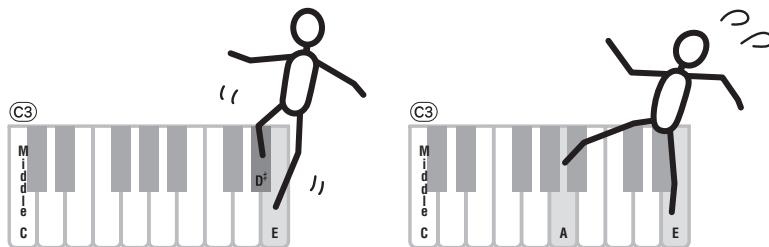


Warm-up Exercise - “The Semitone Mystery”

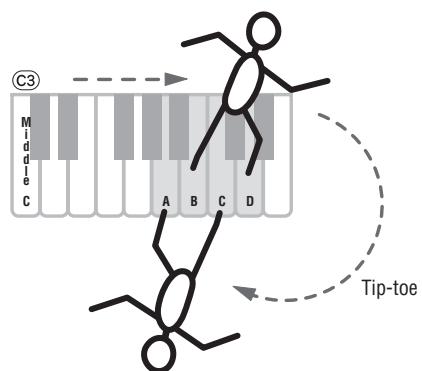
Let's start with a warm-up exercise using three fingers of the right hand.

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.



E D[#] E D[#] E A



E D[#] E D[#] E B D C A

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

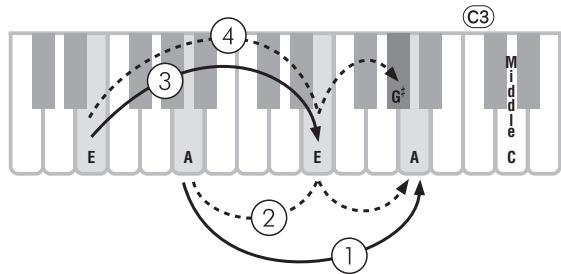
Almost done♪

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!

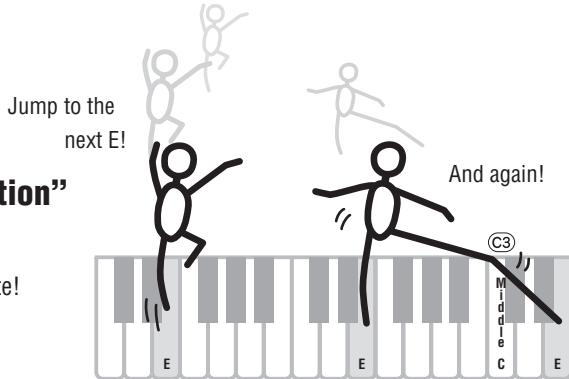
You'll be able to play the melody nicely if you lift your fingers from the keyboard between the slurs.

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



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

5/13

1.

2.

16

19/33

p

22/36

pp

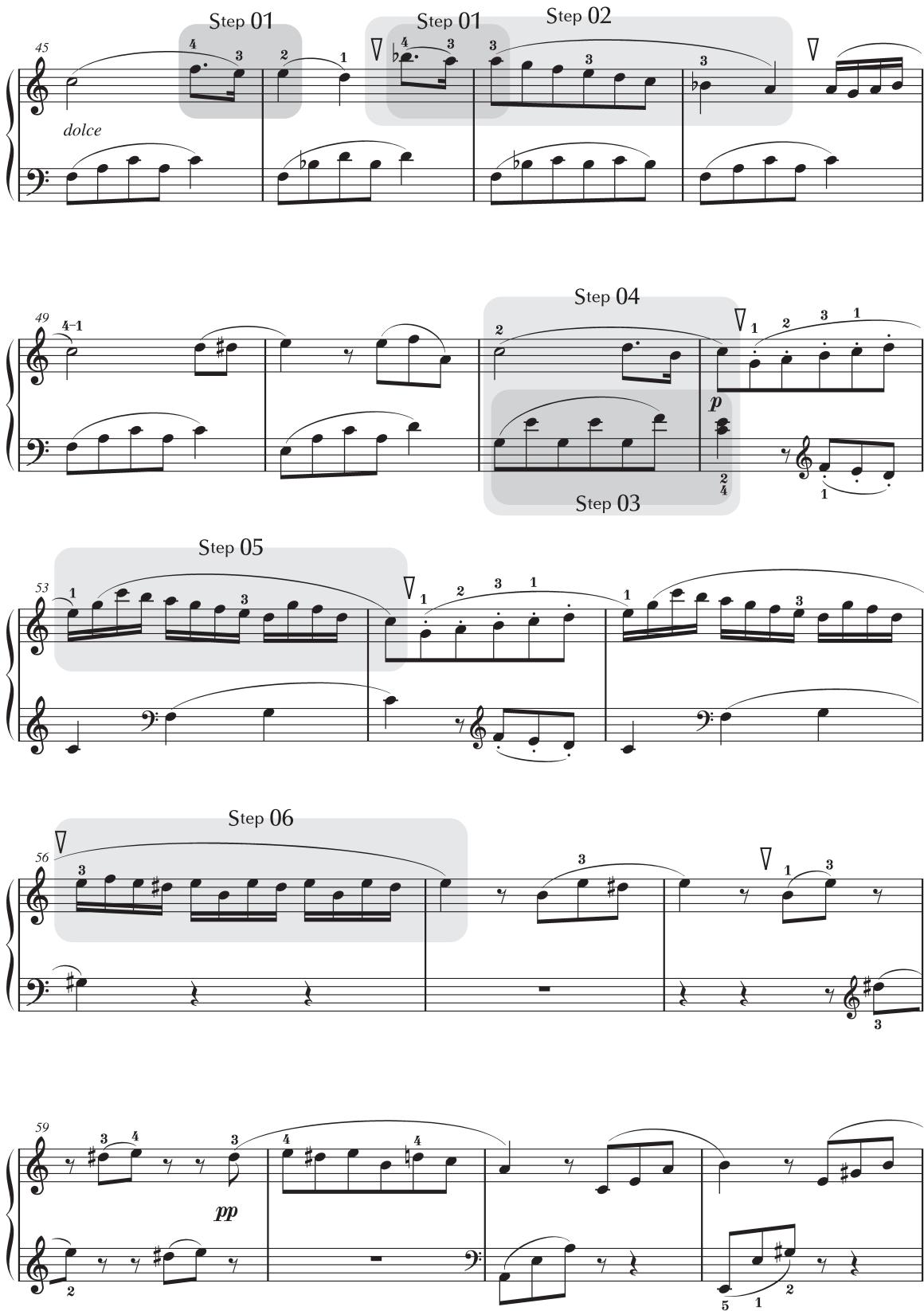
25/39

28/42

1.

2.

Song No.005  Für Elise **Advanced**



The sheet music consists of five staves of piano notation, each with a specific step number and various musical markings.

- Step 01:** Located at the top left. The treble staff has a dynamic marking *dolce*. Fingerings 4, 3, 2, 1 are shown above the notes. The bass staff has a continuous eighth-note pattern. A grey box highlights the first two measures of the treble staff.
- Step 02:** Located at the top right. The treble staff shows a sequence of eighth notes with fingerings 3, 3, 3. The bass staff has a continuous eighth-note pattern. A grey box highlights the first measure of the treble staff.
- Step 03:** Located in the middle right. The treble staff shows a sequence of eighth notes with fingerings 2, 1, 2, 3, 1. The bass staff shows a sequence of eighth notes with a dynamic marking *p*. A grey box highlights the first measure of the treble staff.
- Step 04:** Located in the middle left. The treble staff shows a sequence of eighth notes with fingerings 4-1, 2, 1, 2, 3, 1. The bass staff shows a sequence of eighth notes. A grey box highlights the first measure of the treble staff.
- Step 05:** Located in the middle right. The treble staff shows a sequence of eighth notes with fingerings 1, 2, 3, 1, 1, 2, 3, 1. The bass staff shows a sequence of eighth notes. A grey box highlights the first measure of the treble staff.
- Step 06:** Located at the bottom left. The treble staff shows a sequence of eighth notes with fingerings 3, 3, 3, 1, 3. The bass staff shows a sequence of eighth notes. A grey box highlights the first measure of the treble staff.
- Final Measures:** Located at the bottom right. The treble staff shows a sequence of eighth notes with fingerings 3, 4, 3, 4, 3, 4. The bass staff shows a sequence of eighth notes with fingerings 2, 1, 2, 1, 2, 1. A dynamic marking *pp* is present in the bass staff.

63

66

70

74

78

Step 01



Right hand

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



-Right hand

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!

The image shows two staves of musical notation for a two-part arrangement. The top staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a bass note followed by a series of eighth notes. Above the staff, a curved brace connects the first four notes, with the number '4' above it and the number '3' above each of the subsequent three notes. The lyrics 'one,' and 'two!' are written below the staff. The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. It follows a similar pattern of notes and rests, with a curved brace connecting the first four notes and the number '4' above it, followed by the number '3' above each of the subsequent three notes. The lyrics 'one,' and 'two!' are also written below this staff.

Step 03



Special Practice - “For a Steady Left Hand”

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

Play the last C and E softly.

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

Step 04



“The Steady Left Hand Meets the Relaxed Right Hand”

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

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

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

Step 05



Diligent Practice Time

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

Next, join the parts!

Step 06



“Suspense Theater”

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

Short break

Step 07



Play the Whole Song!

This is the finishing step!

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

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

Twinkle Twinkle Little Star

Traditional

Basic

Song No.006

Twinkle Twinkle Little Star ~ With Step Map ~ 28

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

Step 01	The First Step (The first 2 measures)	29
Step 02	The Next Step (The next 2 measures)	29
Step 03	The First and Next Steps Together! (Beginning to 4th measure)	30
Step 04	The Last Step! (That was quick...)	30
Step 05	Repeat the Last Step!	31
Step 06	Play the Whole song!	31
Step 07	Bonus Event: The Twinkle Twinkle Little Star Special!	31

Advanced

Song No.007

Twinkle Twinkle Little Star ~ With Step Map ~ 32

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

Step 01	Warm-up Exercise - "Relax Time"	34
Step 02	Diligent Practice Time	35
Step 03	Musical Building Blocks	35
Step 04	Special Practice - "The Fantastic Seesaw"	36
Step 05	Diligent Practice Time	36
Step 06	The Melody is G-G-F-F-E-E-D... Part 1	37
Step 07	The Melody is G-G-F-F-E-E-D... Part 2	37
Step 08	Special Practice - "Sunday at Yamaha"	38
Step 09	Diligent Practice Time	38
Step 10	Play the Whole song!	38

Twinkle Twinkle Little Star

~ With Step Map ~

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

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

Step 01

Step 03

Step 02

Step 04

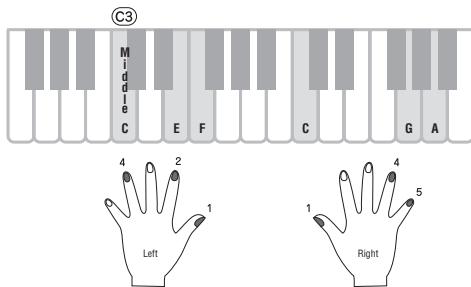
Step 05

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!

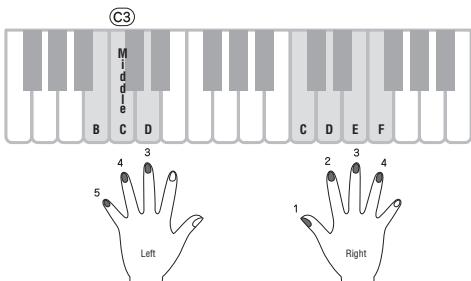
...no problem, that's the first two measures done!

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!

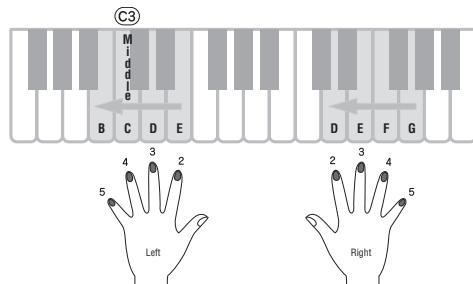
You've played up to here!

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



Both hands

Repeat the Last Step!

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

One more time.

Step 06



Both hands

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



Right hand



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.

$\text{♩} = 66$

4 1 4 F C 4 Dm7 Fm C A⁽⁹⁾ Dm7 G⁽⁹⁾ C

mp

5

8 5 Dm7^{on}C C Dm7^{on}C 5 E⁽⁹⁾₇ D⁽⁹⁾ G⁽⁹⁾

12 4 C major 7th F C 4 Dm7 Fm C A⁽⁹⁾ Dm7 G⁽⁹⁾ C

Song No.007 Twinkle Twinkle Little Star Advanced

Step 01

16 V C CM7 F C
Dm7 Fm CM7 A⁽⁹⁾₇ Dm7 G⁽⁹⁾₇ C

Step 02 Step 03

mf

Step 04 Step 05

Step 09

Step 07

Step 08

20/28 V CM⁽⁹⁾ Dm7^{on}C CM⁽⁹⁾ Dm7^{on}C
Em⁻⁵ A⁽¹³⁾ D⁽⁹⁾ G₇

Step 06

to \oplus

24/32 V C CM7 F Em7 A7 Dm7 Fm CM7 A⁽⁹⁾₇ Dm7 G⁽⁹⁾₇ C

D.S.

\oplus Coda

35 2 Dm7 G⁽⁹⁾₇ F⁻⁵_{m7} Fm7 Cadd9^{on}E E^bdim Dm7 *poco rit.* D^bM7 Cadd9

Step 01



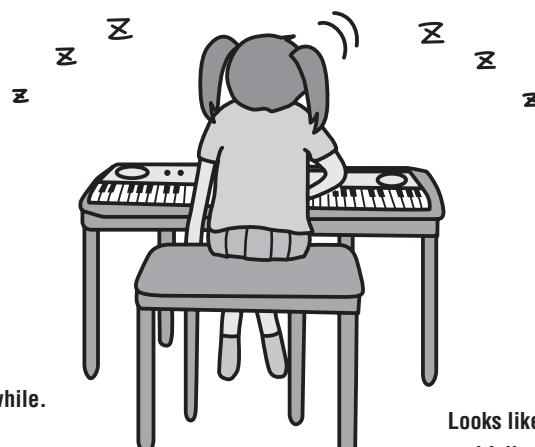
Warm-up Exercise - “Relax Time”

Relax, and slowly play these intervals one by one.

A musical staff in G clef and common time. It shows two groups of notes. The first group consists of a note on the fifth line followed by a note on the first line, with the number "5 1" above them. The second group consists of a note on the fourth line followed by a note on the first line, with the number "4 1" above them. The staff ends with a double bar line.

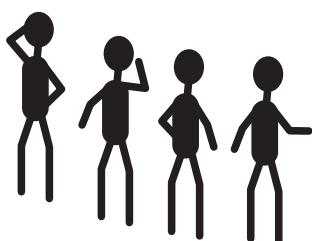
Short break

A musical staff in G clef and common time. It shows two groups of notes. Both groups consist of a note on the fifth line followed by a note on the first line, with the number "5 1" above them. The staff ends with a double bar line.

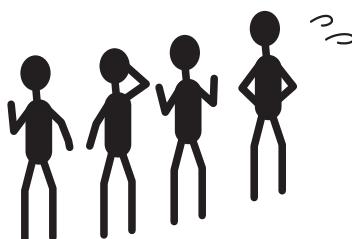


She hasn't moved for a while.

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



The Mystery Cheer Squad



Step 02



Right hand

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



Right hand

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

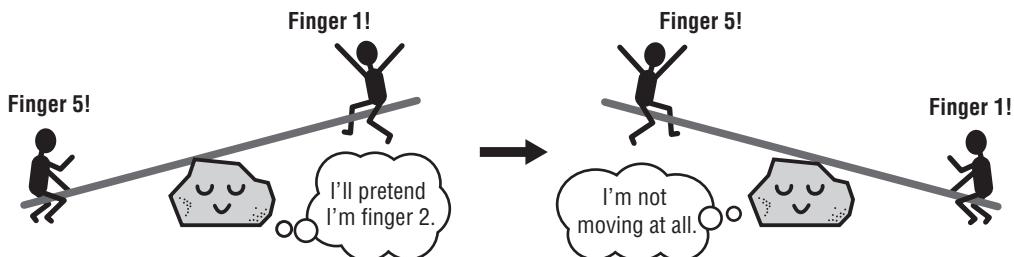
Step 04



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.

Alla Turca

Step 03

Step 01 · Step 02

Step 08 From here...

4/12

Step 05

Step 04

18

Step 04

23

Step 04

28

Step 07

Step 06

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!

1. 2. 2.

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.

Finger, ready!

Finger, change!

Now connect the parts together...

Apparently technique
is important in piano
playing too.



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?



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 ~

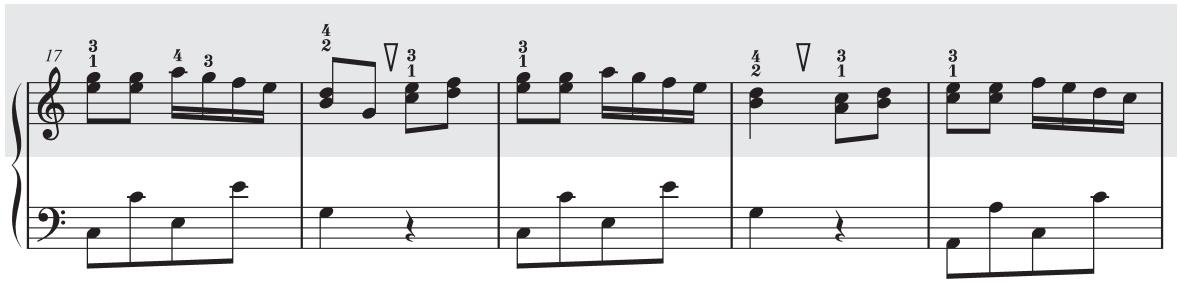
This score includes polyphonic and octave parts that are essential to give the song momentum, and they're a large part of the song's appeal too. The distinctive left-hand accompaniment must be played at a steady tempo. Don't let your shoulders and arms get tense from the 32nd measure, and play with confidence.

