

SONG BOOK

EZ-300

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



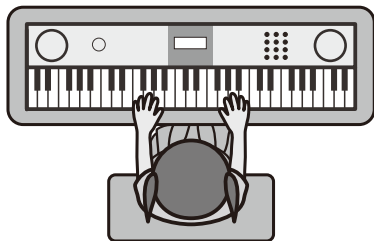
For Songs having this indication, you can enjoy playing Styles along with them using Smart Chord. Try using Smart Chord, which lets you play back Styles with only one finger.

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

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

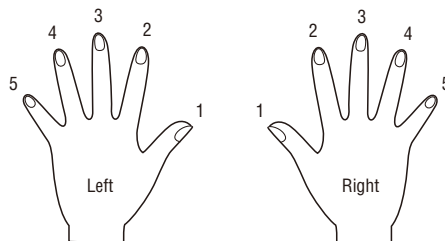
Before Playing...

◇ Sit Correctly



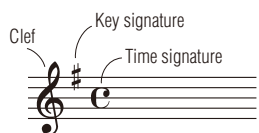
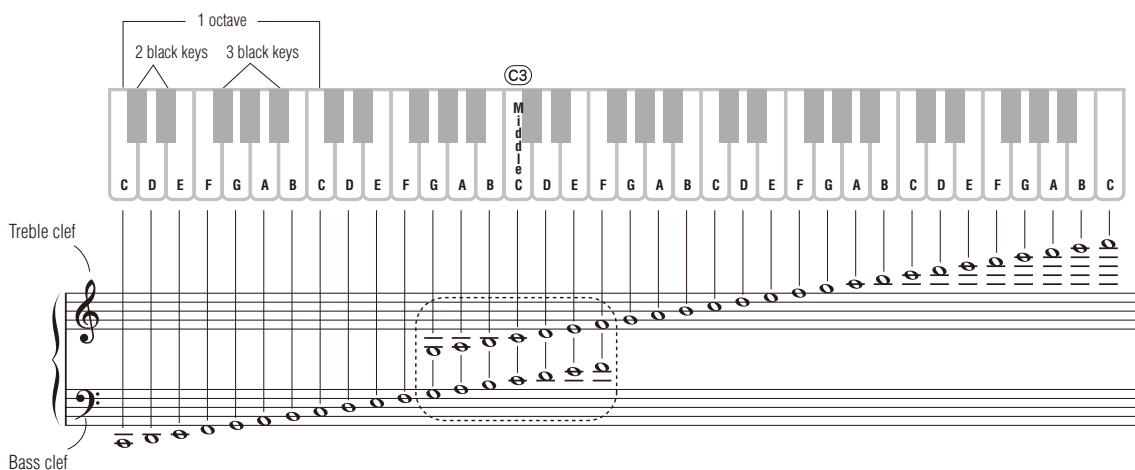
Sit near the middle of the keyboard.

◇ Finger Numbering



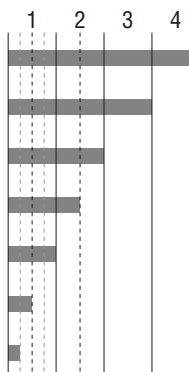
Reading the Score

◇ The Keyboard, Staff Lines, and Clef



◇ Notes and Rests

Whole note	
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
- b (Flat) Lower a semitone
- ♮ (Natural) Return to normal pitch

◇ Time Signatures and Counting Time

4/4 time



2/2 time



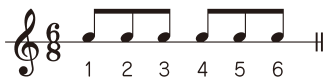
2/4 time



3/4 time



6/8 time

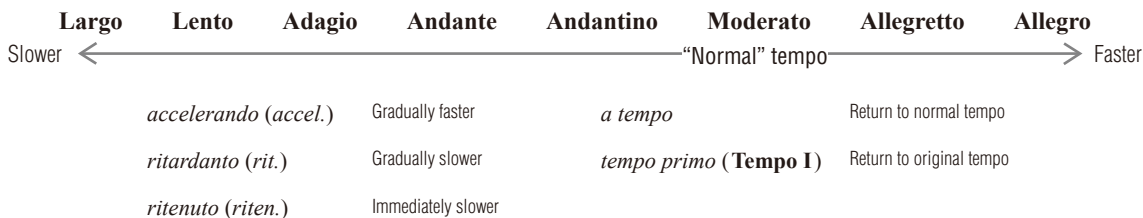


9/8 time

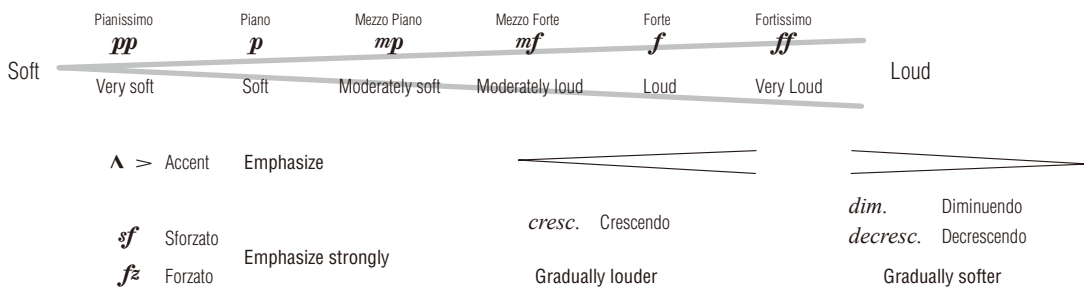


◇ Tempo Markings

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



◇ Dynamic Markings



◇ Phrasing and Performance Markings

legato

Connect the notes smoothly



staccato (stacc.)

Play short, detached notes



tenuto (ten.)

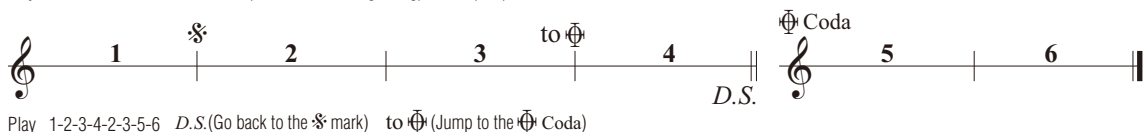
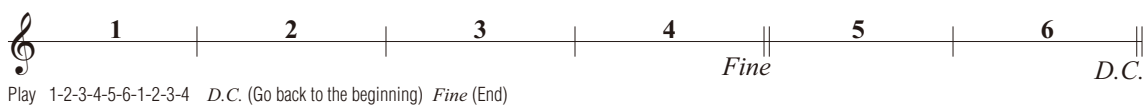
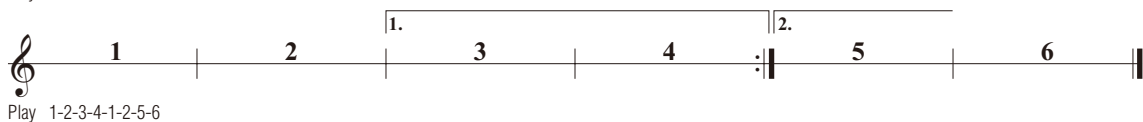
Hold the notes for their full length



◇ Other Markings

	Pause
<i>sempre</i>	Always
<i>simile</i>	Continue in the same way
	Repeat previous measure
<i>8va</i>	Play an octave higher
	Swing (play with a triplet feel)
	Press, release pedal

◇ Repeats



Favorite

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



Song No. 012
Tempo ♩ = 94

Frère Jacques

Traditional

Melody Voice
Glockenspiel

4/12 **S01** *8va sempre* 1

S02 3

S03 4

S04 3 1

Song No. 013
Tempo ♩ = 120

Der Froschgesang

Traditional

Melody Voice
Square Lead

5/17 **S01** 1

S02 1

S03 1

S04

Fine *D.C.*

Song No. 014
Tempo ♩ = 88

Aura Lee

Traditional

Melody Voice
Soprano Sax

3/19 S01 1 3

7/23 1 3

11/27 S02 3 S03 S04 (2×) 4

16/32 1. 3 4 2.

The musical score for 'Aura Lee' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves. The first staff starts at measure 3/19 and ends at measure 7/23, featuring a melody with eighth and quarter notes, some beamed together, and a triplet of eighth notes. The second staff continues from measure 7/23 to 11/27. The third staff starts at measure 11/27 and includes a section labeled S02 with a triplet of eighth notes, followed by a section labeled S03 and S04 (2×) with a quarter note. The fourth staff starts at measure 16/32 and includes a first ending (1.) and a second ending (2.), both with triplet markings.

Song No. 015
Tempo ♩ = 110

London Bridge

Traditional

Melody Voice
Musette Accordion

6/10/19/23 S01 4 1 2 S02 4

9/22 1. 3. 5 3 1 2. 1 5 3 1 5 4. 1 5 3 1

The musical score for 'London Bridge' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of two staves. The first staff starts at measure 6/10/19/23 and includes sections S01 and S02, both with triplet markings. The second staff starts at measure 9/22 and includes a first ending (1. 3.) and a second ending (2.), both with triplet markings, followed by a section labeled 4. with a triplet marking.

Song No. 016
Tempo ♩ = 112

Sur le pont d'Avignon

Traditional

Melody Voice
Musette Accordion

5/17 S01 1 mf

9/21 S02 3 1 S03 3

Fine

The musical score for 'Sur le pont d'Avignon' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of two staves. The first staff starts at measure 5/17 and includes section S01 with a triplet marking and a dynamic marking of *mf*. The second staff starts at measure 9/21 and includes sections S02 and S03, both with triplet markings. The score ends with the word 'Fine'.

13 **S04**

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

Song No. 017
Tempo ♩ = 89

Old MacDonald Had a Farm

Traditional

Melody Voice	
Portatone	V1
Modern Harp	V2
Honky Tonk Piano	V3

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

18/37 **S03**

24/43 **S04** **V2** **S05**

48 **S06** **V3** **S07**

56 **S08** **V1** **S09**

62 **S10** **V2** **S11**

68 **S12** **V3** **S13**

Song No. 018
Tempo ♩ = 102

Nedelka

Traditional

Melody Voice
Musette Accordion

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

mf

10/26/42

16/32/48 **S03** 3 1. 2. 3.

Song No. 019
Tempo ♩ = 96

Aloha Oe

Q. Liliuokalani

Melody Voice
Vibraphone

♩ = ♩³

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

9 3 1

13 **S03** 2 3

17 4 **S04** 1

The image displays a musical score for the song "The Rose Tree". The score is written on four staves, each beginning with a treble clef. The first staff starts at measure 21 and includes a circled label "S05" above the final measure. The second staff starts at measure 25 and includes a circled label "S06" above the final measure. The third staff starts at measure 29 and includes a circled label "S06" above the final measure. The fourth staff starts at measure 33 and ends with a double bar line. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The key signature is one sharp (F#), and the time signature is 4/4.

Song No.	020
Tempo	 = 106

Sippin' Cider Through a Straw

Traditional

Melody Voice Analogon 1

4 S01 3 S02

8/16/28 S03 2 3 S04 3

12 1. 2. 3

32 3 S05 3 1

Song No. 021
Tempo ♩ = 90

Old Folks at Home

S. C. Foster

Melody Voice
Harmonica

3/11 **S01** *mp*

8/16 **S03** **S04** **S05** *f*

21 **S06** *mf*

Detailed description: This block contains the musical notation for the first three systems of 'Old Folks at Home'. The first system starts at measure 3/11 with a treble clef, a key signature of one flat (Bb), and a 3/11 time signature. It features a melody with a triplet of eighth notes (S01) and a dynamic marking of *mp*. The second system starts at measure 8/16 and includes a repeat sign. It contains three callouts: S03, S04, and S05, with a dynamic marking of *f*. The third system starts at measure 21 and includes a callout S06 with a dynamic marking of *mf*. The notation includes various musical symbols such as treble clef, key signature, time signature, dynamics, and articulation marks.

Song No. 022
Tempo ♩ = 94

Bury Me Not on the Lone Prairie

Traditional

Melody Voice
Harmonica

♩ = ♩³ ♩

4 **S01**

9/17 **S02** **S03**

21 **S04**

25 **S05**

29 **S06**

33 *rit.*

Detailed description: This block contains the musical notation for the first six systems of 'Bury Me Not on the Lone Prairie'. The first system starts at measure 4 with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It features a melody with a triplet of eighth notes (S01). The second system starts at measure 9/17 and includes a first and second ending bracket, with callouts S02 and S03. The third system starts at measure 21 and includes a callout S04. The fourth system starts at measure 25 and includes a callout S05. The fifth system starts at measure 29 and includes a callout S06. The sixth system starts at measure 33 and ends with a *rit.* (ritardando) marking. The notation includes various musical symbols such as treble clef, key signature, time signature, dynamics, and articulation marks.

Song No. 023
Tempo ♩ = 92

Santa Lucia

A. Longo

Melody Voice
Classical Guitar

Andantino

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

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

25/33 **S05** mf **S06** **S07** **S08** **S09**

30/38

Song No. 024
Tempo ♩ = 120

If You're Happy and You Know It

Traditional

Melody Voice

Analogon 1 **V1**

Fargo 1 **V2**

staccato **S01** **S02** **S03**

2/10 staccato **S04**

7/15

Song No. 025
Tempo ♩ = 69

Beautiful Dreamer

S. C. Foster

Melody Voice

Clarinet

S01 mp **S02**

7 **S03**

11 **S04** ∇ 5 3 *mf*

13 **S05** 4 2 5 3

15 ∇ 5 3 2 1 3 3 *mp*

17 **S06** 3 5 1 4 3 *mf*

18 *mf*

Song No. 026
Tempo $\text{♩} = 126 (\text{♩} = 63)$

Greensleeves

Traditional

Melody Voice
Oboe

Lento Moderato

1 **S01** ∇ 1 2 4 5 4 3 2 1 4 2 1 3 4 1 2 1 *p cantabile*

7 **S02** 2 4 1 3 1

8 **S03** 2 4 1 3 1

9 **S04** ∇ 5 2 1 2 5 *mp*

10 **S05** 5 1 3 1

11 **S06** 5 1 2 5

12 **S07** 1 3 1

13 **S06** 5 1 2 5

14 **S07** 1 3 1

15 **S06** 5 1 2 5

16 **S07** 1 3 1

17 **S06** 5 1 2 5

18 **S07** 1 3 1

19 **S06** ∇ 5 1 2 5 *p*

20 **S07** 1 3 1

21 **S06** 5 1 2 5

22 **S07** 1 3 1

23 **S06** ∇ 5 1 2 5

cantabile → P.5

Song No. 027

Tempo ♩ = 120

Kalinka

Traditional

Melody Voice

Clarinet

8 **S01** 5 *(D.S. time with repeat)* **S02** **S03** (2×)

14/22/52/60 1. 2. to **S04** 28 2 1 3 **S05** 34 **S06** **S07** 40 **S08** 1 *D.S.* **S09** (2×) *Coda* 62 68/76 1. 2. 1

Song No. 028

Tempo ♩ = 110

Holdilia Cook

Traditional

Melody Voice

Clarinet

Peacefully

4/21 **S01** 5 **S02** 5 **S03** 9/26 5 **S04** 1

S05 Happy and bouncy!

14/31

S06

18/35

S07

Song No. 029
Tempo ♩ = 114

Ring de Banjo

S. C. Foster

Melody Voice
Trumpet

S01

S02

S03

S04

S05

S06

S07

Song No. 030
Tempo ♩ = 130

La Cucaracha

Traditional

Melody Voice
Trumpet

5/13 S01 1 S02 4

9/17 S03 S04 S05 (2×) 1. 3 2. 3 S06 1

21/29 S07 4 S08

25/33 1. 3 2.

Song No. 031
Tempo ♩ = 132

Funiculi Funicula

L. Denza

Melody Voice
Trumpet

10 S01 3 S02 3

15 S03 3 simile sub. *p* cresc.

20 S04 5 1 4 *f* 3 5

25 S05 1 4

31 S06 3 4 1

18 sub. (subito) → P.5 Trombone

36

41

46

51

56

61

66/82

71/87

76/92

S07

S08

S09

S10

Trumpet

sub. *p*

cresc.

sf

f

1

3

4

5

Song No. 032

Tempo ♩ = 72

Largo (from the New World)

A. Dvořák

Melody Voice

English Horn

Largo

Sheet music for the English Horn part of "Largo (from the New World)" by A. Dvořák. The music is in 3/4 time, marked Largo. The key signature has one flat (B-flat). The piece begins with a piano (*p*) dynamic. The score is divided into six systems, each starting with a measure number and a section label (S01 to S04). The dynamics range from piano (*p*) to fortissimo (*f*).

System 1 (S01): Measures 9-12. Starts with a piano (*p*) dynamic. Includes a triplet of eighth notes.

System 2 (S02): Measures 13-16. Continues the melodic line.

System 3 (S03): Measures 17-20. Includes a triplet of eighth notes.

System 4: Measures 21-24. Continues the melodic line.

System 5: Measures 25-28. Starts with a pianissimo (*pp*) dynamic. Includes a triplet of eighth notes.

System 6 (S04): Measures 29-32. Ends with a fortissimo (*f*) dynamic.

Song No. 033

Tempo ♩ = 72

Brahms' Lullaby

J. Brahms

Melody Voice

Flute

Sheet music for the Flute part of "Brahms' Lullaby" by J. Brahms. The music is in 3/4 time, marked *mp dolce*. The key signature has one flat (B-flat). The piece begins with a mezzo-piano (*mp*) dynamic and a *dolce* marking. The score is divided into seven systems, each starting with a measure number and a section label (S01 to S07). The dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

System 1 (S01): Measures 2-5. Starts with a mezzo-piano (*mp*) dynamic and a *dolce* marking. Includes a triplet of eighth notes.

System 2 (S02): Measures 6-9. Continues the melodic line.

System 3 (S03): Measures 10-13. Continues the melodic line.

System 4 (S04): Measures 14-17. Continues the melodic line.

System 5 (S05): Measures 18-21. Continues the melodic line.

System 6 (S06): Measures 22-25. Continues the melodic line.

System 7 (S07): Measures 26-29. Ends with a mezzo-piano (*mp*) dynamic.

Liebesträume Nr.3

F. Liszt

Melody Voice	
Clarinet	(V1)
Strings	(V2)

Poco Allegro con affetto

2 **S01** (V1) 1 *mf dolce*

8 **S02** 4 **S03** 1

13 **S04** 1 **S05** 2 **S06** 3 *mf*

17 **S07** 2 1 3 *dim.* **S08** 1

22 1 **V2** 1 *mp*
Strings

27 4 1

31 1 2

35 **S09** 1

Poco, con affetto, dolce → P.5

Song No. 035

Tempo ♩ = 78

Pomp and Circumstance

E. Elgar

Melody Voice

Strings

Maestoso

3 **S01** *mf*

9 **S03**

15 **S04** *f*

21 **S06**

27 **S07** *allargando* **S08**

33 *a tempo* **S09**

39 **S10**

Maestoso, *allargando* → P. 5

Song No. 036

Tempo ♩ = 108

Chanson du Toreador

G. Bizet

Melody Voice

Chamber Strings

Resoluto

2 **S01** *f*

7 **S03**

12 **S04**

17 **S05**

Song No. 037

Tempo ♩=72

Jupiter, the Bringer of Jollity

G. Holst

Melody Voice

Strings

Andante maestoso

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

9 2 3 5 **S03** 4

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

19 2 1 2 4 **S05** *f*

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

maestoso → P.5

Song No. 038

Tempo ♩=64 (♩=128)

The Polovetsian Dances

A. Borodin

Melody Voice

Oboe (V1)

Strings (V2)

Andantino

11 **S01** (V1) 1 2 3 4 5 **S02** 2 1 3

15 1 4 **S03** 2 1 3

19 1 5

23

27 **S04** **V2** *mf*

31 **S05**

35 **S06**

39 **S07**

Song No. 039
Tempo ♩ = 184 (♩ = 92)

Die Moldau

B. Smetana

Allegro comodo non agitato

Melody Voice
Strings

4 **S01** *mp* *dolce* *sf* **S02**

9/17 1. *sf*

20 2. **S03** *mf* *sf*

24 **S04** *sf* **S05**

29 **S06** **S07** *sf*

34 *ff* *Sf* *Sf*

39 *Sf*

S08

S09

Song No. 040
Tempo ♩ = 80

Salut d'Amour op.12

E. Elgar

Melody Voice
Strings

Andantino

3/19 *S01* *S02*

9/25 *S03*

15/31 *S04* *S06* (2x) 1. 2.

Song No. 041
Tempo ♩ = 98

Humoresques

A. Dvořák

Melody Voice
Strings

Grazioso

3/11 *mp* *S01* *S02*

7/15 *S03* *S04*

19 *meno mosso* *S05* *S06* *S07* *p*

23 *S08* *rit.*

Grazioso, meno mosso → P.5

27 **Tempo I**

mp

31 **S09** *rit.*

Song No. 042 **Symphony No.9 (from the New World - 4th movement)** **Melody Voice**

Tempo ♩ = 133 **Trombone Section V1**

Chamber Strings V2

A. Dvořák

10/18/34 **S01** **V1** *marcato*

ff

S02

S03

14/22/38 **S04**

Fine

26 **S05** **V2**

S06

S07

30 **S08** **V1**

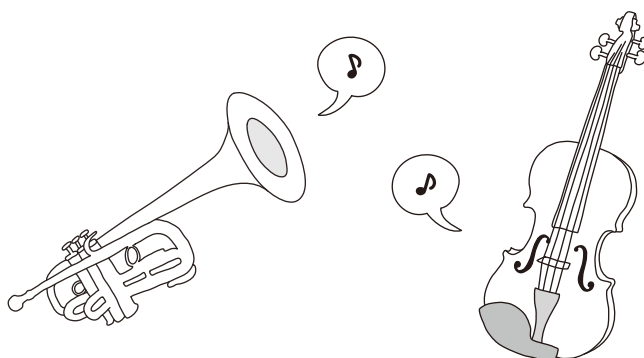
D.C.

marcato → P.5

Instrument Master

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

Enjoy the sound of the various instruments with orchestra backing.



Song No. 043

Tempo ♩ = 146 (♩ = 73)

Sicilienne/Fauré

G. Fauré

Melody Voice

Flute

Allegretto molto moderato

1. **S01** *p dolce*

2. **S02**

3. **S03**

4. **S04**

5. 1. 2.

molto, dolce → P.5

Song No. 044

Tempo ♩ = 78

Swan Lake

P. I. Tchaikovsky

Melody Voice

Oboe

Moderato

1. **S01** *p espress.*

2. **S02**

3. **S03**

4. **S04**

espress. (espressivo) → P.5

Song No. 046
Tempo ♩ = 108 (♩ = 54)

Serenade for Strings in C major, op.48

Melody Voice
Strings

P. I. Tchaikovsky

Andante non troppo

1 *f* sempre marcato

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

11 *ff*

Callouts: S01, S02, S03, S04

non troppo, marcato → P.5

Song No. 047
Tempo ♩ = 79

Pizzicato Polka

Melody Voice
Pizzicato Strings

J. Strauss II

Polka

4 *p*

9 *f*

13

18

23 *p*

28

Callouts: S01, S02, S03, S04, S05, S06

Polka → P.5

Song No. 048
Tempo ♩ = 88

Romance de Amor

Traditional

Melody Voice
Classical Guitar

Musical score for "Romance de Amor" (Traditional) for Classical Guitar. The score is in 3/4 time, key of D major (one sharp). It consists of three staves of music. The first staff starts at measure 5 and ends at measure 9, with a circled label S01 above measure 5 and S02 above measure 9. The second staff starts at measure 10 and ends at measure 14, with a circled label S03 above measure 14. The third staff starts at measure 15 and ends at measure 19, with a circled label S04 above measure 17. The piece concludes with a double bar line at measure 19. Fingerings are indicated by numbers 1-5. A "rit." (ritardando) marking is present at the end of the piece.

Song No. 049
Tempo ♩ = 116

Menuett BWV Anh.114

J. S. Bach

Melody Voice
Harpsichord

Musical score for "Menuett BWV Anh.114" (J. S. Bach) for Harpsichord. The score is in 3/4 time, key of D major (one sharp). It consists of three staves of music. The first staff starts at measure 5/21 and ends at measure 9, with a circled label S01 above measure 5 and S02 above measure 9. The second staff starts at measure 9/25 and ends at measure 13, with a circled label S03 above measure 9 and S04 above measure 13. The third staff starts at measure 13/29 and ends at measure 17, with a circled label S05 above measure 13 and S06 above measure 17. The piece concludes with a double bar line at measure 17. Fingerings are indicated by numbers 1-5. A "mf" (mezzo-forte) marking is present at the beginning of the first staff.

17/33

S07

S08

37/53

S09

S10

41/57

S11

S12

45/61

S13

S14

49/65

S15

S16

Song No. 050

Tempo $\text{♩} = 76$

Ave Verum Corpus

W. A. Mozart

Melody Voice

Chapel Organ

Adagio

3 2 4 2 2 S01 S02 1 3 5

8 1 3 1 2 S03 1 2

13 1 2 S04 2 4

18 Strings S05 1

23 S06 2 3 1

28 S07 3 2

Song No. 051
Tempo ♩ = 110 (♩ = 220)

Radetzky Marsch

J. Strauss I

Melody Voice
Symphony Kit

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

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

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

Marsch

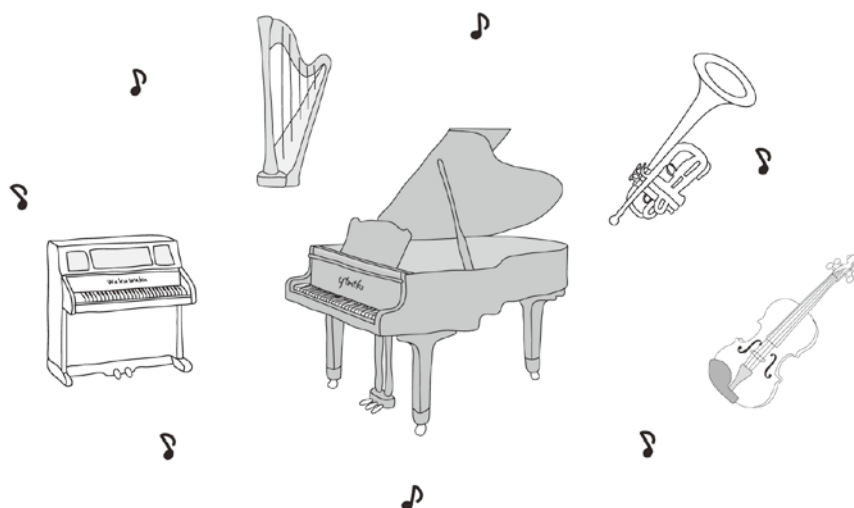


Marsch → P. 5

Piano Repertoire

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

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



Song No. 052
Tempo ♩ = 100

Wenn ich ein Vöglein wär

Traditional

Melody Voice
Live! Concert Grand Piano

Sheet music for the piano accompaniment of "Wenn ich ein Vöglein wär". The music is in 3/4 time and marked *mp* (mezzo-piano). The score is divided into six systems, each labeled with a circled number (S01 to S06).

System S01: Measures 6-9. Treble clef, starting with a half note G4, quarter note A4, and half note B4. Bass clef, starting with a half note G3, quarter note F3, and half note E3. Measure 9 ends with a repeat sign.

System S02: Measures 10-13. Treble clef, starting with a half note G4, quarter note A4, and half note B4. Bass clef, starting with a half note G3, quarter note F3, and half note E3. Measure 13 ends with a repeat sign.

System S03: Measures 14-17. Treble clef, starting with a half note G4, quarter note A4, and half note B4. Bass clef, starting with a half note G3, quarter note F3, and half note E3. Measure 17 ends with a repeat sign.

System S04: Measures 18-21. Treble clef, starting with a half note G4, quarter note A4, and half note B4. Bass clef, starting with a half note G3, quarter note F3, and half note E3. Measure 21 ends with a repeat sign.

System S05: Measures 22-25. Treble clef, starting with a half note G4, quarter note A4, and half note B4. Bass clef, starting with a half note G3, quarter note F3, and half note E3. Measure 25 ends with a repeat sign.

System S06: Measures 26-29. Treble clef, starting with a half note G4, quarter note A4, and half note B4. Bass clef, starting with a half note G3, quarter note F3, and half note E3. Measure 29 ends with a repeat sign.

Song No. 053

Tempo ♩ = 106

Die Lorelei

F. Silcher

Melody Voice

Live! Concert Grand Piano

Moderato

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

10 **S03** 1

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

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

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

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

Home Sweet Home

H. R. Bishop

The musical score for "Home Sweet Home" is presented in a two-staff format (treble and bass clef). The key signature is one flat (B-flat major/D minor). The tempo is marked as ♩ = 79. The score is divided into systems, each containing measures 1 through 5. The piano part (bottom staff) features various chords and single notes, often with fingerings (1-5) and slurs. The melody voice part (top staff) features a single melodic line with various articulations, including slurs, ties, and fingerings. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The score includes several section markers labeled S01 through S07. The final measure of the score is marked with a repeat sign and a *p* dynamic.

System 1 (Measures 1-5): Treble clef starts with a 2nd finger, then 1st, 3rd, 4th, and 1st. Bass clef starts with a 3rd finger, then 2nd. Dynamics: *mp*. Section marker S01 is above measure 1, and S02 is above measure 5.

System 2 (Measures 6-10): Treble clef starts with a 3rd finger, then 2nd, 3rd, 4th, and 2nd. Bass clef starts with a 3rd finger, then 2nd. Dynamics: *mf*. Section marker S03 is above measure 10.

System 3 (Measures 11-15): Treble clef starts with a 5th finger, then 3rd, 5th, 4th, and 2nd. Bass clef starts with a 3rd finger, then 3rd. Dynamics: *mf*. Section marker S04 is above measure 15.

System 4 (Measures 16-18): Treble clef starts with a 5th finger, then 3rd, 5th, 4th, and 2nd. Bass clef starts with a 3rd finger, then 3rd. Dynamics: *mf*. Section marker S05 is above measure 16, and S06 is above measure 18.

System 5 (Measures 19-23): Treble clef starts with a 5th finger, then 3rd, 4th, 2nd, and 1st. Bass clef starts with a 2nd finger, then 4th, 2nd, 2nd, and 1st. Dynamics: *dim.*. Section marker S07 is above measure 21.

System 6 (Measures 24-28): Treble clef starts with a 3rd finger, then 4th, 2nd, 1st, and 2-1. Bass clef starts with a 3rd finger, then 2nd, 2nd, 2nd, and 2-1. Dynamics: *poco rit.*, *p*. Section marker S07 is above measure 24.

46 S07 5 1 4 1 5 1

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

mf *p*

Song No. 056
Tempo ♩ = 66

My Old Kentucky Home

Traditional

Melody Voice
Live! Concert Grand Piano

4 S01 3 1 1 S02 3 3 1 S03 2

mp

9/17 S04 S05 (2x) 1.

19 2. S06 3 S07 4

mf

24 S08 1 1 S09 1 4

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

Loch Lomond

Traditional

Musical score for "Loch Lomond" in G major, 2/4 time. The score is for piano and includes fingerings, dynamics, and articulation marks. It is divided into measures 1-6, 7-10, 11-14, 15-17, and 18-20. Markings include S01-S08, *mp*, *mf*, *meno mosso*, and *poco rit.*

meno mosso, poco → P.5

Silent Night

F. Gruber

S01

9

p

2

S02

13

S03

S04

5

4

1

S05

18

2

S06

23

S07

mf

3

4

S08

28

5

4

5

Song No. 059

Tempo ♩ = 94 (♩ = 188)

Deck the Halls

Traditional

Melody Voice

Live! Concert Grand Piano

Con moto

The musical score is written for piano and melody voice. It consists of 12 systems of music, each marked with a system number (S01-S12) in a circle. The piano part is in the left hand, and the melody voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Con moto' and the tempo value is 94 (♩ = 188). The score includes various musical notations such as notes, rests, bar lines, and dynamic markings. The piano part includes fingerings (1-5) and articulation marks (accents, slurs). The melody voice part includes slurs and accents. The score is divided into sections by system markers. The first section (S01-S03) starts with a piano part marked 'mf' and a melody voice part marked 'marcato'. The second section (S04-S05) continues the melody. The third section (S06-S07) features a piano part marked '2' and a melody voice part marked '1'. The fourth section (S08-S09) features a piano part marked '2' and a melody voice part marked '1'. The fifth section (S10-S11) features a piano part marked '1' and a melody voice part marked '2'. The sixth section (S12) features a piano part marked 'mp' and a melody voice part marked 'p'. The score ends with a double bar line.

S01 *mf* *marcato*

S02 *marcato*

S03

S04

S05

S06

S07

S08

S09

S10

S11

S12 *mp* *p*

Con moto, marcato → P.5

Song No. 060
Tempo ♩ = 72

O Christmas Tree

Traditional

Melody Voice
Live! Concert Grand Piano

Musical score for 'O Christmas Tree' in 3/4 time, key of D major. The score is divided into six systems, each with a starting measure number (4, 9, 13, 17) and a system label (S01 to S06). The melody is in the right hand, and the bass line is in the left hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. Trills are marked with a 'V' symbol. The score ends with a double bar line.

Song No. 061
Tempo ♩ = 60

Sonata Pathétique 2nd Adagio Cantabile

L. v. Beethoven

Melody Voice
Live! Concert Grand Piano

Adagio cantabile

Musical score for 'Sonata Pathétique 2nd Adagio Cantabile' in 3/4 time, key of B-flat major. The score is divided into two systems, each with a starting measure number (5) and a system label (S01 to S02). The melody is in the right hand, and the bass line is in the left hand. Dynamics include *p* (piano). Fingerings are indicated by numbers 1-5. Trills are marked with a 'V' symbol. The score ends with a double bar line.

cantabile → P.5

9 **S03** **S04** 1 4 5 1 4 2 4 1 2 3

13 **S05** **S06** 1 2 4 5 1 3 1 4 5 1 4

17 **S07** **S08** 5 1 4 1 5 3 5 5 3 1

Song No. 062
Tempo ♩ = 70

Ave Maria/J. S. Bach - Gounod

J. S. Bach/C. F. Gounod

Melody Voice
Live! Concert Grand Piano

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

11 **S03** **S04** **S05** 1 2 3 5 1 3

p *mp*

16

S06

S07

p

21

S08

S09

cresc.

26

S10

S11

S12

mp

cresc.

31

S13

S14

S15

36

S16

p

poco rit.

poco → P.5

Song No. 063

Tempo ♩ = 62

Jesus bleibet meine Freude

J. S. Bach

Melody Voice

Live! Concert Grand Piano

Religioso

The score is written for piano in G major, 3/4 time. It consists of eight sections, each with a specific starting measure and dynamic marking.

- S01:** Starts at measure 5, marked *mp*. Features a melodic line with triplets and a bass line with single notes.
- S02:** Starts at measure 9, continuing the melodic and bass lines.
- S03:** Starts at measure 13, marked *mf*. The melodic line becomes more sustained, while the bass line continues with single notes.
- S04:** Starts at measure 17, continuing the melodic line with a triplet.
- S05:** Starts at measure 21, marked *mp*. The melodic line features a triplet and a fermata.
- S06:** Starts at measure 25, marked *rit.*. The melodic line features a triplet and a fermata.
- S07:** Starts at measure 29, marked *rit.*. The melodic line features a triplet and a fermata.
- S08:** Starts at measure 33, marked *rit.*. The melodic line features a triplet and a fermata.

Fingerings are indicated by numbers 1-5. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *rit.* (ritardando).

Song No. 064

Tempo ♩ = 66

Prelude op.28-15 "Raindrop"

F. Chopin

Melody Voice

Live! Concert Grand Piano

Sostenuto

5 S01 5 1 4 3 7

p

2 5 1 2 3 2 3 2

S02

9 4 1 4 1 2

S03 S04 S05

p

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

S06

14 1 3 3 2

S07 S08

19 1 3 3 3

2 5 3 2 3

S09 S10

24 *p* 3 4 5 3 1 3 1 5 4 5

S11

28 4 3 1 3 5 1 4 1

poco rit.

Sostenuto → P.5

37 S10

43 S11 S12

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

54 S15

59 S16 *poco rit.*

65 *a tempo* S17 S18 *rit.*

poco a poco → P.5

f *fz* *mp* *mf* *p* *poco* *a poco decresc.* *pp*

Song No. 066
Tempo ♩ = 56

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

F. Chopin

Melody Voice
Live! Concert Grand Piano

Lento, ma non troppo

S01 *p*

S02 *simile*

S03 *riten.* *a tempo*

S04 *cresc.*

S05 *riten.* *ten.* *ff* *dim.*

S06 *pp* *rall.* *smorz.*

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

Romanze (Serenade K.525)

W. A. Mozart

Andante

The musical score is for the piece "Romanze (Serenade K.525)" by W. A. Mozart, in G major, 3/4 time, marked "Andante". The tempo is indicated as 70 beats per minute. The score is written for piano (p) and features ten specific sections marked with callouts S01 through S10. The dynamics range from piano (p) to forte (f), with a ritardando (rit.) marking at the end. Fingerings are indicated by numbers 1-5. The score is divided into five systems, each with a treble and bass staff. The first system (measures 1-4) includes S01 (measure 2), S02 (measure 3), and S03 (measure 4). The second system (measures 5-8) includes S04 (measure 6) and S05 (measure 8). The third system (measures 9-12) includes S06 (measure 10). The fourth system (measures 13-16) includes S07 (measure 14) and S08 (measure 15). The fifth system (measures 17-20) includes S09 (measure 18) and S10 (measure 19). The score concludes with a double bar line and a repeat sign.

Section S01: Measure 2, Treble staff, *p*. Fingering: 2.

Section S02: Measure 3, Treble staff, *p*. Fingering: 5.

Section S03: Measure 4, Treble staff, *f*. Fingering: 2.

Section S04: Measure 6, Treble staff, *p*. Fingering: 5.

Section S05: Measure 8, Treble staff, *p*. Fingering: 2, 1, 4, 2, 1.

Section S06: Measure 10, Treble staff, *p*. Fingering: 1, 3, 1, 3, 3.

Section S07: Measure 14, Treble staff, *p*. Fingering: 3, 2.

Section S08: Measure 15, Treble staff, *f*. Fingering: 2, 2, 4, 1.

Section S09: Measure 18, Treble staff, *p*. Fingering: 2.

Section S10: Measure 19, Treble staff, *rit.*. Fingering: 1, 3.

Arabesque

J. F. Burgmüller

Allegro scherzando

The musical score is written for piano and melody voice. It consists of several systems of music, each with a piano staff and a melody staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro scherzando' with a metronome marking of 121 beats per minute. The score includes various musical notations such as dynamics (p, p leggiero, cresc., f, dim. e poco rall., p dolce, risoluto), articulation (accents, slurs), and fingerings (1, 2, 3, 4, 5). There are also repeat signs and first/second endings. The score is divided into measures, with measure numbers 6/14, 19/35, 24/40, 29/45, and 50 indicated. The score ends with a final cadence in 2/4 time.

System 1: Measures 1-5. Piano staff starts with a whole rest, then a half note chord (F#4, C5). Melody staff starts with a whole rest, then a half note chord (F#4, C5). Measure 5 has a first ending bracket.

System 2: Measures 6-14. Piano staff has a half note chord (F#4, C5). Melody staff has a half note chord (F#4, C5). Measure 14 has a first ending bracket.

System 3: Measures 15-19. Piano staff has a half note chord (F#4, C5). Melody staff has a half note chord (F#4, C5). Measure 19 has a first ending bracket.

System 4: Measures 20-24. Piano staff has a half note chord (F#4, C5). Melody staff has a half note chord (F#4, C5). Measure 24 has a first ending bracket.

System 5: Measures 25-29. Piano staff has a half note chord (F#4, C5). Melody staff has a half note chord (F#4, C5). Measure 29 has a first ending bracket.

System 6: Measures 30-34. Piano staff has a half note chord (F#4, C5). Melody staff has a half note chord (F#4, C5). Measure 34 has a first ending bracket.

System 7: Measures 35-39. Piano staff has a half note chord (F#4, C5). Melody staff has a half note chord (F#4, C5). Measure 39 has a first ending bracket.

System 8: Measures 40-44. Piano staff has a half note chord (F#4, C5). Melody staff has a half note chord (F#4, C5). Measure 44 has a first ending bracket.

System 9: Measures 45-49. Piano staff has a half note chord (F#4, C5). Melody staff has a half note chord (F#4, C5). Measure 49 has a first ending bracket.

System 10: Measures 50-54. Piano staff has a half note chord (F#4, C5). Melody staff has a half note chord (F#4, C5). Measure 54 has a first ending bracket.

La Chevaleresque

J. F. Burgmüller

Melody Voice

Live! Concert Grand Piano

Allegro marziale

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, treble and bass clef, with a common time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The first system ends with a double bar line. The second system continues the melody and accompaniment. The score includes various musical notations such as notes, rests, and fingerings. There are also some annotations in the original image, such as 'S01' and 'S02' in circles, and 'p' for piano.

5/13 ∇

S03

cresc.

1
2

The musical score consists of two systems, S04 and S05, each with four measures. The notation is in treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) and *p* (piano). The key signature has one flat (B-flat).

S04:

- Measure 1: Treble staff has eighth notes (F4, G4, A4, B4) and a quarter note (C5). Bass staff has eighth notes (F3, G3, A3, B3) and a quarter note (C4). Dynamics: *f*.
- Measure 2: Treble staff has a quarter note (B4) and a half note (C5). Bass staff has a quarter note (B3) and a half note (C4). Dynamics: *p*.
- Measure 3: Treble staff has a quarter note (B4) and a half note (C5). Bass staff has a quarter note (B3) and a half note (C4). Dynamics: *f*.
- Measure 4: Treble staff has a quarter note (B4) and a half note (C5). Bass staff has a quarter note (B3) and a half note (C4). Dynamics: *p*.

S05:

- Measure 1: Treble staff has eighth notes (F4, G4, A4, B4) and a quarter note (C5). Bass staff has eighth notes (F3, G3, A3, B3) and a quarter note (C4). Dynamics: *f*.
- Measure 2: Treble staff has a quarter note (B4) and a half note (C5). Bass staff has a quarter note (B3) and a half note (C4). Dynamics: *p*.
- Measure 3: Treble staff has a quarter note (B4) and a half note (C5). Bass staff has a quarter note (B3) and a half note (C4). Dynamics: *f*.
- Measure 4: Treble staff has a quarter note (B4) and a half note (C5). Bass staff has a quarter note (B3) and a half note (C4). Dynamics: *p*.

21/29

The musical score consists of three systems, each with a treble and bass staff. The first system, labeled 'S06', begins with a tempo marking of 33/41 and a dynamic marking of *p* *delicato*. The melody in the treble staff is marked with fingerings 1, 1 2, and 3, and is followed by a fermata. The second system, labeled 'S07', continues the melody with fingerings 1 3, 1 3, 1 2, and 3, followed by a fermata. The third system, labeled 'S08', begins with a fermata and a *grva* marking, followed by a melody with a fermata. The bass staff in all systems contains a simple accompaniment of eighth notes.

37/45 (gva) 1 2 3 5 1 3 1 4 1 2 1

S09

cresc.

1 2 3

marziale $\rightarrow$ P.5

53 ∇

cresc.

1
2

5

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled 'S12', begins with a treble clef and a key signature of one sharp (F#). The melody is written in a 3/4 time signature. The first measure is marked with a '61' and a '3' over a triplet of eighth notes. The second measure has a '1' over a quarter note and a '5' under a quarter note. The third measure has a '2' over a quarter note and a '5' under a quarter note. The fourth measure has a '1' over a quarter note and a '4' under a quarter note. The fifth measure has a '2' over a quarter note and a '4' under a quarter note. The sixth measure has a '1' over a quarter note and a '3' under a quarter note. The seventh measure has a '2' over a quarter note and a '5' under a quarter note. The eighth measure has a '2' over a quarter note and a '4' under a quarter note. The first system ends with a double bar line. The second system, labeled 'S13', begins with a treble clef and a key signature of one sharp (F#). The melody is written in a 3/4 time signature. The first measure is marked with a '62' and a '3' over a triplet of eighth notes. The second measure has a '1' over a quarter note and a '5' under a quarter note. The third measure has a '2' over a quarter note and a '5' under a quarter note. The fourth measure has a '1' over a quarter note and a '4' under a quarter note. The fifth measure has a '2' over a quarter note and a '4' under a quarter note. The sixth measure has a '1' over a quarter note and a '3' under a quarter note. The seventh measure has a '2' over a quarter note and a '5' under a quarter note. The eighth measure has a '2' over a quarter note and a '4' under a quarter note. The second system ends with a double bar line. The score includes dynamic markings: 'p' (piano) at the beginning of the first system, 'cresc.' (crescendo) at the beginning of the second system, and 'f' (forte) at the beginning of the third system. The score also includes fingerings: '1' and '5' for the first system, and '1', '2', '3', '4', '5' for the second system.

67

S16

2 1

5 2 1

S17

ff

68

69

70

71

72

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$$assai \rightarrow P.5$$

Für Elise

L. v. Beethoven

Poco moto

Sheet music for "Für Elise" by Ludwig van Beethoven, featuring Melody Voice and Live! Concert Grand Piano. The tempo is Poco moto, with a song number of 070 and a tempo of 142 beats per minute.

The score is divided into systems, with measures 1/8, 5/13, 17/31, 22/36, 28/42, and 46 marked. Fingerings (1-5) and articulation (accents, slurs) are indicated throughout the piece.

Key features include:

- Measure 1/8:** Starts with a treble clef, key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4. The bass line has a whole rest.
- Measure 5/13:** The melody continues with a quarter note B4, followed by a quarter rest, and then a quarter note C5. The bass line has a whole rest.
- Measure 17/31:** The melody continues with a quarter note D5, followed by a quarter rest, and then a quarter note E5. The bass line has a whole rest.
- Measure 22/36:** The melody continues with a quarter note F#5, followed by a quarter rest, and then a quarter note G5. The bass line has a whole rest.
- Measure 28/42:** The melody continues with a quarter note A5, followed by a quarter rest, and then a quarter note B5. The bass line has a whole rest.
- Measure 46:** The melody continues with a quarter note C6, followed by a quarter rest, and then a quarter note D6. The bass line has a whole rest.

The piece concludes with a final measure (measure 50) featuring a treble clef, key signature of one sharp (F#), and a common time signature. The melody ends with a quarter note E5, followed by a quarter rest, and then a quarter note F#5. The bass line has a whole rest.

Poco moto → P.5

51 S11 S12 S13

55 S14 S15

59

64

70

76 S16

Turkish March

W. A. Mozart

Alla turca
Allegretto

Sheet music for "Turkish March" by W. A. Mozart, featuring the Melody Voice and Live! Concert Grand Piano. The piece is in 2/4 time, marked "Alla turca" and "Allegretto". The tempo is indicated as ♩ = 128.

The score is divided into systems, with measures numbered in the left margin. Fingerings (1-4) and articulation marks (accents, slurs) are provided for the melody. Dynamics include *p* (piano) and *f* (forte). The key signature changes from one flat to two sharps at measure 48.

Section markers S01 through S07 are indicated by callouts above the staff.

Measures 1-56 are shown, with the key signature changing from one flat to two sharps at measure 48.

Alla turca → P.5

52/60

S08

64/72

S09

p

68/76

S10

80/96

S11

f

S12

85/101

S13

p

90/106

S14

95/111

1 4 2

f

1 3

116/124

S15 (2×)

1. 2.

S16

Coda

129

f

3 4

S17

134

S18

139

S19

S20

p

5 4

144

3

S21

f

149

154

S22

S23

Song No. 072

Tempo ♩ = 69

Andantino

24 Preludes op.28-7

F. Chopin

Melody Voice

Live! Concert Grand Piano

-1

S01 dolce

p

S02

S03

5

S04

S05

9

S06

S07

13

S08

dolce → P.5

Song No. 073

Tempo ♩ = 69

Annie Laurie

Traditional

Melody Voice

Live! Concert Grand Piano

Andantino

Musical score for "Annie Laurie" by Traditional, featuring piano accompaniment. The score is written for a concert grand piano and includes various dynamics and articulations. The tempo is marked Andantino, with a metronome marking of ♩ = 69. The key signature is one flat (B-flat major/D minor). The score is divided into systems, with measures 1 through 20 shown. The score includes various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *poco rit.* (a little slower), *a tempo* (at the tempo), and *pp* (pianissimo). The score also includes various articulations such as slurs, ties, and fingerings. The score is marked with various symbols such as *mp*, *mf*, *p*, *poco rit.*, *a tempo*, and *pp*. The score is marked with various symbols such as *mp*, *mf*, *p*, *poco rit.*, *a tempo*, and *pp*. The score is marked with various symbols such as *mp*, *mf*, *p*, *poco rit.*, *a tempo*, and *pp*.

The score is divided into systems, with measures 1 through 20 shown. The score includes various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *poco rit.* (a little slower), *a tempo* (at the tempo), and *pp* (pianissimo). The score also includes various articulations such as slurs, ties, and fingerings. The score is marked with various symbols such as *mp*, *mf*, *p*, *poco rit.*, *a tempo*, and *pp*. The score is marked with various symbols such as *mp*, *mf*, *p*, *poco rit.*, *a tempo*, and *pp*.

The score is marked with various symbols such as *mp*, *mf*, *p*, *poco rit.*, *a tempo*, and *pp*. The score is marked with various symbols such as *mp*, *mf*, *p*, *poco rit.*, *a tempo*, and *pp*. The score is marked with various symbols such as *mp*, *mf*, *p*, *poco rit.*, *a tempo*, and *pp*.

Song No. 074
Tempo ♩ = 72

Jeanie with the Light Brown Hair

S. C. Foster

Melody Voice
Live! Concert Grand Piano

Moderato

The musical score is written for piano and includes ten marked sections (S01-S10) with dynamic markings and performance instructions:

- S01:** *p* (piano), measures 1-4.
- S02:** measures 5-8.
- S03:** measures 9-12.
- S04:** measures 13-16.
- S05:** *mp* (mezzo-piano), measures 17-20.
- S06:** *mf* (mezzo-forte), measures 21-24.
- S07:** measures 25-28.
- S08:** *mp*, *poco rit.* (poco ritardando), measures 29-32.
- S09:** *mf*, *a tempo* (return to tempo), measures 33-36.
- S10:** *mp*, *meno mosso* (less motion), measures 37-40.

The score concludes with a *rit.* (ritardando) marking and a final *p* (piano) dynamic in measure 40.

meno mosso → P.5

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

Learn to Play

Welcome to “Learn to Play”!

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

♪ Learn to Play Master Guide

Steps

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

Step Titles

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

Twinkle Twinkle Little Star		Traditional
Basic		
Song No.077		
Twinkle Twinkle Little Star ~ With Step Map ~ 84		
The memorable melody of this song is familiar to just about everyone. We've arranged it so it's easy to play with both hands. Give it a try!		
Step 01	The First Step (The first 2 measures)	85
Step 02	The Next Step (The next 2 measures)	85
Step 03	The First and Next Steps Together! (Beginning to 4th measure)	86
Step 04	The Last Step! (That was quick...)	86
Step 05	Repeat the Last Step!	87
Step 06	Play the Whole song!	87
Step 07	Bonus Event: The Twinkle Twinkle Little Star Special!	87
Advanced		
Song No.078		
Twinkle Twinkle Little Star ~ With Step Map ~ 88		
This is a more "mature" arrangement of the song. It gets a bit difficult from the second chorus, but you should be able to enjoy the contrast between this and the basic version while learning to play it with luxurious style.		
Step 01	Warm-up Exercise - "Relax Time"	90
Step 02	Diligent Practice Time	91
Step 03	Musical Building Blocks	91
Step 04	Special Practice - "The Fantastic Seesaw"	92
Step 05	Diligent Practice Time	92
Step 06	The Melody is G-G-F-F-E-E-D... Part 1	93
Step 07	The Melody is G-G-F-F-E-E-D... Part 2	93
Step 08	Special Practice - "Sunday at Yamaha"	94
Step 09	Diligent Practice Time	94
Step 10	Play the Whole song!	94

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

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!

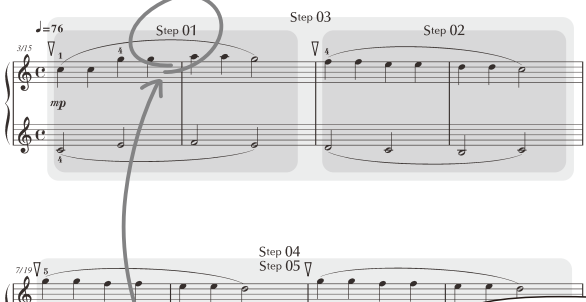
Before beginning each step, listen to the performance while reading the complete score. Doing this will give you a good mental “image” of the song’s structure and flow. When you have an overall feel for the song, press the [ KEYS TO SUCCESS] button and start practicing the steps.

Song No.077

Twinkle Twinkle Little Star

~ With Step Map ~

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



Step Map

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

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

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

Step 01



The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.