Alla Turca

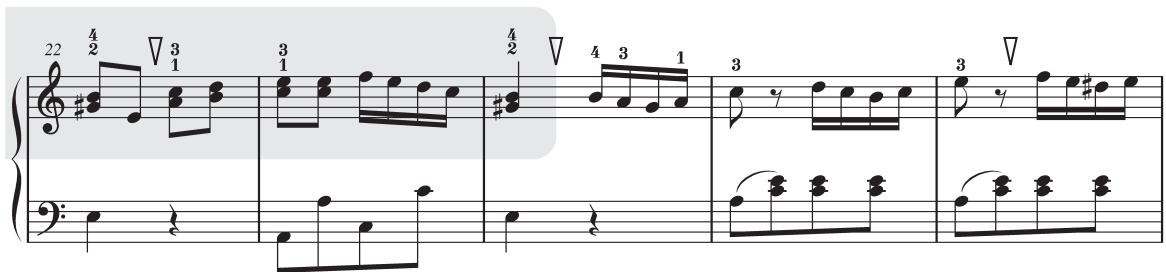
Step 01

Step 06

Step 02



17 3 4 3 2 3 3 4 3 3

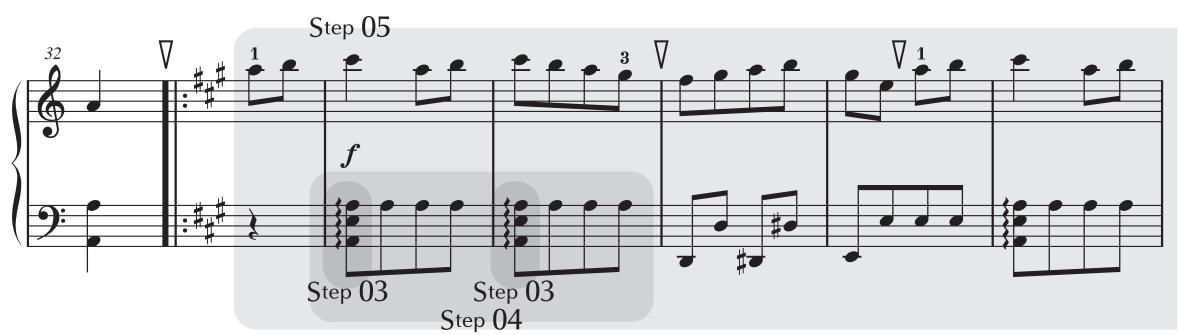


22 4 2 3 3 1 2 4 3 1 3 3 1



27 4 3 1 4 3 1 2 3 1 4 3

Step 05

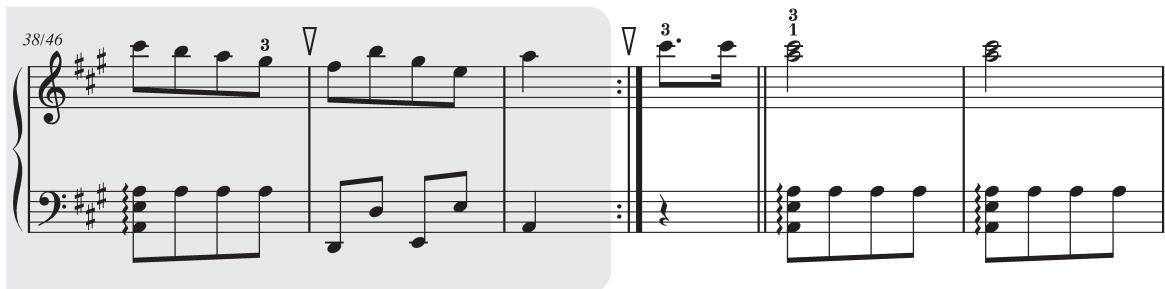


32 1 2 3 1 2 3 1 2 3 1 2 3

Step 03 Step 03 Step 04

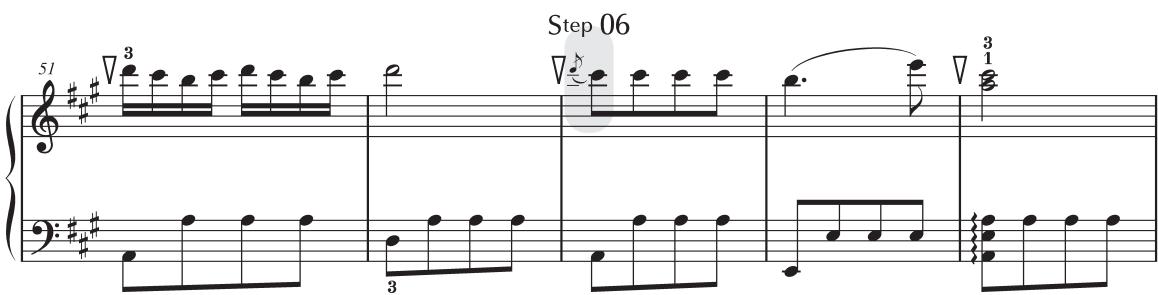
Song No.009  **Turkish March Advanced**

38/46



Step 06

51



Step 06

56



61



Step 01



Left hand

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



Right hand

Diligent Practice Time

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

Keep your fingers steady and under control when changing notes.

Step 03

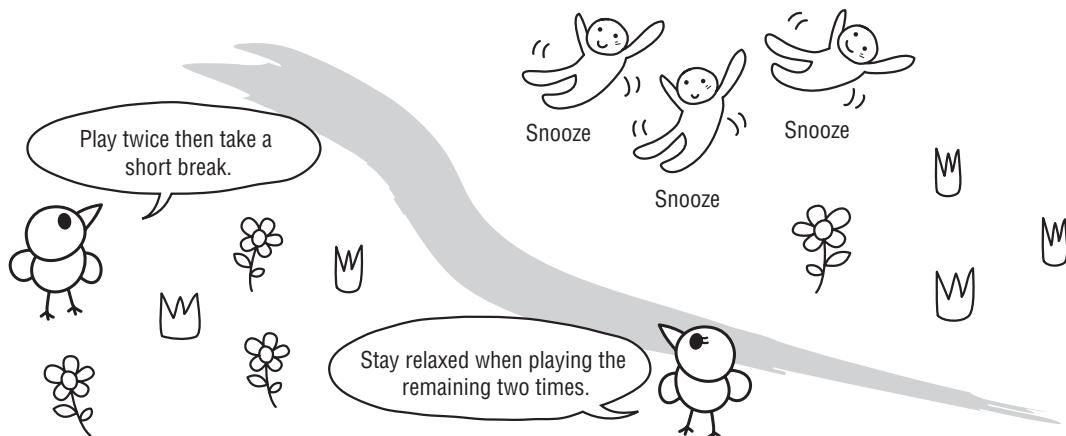


Warm-up Exercise - “A Nap by the Stream”

 is the symbol for “arpeggio.”

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

If you sort of “strum” the notes in order from bottom to top you’re playing an arpeggio.



Step 04



“Power March”

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

Step 05



Diligent Practice Time

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

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

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.

Musical notation for Step 06. It consists of two measures of music in 2/4 time. The first measure has a grace note (eighth note) followed by a main note (sixteenth note), both marked with a '3'. The second measure has a grace note (eighth note) followed by a main note (sixteenth note), also marked with a '3'. Both measures end with a breve rest. The notation uses a treble clef and a 2/4 time signature.

Short break

Musical notation for Step 06, identical to the one above but with a different performance style. The grace notes are now indicated by small slurs or grace marks above the main notes, and the main notes are larger eighth notes. Measures 3 and 4 show this variation.

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... →

Step 03

Maestoso

Step 01

Step 02

Step 04

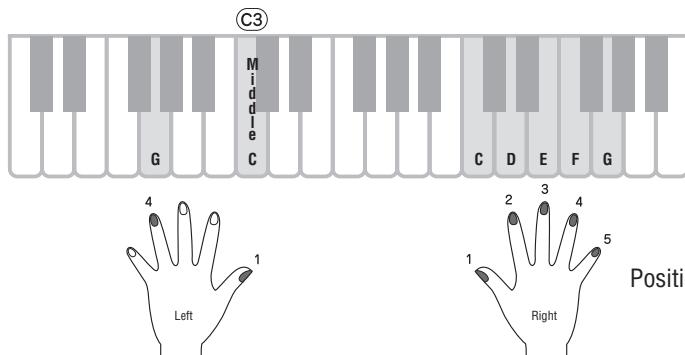
Step 08

Step 06

Step 09

Step 10

Step 11 ...to here



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

Position your hands here and begin!

Step 01 Basic Ascending and Descending



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

Step 02 Dotted Rhythm



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

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

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.

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

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?

It's a pattern we haven't seen yet... but stay calm♪

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

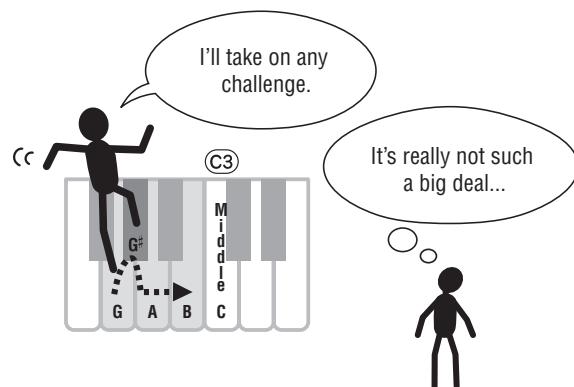


“Step On the Black Key”

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).

one, two, three, four!

4

4

3

2

1

- ANSWER:**

 1. Connect Step 05 and Step 06, participating with the right hand only.
 2. Add the left-hand G-G-G-A 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.

one, two, three, four!

C- D- G, E-!

Syncopation

Zig Zag

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.

one, two, three!

1

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

one, two, three!

1

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 1
C F^{onA} G^{onB} C D⁽⁹⁾₇^{onC} G₇^{onC}
mf

1 2
C F G C D₇ G₇

1 2 1
Step 01

Step 02

9 1
C C₇ F^{onC} F_{m6} C^{onG} Dm7^{onG} C
2 1 1 2 1
5 3 1

Step 03

Step 04

13 2
Dm7^{onG} CM7^{onG} Dm7^{onG} CM7^{onG} Dm7^{onG} G^{#dim7} Fadd9^{onA} G^{onB} C
2 3 4 5 6 7 8 9 10 11 12 13
Step 05

Step 06

17 C C₇ F^{onC} F_{m6} C^{onG} Dm7^{onG} C
1 2 1 2 1 2 1 2
Step 07

21 ∇_3^C F^{on}A G^{on}B C D⁽⁹⁾₇^{on}C G₇^{on}C

25 ∇_3^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 C M7^{on}G Dm7^{on}G C M7^{on}G
Step 04 Dm7^{on}G G^{#dim7} Fadd9 G^{on}B ∇_3^1

Step 12
33 C C7 Step 11 F^{on}C Fm6 C^{on}G 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”



Left hand

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



Left hand

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

Play the notes for their full duration.

Step 03

Diligent Practice Time



Left hand

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”



Left hand

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

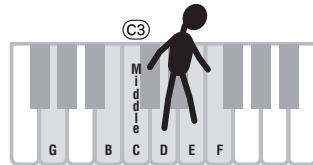
Step 05



“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.

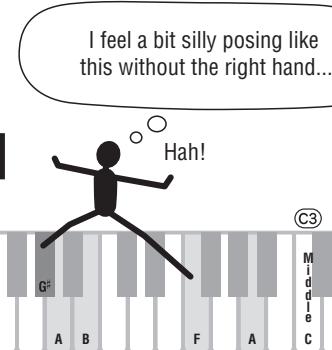


Step 06



“Left-hand Part Practice”

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



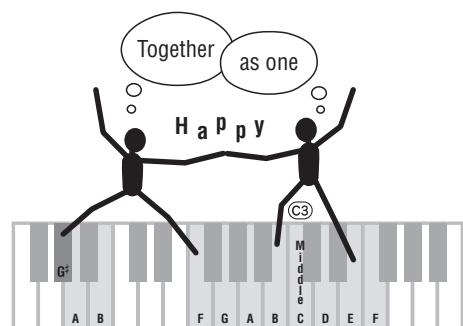
Step 07



“Both Hands Together”

Now let's play both parts together.

The left and right hands cooperate to create powerful harmony!



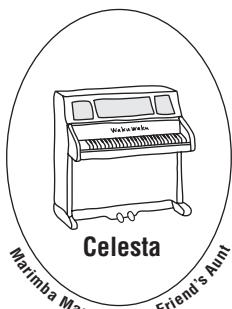
Step 08



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.

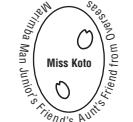


Miss Koto coming in suddenly like that startled me!
The melody was probably similar to something she knew
and she just couldn't keep quiet. Ha ha.
What?

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

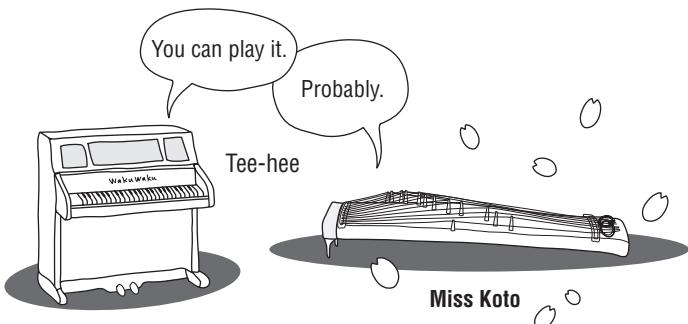


Miss Koto

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.

I remember practicing this with Marimba Man
Junior's Friend's Aunt.

Gently flowing...

Step 11



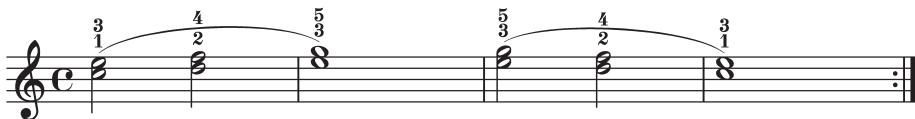
Parallel Thirds - "In Paradise"

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.

The Entertainer

S. Joplin

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 01

Step 02

Step 03

Step 04

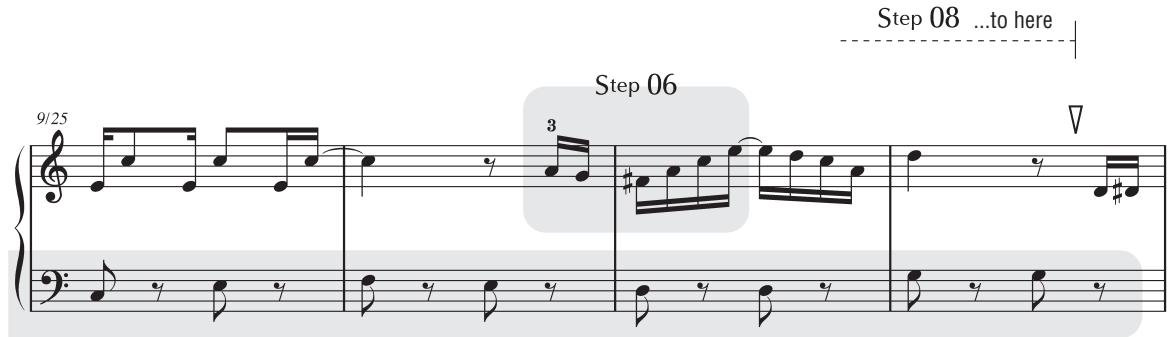
Step 05

Step 07

Step 08
From here...
-----→

Step 06

9/25



Step 08 ...to here





Step 11
From here...

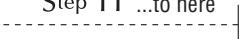
13/29





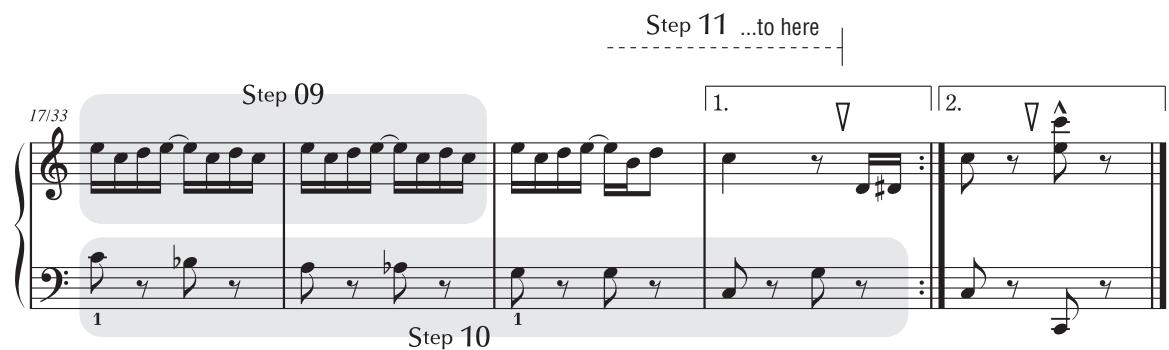


Step 11 ...to here



Step 09

17/33



1.  2. 

Step 10



Step 01**“A Hearing Test?”**

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

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

Step 02**Diligent Practice Time**

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

Watch out for the black key!

Step 03**“Semitone Return Trip”**

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

Step 04**Diligent Practice Time**

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

Short break

Step 05 Diligent Practice Time



Take care to play the tied notes correctly.



Short break



Step 06 “At the End of the Tunnel”



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

AGF# AC
AGF# AC

AGF# A
AGF# A

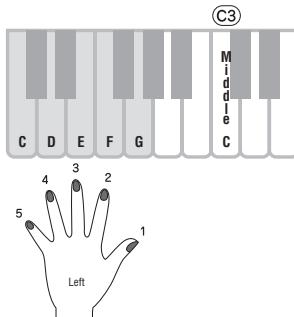
AGF#
AGF#

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
From here... →

Step 01 • Step 02

Step 03

Performance Markings:

- Instrument: Piano
- Tempo: ♩ = 64
- Moderately Forte (mf)
- Soft (mp)
- Dynamic: 5/21/53
- Hand Positioning: 1, 4, 5, 3, 2, 1, 2, 5

Step Maps:

- Step 05:** Shows a sequence of eighth-note chords with a downward arrow indicating the start of a new section.
- Step 01 • Step 02:** Shows a sequence of sixteenth-note chords with a downward arrow indicating the start of a new section.
- Step 03:** Shows a sequence of eighth-note chords with a downward arrow indicating the start of a new section.

Song No.013  **The Entertainer Advanced**

Step 05 ...to here

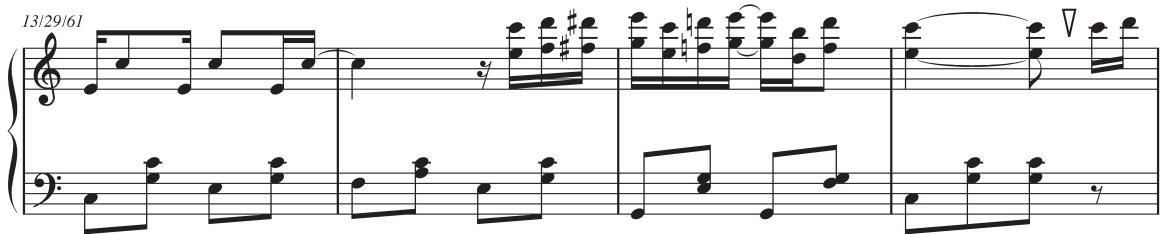
9/25/57



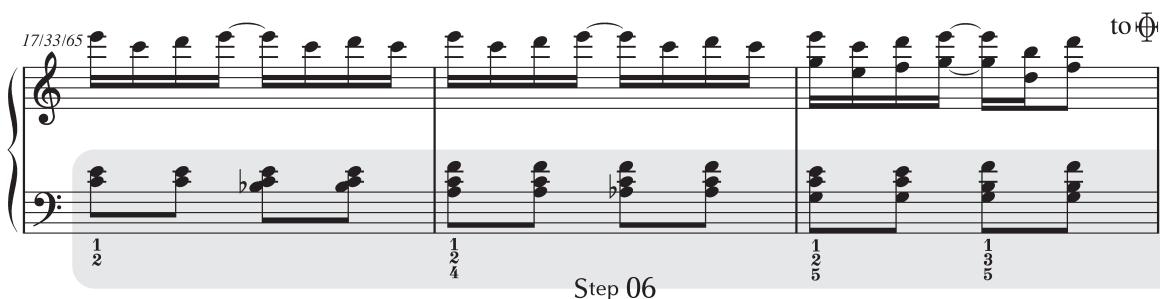
Step 04

Step 07
From here...
→

13/29/61



17/33/65



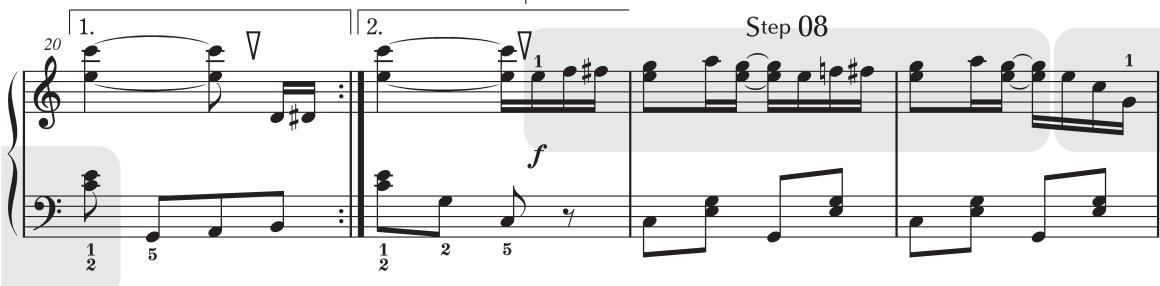
Step 06

to 

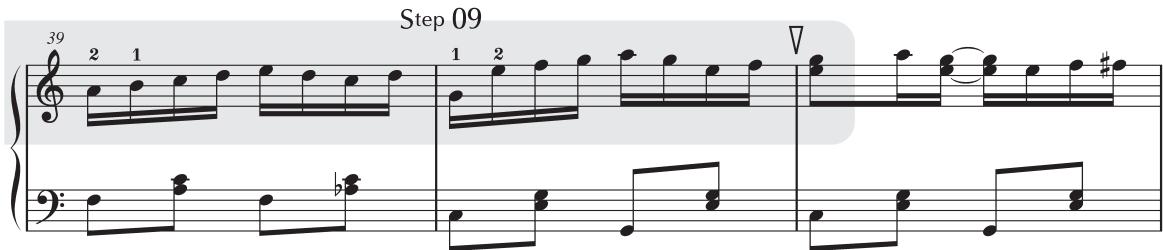
Step 07

...to here

Step 08



Step 09

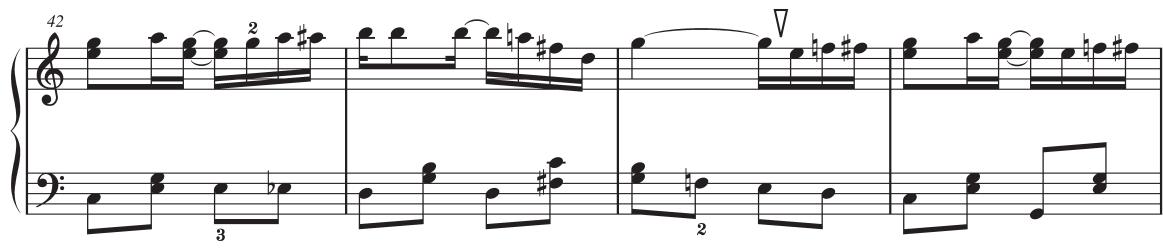


39

2 1

1 2

▽



42

2

3

2

▽

Step 12 From here... →

Step 10



46

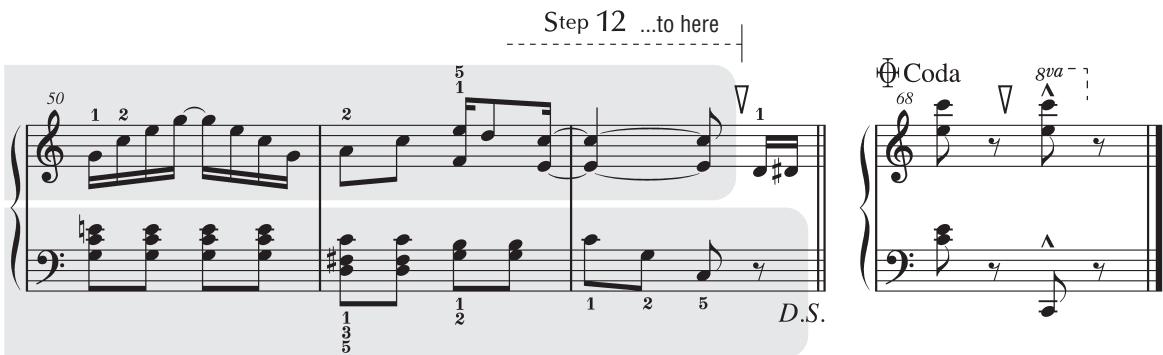
1 2 1

4

▽

Step 11

Step 12 ...to here |



50

5

1 2 3 5

2

1

1 2 5

D.S.

Coda

68

8va -

▽

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!

(C3)

The lowest C E C E Middle C D² F² D² F² D² E The highest C

1 2 3

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



Left hand

“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



Left hand

“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.

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!



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. Obbligato 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.

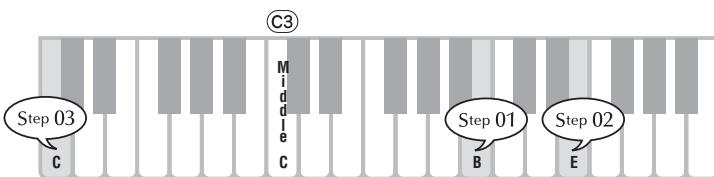
Step 04 From here...

The sheet music for "Londonderry Air" is presented in two systems. The top system starts with an auftakt (measure 1) followed by measures 2 through 10. The bottom system continues from measure 11 to 15. The music is in common time and consists of two staves: treble and bass. The tempo is marked "Andante". The music is divided into steps, indicated by numbered callouts and arrows:

- Step 01:** Occurs in the auftakt and at the beginning of measures 2, 4, 6, 8, and 10. It involves eighth-note patterns on the treble staff.
- Step 02:** Occurs in measure 3. It involves eighth-note patterns on the bass staff.
- Step 03:** Occurs in measure 5. It involves eighth-note patterns on the bass staff.
- Step 04:** Starts at the beginning of measure 11. It involves eighth-note patterns on the treble staff.
- Step 05:** Occurs in measure 12. It involves eighth-note patterns on the bass staff.
- Step 06:** Occurs in measure 13. It involves eighth-note patterns on the treble staff.
- Step 07:** Occurs in measure 14. It involves eighth-note patterns on the bass staff.
- Step 08:** Occurs in measure 15. It involves eighth-note patterns on the treble staff.
- Step 09:** Occurs in measure 1. It involves eighth-note patterns on the bass staff.

Measure numbers are placed below the bass staff, and fingerings (e.g., 1, 2, 3, 4, 5) are shown above the treble staff where applicable. Articulation marks like ∇ and \circ are also present.

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



Right hand

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

Step 02 Diligent Practice Time



Right hand

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.

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



Step 05

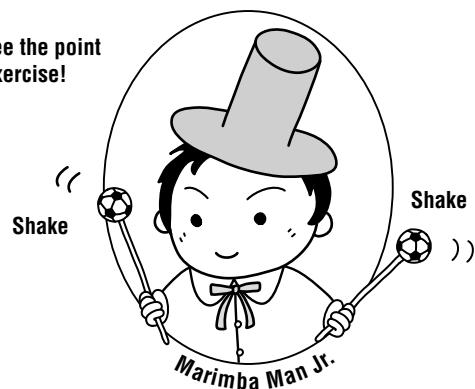


Special Practice: Rhythm Combinations - “Meet Marimba Man Jr.”

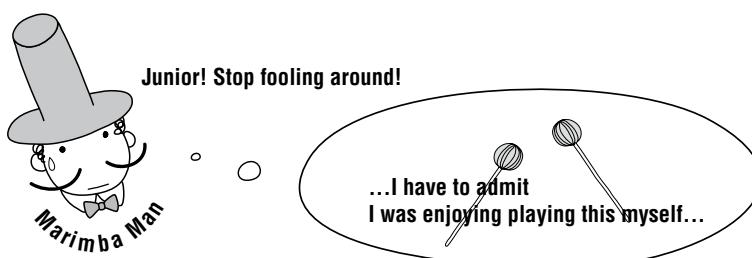
The right hand plays eighth notes while the left hand plays a quarter note, then the right hand plays a quarter note while the left hand plays eighth notes...what's this exercise for?

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.

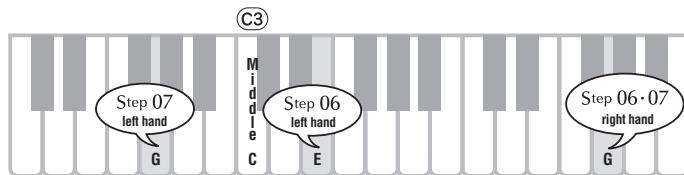
I can't see the point
of this exercise!



Why can't we just have fun?



Steps 06 and 07 begin
on these notes. Ready?



Step 06

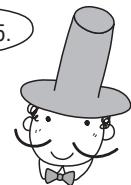


Rhythm Combinations: Ex. 1

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 short segments that you can practice individually. When you're ready, play the 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

The sheet music consists of five staves of musical notation for piano. The first staff shows a melodic line with hand position markings (l.h. and r.h.) and dynamic markings (mp). The second staff shows harmonic notes. Subsequent staves show more complex melodic lines with various dynamics like f, mf, and mp. Overlaid on the music are several 'Step Maps' indicated by grey shaded boxes. These maps show fingerings for specific notes or groups of notes, such as 'Step 02' (fingering 4-2-1-2-1) and 'Step 01' (fingering 5-2-1-5-3-1). Other maps include 'Step 02' (fingering 1-2-1-2), 'Step 01' (fingering 5-3-2-1), and 'Step 2-5' (fingering 1-2-1-2). The music includes various slurs, grace notes, and dynamic markings like crescendos and decrescendos.

Song No.015  Londonderry Air Advanced



The sheet music consists of eight staves of musical notation for piano, divided into sections by gray boxes. The sections are labeled as follows:

- Step 03**: Located at the beginning of the first staff, measures 17-18.
- Step 04**: Located in the middle of the first staff, measure 19, and across the second staff, measures 21-22.
- Step 05**: Located across the top two staves, measures 20-21.
- Step 06**: Located across the middle two staves, measures 25-26.
- Step 07**: Located across the bottom two staves, measures 29-30.
- Step 08**: Located at the end of the bottom staff, measure 33.

Performance instructions include dynamics like *mp*, *mf*, and *rit.* Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1-2-3-4. Measure numbers 17 through 33 are visible above the staves.

Step 01



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

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

Follow me!

G B E
1 2 5

E
B
G

One, Two, Three, Four,

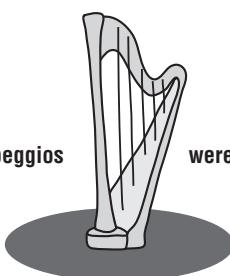
GBE
1 2 5

One, Two, Three, Four,

A little out of sync” is about right.

E
B
G

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

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.

Step 05



Diligent Practice Time

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

Step 06



Diligent Practice Time

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

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

Short break

Step 07



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

Welcome to the 1-octave arpeggio challenge!

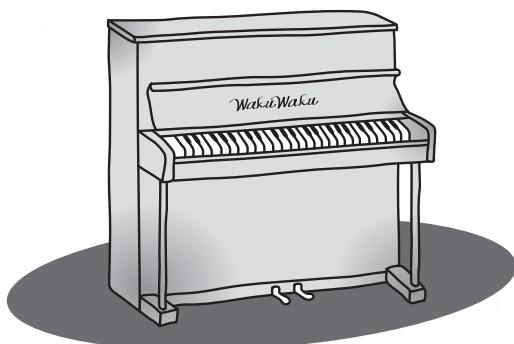
Follow the honky-tonk piano, copying its nuances as closely as you can.

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

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

Short break

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

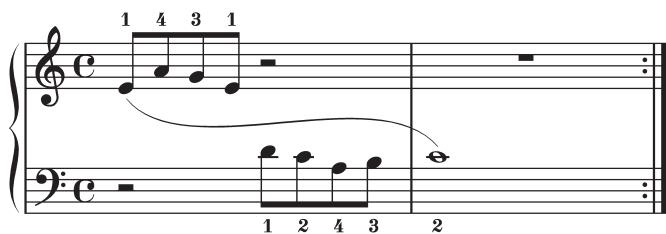


Step 08



A Beautiful Ending

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



Step 09



Play the Whole Song!

This is the finishing step!

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

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

The Last Rose of Summer

Traditional

Basic

Song No.016

The Last Rose of Summer ~ With Step Map ~ 98

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

Step 01	Warm-up Exercise - "Under and Stretch"	99
Step 02	Diligent Practice Time	99
Step 03	Syncopated Melody.....	100
Step 04	Diligent Practice Time	100
Step 05	Timing Both Hands	101
Step 06	Diligent Practice Time	101
Step 07	Special Practice - "Find a Cue!"	102
Step 08	Diligent Practice Time	102
Step 09	Play the Whole Song!	102

Advanced

Song No.017

The Last Rose of Summer ~ With Step Map ~ 103

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

Step 01	Special Practice - "The Starting Rhythm"	106
Step 02	Diligent Practice Time	106
Step 03	Special Practice - "Meet Marimba Man: Follow Me!"	107
Step 04	Diligent Practice Time	107
Step 05	Turn Practice	108
Step 06	Diligent Practice Time	108
Step 07	Special Practice - "Repeating Shapes"	109
Step 08	Diligent Practice Time	109
Step 09	Diligent Practice Time	110
Step 10	Diligent Practice Time	110
Step 11	One More Diligent Practice Session	110
Step 12	Play the Whole Song!	110

The Last Rose of Summer

~ With Step Map ~

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

Step 05

Andante

Step 01 Step 02 Step 04 Step 03

Step 06

rit. - - - - a tempo

Step 07 Step 08

rit. - - - - mp

Measure numbers: 3, 4, 5, 6, 7, 8, 12, 16.

Hand positions: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.

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



Right hand

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



Right hand

Diligent Practice Time

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

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

one, two!

Step 05



Timing Both Hands

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

Play the ends of the phrases gently.

Step 06



Diligent Practice Time

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

Keep the harmony notes synchronized so they sound as one.

Step 07 Special Practice - "Find a Cue!"



When playing with the Learn to Play Orchestra, listen to the harp for your cue to exit from the fermata .

Practice listening for the right cue (!) so you can play in tight ensemble with the orchestra.