Song No.077 Twinkle Twinkle Little Star Basic



Important practice points! Be sure to read these.

To begin, relax and find the keyboard position.



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



Short Break

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

Lead-ins (“...three, four!” etc.)

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

Song No.082  Ode to Joy Advanced

Step 11  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.

Short break

Step 12  Right hand

Diligent Practice Time

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

syncopation

Musical Glossary

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

Number of Repeats

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

A score of 60 or higher means you pass!

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

Step Practice Hints

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

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

Play Along with the Learn to Play Orchestra!

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

Musical Glossary

Monophony Single notes played independently.

Polyphony Multiple notes of different pitch played simultaneously.

Polyphonic Performance The act of playing multiple notes simultaneously.

Semitone and Whole Tones Regardless of whether the keys are white or black, the pitch interval between adjacent keys is a semitone. Two semitones make up a whole tone.

Interval The difference in pitch between two notes is known as an “interval.”

- **Third** A “third” is the interval between three whole tones. In the C diatonic scale (that’s the scale without sharps or flats: C-D-E-F-G-A-B) the interval between C and E is a third, as is the interval between E and G.

- **Sixth** A “sixth” is the interval between six notes of the diatonic scale.

- **Octave** An “octave” is an interval of eight diatonic notes.

- **Playing Octaves** “Playing octaves” is a performance technique in which notes an octave apart are played simultaneously.

Phrase Phrases are sections of a melody that naturally stand on their own, much like sentences in a paragraph. No specific length is defined.

Obligato A separate melody that has a similar contour to the main melody.

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

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

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

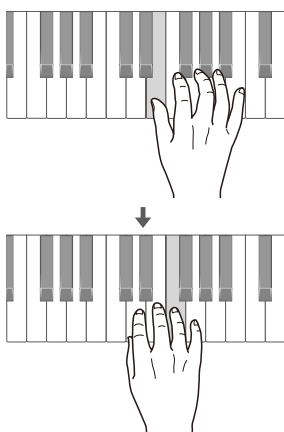
Thumb Under The thumb (finger 1) moves under another finger that is playing a note.



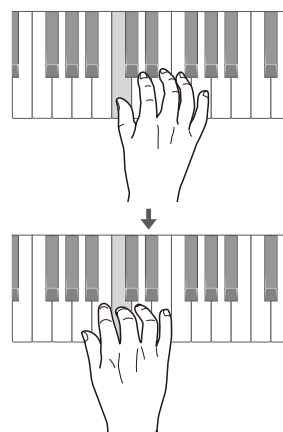
Finger Over A finger moves over the thumb (finger 1) while the thumb is playing a note.



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



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



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



Für Elise

L. v. Beethoven

Basic

Song No.075

Für Elise ~ With Step Map ~ 68

Für Elise is an all-time classical favorite.

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

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

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

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

Advanced

Song No.076

Für Elise ~ With Step Map ~ 76

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

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

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

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

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

Für Elise

~ With Step Map ~

Play with both hands as if gently telling a story. It might help to sing or hum the melody as you play.

Similar melody lines and rhythms are repeated in this song, so there aren't as many sections to practice as you might think. Enjoy learning each section as you build proficiency.

Step 05 From here... ➞

Step 01
Step 02

Andante

pp

Step 04

Step 03

Step 02

4/12

Step 05 ...to here

Step 10 From here...

1. 2.

Step 06

mf

5 5 1 2

Step 08

Step 09

p

pp

5 5 1

5 3 2

Step 07

23

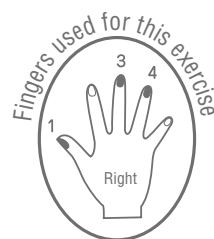
4

Step 10 ...to here

27

4

Step 01

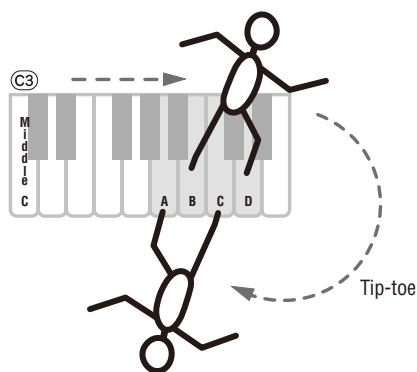
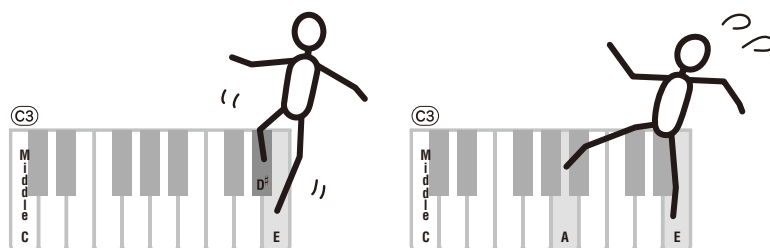


Warm-up Exercise - "The Semitone Mystery"

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.



Go back to the beginning and play it again.

Step 02

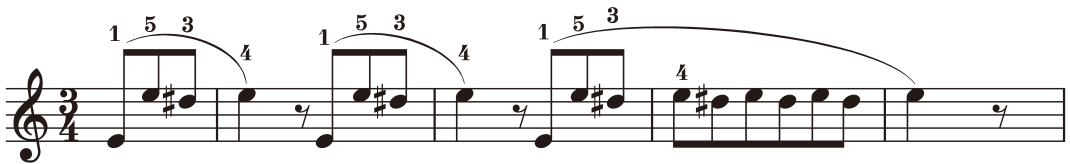


Diligent Practice Time

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

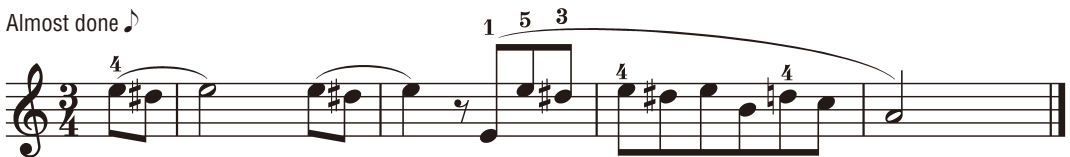
The melody will be built up little by little.

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



Short break

Almost done 



Step 03

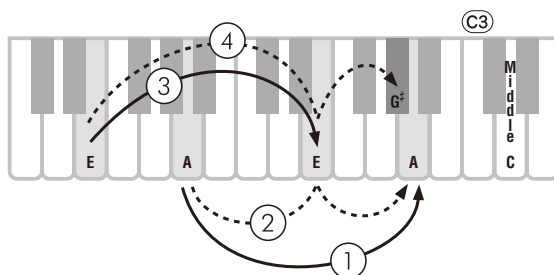


Warm-up Exercise - "Basic Accompaniment"

And now a warm-up exercise for the left hand.

It's important to spread your fingers widely from the start.

Don't play the black keys too strongly.

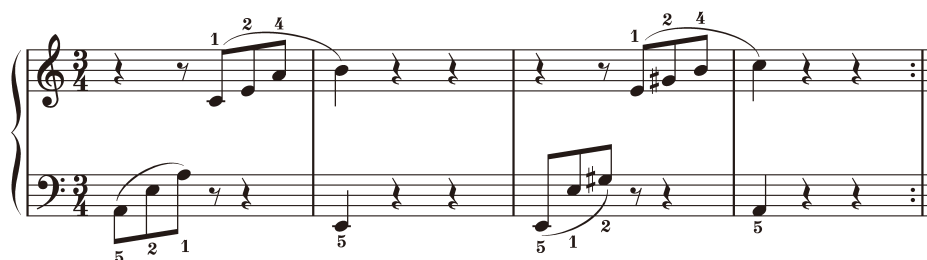


Step 04



Diligent Practice Time

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



Step 05



First Half Review

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

Step 06



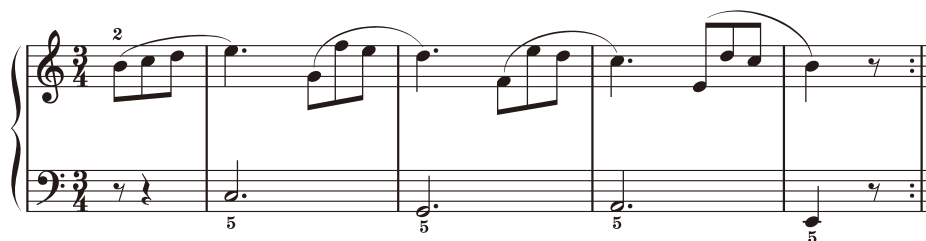
Diligent Practice Time

OK, let's begin the second half!

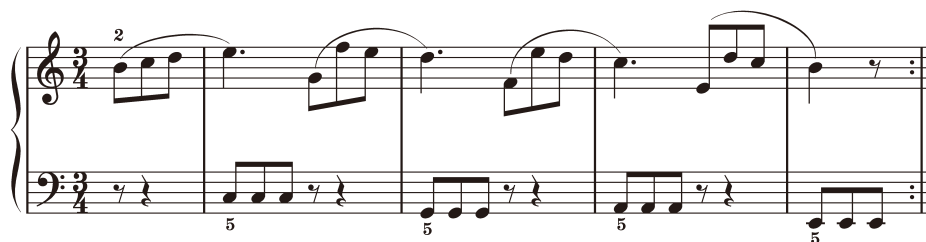
You'll be able to play the melody nicely if you lift your fingers from the keyboard between the slurs.

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

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



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



Step 07



Jump to the next E!

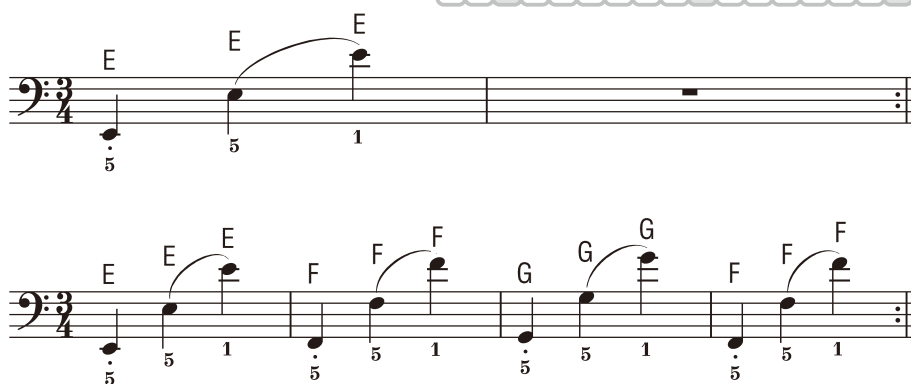
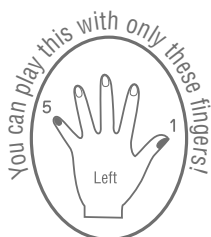
And again!



Warm-up Exercise - "The Jump Competition"

The first note has a staccato dot.

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



Step 08



"EEEEEE!"

The only note in this step is E!

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



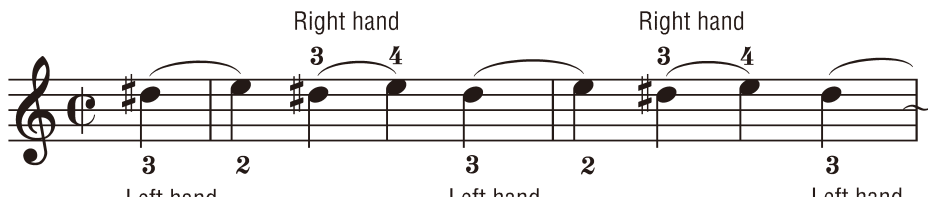
Step 09



“Left! Right! Left! Right!”

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

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



Right hand

3 4

3 2

Left hand

Left hand

Right hand

3 4

3 2

Left hand

Left

Right

Step 10



Second Half Review

Try playing all the way through the second half.

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

Step 11



Play the Whole Song!

This is the finishing step!

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

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

Für Elise

~ With Step Map ~

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

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

Poco moto

The musical score is written for piano in 3/4 time. It consists of two systems of music. The first system has five measures. The right hand (treble clef) starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The left hand (bass clef) has a whole rest in the first two measures, then a half note G3 in the third, a half note F#3 in the fourth, and a half note E3 in the fifth. Fingerings are indicated: right hand (1, 2, 4, 1, 2, 4) and left hand (5, 5, 1, 2). Dynamics include a piano (pp) marking and a crescendo hairpin. The second system has four measures. The right hand continues with eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3. The left hand has a half note G3 in the first, a half note F#3 in the second, and a half note E3 in the third. A first ending bracket labeled '1.' spans the final two measures of the second system. The piece ends with a double bar line.

2.

16

mf

5 5 1 2

19/33

p

5 5 1 5 3 2

22/36

pp

3 4

25/39

4 4

28/42

1. 2.

4 3 2 2 3 4

Song No.076 Für Elise **Advanced**

Step 01 Step 01 Step 02

45 *dolce*

Step 04

49 4-1

Step 03

p

2/4

Step 05

53

Step 06

56

59 *pp*

63

66

70

74

78

Step 01



Dotted Rhythm Practice

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

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

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

Step 02



Dotted Rhythms and Scales

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

Keep your fingers under control!

Step 03



Special Practice - “For a Steady Left Hand”

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

Play the last C and E softly.



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

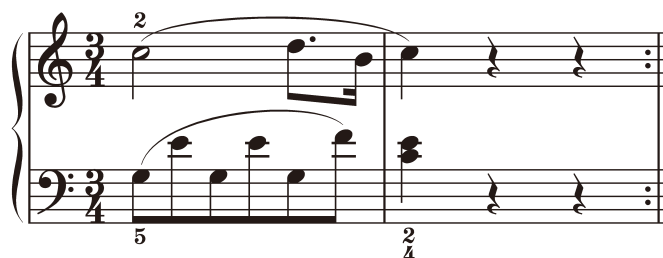
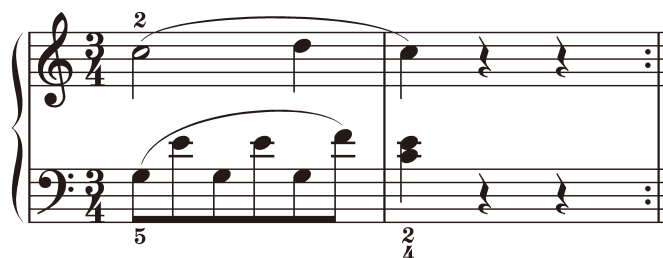
Step 04



“The Steady Left Hand Meets the Relaxed Right Hand”

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

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



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

Step 05



Diligent Practice Time

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



Next, join the parts!



Step 06



“Suspense Theater”

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



Short break



Step 07



Play the Whole Song!

This is the finishing step!

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

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

Twinkle Twinkle Little Star

Traditional

Basic

Song No.077

Twinkle Twinkle Little Star ~ With Step Map ~.....84

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

Step 01	The First Step (The first 2 measures)	85
Step 02	The Next Step (The next 2 measures)	85
Step 03	The First and Next Steps Together! (Beginning to 4th measure)	86
Step 04	The Last Step! (That was quick...)	86
Step 05	Repeat the Last Step!	87
Step 06	Play the Whole song!	87
Step 07	Bonus Event: The Twinkle Twinkle Little Star Special!	87

Advanced

Song No.078

Twinkle Twinkle Little Star ~ With Step Map ~.....88

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

Step 01	Warm-up Exercise - "Relax Time"	90
Step 02	Diligent Practice Time	91
Step 03	Musical Building Blocks	91
Step 04	Special Practice - "The Fantastic Seesaw"	92
Step 05	Diligent Practice Time	92
Step 06	The Melody is G-G-F-F-E-E-D... Part 1	93
Step 07	The Melody is G-G-F-F-E-E-D... Part 2	93
Step 08	Special Practice - "Sunday at Yamaha"	94
Step 09	Diligent Practice Time	94
Step 10	Play the Whole song!	94

Twinkle Twinkle Little Star

~ With Step Map ~

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

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

♩ = 76

3/15

Step 01

Step 02

Step 03

mp

7/19

Step 04

Step 05

mf

11/23

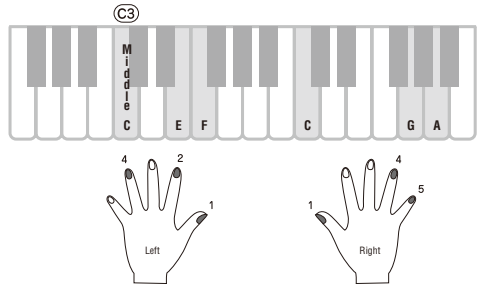
mp

Step 01

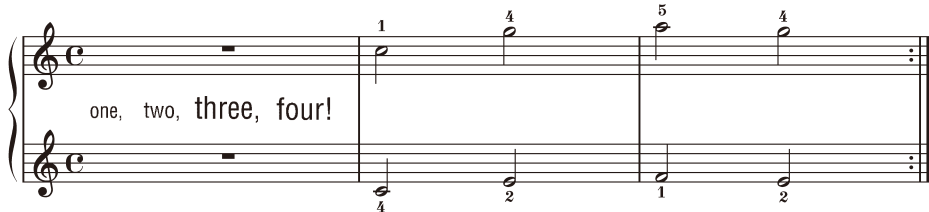


The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.



To begin, relax and find the keyboard position.



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



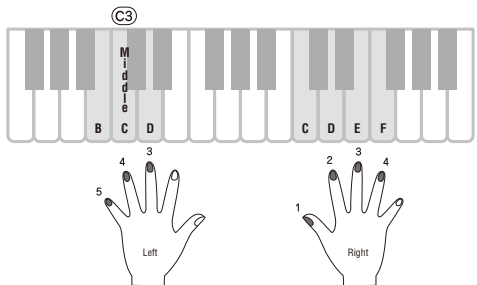
...no problem, that's the first two measures done!

Step 02



The Next Step (The next 2 measures)

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



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



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



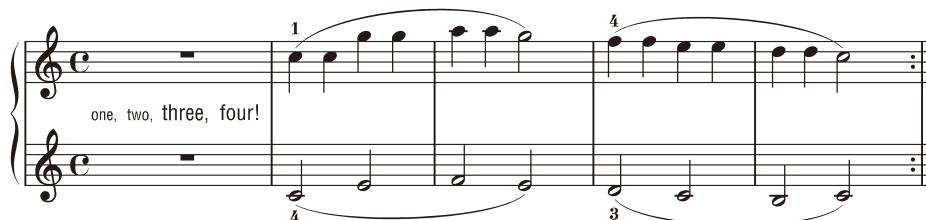
And that's the next 2 measures done!

Step 03



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

Now connect Step 01 and Step 02!



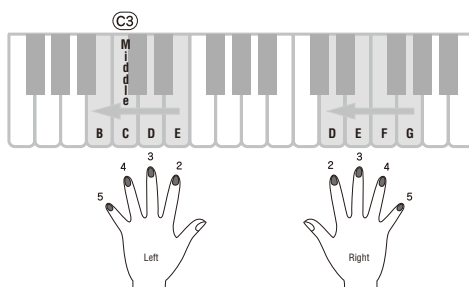
You've played up to here!

Step 04

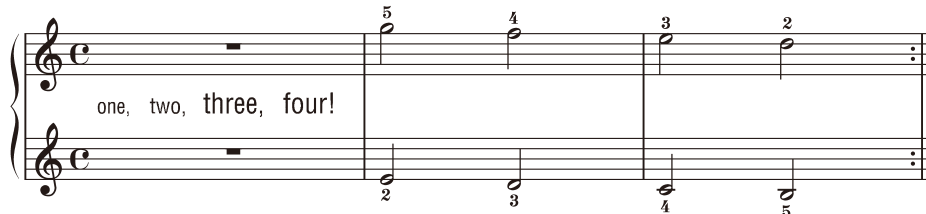


The Last Step! (That was quick...)

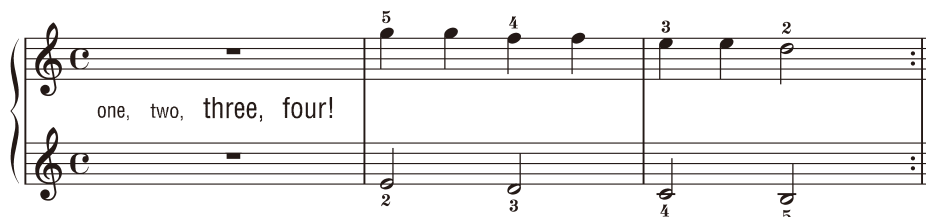
The left and right hand notes descend one at a time.



And once again... locate the keyboard position.



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



Getting close to completion.

Step 05



Repeat the Last Step!

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



Step 06



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

Play the Whole Song!

This is the finishing step!

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

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



Step 07



Bonus Event: The Twinkle Twinkle Little Star Special!



Welcome to the Twinkle Twinkle Little Star Special!

How about a completely different version?

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

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



Twinkle Twinkle Little Star

~ With Step Map ~

The practice steps begin from the second chorus.

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

♩ = 66

4 ∇ 1 C CM7 F C ∇ 4 Dm7 Fm C A7^(b9) Dm7 G7^(b9) C

mp

5

8 ∇ 5 C Dm7^{on}C C Dm7^{on}C ∇ 5 Em7 E7⁽⁹⁾ D7⁽⁹⁾ G7^(b9)

12 ∇ C CM7 F C ∇ Dm7 Fm C A7^(b9) Dm7 G7^(b9) C

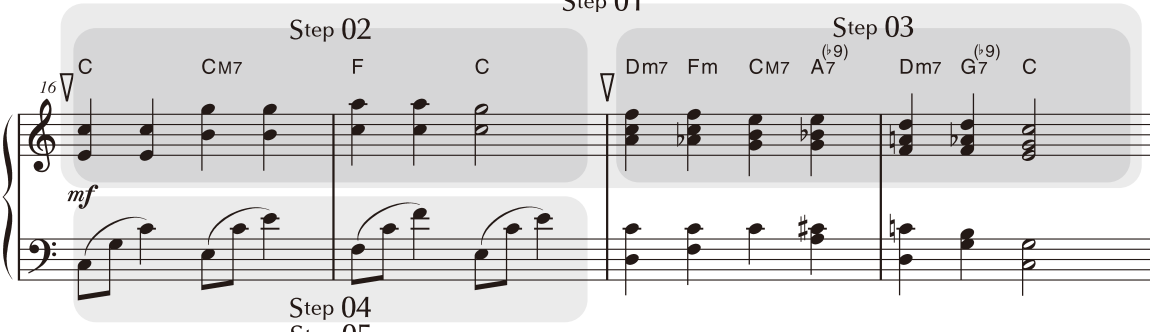
Step 01

Step 02

Step 03

Step 04

Step 05

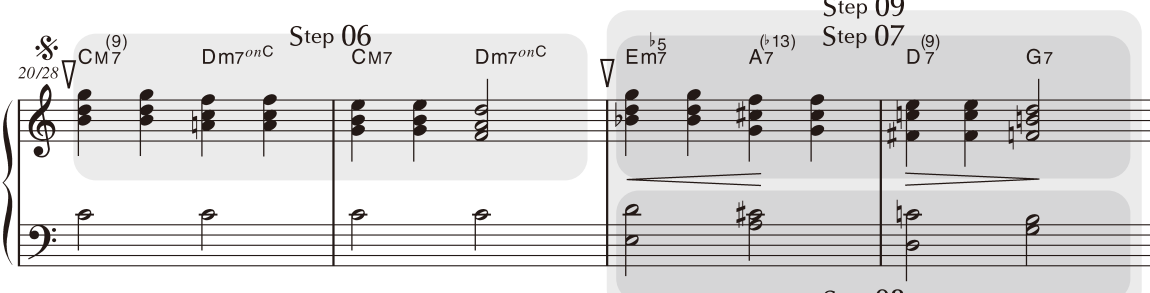


Step 06

Step 07

Step 08

Step 09



to 

24/32

C

CM7

F

Em7 A7

Dm7 Fm

CM7 A7(9)

Dm7 G7(9)

C

D.S.



 Coda

35

Dm7

G7(9)

F#m7b5

Fm7

Cadd9onE

Ebdim

Dm7

Dbm7

Cadd9

poco rit.



Step 01

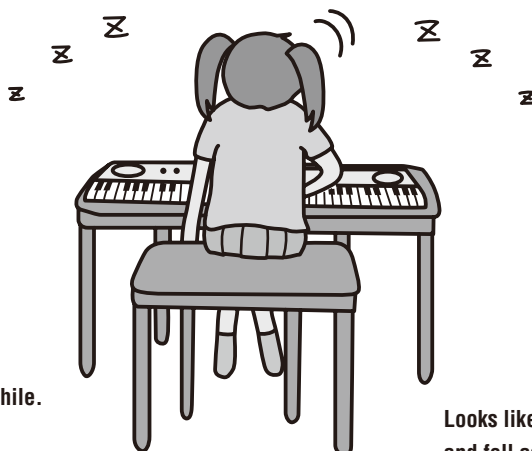
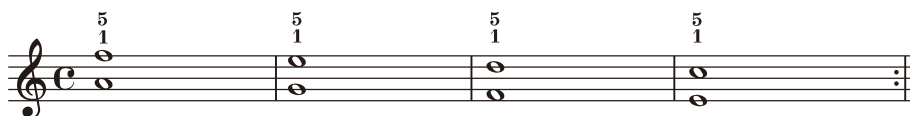


Warm-up Exercise - "Relax Time"

Relax, and slowly play these intervals one by one.

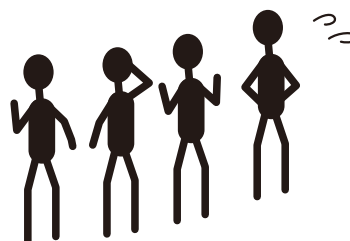
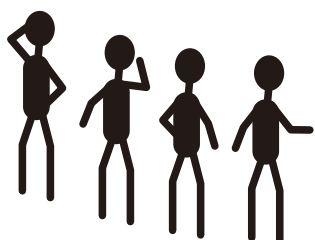


Short break



She hasn't moved for a while.