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

mp

Step 01

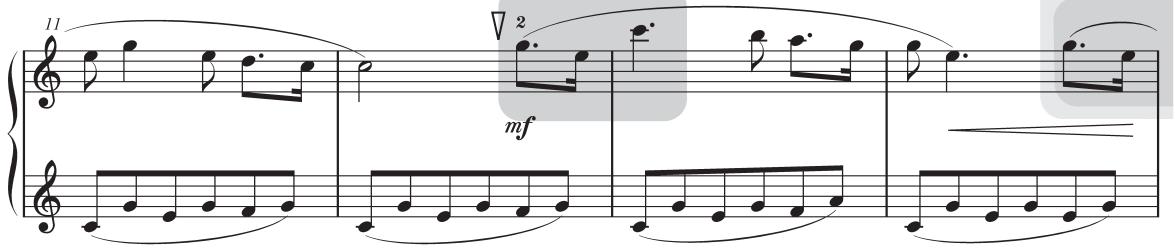
Step 02

Step 03

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

11

Step 01



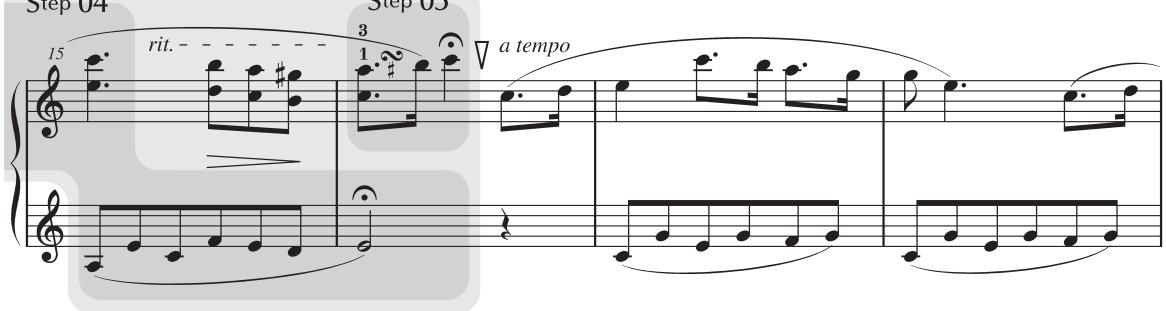
mf

15

Step 04

Step 06

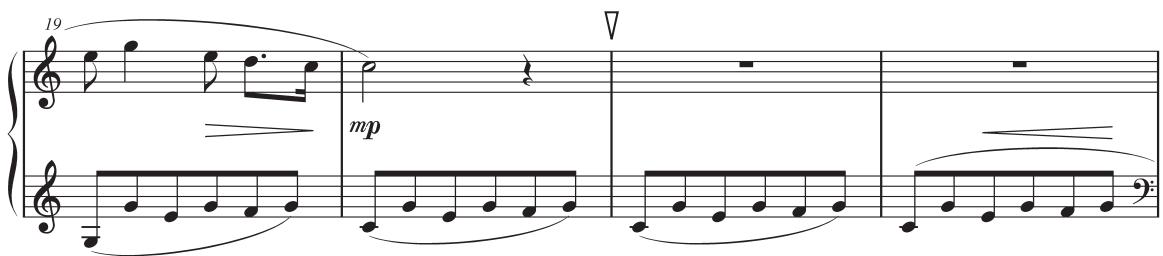
Step 05



rit. - - -

a tempo

19



mp

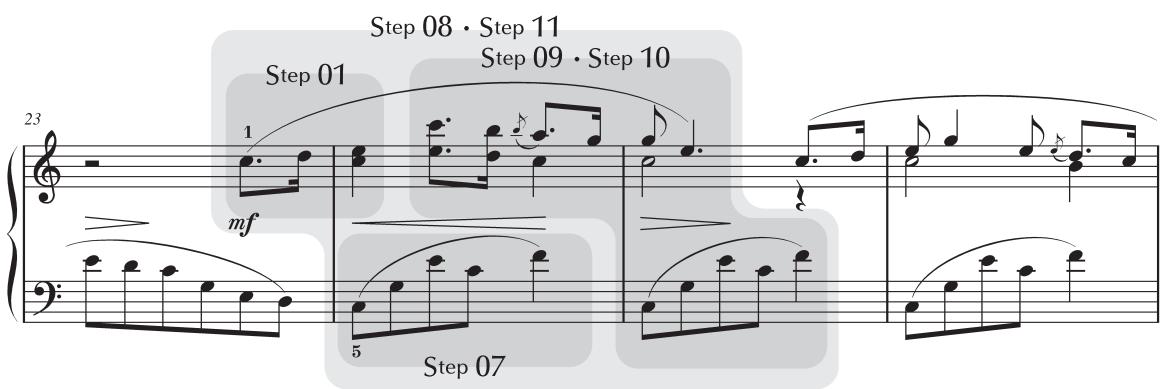
23

Step 01

Step 07

Step 08 • Step 11

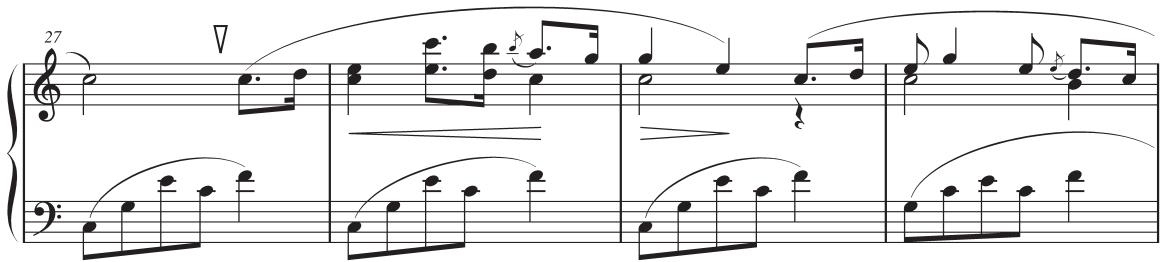
Step 09 • Step 10



mf

5

Step 07



27

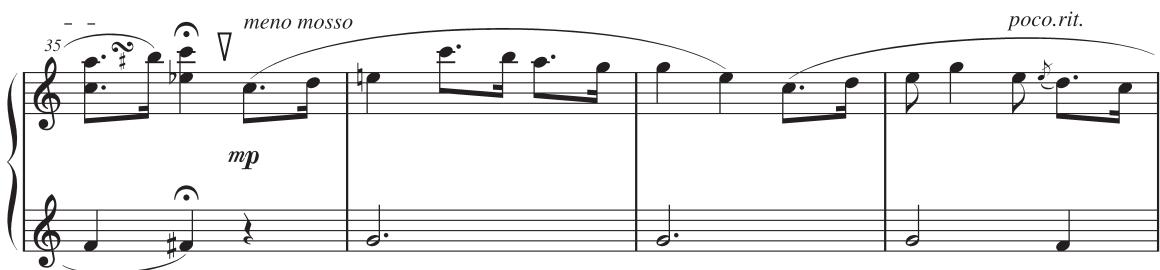


31

Step 01

mf

rit. - - - - -

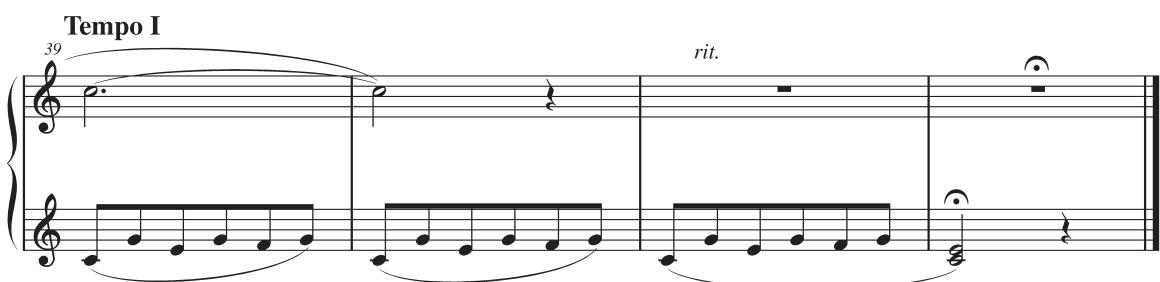


35

meno mosso

mp

poco.rit.



39

rit.

Tempo I

Step 01



Special Practice - “The Starting Rhythm”

This is a collection of auftakt melodies.

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

Step 02



Diligent Practice Time

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

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

one, two!

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.

5

I'm going to keep the phrases that come
after this a secret.
Try to follow me as best you can.



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.

2

5

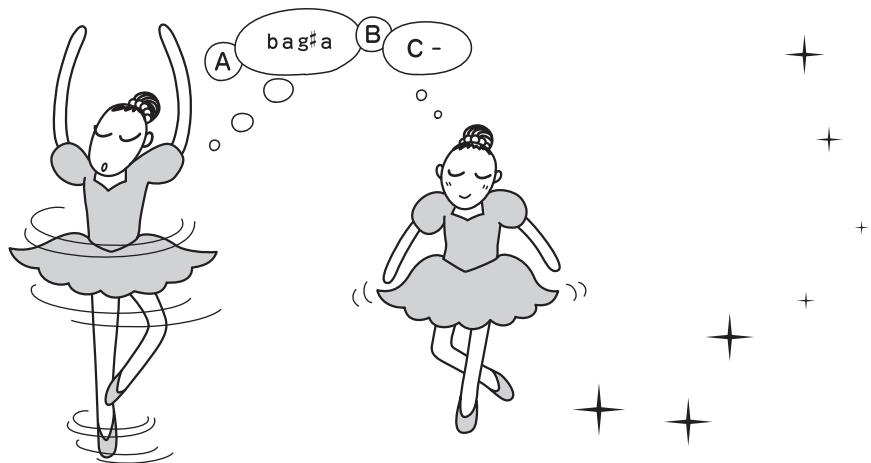
Step 05



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!

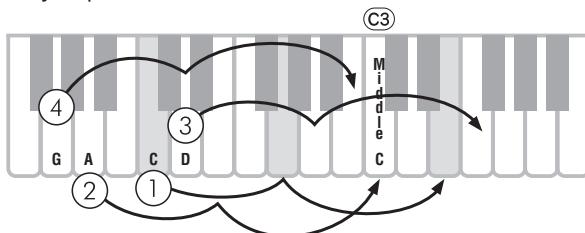
Step 07



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.



the next note...

the next note...

the next note...

the next note...

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



It's Marimba Man!

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.

<u>Step 01</u>	The Opening Melody	113
<u>Step 02</u>	The Second Melody.....	113
<u>Step 03</u>	Warm-up Exercise - "The Chinese Princess"	113
<u>Step 04</u>	Diligent Practice Time	113
<u>Step 05</u>	Warm-up Exercise - "Left and Right in Sync".....	114
<u>Step 06</u>	Diligent Practice Time	114
<u>Step 07</u>	"Before a Chord Change"	114
<u>Step 08</u>	Diligent Practice Time	115
<u>Step 09</u>	"A Serene Ending"	115
<u>Step 10</u>	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.

<u>Step 01</u>	Diligent Practice Time	118
<u>Step 02</u>	Diligent Practice Time	118
<u>Step 03</u>	Diligent Practice Time	118
<u>Step 04</u>	Special Practice: Grace Notes - "Follow the Guitarist!"	119
<u>Step 05</u>	Diligent Practice Time	120
<u>Step 06</u>	"Shh, ta ta ta~"	120
<u>Step 07</u>	"Triplets!"	121
<u>Step 08</u>	"Glissandos Everywhere"	121
<u>Step 09</u>	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!

Legato $\text{♩} = 60$

Step 01

Step 02

Step 03 • Step 04

Dm7 G7 Gm7 C7

Step 07

F F7 B♭ F

Step 08

Dm7 G7 C7 F

Step 09

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.

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

Step 03

Dm7 G₇⁽⁹⁾ Step 01 Gm₇⁽¹¹⁾ C₇⁽⁹⁾

Step 02

F F₇⁵ B[♭] F

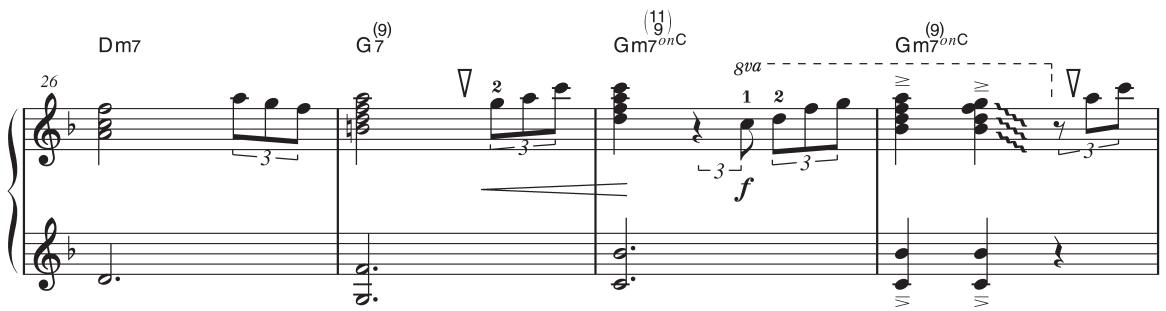
Step 05 Step 04

Dm7 G₇⁽⁹⁾ C₇⁽⁹⁾ F₃⁵ Step 06

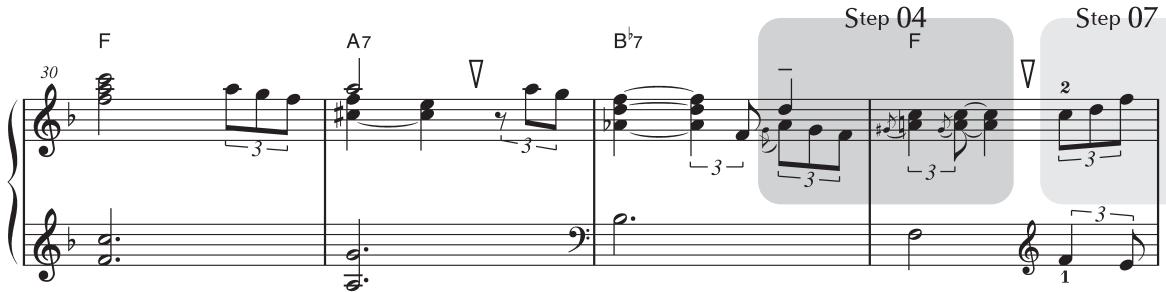
F **F7** **Step 06 B^b7** **Step 04 F**



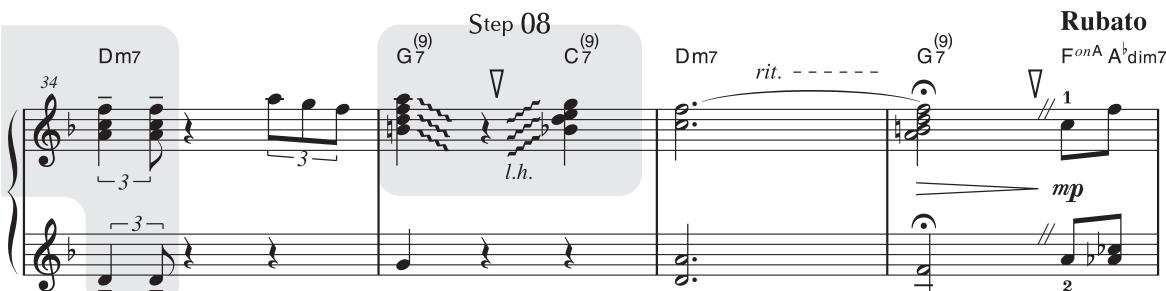
Dm7 **G⁽⁹⁾7** **Gm7⁽⁹⁾onC** **Gm7⁽⁹⁾onC**



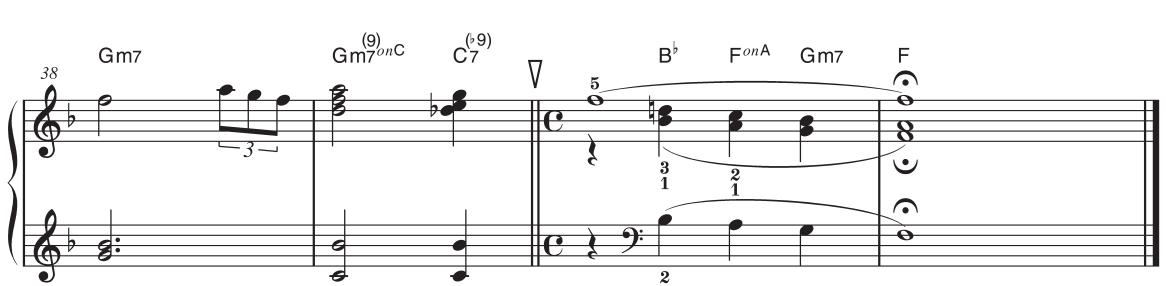
F **A7** **B^b7** **Step 04 F** **Step 07**



Dm7 **Step 08 G⁽⁹⁾7 C⁽⁹⁾7** **Rubato F^{onA} A^bdim7**



Gm7 **Gm7⁽⁹⁾onC** **C⁽⁹⁾7** **B^b** **F^{onA}** **Gm7** **F**



Step 01 Diligent Practice Time



Right hand

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.

one, two, three! $\frac{3}{1}$ $\frac{5}{31}$ $\frac{5}{421}$ $\frac{3}{2}$

one, two! $\frac{1}{3}$ $\frac{5}{-3-}$ $\frac{3}{4}$

Step 02 Diligent Practice Time



Left hand

Next try out the left-hand notes.

one, two, three! $\frac{1}{5}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{5}$

Step 03 Diligent Practice Time



Both hands

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

one, two, three! $\frac{3}{1}$ $\frac{(9)}{G7}$ $\frac{(11)}{Gm7}$ $\frac{(9)}{C7}$

one, two! $\frac{1}{5}$ $\frac{1}{2}$ $\frac{3}{-3-}$ $\frac{1}{5}$ $\frac{(9)}{G7}$ $\frac{(11)}{Gm7}$ $\frac{(9)}{C7}$

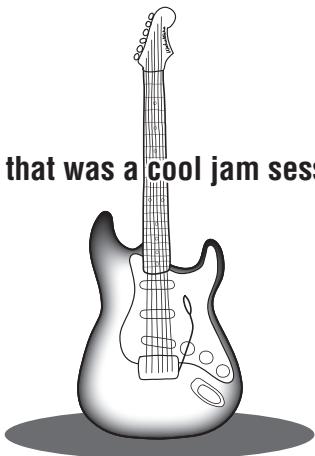


Step 04 Special Practice: Grace Notes - “Follow the Guitarist!”

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

The musical score consists of six lines of staff notation for electric guitar. Each line begins with a guitar icon. The notation includes quarter notes, eighth notes, sixteenth notes, and grace notes indicated by small stems and numbers (2, 3, 4, 5) above them. Fingerings such as '1', '2', '3', '4', and '5' are placed above specific notes. Time signatures like 3/4 and 2/4 are used throughout the score.

Now that was a cool jam session!