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



The Mystery Cheer Squad

Step 02



Diligent Practice Time

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



Short break



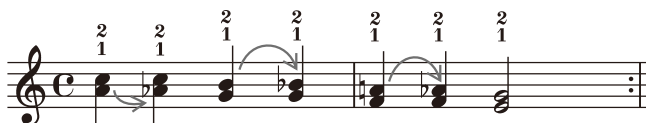
Step 03



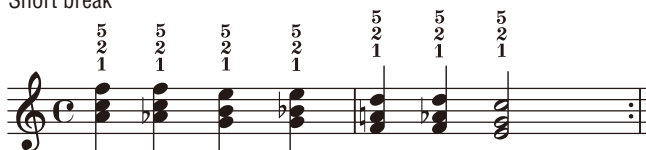
Musical Building Blocks

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

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



Short break



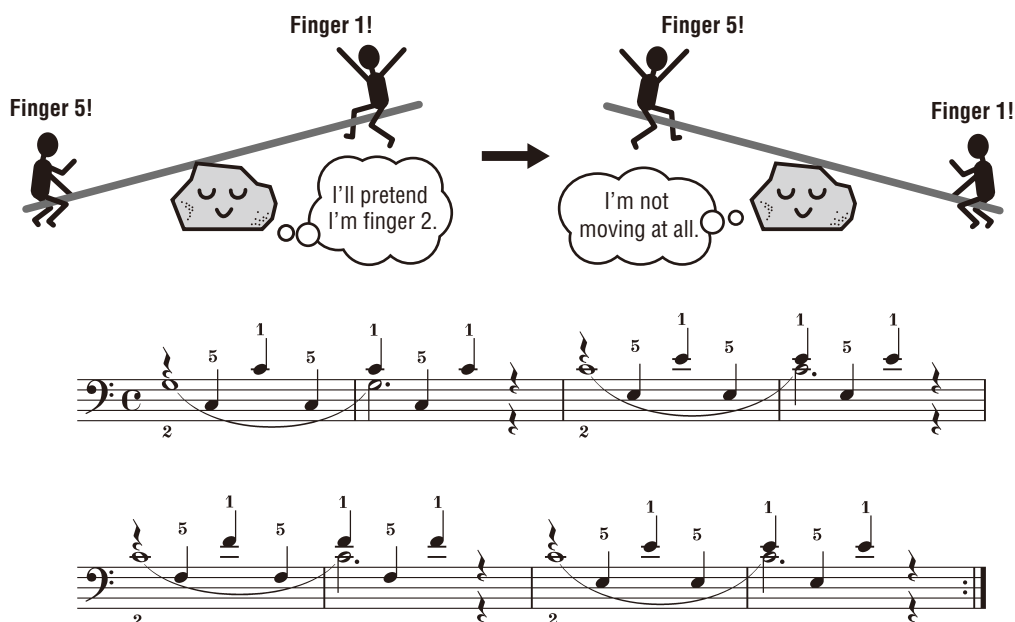
Step 04



Special Practice - “The Fantastic Seesaw”

This is a warm-up exercise for Step 05.

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

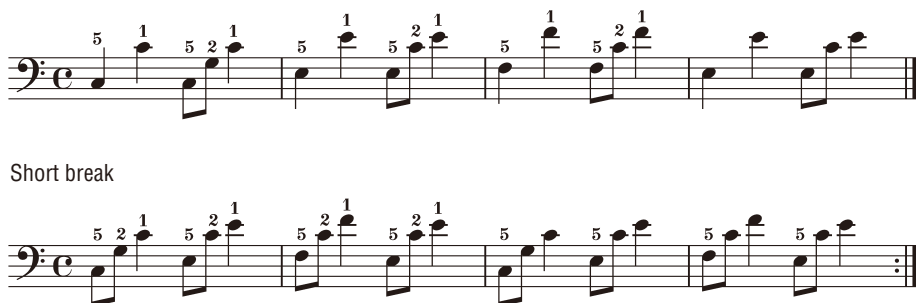


Step 05



Diligent Practice Time

Arpeggio practice. Play with a relaxed wrist.



Step 06



Right hand

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



Right hand

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

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



Short break



Step 08



Special Practice - “Sunday at Yamaha”

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

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



Now you're rockin'!



The Cheer Squad Rejoices

It was worth coming
all the way for this!



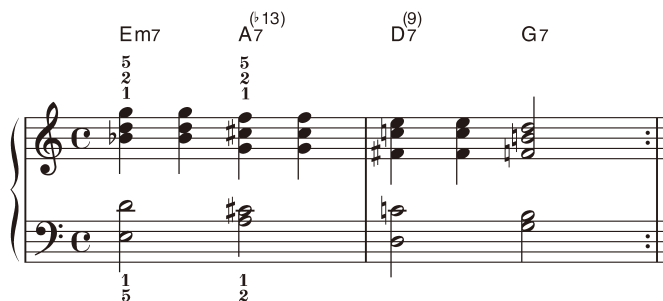
Step 09



Diligent Practice Time

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

Pay attention to the chord timing as you play this.



Step 10



Play the Whole Song!

This is the finishing step!

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

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

Turkish March

W. A. Mozart

Basic

Song No.079

Turkish March ~ With Step Map ~96

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

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

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

Advanced

Song No.080

Turkish March ~ With Step Map ~ 102

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

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

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

Turkish March

~ With Step Map ~

Both the left and right hands play monophonic lines.

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

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

Step 03

Alla Turca

Step 01 • Step 02

1

Step 08 From here...



Step 05

Step 04

2

5

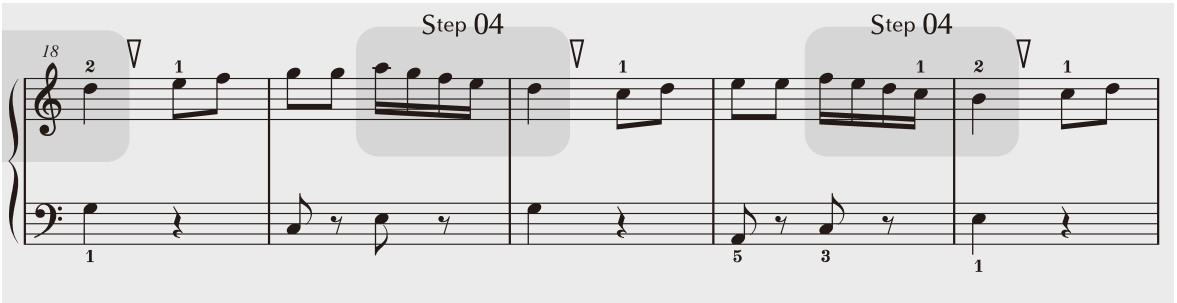
2

5

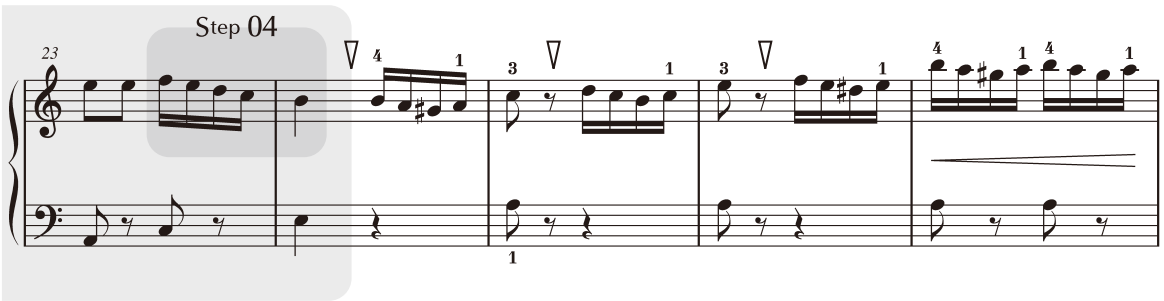
3

Step 04

Step 04



Step 04



Step 07

Step 06

mf *p*



Step 08 ...to here

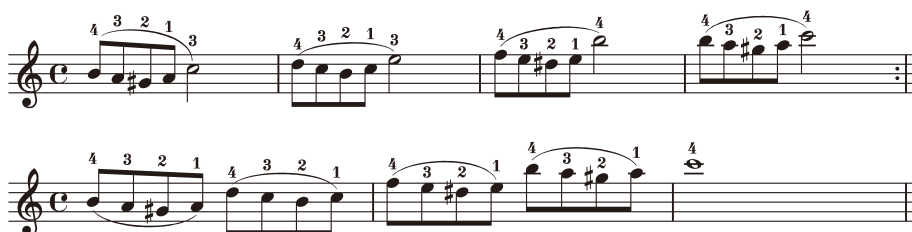
Step 01 Warm-up Exercise - "Winter Sonatine"



Eh? This is practice for the Turkish March?

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

Now enjoy a romantic moment with the orchestra!



Step 02 Diligent Practice Time



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

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



...two, one!



Step 03 Diligent Practice Time



Try playing with both hands.

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



...two, one!



Step 04



Special Practice - "The Special March"

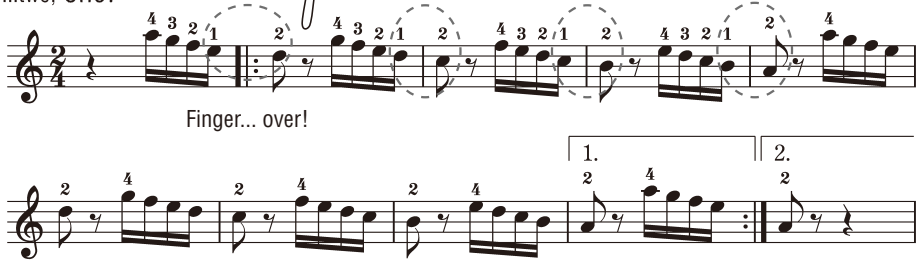
Try playing the Special March melody using the "finger over" (page 9) technique.

Enjoy the energy in the second half!

...two, one!



Finger... over!





Step 05



Diligent Practice Time

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

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

Release simultaneously

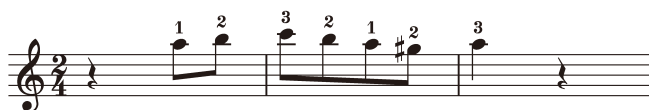



Step 06



“Technical Point!”

A number of techniques that are unique to the piano such as “finger ready” and “finger change” (page 9) are used in the right-hand melody. Prepare early for the next note to be played, and play each note carefully.



Now connect the parts together...



Apparently technique is important in piano playing too.



Step 07



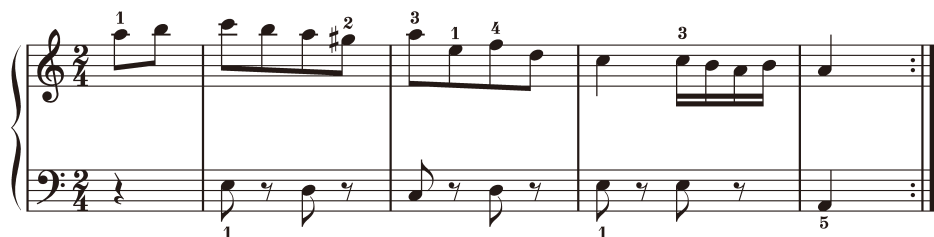
Diligent Practice Time

Resist the urge to rush when playing continuous eighth notes.

Listen to the orchestra carefully and play along!



...two, one!



Step 08



Left hand

Special Practice - “Share the Stage with a Pianist”

Just a little more and we'll be done!

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

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



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



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

Beethoven and Mozart... the best of friends

Step 09



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.

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

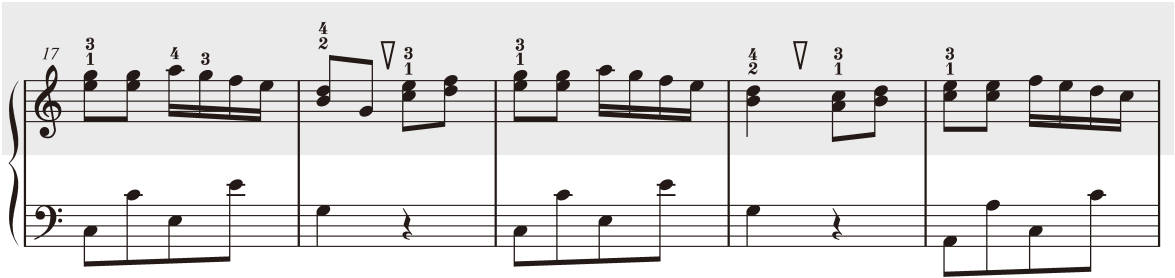
f

p

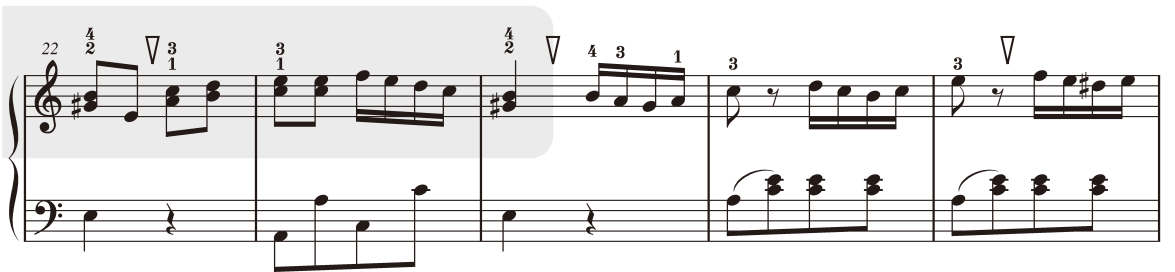
Step 01

Step 06

Step 02



Measures 17-21 of the musical score. The key signature has one sharp (F#). The melody in the right hand features various triplets and slurs, with fingering numbers 1, 2, 3, and 4 indicated. The left hand provides a simple accompaniment with eighth and quarter notes.



Measures 22-26 of the musical score. The melody continues with triplets and slurs. The left hand accompaniment includes some chords and eighth notes. Measure 26 ends with a repeat sign.



Measures 27-31 of the musical score. Dynamics *mf* and *p* are marked. The melody includes slurs and triplets. The left hand accompaniment consists of chords and eighth notes.



Measures 32-36 of the musical score. Measure 32 begins with a repeat sign. Measures 33-34 are marked with a large *f* dynamic. The melody features slurs and triplets. The left hand accompaniment includes chords and eighth notes. Below the staff, the following steps are labeled: Step 05, Step 03, Step 03, and Step 04.

Song No.080 **Turkish March** **Advanced**

38/46

Step 06

51

Step 06

56

61

Step 01



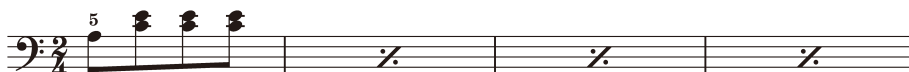
Left hand

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

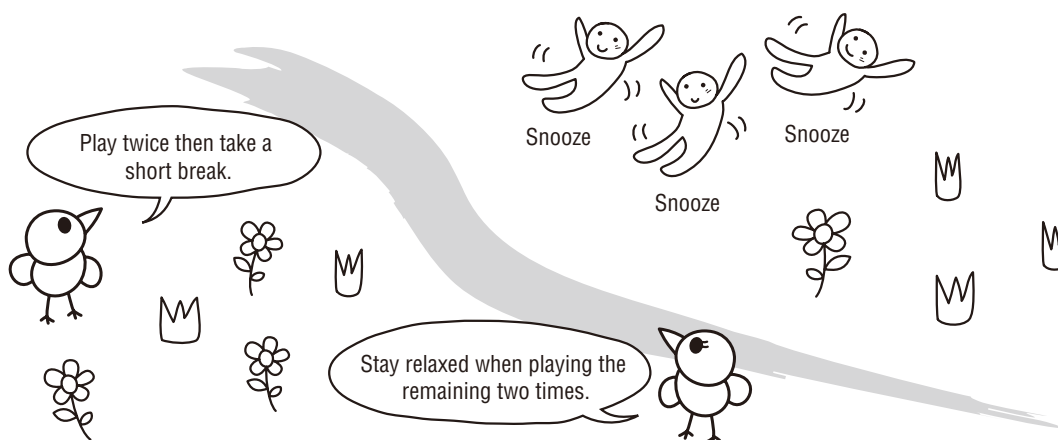


Warm-up Exercise - "A Nap by the Stream"

 is the symbol for "arpeggio."

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

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



Step 04



"Power March"

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



Step 05



Diligent Practice Time

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

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.



Short break



Step 07



Play the Whole Song!

This is the finishing step!

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

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

Ode to Joy

L. v. Beethoven

Basic

Song No.081

Ode to Joy ~ With Step Map ~ 110

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

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

Advanced

Song No.082

Ode to Joy ~ With Step Map ~ 116

The advanced version is arranged as a more sophisticated ballad.

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

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

Ode to Joy

~ With Step Map ~

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

Step 11 From here...

Maestoso

Step 01

Step 03

Step 02

Step 04

Step 05

Step 06

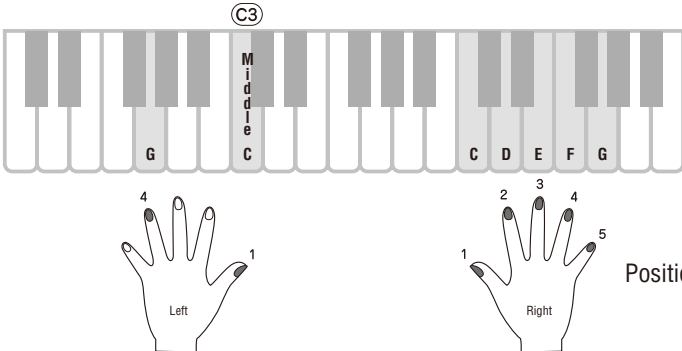
Step 07

Step 08

Step 09

Step 10

Step 11 ...to here



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

Position your hands here and begin!

Step 01 Basic Ascending and Descending



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



Step 02 Dotted Rhythm



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

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



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

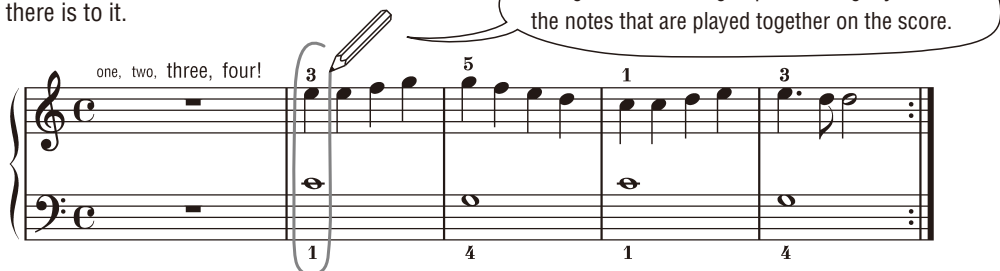


OK. So let's play with both hands.

Do the exercise in this order:

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

That's all there is to it.



Step 04

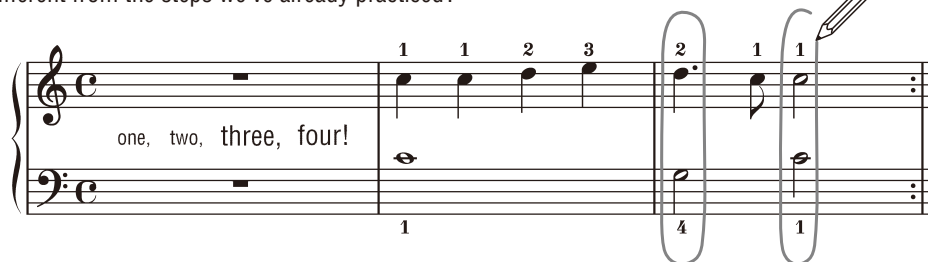


“CCDE ? – ? ? – ”

How did you do in Step 03?

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

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



Step 05



“Change”

And now, the second half.

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



Step 06



Diligent Practice Time

This melody line follows the one we learned in Step 05. Don't try to rush when you get to the last G. Have finger 1 in position and ready a little early.



Step 07

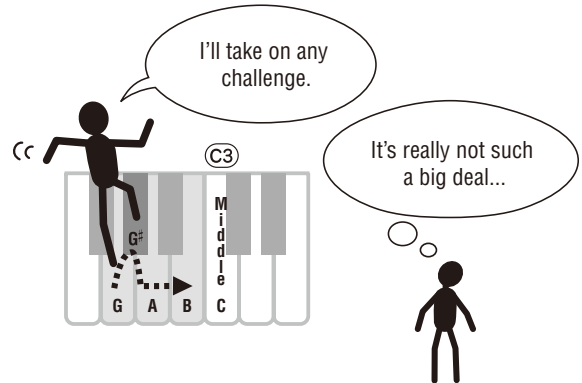


“Step On the Black Key”

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

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

Step on the black key along with the orchestra.



Step 08



“Play with Both Hands”

Now you're ready to play with both hands.

What do you suppose the order of the exercise is?

(Hint: check out Step 03).



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

Step 09 “Zig-Zag Path to E”



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

Step 10 “Right Hand then Left Hand”



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

First, the right and left hands in sequence.

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

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



You’ve done well up to Step 10, so let’s try playing the whole song all the way through.

But before we do that, let’s rehearse by playing just the right-hand part with beautiful accompaniment from a string ensemble.

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



Step 12 Play the Whole Song!



This is the finishing step!

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

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

Ode to Joy

~ With Step Map ~

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

Ballad ♩=98

The score is divided into four systems, each with a key signature of C major and a time signature of 4/4. The tempo is marked as Ballad, ♩=98. The dynamics range from *mf* to *f*. The step map highlights the following intervals and chords:

- Step 01:** D7⁽⁹⁾onC, G7onC
- Step 02:** C, F^{on}A, G^{on}B
- Step 03:** C, C7, F^{on}C, Fm6, C^{on}G, Dm7^{on}G, C
- Step 04:** Dm7^{on}G, CM7^{on}G, Dm7^{on}G, CM7^{on}G
- Step 05:** Dm7^{on}G, G[#]dim7, Fadd9^{on}A, G^{on}B
- Step 06:** Dm7^{on}G, C
- Step 07:** C, C7, F^{on}C, Fm6, C^{on}G, Dm7^{on}G, C

21 ∇ $\frac{C}{3}$ F^{onA} G^{onB} C $D^{(9)}_{7onC}$ G^{onC}_{7}

mf

25 ∇ $\frac{C}{3}$ $C7$ F^{onC} $Fm6$ C^{onG} Dm^{onG}_{7} C

Step 10

29 ∇ $\frac{5}{1}$ Dm^{onG}_{7} Cm^{onG}_{7} Dm^{onG}_{7} Cm^{onG}_{7} Dm^{onG}_{7} $G^{\#dim7}$ $Fadd9$ G^{onB} ∇ $\frac{3}{1}$

f

Step 08 Step 09

Step 04

Step 12

33 $\frac{C}{3}$ $C7$ F^{onC} $Fm6$ C^{onG} Dm^{onG}_{7} C

Step 11

37 ∇ $\frac{C}{3}$ F^{onC} $G^{(9)}_{7onC}$ C $Cm7$ F^{onC}_{6} *rit.* ∇ Fm^{onC}_{6} C

mp

Step 01 Warm-up Exercise - “Left-hand Power”



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

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

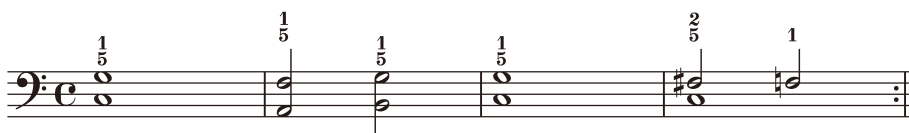


Step 02 Diligent Practice Time



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

Play the notes for their full duration.



Step 03 Diligent Practice Time



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



Step 04 Parallel Thirds - “Gently Flowing”



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



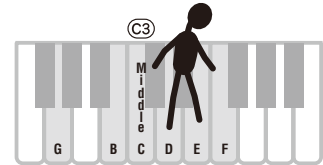
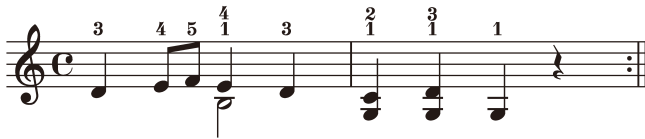
Step 05



“Right-hand Part Practice”

At last we come to the right-hand part.

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

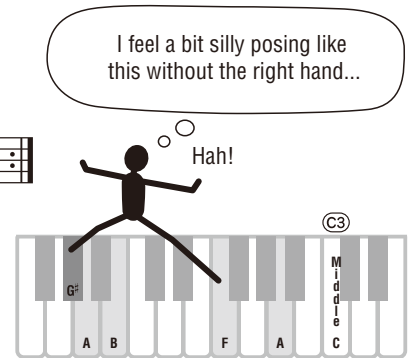


Step 06



“Left-hand Part Practice”

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



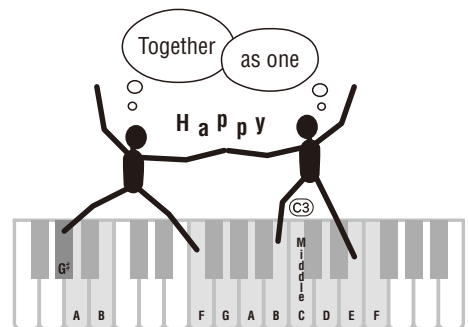
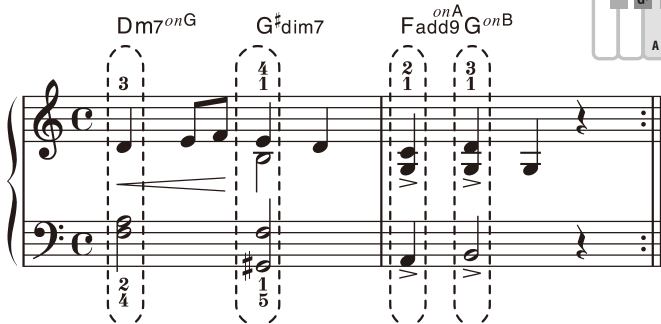
Step 07



“Both Hands Together”

Now let's play both parts together.

The left and right hands cooperate to create powerful harmony!



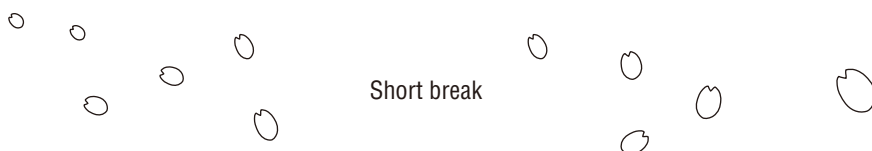
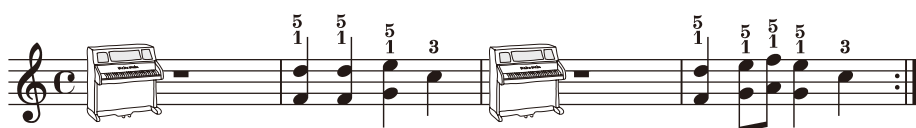
Step 08



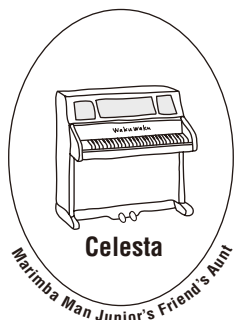
Special Practice - “Meet Marimba Man Junior’s Friend’s Aunt: Follow the Leader”

Practice playing successive sixth intervals.