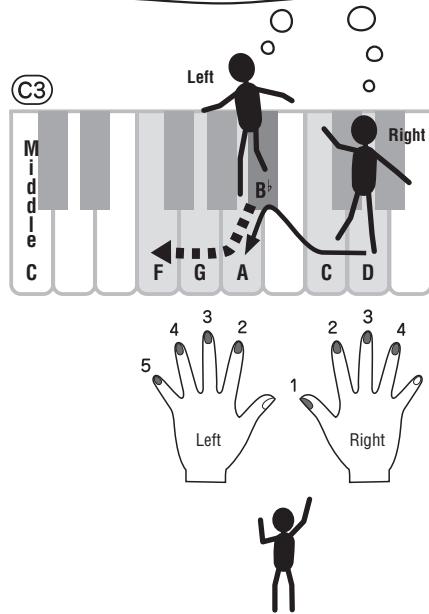
Step 05 Diligent Practice Time



Both hands

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~”



Right hand

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.



Play with the right hand

Play with the left hand

one, two, three!

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.

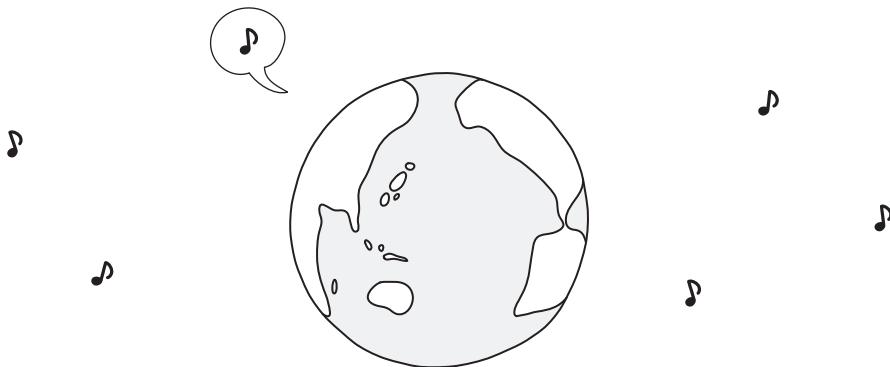
Hope you find some you like!

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 $\text{♩} = 94$

Frère Jacques

Traditional

Melody Voice
Glockenspiel

4/12 8va sempre

8/16 4

Music staff 1 (Treble clef): S01 (V1), S02 (V3), S03 (V1), S04 (V3)

Music staff 2 (Treble clef): S01 (V1), S02 (V3), S03 (V1), S04 (V3)

Song No. 021
Tempo $\text{♩} = 120$

Der Froschgesang

Traditional

Melody Voice
Square Lead

5/17

9/21

Music staff 1 (Treble clef): S01 (V1), S02 (V1), S03 (V1)

Music staff 2 (Treble clef): S01 (V1), S02 (V1), S03 (V1), S04 (V4)

Song No. 022
Tempo $\text{♩}=88$

Aura Lee

Traditional

Melody Voice
Soprano Sax

The musical score for 'Aura Lee' consists of four staves of music for soprano saxophone. Staff 1 (measures 1-10) starts in 3/19 time, key of C major, with a melodic line featuring grace notes and a long sustained note. Staff 2 (measures 11-20) starts in 7/23 time, key of G major, continuing the melodic line. Staff 3 (measures 21-30) starts in 11/27 time, key of G major, with a more rhythmic pattern. Staff 4 (measures 31-40) starts in 16/32 time, key of G major, with a continuation of the melodic line. Measure numbers 1, 3, and 4 are circled and labeled S01, S02, S03, and S04 respectively.

Song No. 023
Tempo $\text{♩}=110$

London Bridge

Traditional

Melody Voice
Musette Accordion

The musical score for 'London Bridge' consists of two staves of music for musette accordion. The top staff (measures 1-10) starts in 6/10/19/23 time, key of C major, with a continuous eighth-note pattern. The bottom staff (measures 11-20) starts in 9/22 time, key of G major, with a rhythmic pattern featuring measures 1, 2, 3, 1, 5, 3, 1. Measures 1, 3, and 5 are circled and labeled S01, S02, and S03 respectively.

Song No. 024
Tempo $\text{♩}=112$

Sur le pont d'Avignon

Traditional

Melody Voice
Musette Accordion

The musical score for 'Sur le pont d'Avignon' consists of two staves of music for musette accordion. The top staff (measures 1-10) starts in 5/17 time, key of F major, with a rhythmic pattern featuring measures 1, 3, 1, 3, 1, 3, 1, 3. Measures 1, 3, and 5 are circled and labeled S01, S02, and S03 respectively. The bottom staff (measures 11-20) continues the pattern. Measure 11 is circled and labeled S03, and the piece ends with a 'Fine' marking.

S04

13

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

Song No. 025
Tempo $\text{♩} = 102$

Nedelka

Traditional

Melody Voice
Musette Accordion

S01

4

mf

S02

10/26/42

S03

16/32/48

Song No. 026
Tempo $\text{♩} = 96$

Aloha Oe

Q. Liliuokalani

Melody Voice
Vibraphone

S01

4

S02

9

S03

13

S03

17

S04



S05



S06



Song No. 027
 Tempo $\text{♩}=106$

Sippin' Cider Through a Straw

Traditional

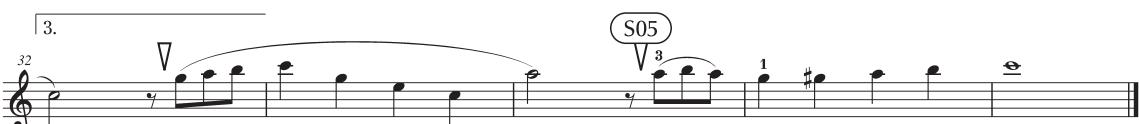
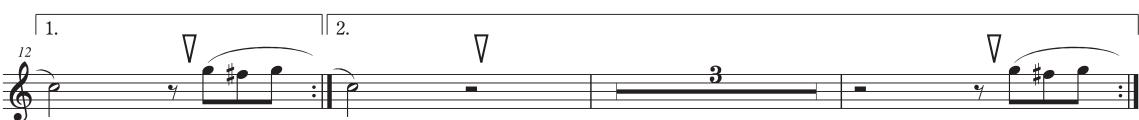
Melody Voice
 Analogon



S01



S02



S05

Song No. 028
Tempo $\text{♩} = 90$

Old Folks at Home

S. C. Foster

Melody Voice
Harmonica

3/11 **S01** 3 **S02** 3 **S03** 3 **S04** 3 **S05** **f** **S06** 3 **mf**

8/16 **S03** 3 **S04** 3 **S05** **S06** 3

21 5 **S06** 3

mp

mf

Song No. 029
Tempo $\text{♩} = 94$

Bury Me Not on the Lone Prairie

Traditional

Melody Voice
Harmonica

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

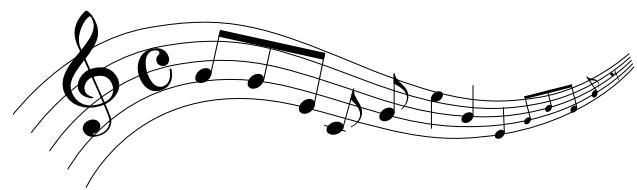
9/17 5 **S03** 1 2 **S04** 1

21 5 **S05** 1

25 5 **S06** 1 3

29 3 **S06** 1 3 **rit.**

33 5



Song No. 031
Tempo $\text{♩} = 92$

Andantino

Santa Lucia

A. Longo

Melody Voice
Classical Guitar

9/17 13/21 25/33 30/38

mp *mf*

Song No. 032
Tempo $\text{♩} = 120$

If You're Happy and You Know It

Traditional

Melody Voice

Analogon (V1)

Fargo (V2)

2/10 7/15

staccato

Song No. 033
Tempo $\text{♩} = 69$

Beautiful Dreamer

S. C. Foster

Melody Voice
Clarinet

mp

11 S04

mf

S05

15

mp

3

18 S06

mf

Greensleeves

Traditional

Melody Voice
Oboe

Lento Moderato

S01

p cantabile

S02

S03

S04

mp

S05

S06

S07

19

p

23

cantabile → P.156

Song No. 035
Tempo ♩ = 120

Kalinka

Traditional

**Melody Voice
Clarinet**

8 S01

$\frac{8}{8}$ (D.S. time with repeat)

S02 S03

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

28 S04 2 1 3 S05

34 S06 S07

40 S08 1 D.S.

$\frac{8}{8}$ Coda S09 (2x)

68/76 1. 2. 1.

Song No. 036
Tempo ♩ = 110

Holdilia Cook

Melody Voice Clarinet

Peacefully

Peacockery

4/21

9/26

S01

S02

S03

S04

S05

Happy and bouncy!

14/31

S06

18/35

Song No. 037

Tempo $\text{♩} = 114$

Ring de Banjo

S. C. Foster

Melody Voice
Trumpet

S01

6

f

S02

12

23

S03

S04

29

S05

37

S06

42

S07

Song No. 038
Tempo $\text{♩}=130$

La Cucaracha

Traditional

Melody Voice
Trumpet

5/13 S01 1

9/17 S03 S04 S05 4 1. 3 2. 3 1

21/29 3 5 1 S07 4 S08

25/33 1. 3 2.

The musical score consists of five staves of music. The first staff starts in 5/13 time with a treble clef, followed by a measure in 9/17 time, then 21/29 time, and finally 25/33 time. Various sections are labeled with circled numbers (S01-S08) and arrows pointing to specific notes or measures. Measure numbers 1, 3, 4, 5, and 1 are also indicated above the staff.

Song No. 039
Tempo $\text{♩}=132$

Funiculi Funicula

L. Denza

Melody Voice
Trumpet

10 S01 3 f

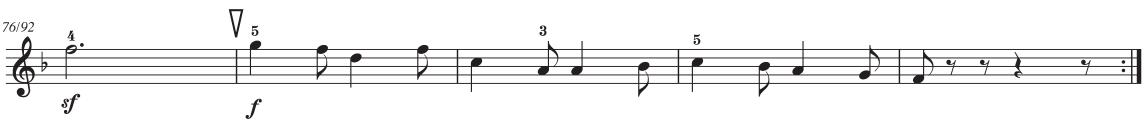
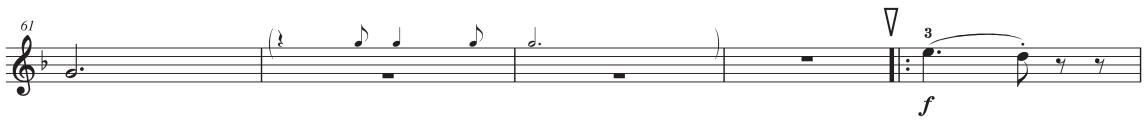
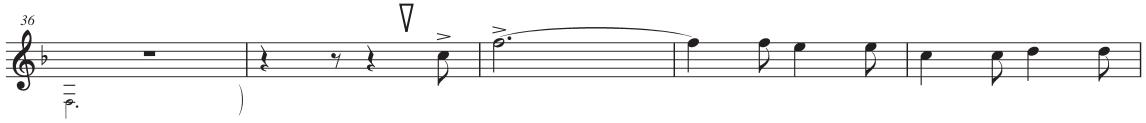
15 S02 3 simile V 3 sub. p cresc.

20 S03 4 5 sf f

25 S04 1 3 2 4 S05 V 1 3

31 S06 4 1 sub. (subito) → P.156 3 Trombone

The musical score consists of six staves of music. The first staff starts in 8/8 time with a dynamic *f*. The second staff begins with a dynamic *sub. p* and a dynamic *cresc.*. The third staff starts with a dynamic *sf*. The fourth staff starts with a dynamic *f*. The fifth staff starts with a dynamic *V 1*. The sixth staff ends with a dynamic *V 3* and a dynamic *Trombone*. Various sections are labeled with circled numbers (S01-S06) and arrows pointing to specific notes or measures. Measure numbers 1, 2, 3, 4, 5, and 1 are also indicated above the staff.



Song No. 040
Tempo $\text{♩} = 72$

Largo (from the New World)

A. Dvořák

Melody Voice
English Horn

Largo

S01
9
 p

S02
13
 p

S03
17
 p

$2/ \nabla 3$

S04
29
 f

Song No. 041
Tempo $\text{♩} = 72$

Brahms' Lullaby

J. Brahms

Melody Voice
Flute

S01
2
 $mp\ dolce$

S02
5
 mf

S03
1

S04
8

S05
13
 mf

S06
17

S07
21
 mp

dolce → P.156

Song No. 042
Tempo $\text{♩} = 120$

Liebesträume Nr.3

F. Liszt

Poco Allegro con affetto

Melody Voice

Clarinet (V1)

Strings (V2)

2 S01 (V1)

8 S02

13 S03

17 S04

22 S05

27 S06

31 S07

35 S08

S09

Clarinet (V1)

Strings (V2)

dolce

mf

dim.

mp

V1

V2

Poco, con affetto, *dolce* → P.156

Song No. 043
Tempo $\text{♩} = 78$

Pomp and Circumstance

E. Elgar

Melody Voice
Strings

Maestoso

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

S01 S02 S03 S04 S05 S06 S07 S08 S09 S10

Maestoso, allargando → P.156

Song No. 044
Tempo $\text{♩} = 108$

Chanson du Toreador

G. Bizet

Melody Voice
Chamber Strings

Resoluto

1 2 3 4 5 6 7 8 9 10 11 12 13

S01 S02 S03 S04 S05

Resoluto → P.156

Song No. 045
Tempo $\text{♩} = 72$

Andante maestoso

Jupiter, the Bringer of Jollity

G. Holst

Melody Voice
Strings

The musical score consists of six staves of music for Melody Voice (Oboe) and Strings. Fingerings are indicated above the notes: S01 at measure 4, S02 at measure 11, S03 at measure 9, S04 at measure 14, S05 at measure 19, and S06 at measure 24. Dynamics include mp , mf , and f . Measure 24 includes a ritardando (rit.).

maestoso → P.156

Song No. 046
Tempo $\text{♩} = 64$

Andantino

The Polovetsian Dances

A. Borodin

Melody Voice

Oboe (V1)

Strings (V2)

The musical score consists of four staves of music for Oboe (V1) and Strings (V2). Fingerings are indicated above the notes: S01 at measure 11, S02 at measure 15, and S03 at measure 19. Dynamics include p and a crescendo.

27 S04 V2

28 S05

29 S06

30 S07

31 S06

32 S07

33 S06

34 S07

35 S06

36 S07

37 S06

38 S07

39 S06

Song No. 047
Tempo $\text{♩}=184$

Die Moldau

B. Smetana

Melody Voice
Strings

Allegro commodo non agitato

1. S01

2. S02

3. S03

4. S04

5. S05

6. S06

7. S07

8. S06

9. S07

10. S06

11. S07

12. S06

13. S07

14. S06

15. S07

16. S06

17. S07

18. S06

19. S07

20. S06

21. S07

22. S06

23. S07

24. S06

25. S07

26. S06

27. S07

28. S06

29. S07

commodo, non agitato, dolce → P.156

Song No. 048
Tempo ♩ = 80

Salut d'Amour op.12

Melody Voice
Strings

Andantino

E. Elgar

Song No. 049
Tempo ♩ = 98

Humoresques

Melody Voice
Strings

Grazioso

A. Dvořák

Grazioso, meno mosso → P.156

27 **Tempo I**
mp

31 **S09**
rit.

Song No. 050
Tempo $\text{♩} = 133$

Symphony No.9 (from the New World - 4th movement)

A. Dvořák

Melody Voice
Trombone Section (V1)
Chamber Strings (V2)

10/18/34 **S01** (V1)
marcato $\frac{3}{4}$

ff

14/22/38 **S02**

Fine

26 **S05** (V2)
 $\frac{3}{4}$

30 **S06**

D.C.

marcato → P.156

S07

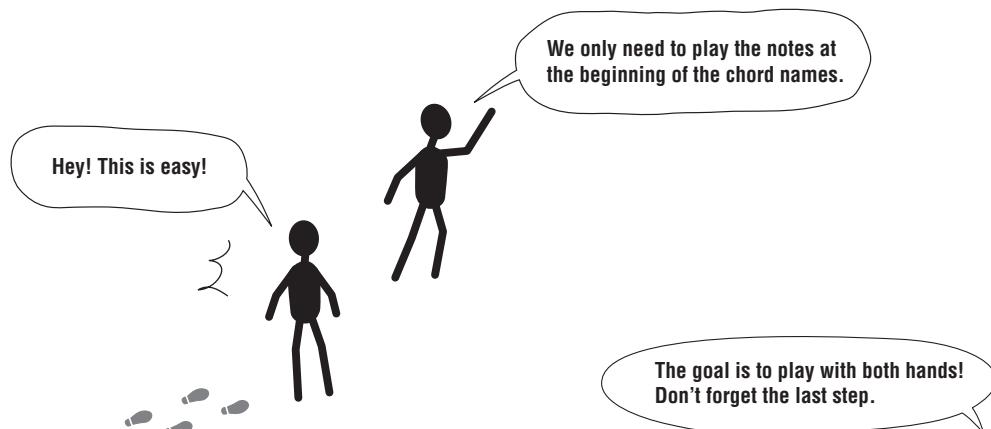
S08 (V1)
 $\frac{1}{1}$

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 ~

The diagram illustrates the concept of a chord. A circle on the left shows four notes (G, E, C) above a note (C), labeled "Chord name" and "Root (C)". A text box states "A number of notes played above the root form a chord". To the right, a "Chord Detection Range" is shown on a keyboard, spanning from C to F. Below the keyboard, a musical score for Flute and Piano is displayed. The Flute part has a treble clef and a 'C' above it, with a speech bubble saying "Play the root ♩". The piano part shows chords C, G7, C, Dm, C (long), and G7, with fingerings (3, 4, 2, 3, 4, 1, 4, 3) indicated.



"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 $\text{♩}=164$

O du lieber Augustin

Traditional

Melody Voice

Musette Accordion

Style

OberWalzer

Sheet music for 'O du lieber Augustin' in 3/4 time. The melody is in G major. The score includes three staves of music with various dynamics and articulations. Measure numbers 1, 8, 13, 19, and 35 are indicated. Callouts S01, S02, and S03 point to specific notes in measures 8, 13, and 19 respectively. The right margin contains performance information: Melody Voice, Musette Accordion, Style OberWalzer, and key signature C.