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



...and the rest with energy!



Chatter
Chatter

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

What?

Yes, I know Marimba Man Jr. very well. He's a good friend of my nephew.

Oh?

You haven't met Marimba Man Jr. yet?

I'm sure you'll run into him somewhere. Tee-hee.

His father is Marimba Man, an excellent marimba player.

And he's a fine person too!

Oh yes, speaking of marimbas...

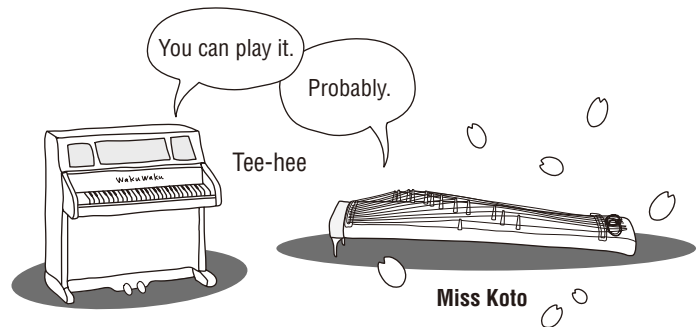
Talk Talk



You might meet someone in another song too!

Step 09 Diligent Practice Time

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

**Step 10 Diligent Practice Time**

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

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



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

Gently flowing...

Step 11



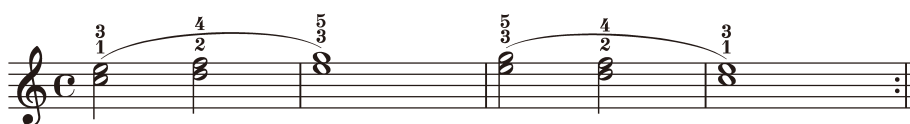
Parallel Thirds - "In Paradise"

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.

Basic

Song No.083

The Entertainer ~ With Step Map ~ 124

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

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

Advanced

Song No.084

The Entertainer ~ With Step Map ~ 130

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

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

The Entertainer

~ With Step Map ~

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

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

$\text{♩} = 54$

Step 01

Step 02

Step 03

Step 04

Step 05

Step 07

mf

The musical score is written for piano in 2/4 time, with a tempo of 54 beats per minute. It begins with a piano introduction marked *mf*. The melody is presented in steps, each highlighted with a numbered arrow indicating the starting finger. Step 01 shows the first four measures of the melody. Step 02 continues the melody with a fourth finger fingering. Step 03 shows the melody with a first finger fingering. Step 04 continues the melody. Step 05 shows the melody with a first finger fingering. Step 06 shows the melody with a first finger fingering. Step 07 shows the melody with a first finger fingering. Step 08 is marked 'From here...' with a dashed arrow pointing right, indicating the end of the step map.

Step 08 ...to here

Step 06

9/25



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

13/29



Step 11 ...to here

Step 09

17/33

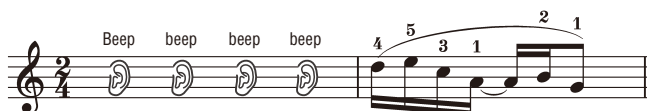


Step 01 “A Hearing Test?”



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.



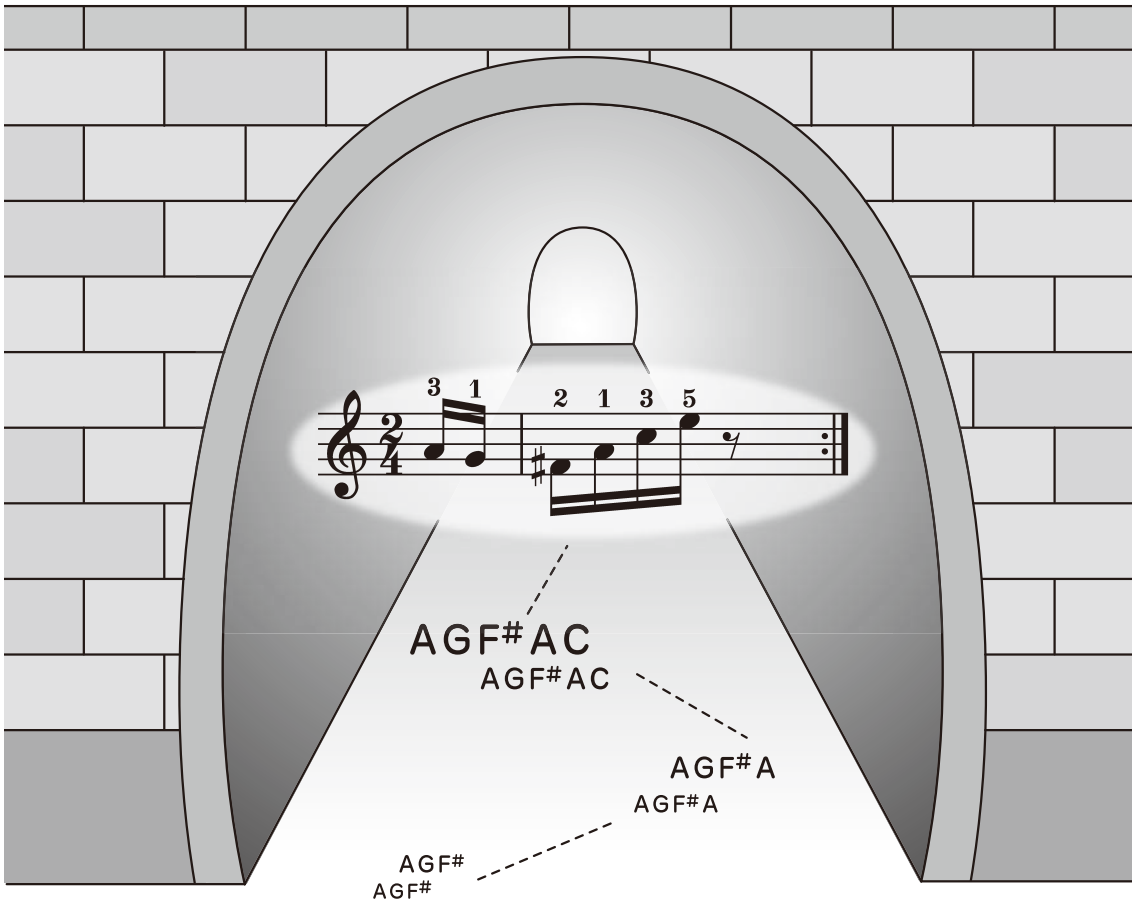
Short break



Step 06 “At the End of the Tunnel”



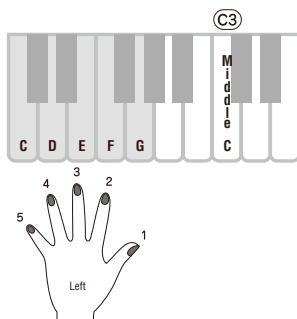
The number of notes will increase gradually. Connect them while paying attention to your fingering.



Step 07 Diligent Practice Time



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



Step 08 Put it Together



Now play the first half with both hands! It might seem a bit difficult, so practice just the right-hand part first.

If there are any sections you're having trouble with, go back to the corresponding steps using the Step Map as a guide, and practice them again.



Step 09 “Percussion Joins In”



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



Step 10 Diligent Practice Time



Pay attention to your fingering on the black keys.

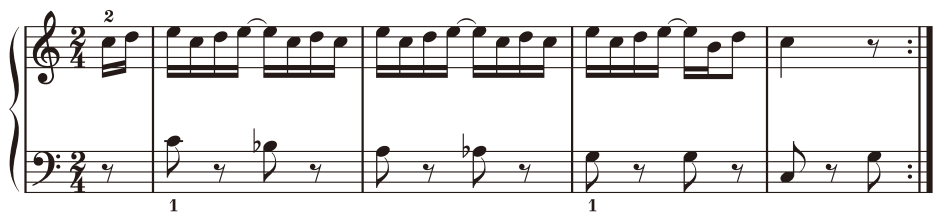


Step 11 “The Signature Phrase”



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

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



Step 12 Play the Whole Song!



This is the finishing step!

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

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

The Entertainer

~ With Step Map ~

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

♩ = 64

mf

Step 05
From here...

5/21/53

mp

Step 01 • Step 02

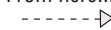
Step 03

Step 05 ...to here

9/25/57



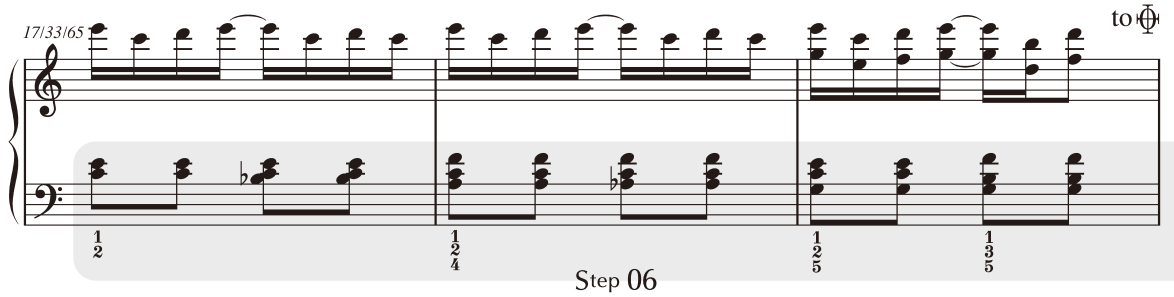
Step 04

Step 07
From here... 

13/29/61



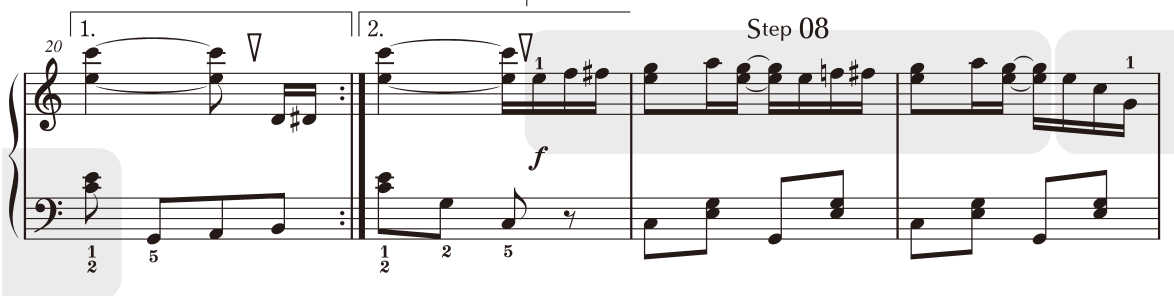
17/33/65



Step 06

Step 07
...to here

20



Step 08

Step 09



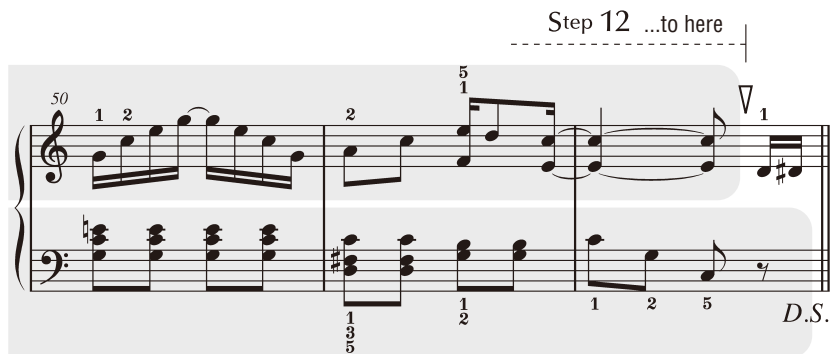

Step 12 From here... 

Step 10



Step 11

Step 12 ...to here



D.S.

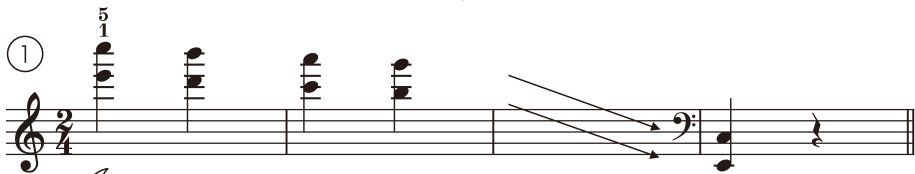
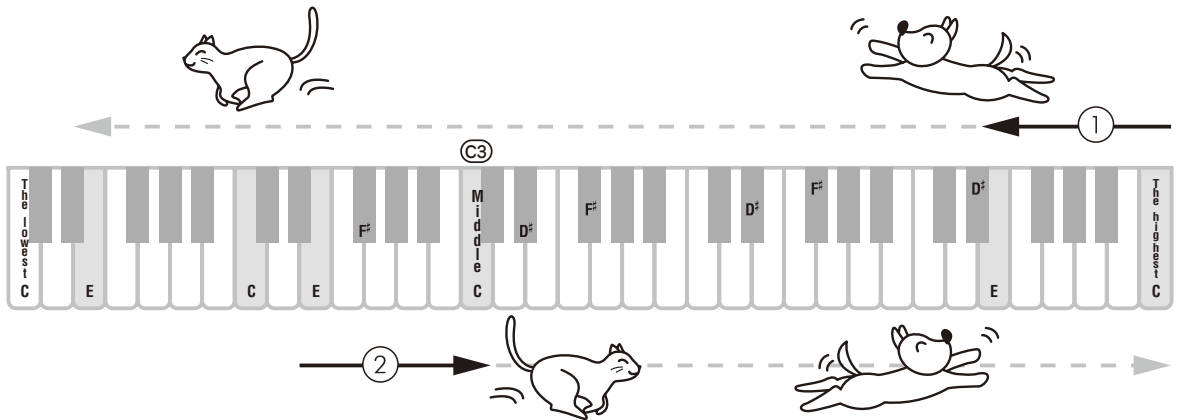
 Coda



Step 01 “Sixths Warm-up Exercise”



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



The second time is a sprint!

Move your hand up an octave during this short break!



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

Step 02 Diligent Practice Time



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



Short break



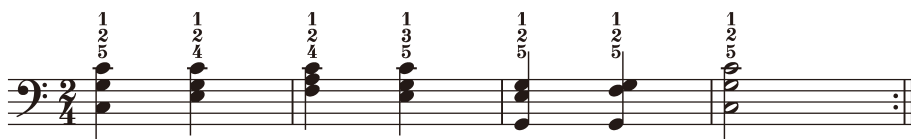
Step 03



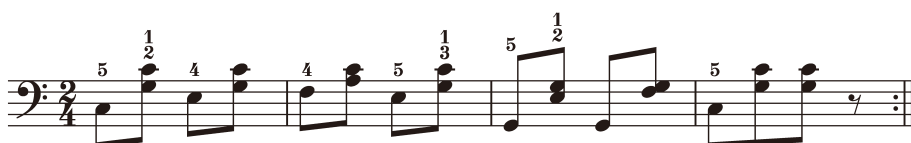
“A New Challenge... Part 1”

This is a basic exercise for the left hand.

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



Short break



Step 04



“A New Challenge... Part 2”

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



Short break



Step 05



Put It Together

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



The musical score is written for piano in 2/4 time. It consists of three systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The first system includes fingerings (1, 2, 3, 4, 5) and a repeat sign. The second system includes a slur over the first two measures and fingerings (1, 2, 3, 4). The third system includes first and second endings, with fingerings (1, 2, 3, 4, 5) and a repeat sign. The score is designed for both hands to play together.

Step 06



“A Musical Tour”

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

First, get your fingers ready by playing this twice.



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

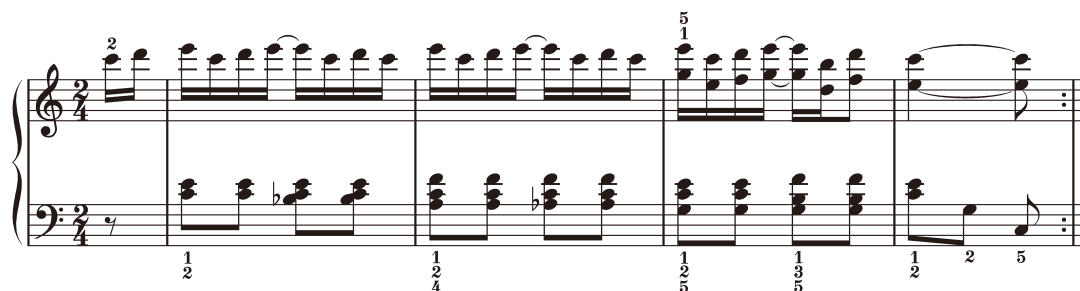


Step 07



Diligent Practice Time

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



Step 08 “In Vintage Fusion Style”



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

Begin by learning the timing.



Short break



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



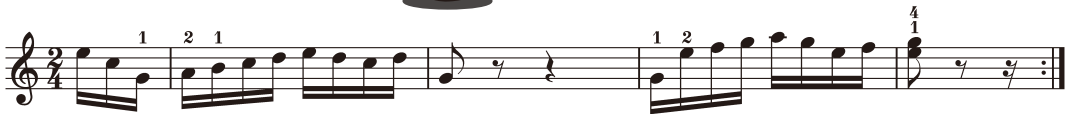
Most players are intimidated by continuous sequences of 16th notes. If you practice one short section at a time it becomes easy!



Stop



Stop



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



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



Step 11



Diligent Practice Time

Approach this exercise in the same way as Step 06.

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

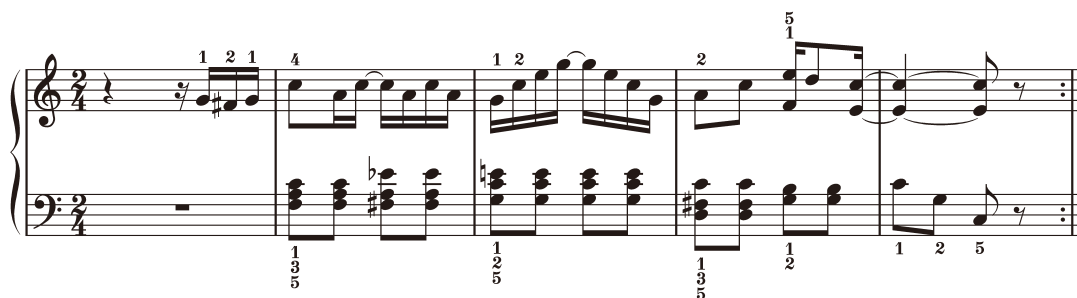


Step 12



“The Toughest Challenge!”

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



Step 13



Play the Whole Song!

This is the finishing step!

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

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

Londonderry Air

Traditional

Basic

Song No.085

Londonderry Air ~ With Step Map ~ 140

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

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

Advanced

Song No.086

Londonderry Air ~ With Step Map ~ 146

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

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

Londonderry Air

~ With Step Map ~

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

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

Step 04 From here... →

Andante
Step 01 Step 02 Step 01 Step 01

mp

Step 03

Step 04 ...to here

Step 06
Step 05

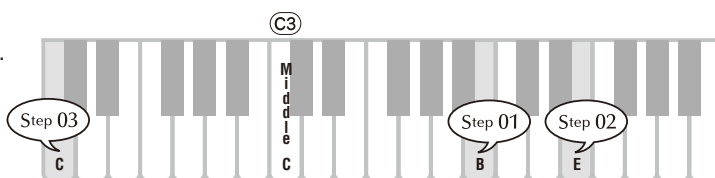
Step 08

Step 07
Step 05

Step 09

mf *mp*

The starting note for Steps 01 through 03.



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

Step 01 The Melody Begins



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

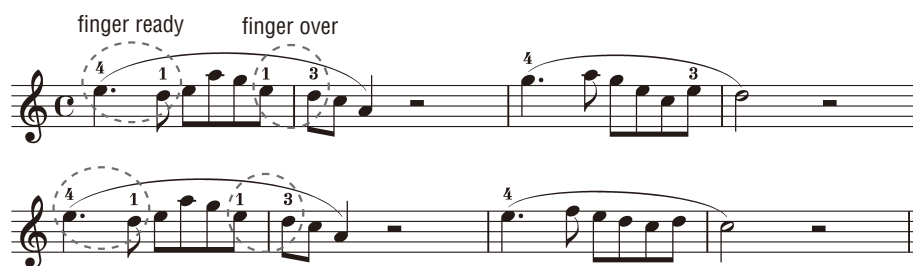


Step 02 Diligent Practice Time



The “finger ready” and “finger over” (page 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.





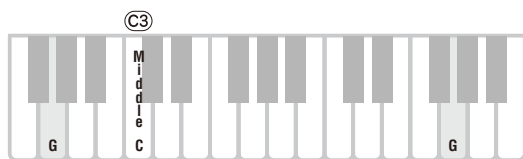
Step 05



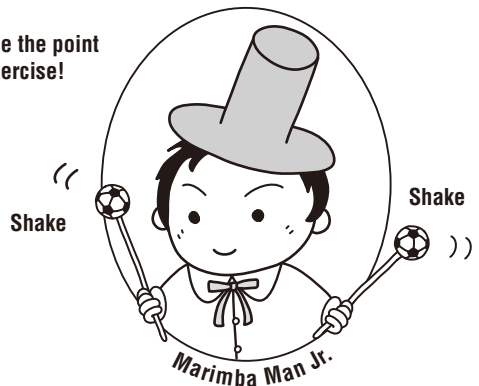
Special Practice: Rhythm Combinations - “Meet Marimba Man Jr.”

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?

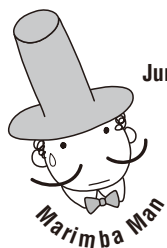
Play this a number of times after the lead-in. Have fun trying not to get pulled off time by the melody playing in the background.



I can’t see the point of this exercise!



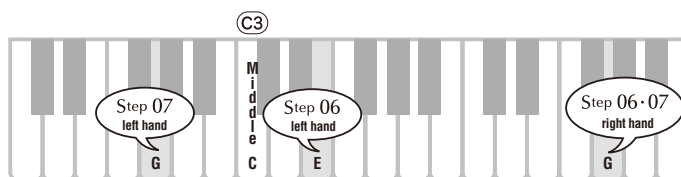
Why can’t we just have fun?



Junior! Stop fooling around!

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

Steps 06 and 07 begin on these notes. Ready?



Step 06

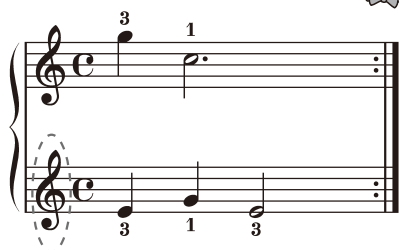


Rhythm Combinations: Ex. 1

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

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

The number of notes increases from top to bottom.



Treble clef for the left hand too!



Step 07



Rhythm Combinations: Ex. 2

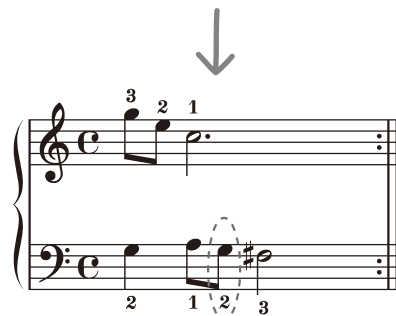
The F# played by the left hand is a black key. Before playing the exercise, play the G, A, and F# keys together to get a feel for the finger positions.

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

The number of notes increases from top to bottom.



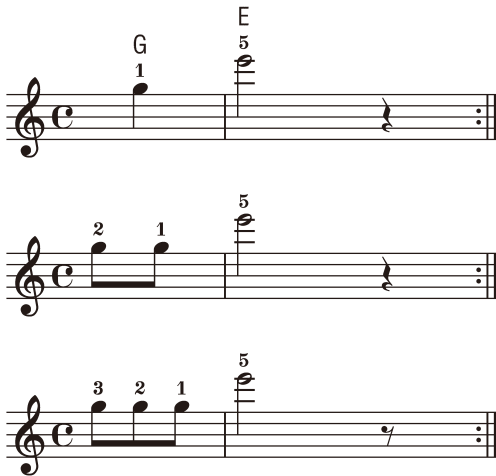
Bass clef for the left hand here!



Step 08 Diligent Practice Time



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



Step 09 Special Practice - "Finishing Up in Style"



The melody closes with a series of 8th notes.

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



Step 10 Play the Whole Song!



This is the finishing step!

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

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

Londonderry Air

~ With Step Map ~

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

Andantino

2 ∇ 1

l.h. *mp* 1 3 1

1 1 3 1 3 1 2 5

3 4 5 3 4 2

Step 02 Step 01

6 4 ∇ 2

2 1 2 1

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

Step 02

9 2-5 ∇ 1

1 1 1 2 1 2

5 4 5 2

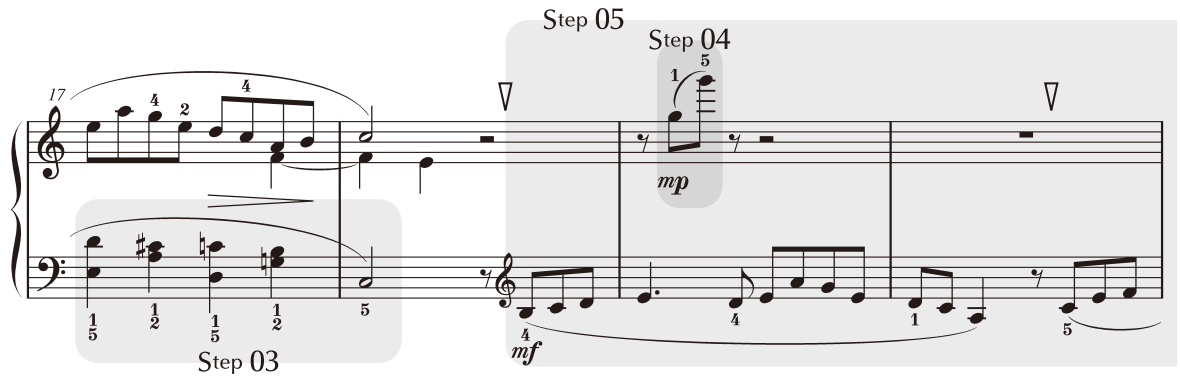
13 ∇ 1 3 2 5

mf *mp*

5 2 1 5 4 3 4

Step 05

Step 04



17

4 2 4

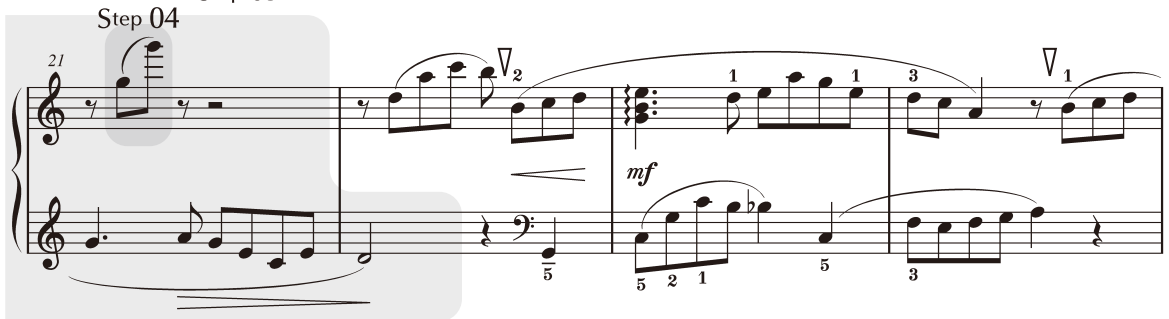
1 2 1 2 5

mp

mf

Step 03

Step 04



21

mf

5 2 1 5 3



25

2-5

1 2 1 2

mf

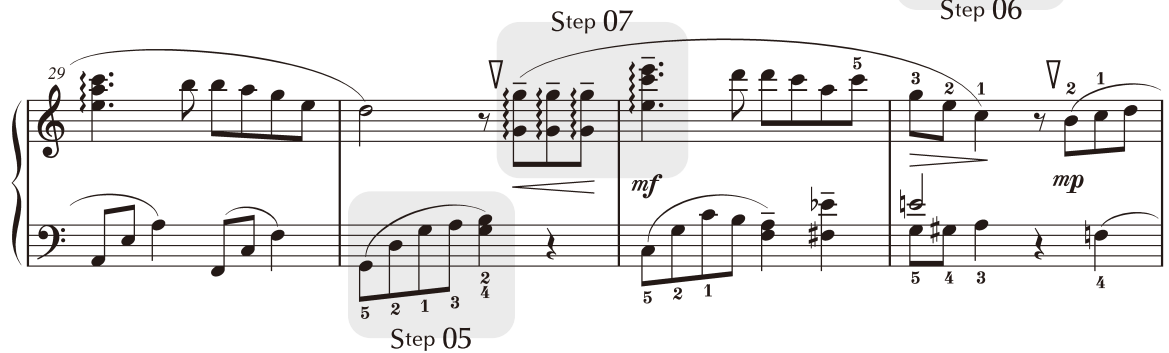
5 2 5

5 2 1 3 2 4 3

Step 05

Step 06

Step 07



29

mf

5 2 1 3 2 4

5 2 1

5 4 3 4

mp

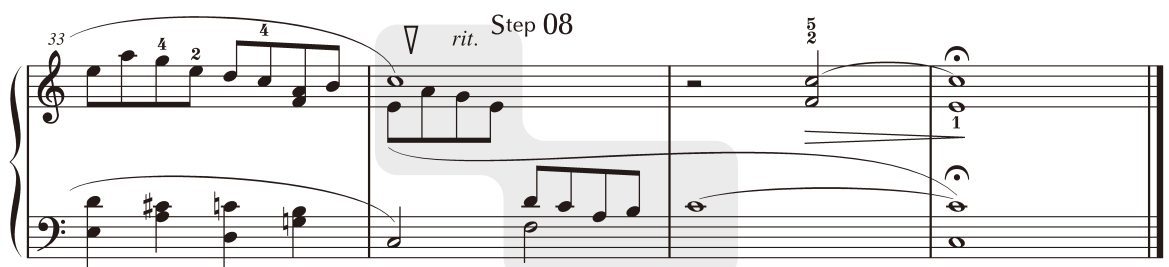
Step 05

Step 08

33

4 2 4

rit.



mp

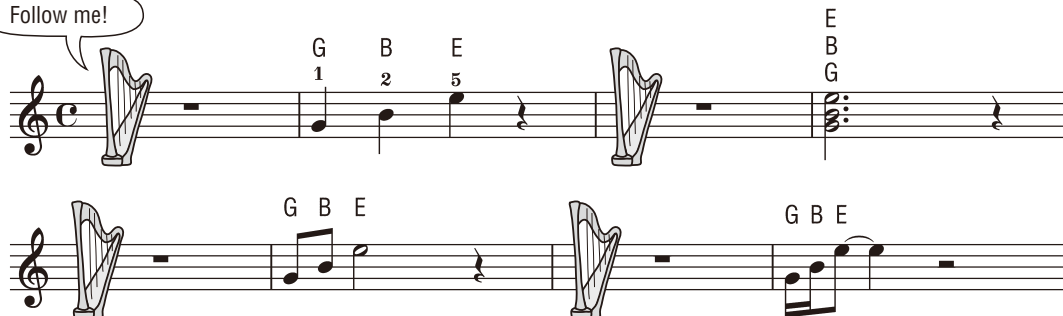
Step 01



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

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

Follow me!



One, Two, Three, Four,



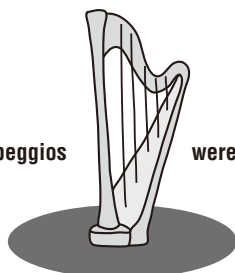
"A little out of sync" is about right.

One, Two, Three, Four,



Your arpeggios

were beautiful...

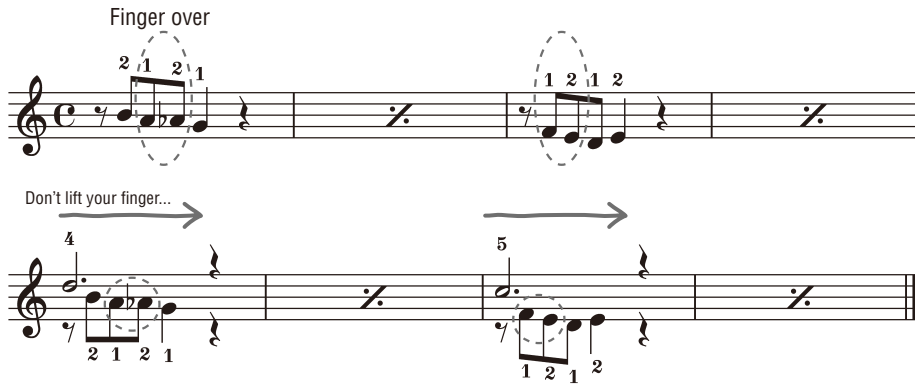


Step 02 Diligent Practice Time



Let's practice the "finger over" (page 9) technique. It's easier if you bend your fingers slightly. The notes played with fingers 4 and 5 are the melody, so don't release them while you're playing the other notes.

Finger over



Don't lift your finger...

Step 03 Special Practice - "Bossa Mood"



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



Step 04 Diligent Practice Time



Let's practice the accompanying line to the left-hand melody.

The French horn will start the melody. Listen carefully and learn the timing.



Play gently and briefly with finger 5

Step 05



Diligent Practice Time

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

Both hands

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



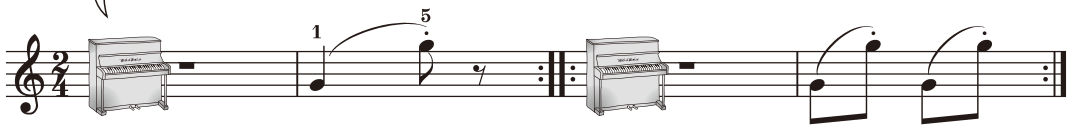
Special Practice: Arpeggio, Ragtime Version - “Follow the Honky-Tonk Piano!”

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!

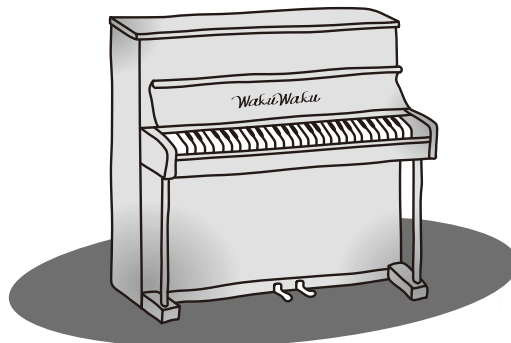
Play whatever I play!
Don't worry about getting it exactly right.
Just enjoy the ride!



Short break



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

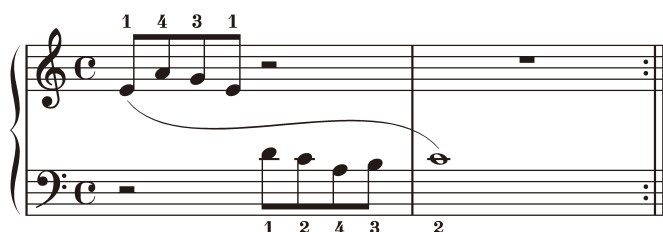


Step 08



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.087

The Last Rose of Summer ~ With Step Map ~ 154

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

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

Advanced

Song No.088

The Last Rose of Summer ~ With Step Map ~ 159

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

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

The Last Rose of Summer

~ With Step Map ~

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

Step 05

Andante Step 01 Step 02 Step 04 Step 03

8

mf

Step 06

rit. *a tempo*

12

Step 07

Step 08

rit. **mp**

16

3 1 2 5

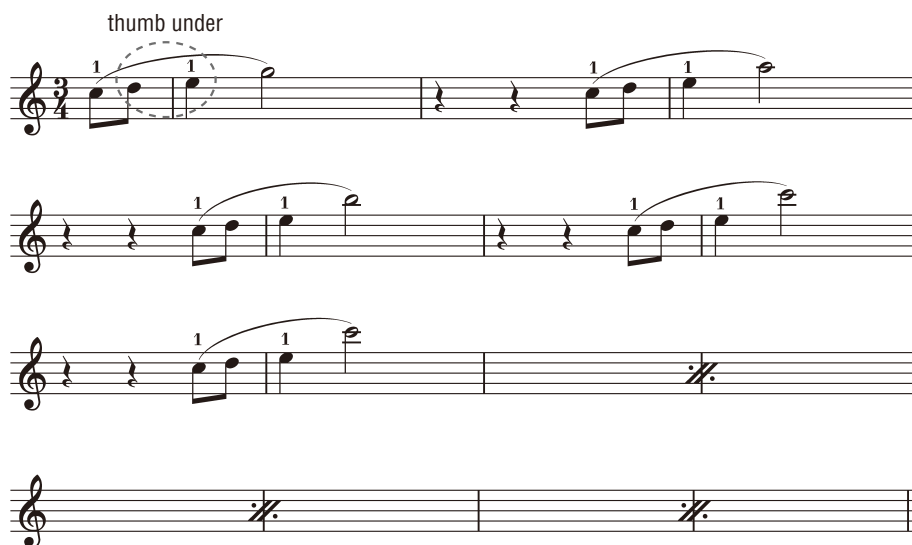
Step 01



Right hand

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.



Step 02

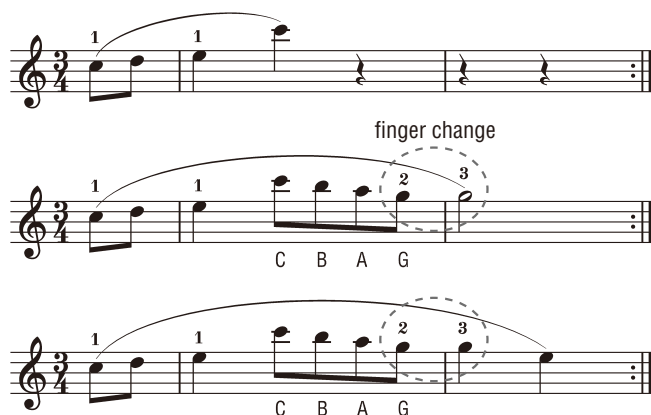


Right hand

Diligent Practice Time

A phrase that uses "finger change" (page 9) fingering follows the Step 01 phrase, and the line becomes more melodic. Try not to become tense at the beginning, and start with a pure, sincere feel.

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



Step 03



Syncopated Melody

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

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



Step 04



Diligent Practice Time

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

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



one, two!



Step 05



Timing Both Hands

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

Play the ends of the phrases gently.

Step 06



Diligent Practice Time

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

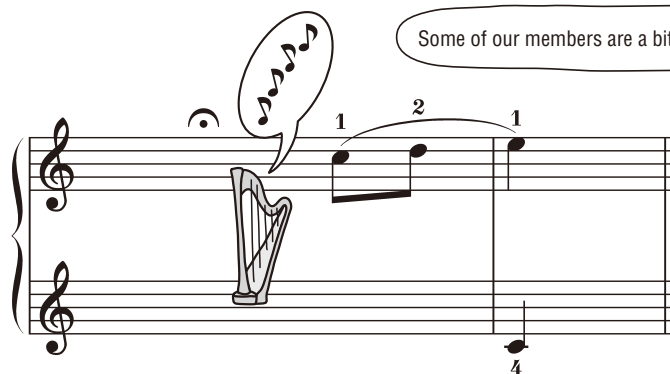
Keep the harmony notes synchronized so they sound as one.

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.

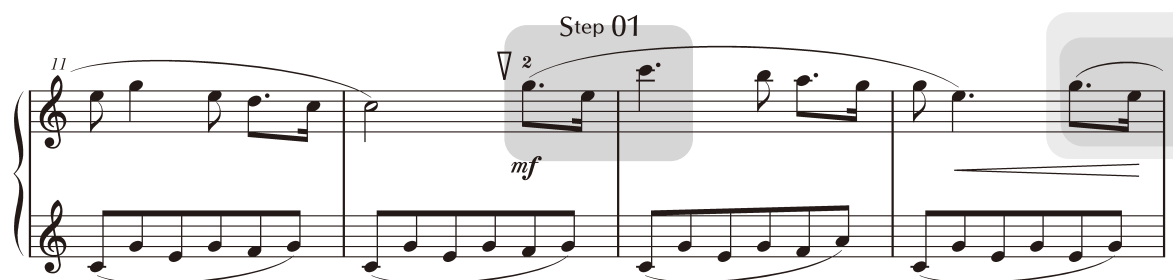
The Last Rose of Summer

~ 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.

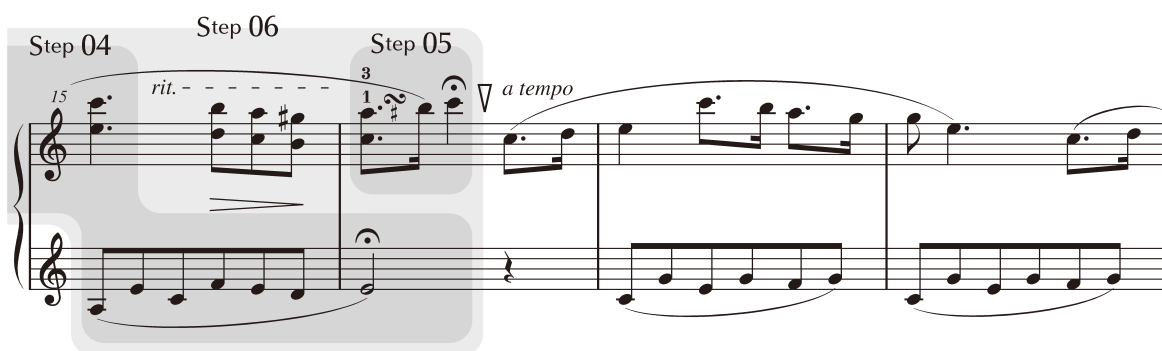
The musical score is for the song "The Last Rose of Summer" in 3/4 time, marked "Andantino". It features a piano accompaniment with a step map overlay. The score is divided into two systems, each with four measures. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Andantino". The first measure of the first system has a "3" above the treble staff and a "5" below the bass staff. The first measure of the second system has a "mp" (mezzo-piano) dynamic marking. The step map overlay consists of three shaded gray areas: "Step 01" covers the first two measures of the second system, "Step 02" covers the next two measures, and "Step 03" covers the first two measures of the first system. The step map is labeled with "1" above the treble staff and "5" below the bass staff. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. The left-hand accompaniment consists of a steady eighth-note pattern. The right-hand melody is more complex, featuring eighth and quarter notes, some with slurs and accents.

Step 01

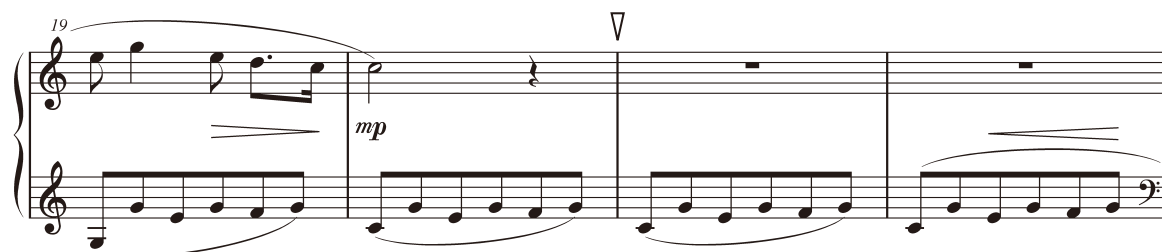


11 *mf* 2

Step 04 Step 06 Step 05



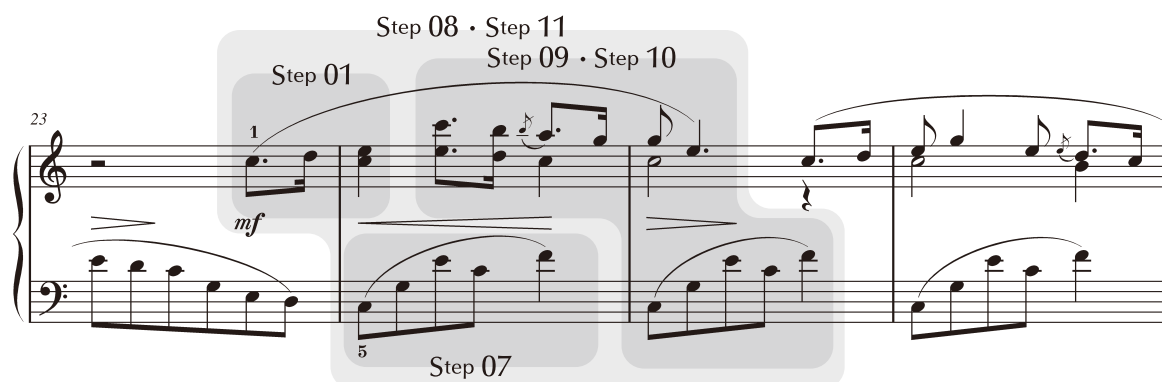
15 *rit.* 3 1 *a tempo*



19 *mp* V

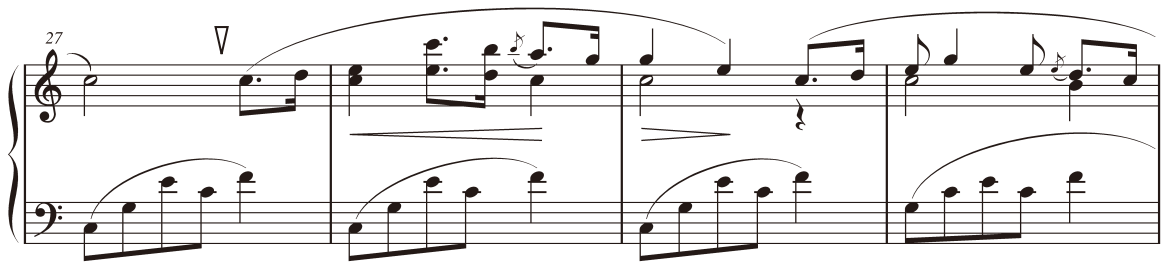
Step 08 • Step 11 Step 09 • Step 10

Step 01



23 *mf* 1 5 Step 07

27

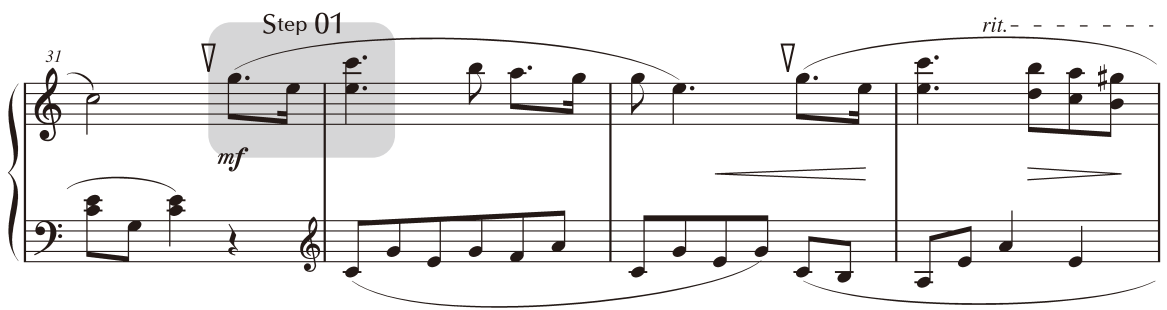


31

Step 01

mf

rit. - - - - -



35

meno mosso

mp

poco.rit.



Tempo I

39

rit.



Step 01



Right hand

Special Practice - “The Starting Rhythm”

This is a collection of auftakt melodies.

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



Step 02



Right hand

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.



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.



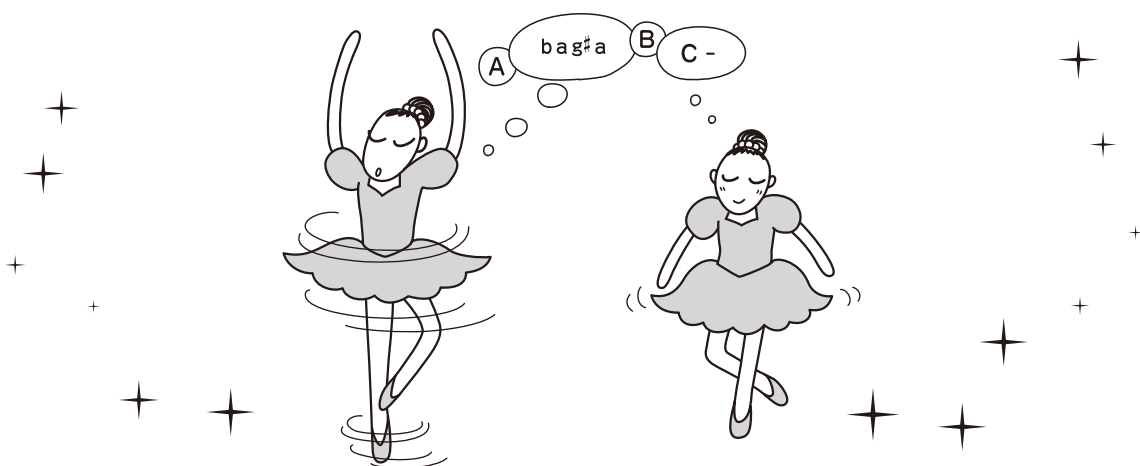
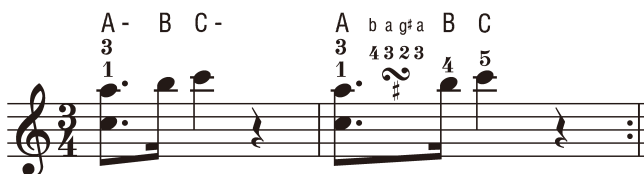
Step 05



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

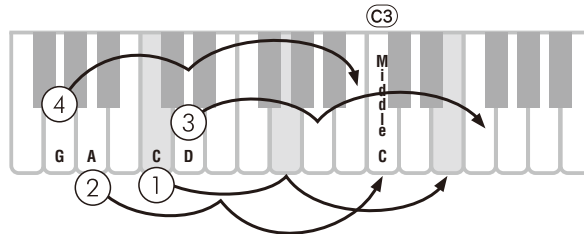


Left hand

Special Practice - "Repeating Shapes"

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

Prepare for the next note as early as possible.



Step 08



Right hand

Diligent Practice Time

Keep playing smoothly during the polyphonic section.



Step 09 Diligent Practice Time



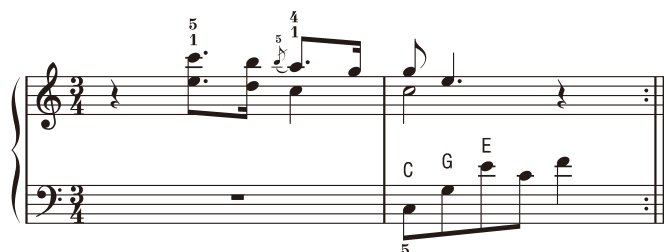
This exercise includes grace notes, dotted rhythms, and polyphony.
Listen to the orchestra carefully, and play while singing the melody.



Step 10 Diligent Practice Time



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



Step 11 One More Diligent Practice Session



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



Step 12 Play the Whole Song!



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

Amazing Grace

Traditional

Basic

Song No.089

Amazing Grace ~ With Step Map ~168

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

Play this nostalgic melody with a gentle, singing feel.

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

Advanced

Song No.090

Amazing Grace ~ With Step Map ~172

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

Step 01	Diligent Practice Time	174
Step 02	Diligent Practice Time	174
Step 03	Diligent Practice Time	174
Step 04	Special Practice: Grace Notes - "Follow the Guitarist!"	175
Step 05	Diligent Practice Time	176
Step 06	"Shh, ta ta ta~"	176
Step 07	"Triplets!"	177
Step 08	"Glissandos Everywhere"	177
Step 09	Play the Whole Song!	177

Amazing Grace

~ With Step Map ~

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

Step 05 • Step 06

Legato ♩=60

Step 01

Step 02

Step 03 • Step 04

Step 07

Step 08

Step 09

mf

mf

rit.

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!

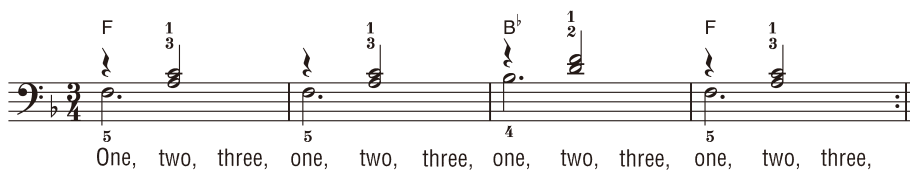
Be sure to hold the bottom bass notes for their full duration.