Song No. 052
Tempo $\text{♩}=85$

Mary Had a Little Lamb

Traditional

Melody Voice

Clarinet

Style

Learning 2/4

Sheet music for 'Mary Had a Little Lamb' in 2/4 time. The melody is in G major. The score includes three staves of music with various dynamics and articulations. Measure numbers 1, 9, 17, 25, 33, and 35 are indicated. Callouts S01, S02, and S03 point to specific notes in measures 1, 9, and 17 respectively. The right margin contains performance information: Melody Voice, Clarinet, Style Learning 2/4, and key signature C.

Song No. 053
Tempo $\text{♩}=108$

When Irish Eyes Are Smiling

E. R. Ball

Melody Voice

Musette Accordion

Style

English Waltz

Sheet music for 'When Irish Eyes Are Smiling' in 3/4 time. The melody is in F major. The score includes four staves of music with various dynamics and articulations. Measure numbers 1, 9, 15, and 47 are indicated. Callouts S01, S02, S03, and S04 point to specific notes in measures 1, 9, 15, and 47 respectively. The right margin contains performance information: Melody Voice, Musette Accordion, Style English Waltz, and key signature F.

Song No. 054 **Tempo** $\text{♩} = 140$

Little Brown Jug
Traditional

Melody Voice
Vibraphone
Style
BigBandFast

Medium Swing ($\text{♩} = \text{♩} \text{ } \text{♩}$)

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

Song No. 055
Tempo $\text{♩} = 92$

Ten Little Indians

Traditional

Melody Voice

Celesta

Style

Learning 2/4

1. ∇C
 $\text{S01} \nabla \text{C}$ *gva sempre*
 $\text{S02} \nabla \text{G}$

10/26 $\text{F} \text{ 4 }$ $\text{2 } \text{ 2 } \text{ 1 } \nabla \text{C} \text{ 3 }$ $\text{1 } \text{ 3 } \text{ 1 } \text{ 4 }$

16/32 $\text{F} \text{ 5 }$ 4 $\text{G7} \text{ C}$ ∇C 4

$\text{S03} \nabla \text{F}$

Song No. 056
Tempo $\text{♩} = 170$

On Top of Old Smoky

Traditional

Melody Voice
Harmonica
Style
Country Waltz

F

$\nabla \text{Whistle}$ B^{\flat}

C7

$\text{F} \text{ B}^{\flat} \text{ F}$ $\text{S01} \nabla \text{B}^{\flat}$ $(\text{D.S. time with repeat})$

$\text{S02} \nabla \text{F}$ $\text{S03} \nabla \text{F}$

C7 $\text{S04 S05} (3\times)$ 3 only $\text{to } \text{F}$

$\text{F7} \nabla \text{1 } \text{2 } \text{ 3 } \text{ 4 } \nabla \text{Violin} \text{ B}^{\flat}$

52

58 C7

64 F7

Song No. 057
Tempo ♩ = 104

My Darling Clementine

Traditional

Melody Voice
Harmonica
Style
SwingWaltz

5/21

10/26

14/30

18/34

Song No. 058
Tempo ♩ = 108

Oh! Susanna

S. C. Foster

Melody Voice

Violin

Style

Bluegrass

Sheet music for Oh! Susanna. The score consists of five staves of music. The first staff starts with a F note. The second staff begins with an F note and includes markings S01, F, and S02. The third staff starts with an F note and includes markings 8/20, C7, F, and S03. The fourth staff starts with an F note and includes markings 12/24, B, and S04. The fifth staff starts with an F note and includes markings 16/28, C7, F, and S05. The music features various chords and fingerings indicated by numbers above the notes.

Song No. 059
Tempo ♩ = 148

Red River Valley

Traditional

Melody Voice

Harmonica

Style

Country Swing

Sheet music for Red River Valley. The score consists of six staves of music. The first staff starts with a G note. The second staff starts with a G note and includes markings S01. The third staff starts with a G note and includes markings 8/24. The fourth staff starts with a D7 chord. The fifth staff starts with a C note and includes markings 12/28. The sixth staff starts with a G note and includes markings 16/32. The music features various chords and fingerings indicated by numbers above the notes.

Song No. 060
Tempo ♩ = 168

Turkey in the Straw

Traditional

Melody Voice

Clarinet

Style

Country Swing

Piano C (G)

G C

G7 C (S01)

S/21 C 1 3 5 3 1 3 G7 3

(S02)

9/25 C 1 3 5 3 1 3 G7 C

(S03)

S/29 C (S04) C7 (S05) F (S06) G7 C 5

18/34 2 1 3 G C 1 3 5 4 2 1 1 3 G7 C (S07) 2. G7 C (S08) G7 C

Song No. 061
Tempo ♩ = 112

Muffin Man

R. A. King

Melody Voice

60's Clean Guitar

Style

Bluegrass

C Violin Am Dm7 G7 C (S01) C 1 3

5/17 Dm7 G7 1 3 Am Dm7 G7 C (S02) C 1 3

9/21 Dm7 G7 1 3 Am Dm7 G7 C (S03) C

13 G7 C F C G7 Dm7 G7 C (S04) C 2

Song No. 062
Tempo $\text{♩}=116$

Pop Goes the Weasel

Traditional

Melody Voice

Piccolo

Style

6/8 Piano March

1. Melody Voice (Piccolo) in 6/8 time, key of C major. The score includes piano accompaniment. Various slurs and grace notes are marked with circled labels S01 through S08.

2. H. C. Work (Clarinet) in 4/4 time, key of C major. The score includes piano accompaniment. Various slurs and grace notes are marked with circled labels S01 through S08.

Song No. 063
Tempo $\text{♩}=86$

Grandfather's Clock

H. C. Work

Melody Voice
Clarinet
Style
Learning 4/4

1. Melody Voice (Clarinet) in 4/4 time, key of C major. The score includes piano accompaniment. Various slurs and grace notes are marked with circled labels S01 through S08.

2. H. C. Work (Flute) in 4/4 time, key of C major. The score includes piano accompaniment. Various slurs and grace notes are marked with circled labels S01 through S08.

2/ C
5

25 C 3 2 G 3 C 4 1 Dm 4 C (on G) G7 C 2
mp

29 C G A7 Dm 4 C rit.
rit.

Song No. 064
Tempo $\text{♩}=120$

Camptown Races

S. C. Foster

Melody Voice
Harmonica
Style
Bluegrass

1 ∇ C 4 S01 C D7 3 2 G7 1 S02 3

8/20 C Dm7 2 G7 3 C ∇ 3 C D7 3 2 G7 1 ∇ 3

I2/24 C Dm7 2 G7 3 C S03 C F 3 C S04 S05 3

I6/28 C 1. Dm7 2 G7 C ∇ 3 2. Dm7 2 G7 C ∇ C 2

Song No. 065
Tempo $\text{J}=196$

When the Saints Go Marching In

Traditional

Melody Voice

Trumpet

Style

Dixieland

(S02)

Song No. 066
Tempo $\text{J}=108$

Yankee Doodle

Traditional

Melody Voice

Piccolo

Style

USMarch

14 ∇ C
G
 ∇ C
C^{dim7}
G^(on D)
D7
G
E^{b7}

18 S05 ∇ A^b
E^{b7}
A^b
E^{b7}
A^b
D^b
E^{b7}
A^b

22 S07 ∇ D^b
A^b
S08 ∇ D^b
Ddim7
A^b(on E^b)
E^{b7}
A^b
 ∇ A^b

Song No. 067
Tempo $\text{♩} = 120$

Melody Voice
Trumpet
Style
6/8 March

Battle Hymn of the Republic

Traditional

1 ∇ C
S01 ∇ 1
staccato C
S02 ∇ 3 2

8/24 F
S03 ∇ 1
C
C
E7
S04 Am
S05 ∇ 3
Dm
G7
C
C
S06 ∇ F
16/32 1
C
C
S07 ∇ 3
C
C
S08 ∇ 3
Dm
G7
1.
C
2.
C
 ∇ C
2

Song No. 068
Tempo ♩ = 124

I've Been Working on the Railroad

Traditional

Melody Voice

Trumpet

Style

6/8 March

The musical score consists of eleven staves of music. Staff 1 (Brass) starts with a B^b chord. Staff 2 (S01) starts with an F chord. Staff 3 (S02) starts with a B^b chord. Staff 4 (S03) starts with a V F chord. Staff 5 (S04) starts with a G₇ chord. Staff 6 (S05) starts with a C chord. Staff 7 (S06) starts with an A₇ chord. Staff 8 (S07) starts with a B^b chord. Staff 9 (S08) starts with a C₇ chord. Staff 10 (S09) starts with an F chord. Staff 11 (S10) starts with a C₇ chord. Staff 12 (S11) starts with an F chord.

Chords indicated in the score include: B^b, Bdim, F(onC), Dm, C7, F, F, B^bm, F, Dm, G₇, C, A₇, B^b, Bdim, F(onC), Dm, C7, F, C₇, F, F, Aug, B^b, Bdim, C₇, F, F.

Time signatures and measures: 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 8/4, 9/4, 10/4, 11/4, 12/4.

Song No. 069
Tempo ♩ = 116

American Patrol

F. W. Meacham

Melody Voice

Clarinet

Style

USMarch

Sheet music for "American Patrol" for Melody Voice (Clarinet). The music is in 2/4 time and follows a US March style. The key signature varies throughout the piece, with sections in E♭ major, A♭ major, G major, and C major. The score is divided into 12 measures, each labeled with a circled number (S01-S12) indicating a specific performance technique or section. Measure 1 starts with a grace note 'V E♭' and a dynamic 'mf'. Measures 2-5 show a series of eighth-note chords and sixteenth-note patterns. Measures 6-10 continue with similar patterns, including a section starting at measure 9 with a dynamic 'V 3'. Measures 11-15 feature more complex sixteenth-note figures. Measures 16-20 show eighth-note chords and sixteenth-note patterns. Measures 21-25 conclude with a dynamic 'f'. The music ends with a final dynamic 'V 1'.

Song No. 070
Tempo $\text{♩} = 198$

Down by the Riverside

Traditional

Melody Voice
Trumpet
Style
Dixieland

Medium fast swing $\text{J} = 198$

33 G7

C

37 C

41 G7

C

45 C F G7 C

S10

Dm

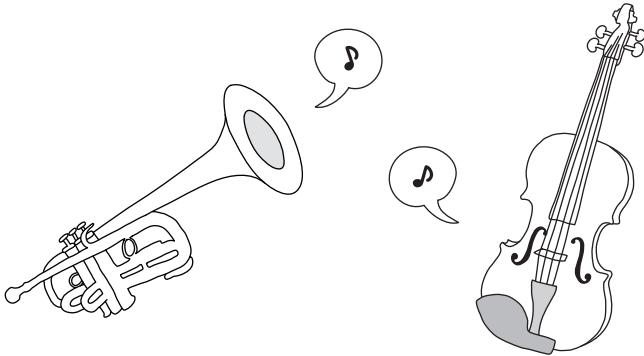
50 G7 C F

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	non agitato	Calmly
	commodo	Relaxed	non troppo	Not too much
	con affetto	Lovingly	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	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	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

G. Fauré

Melody Voice
Flute

Allegretto molto moderato

 A musical score for flute in G major, 6/14 time. The score consists of two staves. The first staff starts with a dynamic of *p dolce*. The second staff begins with a dynamic of *molto, dolce*. The score features several grace notes and slurs. Four numbered callouts point to specific melodic segments: S01 points to a descending eighth-note pattern; S02 points to a sixteenth-note run; S03 points to another descending eighth-note pattern; and S04 points to a sixteenth-note run. Measure numbers 1 through 5 are indicated above the staves.

molto, dolce → P.156

Song No. 072
Tempo ♩ = 78

Swan Lake

P. I. Tchaikovsky

Melody Voice
Oboe

Moderato

A musical score for oboe in C major, 6/8 time. The score consists of four staves. The first three staves are mostly identical, featuring eighth-note patterns with slurs and grace notes. The fourth staff begins at measure 10 with a different rhythmic pattern. Four numbered callouts point to specific melodic segments: S01 points to a sixteenth-note run; S02 points to another sixteenth-note run; S03 points to a sixteenth-note run; and S04 points to a sixteenth-note run. Measure numbers 5, 6, 10, and 11 are indicated above the staves.

espress. (espressivo) → P.156

Song No. 073
Tempo $\text{♩} = 116$

Grand March (Aida)

G. Verdi

Melody Voice
Brass Section

Maestoso

Maestoso → P.156

Song No. 074
Tempo $\text{♩} = 108$

Serenade for Strings in C major, op.48

Melody Voice
Strings

Andante non troppo

P. I. Tchaikovsky

f sempre marcato

6

ff

ff

11

fff

non troppo, *marcato* → P.156

Song No. 075
Tempo $\text{♩} = 79$

Pizzicato Polka

Melody Voice
Pizzicato Strings

Polka

J. Strauss II

p

ff

ff

13

18

23

p

28

Song No. 076
Tempo $\text{♩}=88$

Romance de Amor

Traditional

Melody Voice
Classical Guitar

Sheet music for 'Romance de Amor' in 3/4 time, key of G major. The music consists of three staves of sixteenth-note patterns. Fingerings are indicated above the notes: S01 at measure 5, S02 at measure 11, S03 at measure 17, and S04 at measure 23. A 'rit.' (ritardando) instruction is placed between measures 23 and 24.

Song No. 077
Tempo $\text{♩}=116$

Menuett BWV. Anh.114

J. S. Bach

Melody Voice
Harpsichord

Sheet music for 'Menuett BWV. Anh.114' in 3/4 time, key of G major. The music is divided into three systems. Fingerings are indicated above the notes: S01 at measure 5, S02 at measure 11, S03 at measure 17, S04 at measure 23, S05 at measure 29, and S06 at measure 35. Measure numbers 1 through 5 are placed below the staff in each system.

17/33

S07

3 2 3 1 2 1 1

S08

2

37/53

S09

5 3 4 1 3

S10

4 1 3

41/57

S11

1 1 4

S12

4 1

45/61

S13

5 1 2 1

S14

5

49/65

S15

1 3 4

S16

1 2

Song No. 078
Tempo ♩ = 76

Ave Verum Corpus

W. A. Mozart

Melody Voice
Chapel

Adagio

The musical score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a tempo of ♩ = 76. The Bass staff has a key signature of one flat (B-flat). The score is divided into seven systems, each starting with a circled label (S01 through S07) and a number indicating the measure. Measure numbers are also placed below the staff.

- System 1:** Treble staff starts with a quarter note (S01 2), followed by eighth notes (S01 3, S01 4). Bass staff starts with a half note (S01 2).
- System 2:** Treble staff starts with a half note (S01 2). Bass staff starts with a half note (S01 2).
- System 3:** Treble staff starts with a half note (S02 1). Bass staff starts with a half note (S02 3).
- System 4:** Treble staff starts with a half note (S03 1). Bass staff starts with a half note (S03 2).
- System 5:** Treble staff starts with a half note (S04 1). Bass staff starts with a half note (S04 2).
- System 6:** Treble staff starts with a half note (S05 1). Bass staff starts with a half note (S05 2).
- System 7:** Treble staff starts with a half note (S06 2). Bass staff starts with a half note (S06 3).
- System 8:** Treble staff starts with a half note (S07 3). Bass staff starts with a half note (S07 2).

Strings are mentioned above the Treble staff in System 5.

33

S08

2 1 1 5

38

5 3 5 2 5 2 1 2

Song No. 079
Tempo $\text{♩} = 110$

Radetzky Marsch

J. Strauss I

Melody Voice
Symphony Kit

Enjoy the atmosphere of a live concert by clapping along with the orchestra using the key.

Begin softly after the introduction, and then clap harder as the intensity of the orchestra increases. After a break in the middle, clap energetically in time with the orchestra for the big finale!

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

Marsch



Marsch → P.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 sheet music consists of six staves of music for Grand Piano. The top staff shows the melody line with fingerings S01, S02, and S03. The middle staff shows the bass line with fingerings S04 and S05. The bottom staff shows the bass line with fingering S06. The music is in common time (♩ = 100). The first staff starts with a dynamic *mp*. Fingerings are indicated above the notes: S01 (1), S02 (3), S03 (5), S04 (2), S05 (4), and S06 (5).

Song No. 081
Tempo $\text{♩}=106$

Die Lorelei

F. Silcher

Melody Voice
Grand Piano

Moderato

The sheet music consists of eight staves of music. The first staff starts with a dynamic *mf*. The second staff begins at measure 10. The third staff begins at measure 15. The fourth staff begins at measure 21. The fifth staff begins at measure 26. The sixth staff begins at measure 31. Various performance markings are present, including:

- S01**: Located above the first staff, indicating a melodic line.
- S02**: Located above the second staff, indicating a melodic line.
- S03**: Located above the third staff, indicating a melodic line.
- S04**: Located above the fourth staff, indicating a melodic line.
- S05**: Located above the fifth staff, indicating a melodic line.
- S06**: Located above the sixth staff, indicating a melodic line.
- S07**: Located above the seventh staff, indicating a melodic line.
- S08**: Located above the eighth staff, indicating a melodic line.

Other markings include *rit.*, *a tempo*, *mp*, and various fingerings (1, 2, 3, 4, 5) placed under specific notes.

Song No. 082
Tempo $\text{♩} = 79$

Home Sweet Home

H. R. Bishop

Melody Voice
Grand Piano

The sheet music consists of seven staves of musical notation for Melody Voice and Grand Piano. The piano part is in the bass clef, and the melody voice is in the treble clef. Fingerings (1 through 7) are indicated above the notes, and dynamics (mp, mf, poco rit., dim.) are shown throughout. The music includes various rests and note heads.

Staff 1: Treble clef, C major. Fingerings: 2, 1, 3, 4, 1. Dynamics: *mp*.

Staff 2: Bass clef, C major. Fingerings: 3, 2, 1. Dynamics: *mf*.

Staff 3: Treble clef, C major. Fingerings: 5, 3, 5, 3, 5, 2. Dynamics: *mf*.

Staff 4: Bass clef, C major. Fingerings: 3, 5, 3, 5, 3, 2. Dynamics: *mf*.