Step 04 Diligent Practice Time



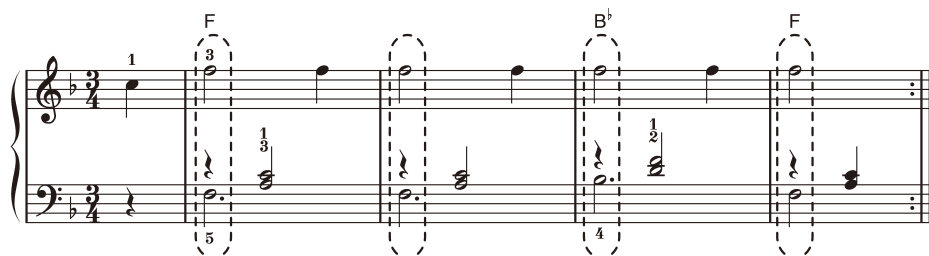
Put the warm-up exercise to use and try this. Counting "one, two, three," out loud while playing will make it easier to learn the rhythm.



Step 05 Warm-up Exercise - “Left and Right in Sync”



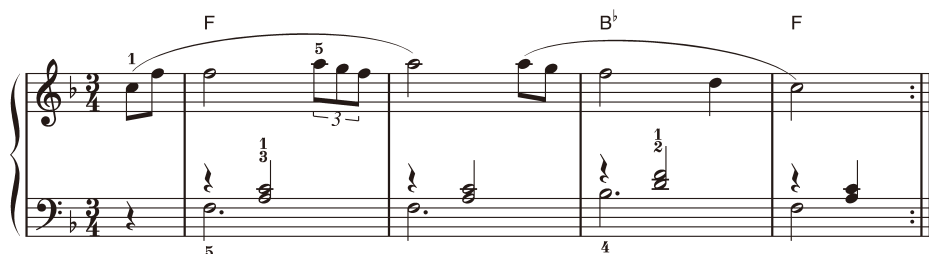
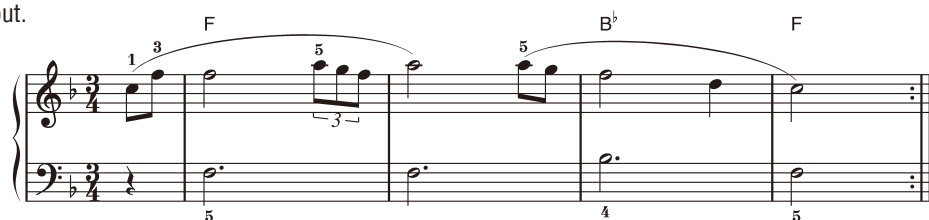
This exercise will help you to synchronize the left and right hands. First, concentrate on synchronizing the first beat in each measure.



Step 06 Diligent Practice Time



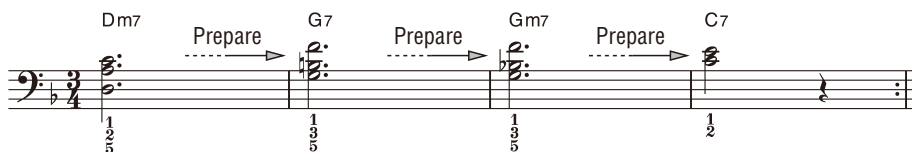
Here we'll play a left-hand bass line along with the right-hand melody. The left-hand part changes to the actual accompaniment pattern in the second half. Carefully match the timing of the notes on the first beat of each measure throughout.



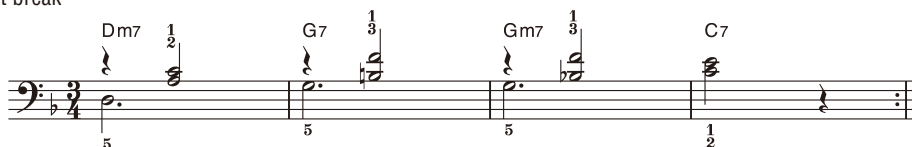
Step 07 “Before a Chord Change”



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

The score is divided into several sections with specific musical instructions:

- First System (Measures 5-9):** Features a piano melody starting with a grace note (marked with a 'V' and '1') and a triplet. The accompaniment has a bass line with a triplet. Chords F and B^b are indicated above the staff.
- Second System (Measures 10-13):** Labeled "Step 03". It includes a piano melody with a triplet and a grace note. The accompaniment has a bass line with a triplet. Chords Dm7, G⁽⁹⁾ Step 01, Gm7⁽¹¹⁾, and C⁽⁹⁾ are indicated.
- Third System (Measures 14-17):** Labeled "Step 02". It includes a piano melody with a triplet and a grace note. The accompaniment has a bass line with a triplet. Chords F, F7, B^b, and F are indicated.
- Fourth System (Measures 18-21):** Labeled "Step 05" and "Step 06". It includes a piano melody with a triplet and a grace note. The accompaniment has a bass line with a triplet. Chords Dm7, G⁽⁹⁾, C⁽⁹⁾, and F are indicated. The final measure is marked "mf".

Step 06 Step 04

F F7 B⁷ F

22 5 1

Dm7 G⁽⁹⁾ Gm⁽¹¹⁾_{7onC} Gm⁽⁹⁾_{7onC}

26 8va f

F A7 B⁷ F

Step 04 Step 07

30 1

Step 08 Rubato

Dm7 G⁽⁹⁾ C⁽⁹⁾ Dm7 G⁽⁹⁾ F^{onA} A^bdim7

34 l.h. rit. mp

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

38 2

Step 01 Diligent Practice Time



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

Step 02 Diligent Practice Time



Next try out the left-hand notes.

Step 03 Diligent Practice Time



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

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

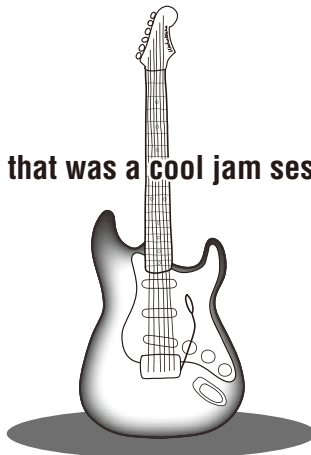


And now for some special grace note training. Copy whatever the guitarist plays.



The musical notation consists of six staves, each featuring a guitar icon. The notation is in 3/4 time and includes various musical symbols such as eighth notes, quarter notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. The first staff shows a sequence of eighth notes. The second staff shows a sequence of eighth notes with a triplet. The third staff shows a sequence of eighth notes with a triplet. The fourth staff shows a sequence of eighth notes with a triplet. The fifth staff shows a sequence of eighth notes with a triplet. The sixth staff shows a sequence of eighth notes with a triplet.

Now that was a cool jam session!



Step 05 Diligent Practice Time



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

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

Both of you are doing great!

Step 06 "Shh, ta ta ta~"



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

Step 07 “Triplets!”



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

Step 08 “Glissandos Everywhere”



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



This looks like fun too...



It seems that I should do this with the palm of my hand...

Step 09 Play the Whole Song!



This is the finishing step!

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

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

To everyone who played the Learn to Play songs,

Did you enjoy our Learn to Play section?

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

The Learn to Play Orchestra is always waiting for you.

Come and play with us anytime you like.

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

Hope you find some you like!

From the Learn to Play Orchestra



Favorite with Style

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

~ Fun with the Left Hand Step ~

C ← Chord name

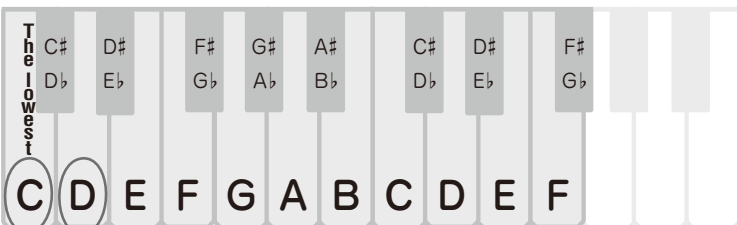


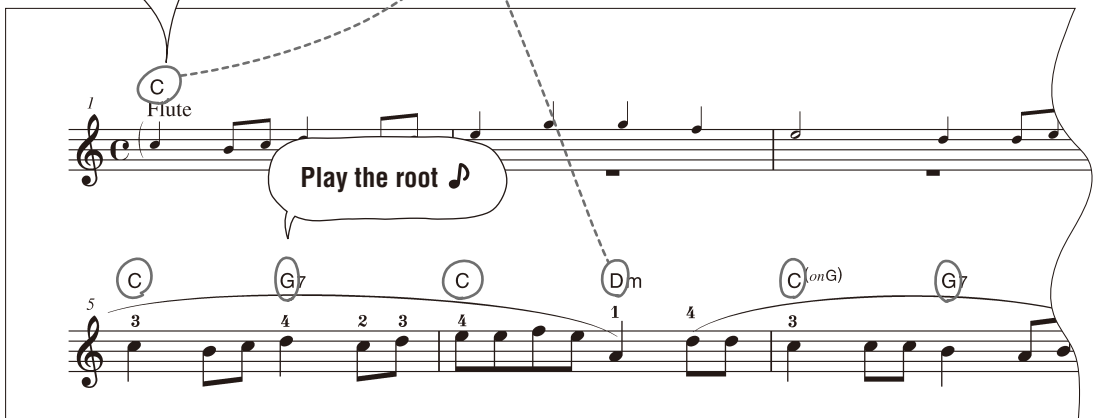
A number of notes played above the root form a chord

← Root (C)

Chord Detection Range

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





Flute

Play the root

Hey! This is easy!



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



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

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



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

Song No. 091
Tempo ♩ = 164

O du lieber Augustin

Traditional

Melody Voice

Musette Accordion

Style

Oberkrainer Walzer

Smart Chord

Musical score for 'O du lieber Augustin' in 3/4 time. The score consists of three staves. The first staff starts with a treble clef and a key signature of one flat (B-flat). It begins with a measure of rest, followed by a measure with a whole note G4. A chord symbol 'C' is placed above the first measure. A measure rest is followed by a measure with a whole note G4. A chord symbol 'S01' is placed above the second measure. The second staff continues the melody with various chords and a measure rest. The third staff concludes the piece with a final measure and a double bar line.

Song No. 092
Tempo ♩ = 85

Mary Had a Little Lamb

Traditional

Melody Voice

Clarinet

Style

Learning 2/4

Smart Chord

Musical score for 'Mary Had a Little Lamb' in 2/4 time. The score consists of two staves. The first staff starts with a treble clef and a key signature of one flat (B-flat). It begins with a measure of rest, followed by a measure with a whole note G4. A chord symbol 'C' is placed above the first measure. A measure rest is followed by a measure with a whole note G4. A chord symbol 'S01' is placed above the second measure. The second staff continues the melody with various chords and a measure rest. The third staff concludes the piece with a final measure and a double bar line.

Song No. 093
Tempo ♩ = 108

When Irish Eyes Are Smiling

E. R. Ball

Melody Voice

Musette Accordion

Style

English Waltz

Smart Chord

Musical score for 'When Irish Eyes Are Smiling' in 3/4 time. The score consists of three staves. The first staff starts with a treble clef and a key signature of one flat (B-flat). It begins with a measure of rest, followed by a measure with a whole note G4. A chord symbol 'F' is placed above the first measure. A measure rest is followed by a measure with a whole note G4. A chord symbol 'S01' is placed above the second measure. The second staff continues the melody with various chords and a measure rest. The third staff concludes the piece with a final measure and a double bar line.

21/53 F Gm7^(onC) F F7 ∇ B $\flat$

27/59 F S05 B $\flat$ Bdim F^(onC) D7 S06 S07 (2 $\times$)

33/65 G7 C7 1. F C7 ∇ 5 2. F ∇ F 4

Song No. 094
Tempo $\text{♩} = 140$

Little Brown Jug

Traditional

Melody Voice
Vibraphone
Style
BigBandFast

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

1 ∇ S01 C* 1 3 F 2 4 D7 S02 G7 2 C 3

9/25 ∇ C 1 3 F 2 4 D7 S03 G7 2 C

13/29 ∇ C 1 3 F 2 4 D7 ∇ G7 2 C

17/33 ∇ C 1 3 F 2 4 D7 S04 G7 2 C ∇ C 6

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

Song No. 095
Tempo ♩ = 92

 : Smart Chord

Ten Little Indians

Traditional

Melody Voice

Celesta

Style

Learning 2/4

1   *gva sempre* 

10/26 

16/32  *F* *G7* *C* 

Song No. 096
Tempo ♩ = 170

 : Smart Chord

On Top of Old Smoky

Traditional

Melody Voice

Harmonica

Style

CountryWaltz

-1  *B^b* *F*

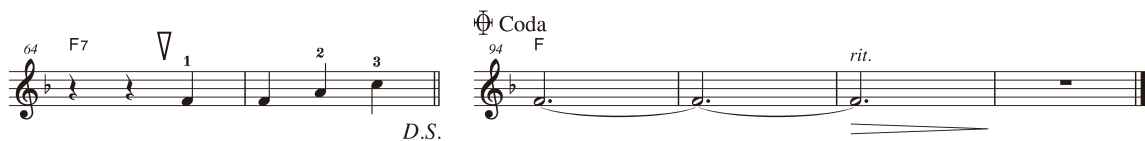
7 *C7*

14 *F* *B^b* *F*  *mf* *B^b* *(D.S. time with repeat)*

20/36/68/84  *F* 

26/42/74/90 *C7*   *(♯1×)* *to F* *♯1× only*

32/80 *F7*  *B^b*

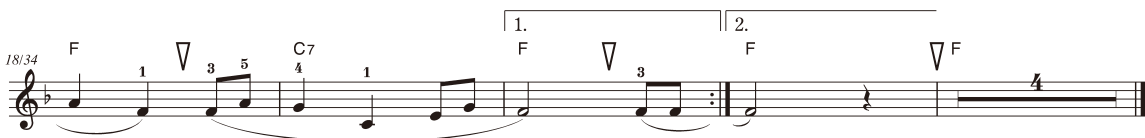


Song No. 097
Tempo ♩ = 104
Smart Chord

My Darling Clementine

P. Montrose

Melody Voice
Harmonica
Style
SwingWaltz



Song No. 098
Tempo ♩ = 108

Oh! Susanna

S. C. Foster

Melody Voice

Violin

Style

Bluegrass

Song No. 099
Tempo ♩ = 148

Red River Valley

Traditional

Melody Voice

Harmonica

Style

CountrySwing

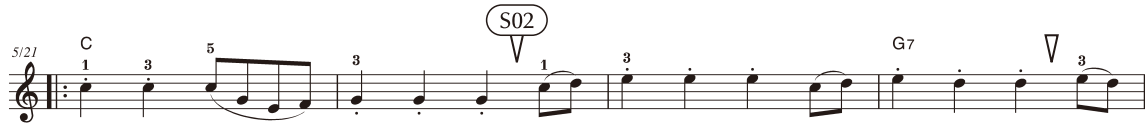
Smart Chord

Song No. 100
Tempo ♩ = 168
Smart Chord

Turkey in the Straw

Traditional

Melody Voice
Clarinet
Style
CountrySwing

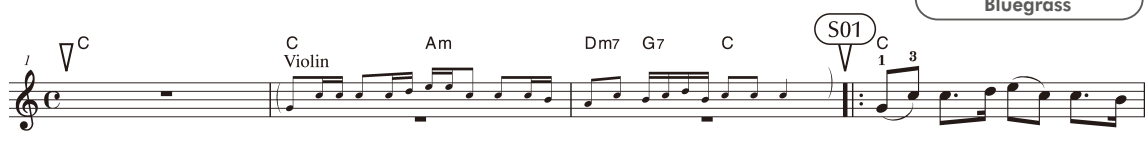
1 
5/21 
9/25 
13/29 
18/34 

Song No. 101
Tempo ♩ = 112
Smart Chord

Muffin Man

R. A. King

Melody Voice
60s Clean Guitar
Style
Bluegrass

1 
5/17 
9/21 
13 

2/ C 5

S09

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

29 C G A7 Dm 4 C rit.

S10

Song No. 104
Tempo ♩ = 120

Camptown Races

S. C. Foster

Melody Voice
Harmonica
Style
Bluegrass

1 C S01 C D7 G7 S02

8/20 C Dm7 G7 C 3 C D7 G7 3

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

16/28 C 1. Dm7 G7 C 3 2. Dm7 G7 C 3

Song No.	105
Tempo	♩ = 196

When the Saints Go Marching In

Traditional

Melody Voice
Trumpet
Style
Dixieland

Musical score for 'When the Saints Go Marching In' in B-flat major, 2/4 time. The score consists of six staves of music. Key features include:

- Staff 1:** Starts with a triplet of eighth notes (B-flat, A, G) marked with a 'V' symbol. Measure 3 contains a circled 'S01' above a quarter note B-flat. Measure 4 contains a circled 'S02' above a quarter note B-flat.
- Staff 2:** Measure 9 contains a circled 'S03' above a quarter note B-flat. Chord symbols Gm, C7, F7, B-flat, and B-flat7 are placed above measures 10, 11, 12, 13, and 14 respectively.
- Staff 3:** Measure 15 contains a circled 'S04' above a quarter note B-flat. Chord symbols E-flat, E-flatm, B-flat(onF), F7, and B-flat are placed above measures 16, 17, 18, 19, and 20 respectively.
- Staff 4:** Measure 21 contains a circled 'S06' above a quarter note B-flat. Chord symbols B-flat, E-flat, B-flat, and C7 are placed above measures 22, 23, 24, and 25 respectively.
- Staff 5:** Measure 27 contains a circled 'S07' above a quarter note B-flat. Chord symbols F, F7, B-flat, B-flat7, E-flat, and E-flatm are placed above measures 28, 29, 30, 31, 32, and 33 respectively.
- Staff 6:** Chord symbols B-flat(onF), Cm7(onF), F7, and B-flat are placed above measures 34, 35, 36, and 37 respectively.

Song No.	106
Tempo	♩ = 108

Yankee Doodle

Traditional

Melody Voice
Piccolo
Style
US March

Musical score for 'Yankee Doodle' in C major, 2/4 time. The score consists of three staves of music. Key features include:

- Staff 1:** Measure 1 contains a circled 'S01' above a quarter rest. Measure 2 contains a circled 'S02' above a quarter note C. The melody is primarily eighth and sixteenth notes.
- Staff 2:** Measure 6 contains a circled 'S03' above a quarter note C. Measure 7 contains a circled 'S04' above a quarter note C. Chord symbols G, C, C#dim7, G(onD), D7, and G are placed above measures 7, 8, 9, 10, 11, and 12 respectively.
- Staff 3:** Measure 10 contains a circled 'S03' above a quarter note C. Chord symbols G, D7, G, D7, C, D7, and G are placed above measures 10, 11, 12, 13, 14, 15, and 16 respectively.

14 ∇C 2 ∇C 2 $C^{\sharp}dim7$ $G^{(onD)}$ $D7$ 4 G E^b7

18 ∇A^b 3 E^b7 A^b 3 E^b7 A^b 2 D^b 2 E^b7 A^b

22 ∇D^b 2 A^b 3 ∇D^b 2 $Ddim7$ $A^b(onE^b)$ E^b7 4 A^b ∇A^b 2

Song No. 107
Tempo $\text{♩} = 120$
Smart Chord

Battle Hymn of the Republic

Traditional

Melody Voice
Trumpet
Style
6/8March

1 ∇C 4 ∇C 1 ∇C 3 ∇C 3 ∇C 3 ∇C 4 ∇C 5 ∇C 3 ∇C 2

8/24 ∇F 3 ∇C 3 ∇C 1 ∇C 3 ∇C 3 ∇C 3 ∇C 4 $\nabla E7$ 5 ∇Am 3

12/28 ∇Dm $\nabla G7$ ∇C ∇C 3 ∇C 3 ∇C 3 ∇C 4 ∇C 5 ∇C 3

16/32 ∇F 1 ∇C 3 ∇C 1 ∇C 3 ∇C 3 ∇C 4 ∇C 5 ∇C 3

20/36 ∇Dm $\nabla G7$ 1. ∇C ∇C 2. ∇C ∇C 2

I've Been Working on the Railroad

Traditional

Melody Voice

Trumpet

Style

6/8 March

1 ∇ B $\flat$ Bdim F $^{(onC)}$ Dm C7 F

Brass

S01 ∇ F 5/21 3 1 3 2 1 4 B $\flat$ B $\flat$ m F

S03 ∇ F 9/25 3 Dm 1 3 G7 C

S05 ∇ C 13/29 3 F 4 1 A7

S07 ∇ B $\flat$ 17/33 2 Bdim F $^{(onC)}$ 1 Dm S08 ∇ C7 3 F

S09 ∇ F 37 1 B $\flat$ 2 Bdim S10 ∇ C7 2 F 3 C7 F

41 ∇ F 1 Faug B $\flat$ Bdim S11 ∇ C7 F ∇ F 2

American Patrol

F. W. Meacham

Melody Voice

Clarinet

Style

US March

1 ∇E^b **S01** E^b mf **S02**

6 B^b E^b $F7$ B^b7 E^b

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

12 B^b E^b **S05** B^b

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

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

21 B^b7 E^b **S09 $D7$ Gm $F7$ B^b7 **S10** f**

24 E^b **S11** B^b E^b

27 $F7$ B^b7 E^b **S12**

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

33 E^b 4 3 $S14$ B^b E^b $S15$ 1

36 A^b 5 3 5 E^b 2 3 $G7$ Cm $S16$ A^b E^b B^b7 E^b

Song No. 110
Tempo $\text{♩} = 198$

Down by the Riverside

Traditional

Melody Voice

Trumpet

Style

Dixieland

Medium fast swing $\text{♩} = \text{♩}^3$

1 ∇C 3 $S01$ 4 C 5 1 F 3 1 $G7$ $S02$ C 3

8 $G7$ $S03$ 3 $S04$ C 3

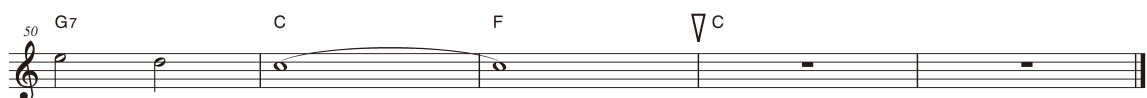
12 $S05$ 3 2 4 C F $G7$ C ∇ 3

16 $S06$ $G7$ 2 C $S07$ $C7$ 1

21 F 4 1 C 3 $S08$ 3

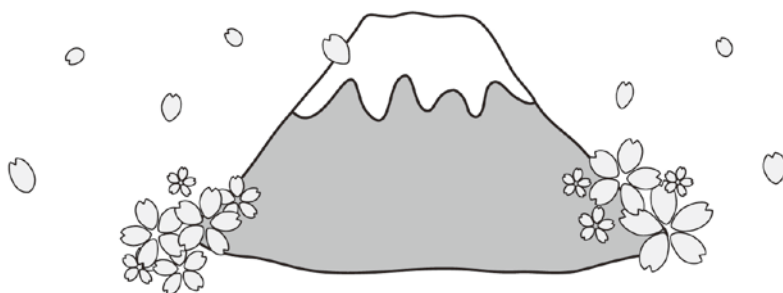
25 $G7$ C $C7$ ∇ 1

29 F Fm C Am $S09$ 3



Japanese Song

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



Song No. 111
Tempo ♩ = 90

Furusato

T. Okano

Melody Voice
Celesta

S01

3 times repeat
8va -----

5/21/37

S02

S03

9/25/41

S04

S05

13/29/45

S06

S07

17/33/49

S08

(8va) -----

5/21

S01 *8va* -----

4

S02 *V*₂

9/25

S03 *V*₄

2

S04 *V*₄

S05 *V*₃

13/29

1 2 3

1 5 1 5

S06 *V*₄

S07 *V*₃

17/33

1 2

(*8va*) -----

Aogeba Totoshi

Traditional

Melody Voice
Vibraphone

10

S01

S02

S03

15/48

S04

19/52

S05

23/56

S06

27/60

S07

31/64

S08

35/68

S09

39/72

(2x)

S10 S11

1.

3 1 2

73

2.

Haruga Kita

T. Okano

5/13

S01 3

S02

1.

S03 2

S04 1 5

2.

S05 2

S06 1 5

S07 3

S08

29

rit.

Soushunfu

A. Nakada

8 S01 1 S02

14 S03 1 1 5 2

20 S04 1 4 1 S05 1 5

25 S06 3 4 5 1 5

30 1 1 5 2

36 S07 5 4 2 1

Akatonbo

K. Yamada

5/13/25

S01

S02

S03

10/18/30

S04

1.

2.

3.

32

S05

rit.

8va

1.

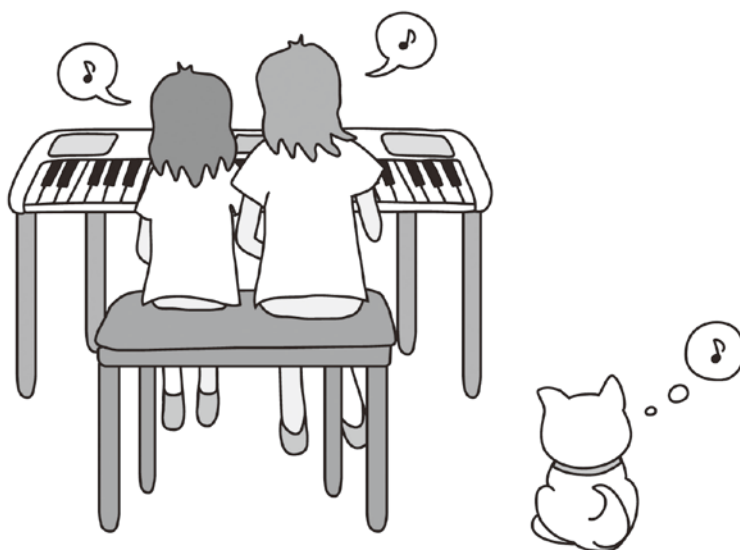
2.

3.

4.

Duet

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



Song No. 117
Tempo ♩ = 92

O Christmas Tree

Traditional

Melody Voice
Live! Concert Grand Piano

Sheet music for "O Christmas Tree" (Traditional), arranged for Duet (Song No. 117, Tempo ♩ = 92). The score is written for two voices (I and II) and piano accompaniment.

The score is divided into systems, with measures numbered 6, 11, and 15. Fingerings and articulations are indicated throughout.

Key features of the notation include:

- System 1 (Measures 6-10):** Voice I and II parts with piano accompaniment. Fingerings 1, 2, 3, 4, 5 are indicated. Markers S01, S02, and S03 are present.
- System 2 (Measures 11-14):** Continuation of the melody and accompaniment. Marker S04 is present.
- System 3 (Measures 15-18):** Final system shown, with markers S05 and S06.