Staff 5: Treble clef, G major. Fingerings: 5, 3, 5, 3, 5, 2. Dynamics: *mf*.

Staff 6: Bass clef, G major. Fingerings: 2, 4, 1, 2, 1, 2, 1, 2, 3. Dynamics: *poco rit.*, *dim.*

Staff 7: Treble clef, G major. Fingerings: 3, 4, 2, 1, 2, 1, 2, 1, 2, 3, 5. Dynamics: *p*.

Song No. 083
Tempo $\text{♩}=104$

Scarborough Fair

Traditional

Melody Voice
Grand Piano

The musical score consists of six staves of music for Melody Voice and Grand Piano. The Melody Voice part is in soprano clef, and the Grand Piano part is in bass clef. The score is divided into six sections, each labeled S01 through S06. The sections are as follows:

- S01:** Measures 9-13. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *mp*. Fingerings: 1, 5.
- S02:** Measures 14-18. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *mf*. Fingerings: 2, 4, 5.
- S03:** Measures 20-24. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: *mf*. Fingerings: 5, 4, 2, 1, 3, 2.
- S04:** Measures 26-30. Key signature: B-flat major (two flats). Dynamics: *mp*. Fingerings: 1, 5, 1, 2.
- S05:** Measures 35-39. Key signature: B-flat major (two flats). Fingerings: 1, 5, 1, 3.
- S06:** Measures 40-44. Key signature: B-flat major (two flats). Dynamics: *mf*. Fingerings: 2, 1, 4, 1, 5, 3, 2, 3, 1.

46

S07 5
1 4 1 5

5

52

S08 1 5 4 3 1 5 2 4 1 3 5
mf p

5

Song No. 084
Tempo ♩ = 66

My Old Kentucky Home

Traditional

Melody Voice
Grand Piano

1

S01 3 1 1
mp

2 5

S02 3 3 1
5

S03 2
5

9/17

S04 S05 1.
1

2.

19

S06 3
mf

S07 4

24

S08 1
mp

poco rit.

S09 a tempo
rit.

2 5 1 2 4

Song No. 085
Tempo ♩ = 72

Loch Lomond

Traditional

Melody Voice
Grand Piano

The sheet music consists of six staves of music. The top staff is for the Melody Voice (Soprano) and the bottom staff is for the Grand Piano. The music is in common time (indicated by a 'C').
Staff 1 (Melody Voice): Starts with a dynamic *mp*. Fingerings include S01 (2, 1, 2, 4, 3), S02 (1, 4, 1, 2, 4, 5), S03 (4), S04 (7), S05 (3, 2, 1), S06 (1), and S07 (4, 2, 1, 2, 4, 5).
Staff 2 (Grand Piano): Includes fingerings 3, 5; 2, 5; 1, 2; 5; 5; 1, 2; 4; 1, 2; 5; 5; 1, 2.
Staff 3 (Melody Voice): Starts with a dynamic *mf*. Fingerings include S08 (*meno mosso*, 1, 4, 1, 2, 4, 5), 1-5, and 1.
Staff 4 (Grand Piano): Includes fingerings 5; 1, 2; 4; 1, 2; 5; 5; 1, 2.
Staff 5 (Melody Voice): Includes fingerings 5; 1, 2; 4; 1, 2; 5; 5; 1, 2.
Staff 6 (Grand Piano): Includes fingerings 5; 1, 2; 4; 1, 2; 5; 5; 1, 2.

meno mosso, poco → P.156

Song No. 086
Tempo $\text{♩} = 92$

Silent Night

F. Gruber

Melody Voice
Grand Piano

The sheet music consists of five staves of musical notation for two voices. The top staff is for the Melody Voice (Soprano) and the bottom staff is for the Grand Piano. The music is in common time, key signature of G major (two sharps), and tempo $\text{♩} = 92$. The vocal part includes lyrics in parentheses. Measure numbers 9, 13, 18, 23, and 28 are indicated above the staves. Various dynamics and performance instructions are included, such as p , f , mf , and dynamic markings like ∇ and \wedge . Measure 9 starts with a piano dynamic. Measures 13-17 show vocal entries labeled S02, S03, and S04. Measures 18-22 show vocal entries labeled S05. Measure 23 shows a piano entry labeled S06. Measure 28 shows a piano entry labeled S08.

9 13 18 23 28

p

(S01)

(S02)

(S03)

(S04)

(S05)

(S06)

(S07)

(S08)

Song No. 087
Tempo $\text{♩} = 94$

Deck the Halls

Melody Voice
Grand Piano

Con moto

Traditional

The sheet music consists of ten staves of musical notation for piano and voice. The piano part is in the bass clef, and the voice part is in the soprano clef. The music is divided into sections by vertical bar lines, each with a circled number (S01-S12) above it. The first section (S01) starts with a rest in the piano part and a dynamic *mf*. The second section (S02) begins with a piano dynamic *marcato*. The third section (S03) features a piano accompaniment pattern. The fourth section (S04) includes a piano bass line with a bass clef. The fifth section (S05) shows a piano bass line with a bass clef. The sixth section (S06) has a piano bass line with a bass clef. The seventh section (S07) shows a piano bass line with a bass clef. The eighth section (S08) has a piano bass line with a bass clef. The ninth section (S09) shows a piano bass line with a bass clef. The tenth section (S10) has a piano bass line with a bass clef. The eleventh section (S11) has a piano bass line with a bass clef. The twelfth section (S12) has a piano bass line with a bass clef. The piano part includes various dynamics such as *mf*, *marcato*, *mp*, and *p*. The vocal part includes fingerings like 1, 2, 3, 4, 5, and 1/2.

Song No. 088
Tempo $\text{♩} = 72$

O Christmas Tree

Traditional

Melody Voice
Grand Piano

Sheet music for the Melody Voice (Grand Piano) part of "O Christmas Tree". The music is in common time (indicated by a '4') and G major (indicated by a sharp sign). The piano part consists of two staves: treble and bass. The treble staff starts with a dynamic of mp . The music is divided into measures by vertical bar lines. Various performance markings are present, such as slurs, grace notes, and dynamics like mf . Measure numbers 4, 9, 13, and 17 are indicated above the staff. Fingerings are marked with circled numbers (e.g., S01, S02, S03, S04, S05, S06) above specific notes. Measure 4 starts with a single note, followed by a pair of eighth-note grace notes. Measures 9 and 13 show a similar pattern of grace notes. Measure 17 includes a dynamic marking of p .

Song No. 089
Tempo $\text{♩} = 60$

Sonata Pathétique 2nd Adagio Cantabile

L. v. Beethoven

Melody Voice
Grand Piano

Adagio cantabile

Sheet music for the Melody Voice (Grand Piano) part of "Sonata Pathétique 2nd Adagio Cantabile". The music is in common time (indicated by a 'C') and C minor (indicated by a flat sign). The piano part consists of two staves: treble and bass. The treble staff starts with a dynamic of p . The music is divided into measures by vertical bar lines. Fingerings are marked with circled numbers (e.g., S01, S02) above specific notes. Measure 5 starts with a single note, followed by a pair of eighth-note grace notes. Measures 2, 3, and 4 show a similar pattern of grace notes. Measures 2-1 and 4 show a different pattern.

cantabile → P.156

The image shows three staves of sheet music for piano, likely from a classical piece. The top staff begins at measure 9, featuring a treble clef, a key signature of four flats, and a common time signature. It includes fingerings such as 1, 4, 5, 1, 2, 4, 1, 3, and 2. The middle staff begins at measure 13, with a treble clef, a key signature of four flats, and a common time signature. It includes fingerings like 2, 1, 2, 3, 4, 5, 1, 2, 1, 4, 5, 1, 4, and 5. The bottom staff begins at measure 17, with a treble clef, a key signature of four flats, and a common time signature. It includes fingerings such as 5, 1, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, and 5.

Song No. 090
Tempo ♩ =70

Ave Maria/J. S. Bach - Gounod

J. S. Bach/C. F. Gounod

**Melody Voice
Grand Piano**

5
S01
3

p

1
5

S02
5
1

2
4

S03
5
1

S04
1

S05
2
mp

3
5

1
5
1

16

S06
S07

3
3
1

2
5 3 1
5 2 1
5 3 1
3

p

21

cresc.

S08
S09

2
4
5

3
5

26

S10
S11
S12

5
3
5

mp
cresc.

31

S13
S14
S15

4
3
5

2
3
1
2

cresc.

36

S16

5
3
2
1
3
3
8
2

poco rit.

poco → P.156

Song No. 091
Tempo $\text{♩} = 62$

Jesus bleibt meine Freude

Melody Voice
Grand Piano

Religioso

J. S. Bach

The sheet music consists of eight staves of piano music. The top staff is the Melody Voice (Right Hand) and the bottom staff is the Grand Piano (Left Hand). Fingerings (1, 2, 3, 4, 5) are indicated above the melody notes. Dynamics include mp , mf , and $rit.$. Measure numbers are provided at the beginning of each staff: 5, 9, 13, 17, 21, and 25. Measure 25 includes a fermata over the right hand's eighth note. Measure 17 has a fermata over the left hand's eighth note. Measures 13 and 17 have dynamic markings mf . Measure 21 has a dynamic marking mp . Measure 25 has a dynamic marking $rit.$. Measure 13 has a dynamic marking mf .

Song No.	092
Tempo	♩ = 66

Prelude op.28-15 "Raindrop"

**Melody Voice
Grand Piano**

Sostenuto

F. Chopin

Sheet music for piano with two staves (Treble and Bass). The music is organized into eleven sections (S01-S11) indicated by ovals above the staves. Fingerings are shown below the notes. Measure numbers are indicated above the staves.

Section S01: Treble staff starts with a forte dynamic. Bass staff has a continuous eighth-note pattern. Fingerings: 5, 5, 1, 2, 5.

Section S02: Treble staff has a sustained note followed by a sixteenth-note pattern. Bass staff continues its eighth-note pattern. Fingerings: 1, 2, 3, 2, 3, 2.

Section S03: Treble staff has a sustained note followed by a sixteenth-note pattern. Bass staff continues its eighth-note pattern. Fingerings: 9, 4, 1.

Section S04: Treble staff has a sustained note followed by a sixteenth-note pattern. Bass staff continues its eighth-note pattern. Fingerings: 1, 4.

Section S05: Treble staff has a sustained note followed by a sixteenth-note pattern. Bass staff continues its eighth-note pattern. Fingerings: 1, 2.

Section S06: Treble staff starts with a sustained note followed by a sixteenth-note pattern. Bass staff continues its eighth-note pattern. Fingerings: 1, 3, 3, 5, 2, 1, 5, 3, 1, 4, 3, 2, 4, 5.

Section S07: Treble staff starts with a sustained note followed by a sixteenth-note pattern. Bass staff continues its eighth-note pattern. Fingerings: 1, 3, 3, 2, 1, 3.

Section S08: Treble staff starts with a sustained note followed by a sixteenth-note pattern. Bass staff continues its eighth-note pattern. Fingerings: 3, 1, 2, 3.

Section S09: Treble staff starts with a sustained note followed by a sixteenth-note pattern. Bass staff continues its eighth-note pattern. Fingerings: 1, 2, 3, 1, 3, 1, 5, 4, 5.

Section S10: Treble staff starts with a sustained note followed by a sixteenth-note pattern. Bass staff continues its eighth-note pattern. Fingerings: 3, 1, 3, 1, 5, 4, 5.

Section S11: Treble staff starts with a sustained note followed by a sixteenth-note pattern. Bass staff continues its eighth-note pattern. Fingerings: 4, 3, 1, 3, 1, 5, 4, 5. A "poco rit." (poco ritardando) instruction is present.

Sostenuto → P.156

Nocturne op.9-2

F. Chopin

Andante

2 5 3 2 1

p dolce

8 2 1-4

14 2 4 1-4 mp

20 3 3 3 1 3 4

25 4 2 1 2 5 2 3 2

31 4 1 2 3 4 1 2

dolce, espress. (espressivo) → P.156

espress.

37

S10

43

S11

S12

49

poco rit.

S13

S14

a tempo

fz

mp

54

S15

59

S16

poco rit.

mf

65

a tempo

S17

p

poco a poco

a poco decresc.

rit.

S18

pp

poco a poco → P.156

Song No. 094
Tempo ♩ = 56

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

Melody Voice
Grand Piano

Lento, ma non troppo

F. Chopin

S01

S02

S03 *a tempo*

S04

S05 *riten.*

S06

rall. *smorz.*

pp

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

Song No. 095
Tempo ♩ =70

Romanze (Serenade K.525)

**Melody Voice
Grand Piano**

Andante

W. A. Mozart

The image shows ten numbered sections (S01-S10) of a piano piece, arranged vertically. Each section includes a dynamic marking and fingerings. The sections are:

- S01: Fingerings 2 and 3 over notes, dynamic *p*.
- S02: Fingerings 5, 3, and 2 over notes, dynamic *f*.
- S03: Fingerings 2 and 3 over notes.
- S04: Fingerings 5, 3, and 2 over notes, dynamic *p*.
- S05: Fingerings 2, 1, 4, and 2, 1 over notes.
- S06: Fingerings 1, 3, and 3 over notes, dynamic *p*.
- S07: Fingerings 3, 2, and 2 over notes, dynamic *p*.
- S08: Fingerings 2, 4, and 1 over notes, dynamic *f*.
- S09: Fingerings 2 and 3 over notes, dynamic *p*.
- S10: Fingerings 2, 4, 1, and 3 over notes, dynamic *rit.*

Song No. 096
Tempo $\text{♩}=121$

Arabesque

J. F. Burgmüller

Melody Voice
Grand Piano

Allegro scherzando

1. **S01**

2. **S02**

p leggiero

cresc.

S03 **S05**

1. **S04** **2.**

sf

S06

S07

f

19.35

dim. e poco rall.

in tempo

p

24.40

S08 **S09**

cresc.

p dolce

ten.

S10

1.

S11

cresc.

risoluto

sf

La Chevaleresque

Allegro marziale

J. F. Burgmüller

The sheet music consists of six systems of musical notation, each with a piano accompaniment staff and a melody staff.

- System 1:** Starts at measure 1/9. The piano part has a bass clef, common time, and dynamic p . The melody staff has a treble clef, common time, and dynamic p . Measure 1/9 shows a melodic line with grace notes and a fermata over the 3rd note. Measures 2/10 and 3/11 show sustained notes and eighth-note patterns. Measure 4/12 starts with a forte dynamic. Measure 5/13 includes a crescendo instruction.
- System 2:** Starts at measure 17/25. The piano part has a bass clef, common time, and dynamic f . The melody staff has a treble clef, common time, and dynamic f . Measures 17/25 through 20/28 show eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs. Measures 21/29 and 22/30 show sustained notes and eighth-note patterns.
- System 3:** Starts at measure 33/41. The piano part has a bass clef, common time, and dynamic p . The melody staff has a treble clef, common time, and dynamic p . The instruction "delicato" is written above the piano staff. Measures 33/41 through 36/44 show eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs. Measure 37/45 starts with a dynamic $(8va)$.
- System 4:** Starts at measure 37/45. The piano part has a bass clef, common time, and dynamic p . The melody staff has a treble clef, common time, and dynamic p . The instruction "cresc." is written above the piano staff. Measures 37/45 through 40/48 show eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs.
- System 5:** Starts at measure 41/49. The piano part has a bass clef, common time, and dynamic p . The melody staff has a treble clef, common time, and dynamic p . Measures 41/49 through 44/52 show eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs. Measure 45/53 starts with a dynamic viva .
- System 6:** Starts at measure 46/54. The piano part has a bass clef, common time, and dynamic p . The melody staff has a treble clef, common time, and dynamic p . Measures 46/54 through 49/57 show eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs. Measure 50/58 starts with a dynamic viva .

marziale → P.156

49

∇_1

p

53

∇

cresc.

$\frac{1}{2}$

(S10)

57

∇

p

cresc.

(S11)

61

∇

f

cresc.

(S14)

64

∇

5

3

(S15)

∇

1

5

1

3

cresc. assai

1

3

1

5

1

3

assai → P.156

Song No. 098
Tempo $\text{♩}=142$

Für Elise

L. v. Beethoven

Melody Voice
Grand Piano

Poco moto

S01 1/8 $\text{♩}=142$ *pp*

S02

S03 1. 2.

S04

S05

S06

S07

S08 1. 2. 5.

S09 2. 3. 3. 4.

S10 3. 4-1.

Poco moto → P.156

51

S11

S12

S13

55

S14

S15

59

2

3

4

4

5

64

4

4

5

1 2

5

5 1 2

70

5

5

5

3 2

5

76

S16

Song No. 099
Tempo $\text{♩}=128$

Turkish March

W. A. Mozart

Melody Voice
Grand Piano

Alla turca
Allegretto

1/8

S01

$\text{♩}=\underline{\underline{128}}$

$\text{G} \frac{2}{4}$

p

$\text{D} \frac{2}{4}$

Measures 1-4: Treble clef, 2/4 time, dynamic p . Bass clef, 2/4 time.

5/13

S02

$\text{G} \frac{2}{4}$

$\text{D} \frac{2}{4}$

Measures 5-8: Treble clef, 2/4 time. Bass clef, 2/4 time.

18/34

S03

$\text{G} \frac{2}{4}$

$\text{D} \frac{2}{4}$

Measures 9-12: Treble clef, 2/4 time. Bass clef, 2/4 time.

23/39

S04

$\text{G} \frac{2}{4}$

$\text{D} \frac{2}{4}$

Measures 13-16: Treble clef, 2/4 time. Bass clef, 2/4 time.

28/44

S05

$\text{G} \frac{2}{4}$

f

p

tr

$\text{D} \frac{2}{4}$

Measures 17-20: Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamic f , p .

48/56

S06

$\text{G} \frac{2}{4}$

f

$\text{D} \frac{2}{4}$

Measures 21-24: Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamic f .

Alla turca → P.156

52/60

S08

64/72

S09

p

68/76

S10

80/96

S11

f

S12

85/101

S13

p

90/106

S14

95/111

¹ ² ³ ⁴

f

¹ ³

116/124

(S15) (2x)

1.

2. (S16)

Coda

129

f

(S17)

134

(S18)

139

(S19)

(S20)

p

144

(S21)

f

Song No. 100
Tempo $\text{♩} = 69$

Andantino

24 Preludes op.28-7

F. Chopin

Melody Voice
Grand Piano

dolce → P.156

Song No. 101
Tempo $\text{♩} = 69$

Annie Laurie

Traditional

Melody Voice
Grand Piano

Andantino

The sheet music consists of ten staves of musical notation for piano and voice. The top staff shows the vocal line with fingerings (e.g., 1, 2, 3, 4, 5) above the notes. The piano accompaniment is shown below. Various dynamics like *mp*, *mf*, *p*, *poco rit.*, and *pp* are indicated. Measure numbers 1 through 20 are present. Specific measures are labeled with circled numbers S01 through S12, some with arrows pointing to specific notes or groups of notes. The vocal line features sustained notes and eighth-note patterns, while the piano provides harmonic support with chords and bass lines.

Song No. 102
Tempo ♩ = 72

Jeanie with the Light Brown Hair

Melody Voice
Grand Piano

Moderato

S. C. Foster

The sheet music consists of ten staves of musical notation for piano. The top staff shows the melody line with fingerings (1, 2, 3, 4, 5) above the notes. The bottom staff shows the harmonic bass line. Various dynamics and performance instructions are included, such as *p*, *mp*, *mf*, *poco rit.*, *a tempo*, *rit.*, and *meno mosso*. The music is divided into measures by vertical bar lines, and measure numbers are indicated at the beginning of each staff (e.g., 1, 4, 8, 12, 16). Measure 16 concludes with a repeat sign and a double bar line, indicating a return to a previous section.

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 IIm IIIm IV	205
126	Maj1245	Chord Progression 02	Maj I IIm IV V7	205
127	Maj1265	Chord Progression 03	Maj I IIm VIIm V	205
128	Maj1264	Chord Progression 04	Maj I IIm VIIm IV	205
129	Maj1254	Chord Progression 05	Maj I IIm7 V IV	205
130	Maj1364	Chord Progression 06	Maj I IIIm7 VIIm IV	206
131	Maj1345	Chord Progression 07	Maj I IIIm7 IV V	206
132	Maj1325	Chord Progression 08	Maj I IIIm IIIm V7	206
133	Maj1454	Chord Progression 09	Maj I IV V IV	206
134	Maj1425	Chord Progression 10	Maj I IV IIIm7 V	206
135	Maj1465	Chord Progression 11	Maj I IV VIIm7 V7	207
136	Maj1564	Chord Progression 12	Maj I V VIIm7 IV	207
137	Maj1524	Chord Progression 13	Maj I V IIIm7 IV	207
138	Maj1545	Chord Progression 14	Maj I V IV V	207
139	Maj157b4	Chord Progression 15	Maj I V VIIb IV	207
140	Maj1625	Chord Progression 16	Maj I VIIm7 IIIm7 V7	208
141	Maj1645	Chord Progression 17	Maj I VIIm7 IV V7	208
142	Maj1654	Chord Progression 18	Maj I VIIm7 V7 IV	208
143	Maj17b45	Chord Progression 19	Maj I VIIb IV V7	208
144	Mj17b47b	Chord Progression 20	Maj I VIIb IV VIIb	208
145	min1346	Chord Progression 21	min Im III IVm VI	209
146	min1345	Chord Progression 22	min Im III IVm7 V	209
147	min134M5	Chord Progression 23	min Im III IV V	209
148	min1345s	Chord Progression 24	min Im III IVm Vsus4-V	209
149	min1347	Chord Progression 25	min Im III IVm7 VII	209
150	min1367	Chord Progression 26	min Im III VI VII7	210
151	min1465	Chord Progression 27	min Im IVm VI V7	210
152	min1467	Chord Progression 28	min Im IVm VI VII	210
153	min1457	Chord Progression 29	min Im IVm Vm7 VII	210
154	min1476	Chord Progression 30	min Im IVm7 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, it's 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.

Musical staff showing a C chord progression. The tempo is indicated as $\text{♩} = 80$. The first measure shows a C chord (1). The second measure shows a G chord (3). The third measure shows a G chord (3) with a bass note (5). The fourth measure shows a G chord (3) with a bass note (5).

Musical staff showing a C chord progression. The first measure shows a C chord (1). The second measure shows a G chord (3). The third measure shows a G chord (3) with a bass note (5).

Musical staff showing a C chord progression. The first measure shows a C chord (1). The second measure shows a G chord (3). The third measure shows a G chord (3) with a bass note (5).

Song No. 114

Chord Study 02

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

Dm

Song No. 115

Chord Study 03

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

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

2 1 8 3 5 1

5

3 5 3 5 1

5 3 5 1

3 3 3

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.

The musical score consists of three staves of music. The top staff shows two measures of a melody in G major. The first measure has a tempo of 120 BPM. The second measure begins with a G chord. The third staff shows a harmonic progression: a bass line in G major followed by a series of chords in G major, C major, and G major. The bottom staff shows a bass line in G major. Measure numbers 5, 10, and 15 are indicated below the staves.

Chord Study 06

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

The musical score consists of three staves of music. The top staff is in treble clef, 3/4 time, and A major (Am). It features a 4-beat pattern followed by a 3-beat Am chord. The middle staff is in bass clef, 3/4 time, and A major. It also features a 4-beat pattern followed by a 3-beat Am chord. The bottom staff is in treble clef, 2/4 time, and A major. It features a 4-beat pattern followed by a 3-beat Am chord. The music concludes with a final Am chord across all staves.

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.

The musical score consists of two staves of music. The top staff is in treble clef, C major (Bm), and 4/8 time. It features a 4-beat pattern followed by a 3-beat Bm chord. The bottom staff is in bass clef, C major (Bm), and 4/8 time. It features a 4-beat pattern followed by a 3-beat Bm chord. The music concludes with a final Bm chord across both staves.

Chord Study 08

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

$\text{♩} = 110$

C
I 1 3 5
II 1 3 5
III 1 3 5

D
I 1 3 5
II 1 3 5
III 1 3 5

C
I 1 3 5
II 1 3 5
III 1 3 5

E
I 1 3 5
II 1 3 5
III 1 3 5

Chord Study 09

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

Sheet music for guitar and bass in E major, 70 BPM. The music consists of three staves. The top staff shows chords for guitar (Em, Dm, Em, Dm) and bass (G, G, G, G). The middle staff shows bass lines for both guitars, with bass notes highlighted. The bottom staff shows chords for guitar (Dm, Em) and bass (G, G).

Chord Study 10

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

1=100

Gm
2
1

F
2
1

E^b
1

D
3
4

Gm
5
1

F
2

E^b
1

D
3

D
4

Gm D7 Gm
4 1 4 3 1 1

Song No. 123

Chord Study 11

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

Instrument: Bassoon

Tempo: ♩ = 150

Song No. 124

Chord Study 12

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

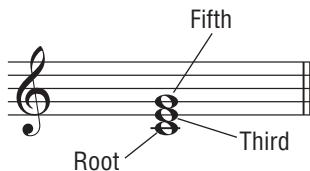
Instrument: Bassoon

Tempo: ♩ = 70

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.

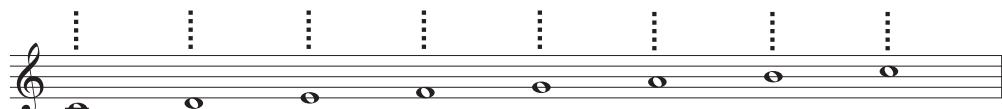
The tones are named “root” upon which the chord is based, “third” which is a third above the root, and “fifth” which is another third up.

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♭” → displayed “C#”

Basic Rules

Song #126 example:

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

C Dm F G7

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

C Dm F G7

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

C Dm F G7

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

C Dm F G7

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.

Play the chord with your left hand

Little Brown Jug

C F D7 G7 C

Play the melody with your right hand

Song No.

125

Chord Progression 01

Maj I II_m II_m IV

LCD Display

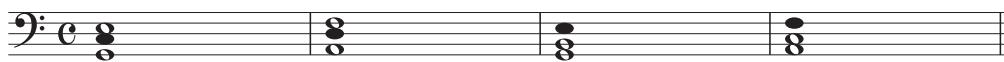
Maj1234

C

Dm

Em

F



Song No.

126

Chord Progression 02

Maj I II_m IV V7

LCD Display

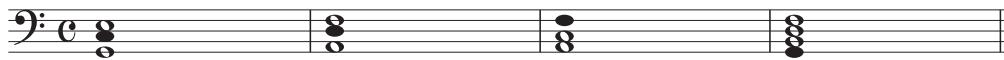
Maj1245

C

Dm

F

G7



Song No.

127

Chord Progression 03

Maj I II_m VI_m V

LCD Display

Maj1265

C

Dm

Am

G



Song No.

128

Chord Progression 04

Maj I II_m VI_m IV

LCD Display

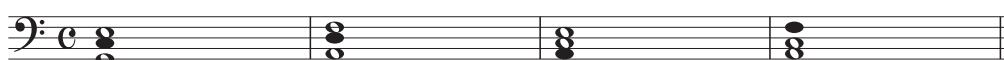
Maj1264

C

Dm

Am

F



Song No.

129

Chord Progression 05

Maj I II_m7 V IV

LCD Display

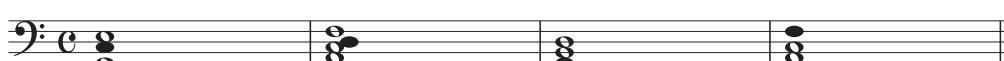
Maj1254

C

Dm7

G

F



Song No.

130

Chord Progression 06**Maj I IIIm7 VIm IV**

LCD Display

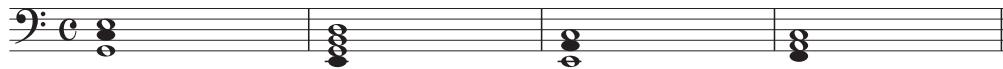
Maj1364

C

Em7

Am

F



Song No.

131

Chord Progression 07**Maj I IIIm7 IV V**

LCD Display

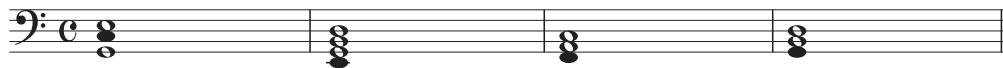
Maj1345

C

Em7

F

G



Song No.

132

Chord Progression 08**Maj I IIIm IIIm V7**

LCD Display

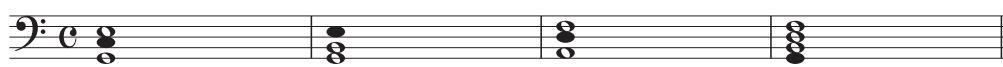
Maj1325

C

Em

Dm

G7



Song No.

133

Chord Progression 09**Maj I IV V IV**

LCD Display

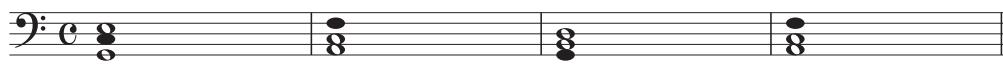
Maj1454

C

F

G

F



Song No.

134

Chord Progression 10**Maj I IV IIIm7 V**

LCD Display

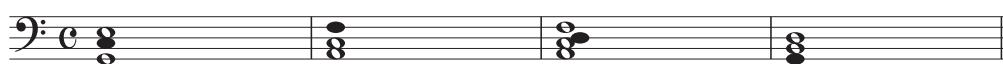
Maj1425

C

F

Dm7

G



Song No.

135

Chord Progression 11

Maj I IV Vm7 V7

LCD Display

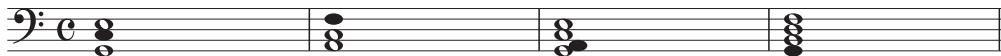
Maj1465

C

F

Am7

G7



Song No.

136

Chord Progression 12

Maj I V Vm7 IV

LCD Display

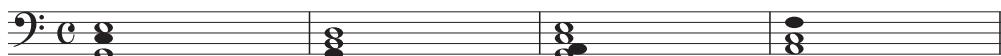
Maj1564

C

G

Am7

F



Song No.

137

Chord Progression 13

Maj I V IIm7 IV

LCD Display

Maj1524

C

G

Dm7

F



Song No.

138

Chord Progression 14

Maj I V IV V

LCD Display

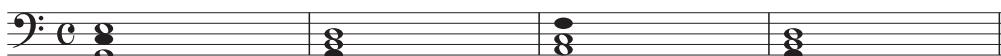
Maj1545

C

G

F

G



Song No.

139

Chord Progression 15

Maj I V VIIb IV

LCD Display

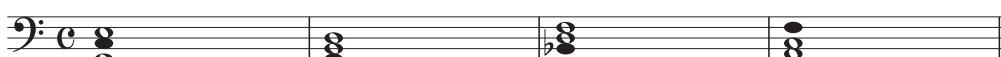
Maj157b4

C

G

B^b

F



Song No.

140

Chord Progression 16**Maj I VIm7 IIm7 V7**

LCD Display

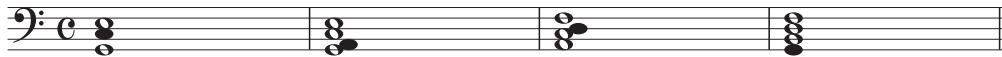
Maj1625

C

Am7

Dm7

G7



Song No.

141

Chord Progression 17**Maj I VIm7 IV V7**

LCD Display

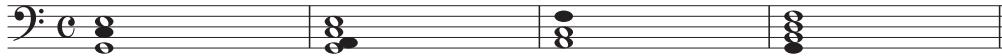
Maj1645

C

Am7

F

G7



Song No.

142

Chord Progression 18**Maj I VIm7 V7 IV**

LCD Display

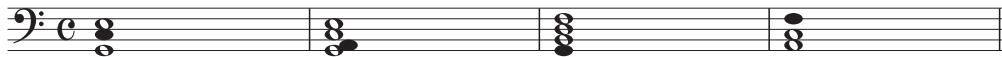
Maj1654

C

Am7

G7

F



Song No.

143

Chord Progression 19**Maj I VIIb IV V7**

LCD Display

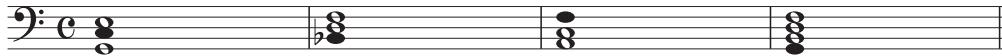
Maj17b45

C

B^b

F

G7



Song No.

144

Chord Progression 20**Maj I VIIb IV VIIb**

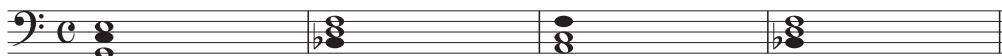
LCD Display

Maj17b47b

C

B^b

F

B^b

Song No.

145

Chord Progression 21

min I_m III IV_m VI

LCD Display

min1346

A_m

C

D_m

F



Song No.

146

Chord Progression 22

min I_m III IV_m7 V

LCD Display

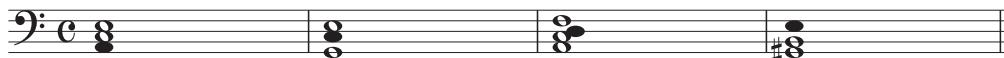
min1345

A_m

C

D_{m7}

E



Song No.

147

Chord Progression 23

min I_m III IV V

LCD Display

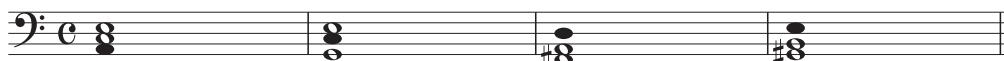
min134M5

A_m

C

D

E



Song No.

148

Chord Progression 24

min I_m III IV_m Vsus4-V

LCD Display

min1345s

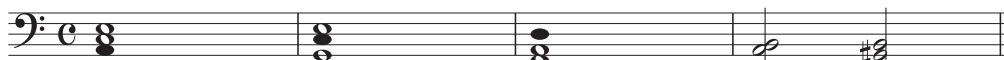
A_m

C

D_m

E_{sus4}

E



Song No.

149

Chord Progression 25

min I_m III IV_m7 VII

LCD Display

min1347

A_m

C

D_{m7}

G



Song No.

150

Chord Progression 26

min I_m III VI VII

LCD Display

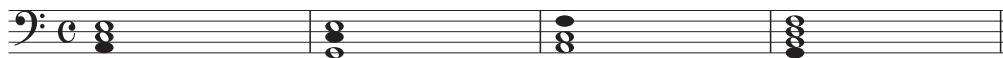
min1367

A_m

C

F

G₇



Song No.

151

Chord Progression 27

min I_m IV_m VI V₇

LCD Display

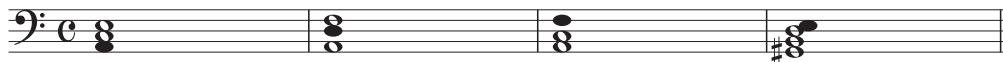
min1465

A_m

D_m

F

E₇



Song No.

152

Chord Progression 28

min I_m IV_m VI VII

LCD Display

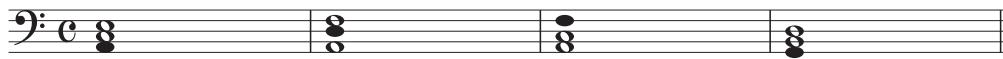
min1467

A_m

D_m

F

G



Song No.

153

Chord Progression 29

min I_m IV_m V_{m7} VII

LCD Display

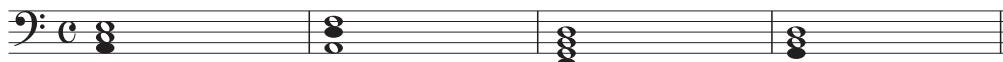
min1457

A_m

D_m

E_{m7}

G



Song No.

154

Chord Progression 30

min I_m IV_{m7} VII VI

LCD Display

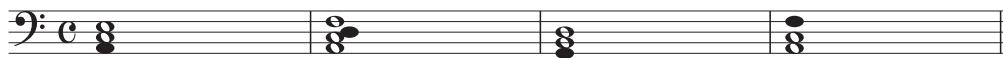
min1476

A_m

D_{m7}

G

F



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