19

S11

S07

S08 *8va*

23

S09

S10 (*8va*)

S12

27

31

S13

35

We Wish You a Merry Christmas

Traditional

The musical score is written for piano (I and II staves) and melody voice (S01-S08). It is in 3/4 time with a tempo of 88 beats per minute. The score consists of 28 measures, divided into four systems of seven measures each. The piano part provides harmonic support with various chords and textures, while the melody voice part carries the main tune. Fingerings and articulations are indicated throughout the score.

System 1 (Measures 1-7):

- Measure 1:** Treble clef, key signature of one flat. Melody voice S01 starts with a quarter note G4 (fingering 1). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 2:** Melody voice S01 has a quarter note A4 (fingering 3). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 3:** Melody voice S01 has a quarter note B4 (fingering 3). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 4:** Melody voice S01 has a quarter note C5 (fingering 4). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 5:** Melody voice S01 has a quarter note B4 (fingering 4). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 6:** Melody voice S01 has a quarter note A4 (fingering 4). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 7:** Melody voice S01 has a quarter note G4 (fingering 4). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).

System 2 (Measures 8-14):

- Measure 8:** Melody voice S03 starts with a quarter note G4 (fingering 1). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 9:** Melody voice S03 has a quarter note A4 (fingering 4). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 10:** Melody voice S03 has a quarter note B4 (fingering 4). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 11:** Melody voice S03 has a quarter note C5 (fingering 1). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 12:** Melody voice S03 has a quarter note B4 (fingering 2). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 13:** Melody voice S03 has a quarter note A4 (fingering 1). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 14:** Melody voice S03 has a quarter note G4 (fingering 1). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).

System 3 (Measures 15-21):

- Measure 15:** Melody voice S04 starts with a quarter note G4 (fingering 1). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 16:** Melody voice S04 has a quarter note A4 (fingering 4). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 17:** Melody voice S04 has a quarter note B4 (fingering 4). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 18:** Melody voice S04 has a quarter note C5 (fingering 1). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 19:** Melody voice S04 has a quarter note B4 (fingering 1). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 20:** Melody voice S04 has a quarter note A4 (fingering 1). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 21:** Melody voice S04 has a quarter note G4 (fingering 1). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).

System 4 (Measures 22-28):

- Measure 22:** Melody voice S05 starts with a quarter note G4 (fingering 3). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 23:** Melody voice S05 has a quarter note A4 (fingering 3). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 24:** Melody voice S05 has a quarter note B4 (fingering 3). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 25:** Melody voice S05 has a quarter note C5 (fingering 3). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 26:** Melody voice S05 has a quarter note B4 (fingering 3). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 27:** Melody voice S05 has a quarter note A4 (fingering 3). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).
- Measure 28:** Melody voice S05 has a quarter note G4 (fingering 3). Piano part has a quarter note G4 (fingering 3) and a quarter note F4 (fingering 5).

31

1

S09

3

1

1

4

(4)

(5)

(2)

35

S10

3

3

(2)

(3)

39

S11

Im Mai

Traditional

The musical score for 'Im Mai' is presented in four systems, each with a piano (II) and voice (I) part. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C).

- System 1 (Measures 1-6):**
 - Voice (I):** Starts with a triplet of eighth notes (S01), followed by a quarter note, a half note, and a quarter note. The melody continues with eighth and quarter notes.
 - Piano (II):** Accompanies with a triplet of eighth notes (1), a quarter note (2), a half note, and a quarter note. The bass line continues with eighth and quarter notes.
- System 2 (Measures 7-10):**
 - Voice (I):** Measure 7 is a whole rest. Measure 8 has a half note. Measure 9 has a half note. Measure 10 has a half note.
 - Piano (II):** Measure 7 has a triplet of eighth notes (4). Measure 8 has a triplet of eighth notes (3). Measure 9 has a half note. Measure 10 has a half note.
- System 3 (Measures 11-14):**
 - Voice (I):** Starts with a half note, followed by a quarter note, a half note, and a quarter note. The melody continues with eighth and quarter notes.
 - Piano (II):** Starts with a half note, followed by a quarter note, a half note, and a quarter note. The bass line continues with eighth and quarter notes.
- System 4 (Measures 15-18):**
 - Voice (I):** Starts with a half note, followed by a quarter note, a half note, and a quarter note. The melody continues with eighth and quarter notes.
 - Piano (II):** Starts with a half note, followed by a quarter note, a half note, and a quarter note. The bass line continues with eighth and quarter notes.

Articulations and Fingerings:

- S01:** Triplet of eighth notes in the voice part, measures 1-2.
- S02:** Triplet of eighth notes in the voice part, measures 3-4.
- S03:** Triplet of eighth notes in the piano part, measures 7-8.
- S04:** Triplet of eighth notes in the piano part, measures 11-12.
- S05:** Triplet of eighth notes in the piano part, measures 13-14.
- S06:** Triplet of eighth notes in the piano part, measures 15-16.

Mary Had a Little Lamb

Traditional

Piano score for 'Mary Had a Little Lamb' in C major, 2/4 time. The score is for a Live! Concert Grand Piano and includes a Melody Voice part. The tempo is marked as ♩ = 120. The score is divided into systems, each containing a Treble Clef (I) and a Bass Clef (II) staff. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks. Specific sections are labeled S01 through S09.

System 1 (Measures 1-3): Treble Clef (I) starts with a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Bass Clef (II) has a whole rest. Labels: S01 (measure 1), S02 (measure 3).

System 2 (Measures 4-6): Treble Clef (I) has a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Bass Clef (II) has a whole rest. Labels: S03 (measure 5).

System 3 (Measures 7-9): Treble Clef (I) has a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Bass Clef (II) has a whole rest. Labels: S04 (measure 7), S05 (measure 9).

System 4 (Measures 10-12): Treble Clef (I) has a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Bass Clef (II) has a whole rest. Labels: S06 (measure 11).

System 5 (Measures 13-15): Treble Clef (I) has a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Bass Clef (II) has a whole rest. Labels: S07 (measure 13), S08 (measure 15).

System 6 (Measures 16-18): Treble Clef (I) has a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Bass Clef (II) has a whole rest. Labels: S09 (measure 17).

System 7 (Measures 19-21): Treble Clef (I) has a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Bass Clef (II) has a whole rest. Labels: S09 (measure 19).

24 S10 S11

27 S12 S13

30 S14

33

36

Yankee Doodle

Traditional

The musical score for 'Yankee Doodle' is presented in two systems, each with a piano (II) and melody (I) staff. The tempo is marked as 120 beats per minute. The score is divided into ten sections, each labeled with a circled 'S' and a number (S01-S10). The piano part is in the bass clef, and the melody part is in the treble clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as fingerings and articulations.

Section S01: Melody staff starts with a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4), a half note (C5), and a quarter note (B4). The piano staff is empty.

Section S02: Melody staff continues with a quarter note (A4), a half note (G4), and a quarter note (F4). The piano staff is empty.

Section S03: Melody staff is empty. The piano staff starts with a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3), a half note (C4), and a quarter note (B3).

Section S04: Melody staff is empty. The piano staff continues with a quarter note (A3), a half note (G3), and a quarter note (F3). The piano staff ends with a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3), a half note (C4), and a quarter note (B3).

Section S05: Melody staff starts with a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4), a half note (C5), and a quarter note (B4). The piano staff is empty.

Section S06: Melody staff continues with a quarter note (A4), a half note (G4), and a quarter note (F4). The piano staff is empty.

Section S07: Melody staff starts with a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4), a half note (C5), and a quarter note (B4). The piano staff is empty.

Section S08: Melody staff continues with a quarter note (A4), a half note (G4), and a quarter note (F4). The piano staff is empty.

Section S09: Melody staff starts with a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4), a half note (C5), and a quarter note (B4). The piano staff is empty.

Section S10: Melody staff continues with a quarter note (A4), a half note (G4), and a quarter note (F4). The piano staff is empty.

The musical score consists of two systems, S11 and S12, each with a treble and bass staff. System S11 (measures 23-24) features a treble staff with a whole rest in measure 23 and a half note G4 in measure 24, and a bass staff with a triplet of eighth notes (F3, G3, A3) in measure 23 and a half note G3 in measure 24. System S12 (measures 25-26) features a treble staff with a whole rest in measure 25 and a half note G4 in measure 26, and a bass staff with a triplet of eighth notes (F3, G3, A3) in measure 25 and a whole rest in measure 26.

26

3

3

4

(3)

(3)

(2)

29

3

1

3

3

5

3

(3)

(1)

(3)

Ten Little Indians

Traditional

The musical score for 'Ten Little Indians' is presented in a piano arrangement. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and fingerings. Specific sections are labeled S01 through S06. S01 and S02 are the first two systems, S03 is the third, S04 and S05 are the fourth, and S06 is the fifth. The score ends with a double bar line. Fingerings are indicated by numbers 1-5. Some notes have slurs or ties. The bass staff often has a steady accompaniment pattern, while the treble staff has more melodic lines.

S01

S02

S03

S04

S05

S06

Scarborough Fair

Traditional

The musical score for "Scarborough Fair" is presented in a piano and melody voice arrangement. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems, each with a system number (S01 to S04) and a measure number (8, 12, 16, 21, 25, 30). The piano part (II) is in the bass clef, and the melody voice part (I) is in the treble clef. Fingerings are indicated by numbers 1-5, and slurs are used to group notes. The score includes a variety of note values, including eighth, quarter, and half notes, as well as rests. The piano part often provides a harmonic accompaniment to the melody voice part, with some measures featuring a more active bass line. The system numbers S01 through S04 are placed above the first staff of each system, and the measure numbers are placed at the beginning of each system. The piano part is labeled with Roman numerals I and II, and the melody voice part is labeled with Roman numerals I and II.

8 S01 1

12 S02 2

16 S03 5

21 3

25 S04 1

30 1

35

S05

5

(1)

2

40

S06

4

(2)

S07

5

(3)

3

45

(2)

3

49

S08

2

(3)

1

2

54

S09

2

(5)

1

59

S10

5

(4)

2

64

S11

5

3

(3)

69

S12

3

1

2

(1)

(4)

(3)

74

Three Blind Mice

Traditional

The musical score for 'Three Blind Mice' is presented in a piano arrangement. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together in groups of three. Fingerings are indicated by numbers 1-5. Breath marks (V) are placed above certain notes. Specific sections are labeled S01 through S06. Measure numbers 9, 16, 23, 29, 34, and 41 are marked at the beginning of their respective systems. The bass staff in the first system has a (3) below the first measure, and the second system has a (1) below the first measure. The third system has (4) and (1) below the first two measures. The fourth system has a (1) below the first measure. The fifth system has a (1) below the first measure. The sixth system has a (3) below the first measure.

System 1 (Measures 9-15): Labeled S01. Treble staff starts with a 9 above the first measure. Bass staff starts with a 3 above the first measure and a (3) below it.

System 2 (Measures 16-22): Labeled S02. Treble staff starts with a 16 above the first measure. Bass staff starts with a 5 above the first measure and a (1) below it.

System 3 (Measures 23-28): Labeled S03 and S04. Treble staff starts with a 23 above the first measure. Bass staff starts with a 2 above the first measure and a (4) below it. Measure 24 has a 5 above the first measure and a (1) below it.

System 4 (Measures 29-33): Labeled S05. Treble staff starts with a 29 above the first measure. Bass staff starts with a 2 above the first measure and a (1) below it.

System 5 (Measures 34-40): Labeled S06. Treble staff starts with a 34 above the first measure. Bass staff starts with a 3 above the first measure and a (1) below it.

System 6 (Measures 41-47): Labeled S06. Treble staff starts with a 41 above the first measure. Bass staff starts with a 3 above the first measure and a (3) below it.

215

Battle Hymn of the Republic

Traditional

Piano score for "Battle Hymn of the Republic". The score is written for two staves, I (Treble) and II (Bass), in common time (C). The tempo is marked as 116 beats per minute. The key signature is one flat (B-flat). The score is divided into measures, with measure numbers 3, 7, 12, 16, 20, and 24 indicated. Fingerings are indicated by numbers 1-5. Trills are marked with a '3' and a trill symbol. Specific sections are labeled S01 through S07.

Measure 3: Treble staff (I) has a trill on G4 (labeled S01) and a triplet of G4-A4-B4 (labeled S02). Bass staff (II) has a triplet of G3-A3-B3 (labeled S03).

Measure 7: Treble staff (I) has a triplet of G4-A4-B4 (labeled S04) and a triplet of G4-A4-B4 (labeled S05). Bass staff (II) has a triplet of G3-A3-B3 (labeled S06).

Measure 12: Treble staff (I) has a triplet of G4-A4-B4 (labeled S07) and a triplet of G4-A4-B4 (labeled S08). Bass staff (II) has a triplet of G3-A3-B3 (labeled S09).

Measure 16: Treble staff (I) has a triplet of G4-A4-B4 (labeled S10) and a triplet of G4-A4-B4 (labeled S11). Bass staff (II) has a triplet of G3-A3-B3 (labeled S12).

Measure 20: Treble staff (I) has a triplet of G4-A4-B4 (labeled S13) and a triplet of G4-A4-B4 (labeled S14). Bass staff (II) has a triplet of G3-A3-B3 (labeled S15).

Measure 24: Treble staff (I) has a triplet of G4-A4-B4 (labeled S16) and a triplet of G4-A4-B4 (labeled S17). Bass staff (II) has a triplet of G3-A3-B3 (labeled S18).

My Darling Clementine

P. Montrose

4

S01

S02

8

S03

S04

12

S05

S06

S07

17

S08

21

rit.

The Cuckoo

Traditional

The musical score for "The Cuckoo" is written for two staves, I and II, in 3/4 time. The tempo is marked as ♩ = 160. The score is divided into measures with measure numbers 5, 9, 14, 19, 24, and 29. Specific sections are labeled S01 through S07.

Measure 5: Staff I starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, and a quarter rest. Staff II starts with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter note G3, followed by a quarter rest, a quarter note A3, a quarter rest, a quarter note B3, and a quarter rest. The measure is labeled S01.

Measure 9: Staff I starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, and a quarter rest. Staff II starts with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter note G3, followed by a quarter rest, a quarter note A3, a quarter rest, a quarter note B3, and a quarter rest. The measure is labeled S02.

Measure 14: Staff I starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, and a quarter rest. Staff II starts with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter note G3, followed by a quarter rest, a quarter note A3, a quarter rest, a quarter note B3, and a quarter rest. The measure is labeled S04.

Measure 19: Staff I starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, and a quarter rest. Staff II starts with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter note G3, followed by a quarter rest, a quarter note A3, a quarter rest, a quarter note B3, and a quarter rest. The measure is labeled S05.

Measure 24: Staff I starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, and a quarter rest. Staff II starts with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter note G3, followed by a quarter rest, a quarter note A3, a quarter rest, a quarter note B3, and a quarter rest. The measure is labeled S06.

Measure 29: Staff I starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, and a quarter rest. Staff II starts with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter note G3, followed by a quarter rest, a quarter note A3, a quarter rest, a quarter note B3, and a quarter rest. The measure is labeled S07.

37

S08

S09

(2)

3

42

S10

(5)

(1)

5

47

S11

(4)

(4)

(4)

(3)

1

2

3

52

S12

(1)

(2)

1

London Bridge

Traditional

The musical score for "London Bridge" is presented in a two-staff format. The top staff is the Melody Voice, and the bottom staff is the Live! Concert Grand Piano. The key signature is one flat (Bb), and the time signature is 2/4. The tempo is marked as ♩ = 116. The score is divided into measures, with measure numbers 5, 8, 12, 16, 21, and 24 indicated. Fingerings are provided for many notes, and some measures include articulation marks like slurs and accents. Callouts S01 through S10 highlight specific musical features or techniques.

Measure 5: Melody Voice starts with a quarter note G4 (fingering 5), followed by quarter notes A4, Bb4, and C5. Piano accompaniment is a whole rest.

Measure 8: Melody Voice has quarter notes D5 (fingering 1), E5 (fingering 5), and F5 (fingering 3). Piano accompaniment has a whole rest.

Measure 12: Melody Voice has a whole rest. Piano accompaniment has quarter notes G3 (fingering 5), A3 (fingering 1), and Bb3 (fingering 3). Measure 13 has a quarter note C4 (fingering 1) in the piano part.

Measure 16: Melody Voice has a whole rest. Piano accompaniment has a whole rest. Measure 17 has a quarter note D4 (fingering 5) in the piano part.

Measure 21: Melody Voice has quarter notes E4 (fingering 4), F4, G4, and A4. Piano accompaniment has quarter notes Bb3 (fingering 2), C4, and D4. Measure 22 has quarter notes E4 (fingering 1), F4, and G4 in the melody, and quarter notes A3 (fingering 3), Bb3 (fingering 1), and C4 (fingering 5) in the piano.

Measure 24: Melody Voice has quarter notes D4 (fingering 1), E4, F4, and G4. Piano accompaniment has quarter notes A3 (fingering 5), Bb3, and C4. Measure 25 has quarter notes D4 (fingering 1), E4, and F4 in the melody, and quarter notes G3 (fingering 5), A3, and Bb3 in the piano.

Close Your Hands, Open Your Hands

J. J. Rousseau

The musical score is written for a melody voice and a live concert grand piano. It is in common time (C) and has a tempo of 110 beats per minute. The score is divided into systems, each with a treble and bass staff. Fingerings and articulations are indicated throughout. Specific notes are labeled with circled numbers S01 through S09.

System 1: Treble staff (I) and Bass staff (II). S01 is a quarter note on G4, S02 is a quarter note on G4. Fingerings: 5, 3, 1, 5, 1.

System 2: Treble staff (I) and Bass staff (II). S03 is a quarter note on G4, S04 is a quarter note on G4. Fingerings: 2, 1, 1, 4, 5, 1.

System 3: Treble staff (I) and Bass staff (II). S05 is a quarter note on G4, S06 is a quarter note on G4. Fingerings: 3, 1, 5, 2, 3.

System 4: Treble staff (I) and Bass staff (II). S07 is a quarter note on G4. Fingerings: 4, 1, 5.

System 5: Treble staff (I) and Bass staff (II). S08 is a quarter note on G4, S09 is a quarter note on G4. Fingerings: 3, 3, 8.

System 6: Treble staff (I) and Bass staff (II). Fingerings: 5, 5.

Piano Solo

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



Song No. 130
Tempo ♩ = 156

Valse op.64-1 "Petit Chien"

F. Chopin

Melody Voice
Live! Concert Grand Piano

Molto vivace

Sheet music for "Valse op.64-1 'Petit Chien'" by F. Chopin, featuring four sections labeled S01, S02, S03, and S04. The tempo is Molto vivace (♩ = 156). The key signature is B-flat major (two flats). The time signature is 3/4.

Section S01: Measures 1-5. Treble clef. Starts with a triplet of eighth notes (G4, A4, B4) marked *leggiero*. Bass clef has whole rests.

Section S02: Measures 6-10. Treble clef continues the melody. Bass clef has a sequence of chords: G3-B3, F3-A2, G3-B3, F3-A2, G3-B3, F3-A2, G3-B3, F3-A2.

Section S03: Measures 11-15. Treble clef continues the melody. Bass clef continues the chord sequence.

Section S04: Measures 16-20. Treble clef continues the melody. Bass clef continues the chord sequence.

21/37

S05

S06

26/42

S07

32/48

S08

S09

S10

53

sostenuto

S11

59

S12

65

132

tr

S13

S14

p

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The piece includes various musical notations such as notes, rests, and fingerings. Circled labels S05 through S14 are placed above specific measures, indicating points of interest or technical challenges. The piece is marked *sostenuto* and includes a dynamic marking *p* (piano).

71 S15 S16

Red.

78 S17

Red.

85 S18

cresc.

Red.

93 S19

f

Red.

99 S19

p

Red.

104 S19

Red.

109

Red.

114

Red.

119

Red.

125

pp

Red.

130

Red.

135

S20

f

Red.

49/57

S15

S16

53/61

S17

1. 2.

D.C.

Andante grazioso (Sonate K.331)

W. A. Mozart

Andante grazioso

1/9

S01

S02

S03

5/13

S04

17/27

S05

S06

S07

22/32

S08

S09

p

sf

f

p

f

Melodie (Album für die Jugend)

R. Schumann

Moderatamente mosso

1/5 5

S01

p

S02

3 2 1

4 5 1 3

S03

9 3

S04

4

S05

5 4 3 2 1 3

S06

13 4 2

1 2

S07

5 3 5 1 4 2 3

4 1 3

17 3

S08

21

2 4

Animato e grazioso

The musical score is presented in five systems, each with a system number (S01 to S07) in a circle. The first system (S01) starts with a forte (f) dynamic. The second system (S02) continues with a forte (f) dynamic. The third system (S03) starts with a forte (f) dynamic and ends with a mezzo-forte (mf) dynamic. The fourth system (S04) starts with a forte (f) dynamic. The fifth system (S05) starts with a forte (f) dynamic. The sixth system (S06) starts with a forte (f) dynamic. The seventh system (S07) starts with a forte (f) dynamic. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Thema (Impromptus D.935-3)

F. Schubert

Andante

System 1 (Measures 1-5): Starts with measure 1/9. Dynamics: *p*. Labels: S01, S02. Fingerings: 1, 2, 3, 4, 5.

System 2 (Measures 6-10): Starts with measure 5/13. Dynamics: *p*. Labels: S03, S04. Fingerings: 1, 2, 3, 4, 5.

System 3 (Measures 11-15): Starts with measure 17/25. Dynamics: *mf*, *decresc.*, *p*. Labels: S05, S06, S07. Fingerings: 1, 2, 3, 4, 5.

System 4 (Measures 16-20): Starts with measure 22/30. Dynamics: *cresc.*, *p*, *pp*, *dimin.*. Labels: S08, S09. Fingerings: 1, 2, 3, 4, 5.

Invention Nr.1

J. S. Bach

1 S01 S11 S02 S12

3 S03 S13

5 S04 S14

7 S05 S06 S15 S16

9 S07 S17 S18

12 5 2 1 3

S08

S19

1

14 1

S09

S20

1

16 4

21 4

18 1

S10

S21

21 4

20 1 5 2

1 4

Gavotte/J. S. Bach

J. S. Bach

Gavotte

The musical score for the Gavotte by J.S. Bach is presented in two systems. The piano part is in G major, 3/4 time, with a tempo of 75 beats per minute (150 half notes per minute). The melody voice part is in the same key and time. The score includes fingerings (1-5) and articulations (accents, slurs) for both parts. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The melody voice part consists of a single melodic line with various intervals and ornaments. The score is divided into measures, with measure numbers 1/8, 5/13, 16/32, 20/36, 24/40, and 28/44 indicated at the start of each system. The piece concludes with a final cadence in the piano part.

Measure 1/8: Piano part starts with a half note G4 and a half note B4. Melody voice part starts with a half note G4 and a half note B4.

Measure 5/13: Piano part has a half note G4 and a half note B4. Melody voice part has a half note G4 and a half note B4.

Measure 16/32: Piano part has a half note G4 and a half note B4. Melody voice part has a half note G4 and a half note B4.

Measure 20/36: Piano part has a half note G4 and a half note B4. Melody voice part has a half note G4 and a half note B4.

Measure 24/40: Piano part has a half note G4 and a half note B4. Melody voice part has a half note G4 and a half note B4.

Measure 28/44: Piano part has a half note G4 and a half note B4. Melody voice part has a half note G4 and a half note B4.

Arietta/Grieg

E. Grieg

Poco Andante e sostenuto

1 **S01** *p* *And.*

S02

S03 *And.*

S04

S05 *And.* *

S06 *And.* *

S07 *And.*

S08 *And.*

S09 *And.* *ritard.* *pp* *

To a Wild Rose

E. A. MacDowell

With simple tenderness.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of 30 measures, divided into five systems of six measures each. The melody is primarily in the right hand, with a simple harmonic accompaniment in the left hand. Performance instructions include dynamics (p, pp, mp, f), articulation (accents, slurs), and phrasing (retard, diminish). Fingerings are indicated by numbers 1-5. Segment labels S01 through S13 are placed above specific measures, often with a slur indicating a melodic phrase.

Segment Details:

- S01:** Measures 1-2, starting with a slur over measures 1 and 2. Dynamics: *p*.
- S02:** Measures 3-4, starting with a slur over measures 3 and 4. Dynamics: *p*.
- S03:** Measures 5-6, starting with a slur over measures 5 and 6. Dynamics: *p*.
- S04:** Measures 7-8, starting with a slur over measures 7 and 8. Dynamics: *pp*.
- S05:** Measures 9-10, starting with a slur over measures 9 and 10. Dynamics: *mp*.
- S06:** Measures 11-12, starting with a slur over measures 11 and 12. Dynamics: *p*.
- S07:** Measures 13-14, starting with a slur over measures 13 and 14. Dynamics: *pp*.
- S08:** Measures 15-16, starting with a slur over measures 15 and 16. Dynamics: *increase*.
- S09:** Measures 17-18, starting with a slur over measures 17 and 18. Dynamics: *still increase*.
- S10:** Measures 19-20, starting with a slur over measures 19 and 20. Dynamics: *still increase*.
- S11:** Measures 21-22, starting with a slur over measures 21 and 22. Dynamics: *f*.
- S12:** Measures 23-24, starting with a slur over measures 23 and 24. Dynamics: *diminish.*
- S13:** Measures 25-26, starting with a slur over measures 25 and 26. Dynamics: *retard.*

Other Performance Instructions:

- slightly marked*: Measure 16.
- p*: Measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25.
- pp*: Measures 13, 17.
- mp*: Measure 9.
- f*: Measure 21.
- retard.*: Measure 25.
- diminish.*: Measure 23.

33 *p* S14

39 *mp* S15

slightly marked

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



Special Appendix

Touch Tutor

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

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

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

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

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

Chord Study

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

Chord Progression

Song No.	Title	Song Pettern	page
163	Chord Progression 01	Maj I IIIm IIIIm IV	253
164	Chord Progression 02	Maj I IIIm IV V7	253
165	Chord Progression 03	Maj I IIIm VIIm V	253
166	Chord Progression 04	Maj I IIIm VIIm IV	253
167	Chord Progression 05	Maj I IIIm7 V IV	253
168	Chord Progression 06	Maj I IIIIm7 VIIm IV	254
169	Chord Progression 07	Maj I IIIIm7 IV V	254
170	Chord Progression 08	Maj I IIIIm IIIm V7	254
171	Chord Progression 09	Maj I IV V IV	254
172	Chord Progression 10	Maj I IV IIIm7 V	254
173	Chord Progression 11	Maj I IV VIIm7 V7	255
174	Chord Progression 12	Maj I V VIIm7 IV	255
175	Chord Progression 13	Maj I V IIIm7 IV	255
176	Chord Progression 14	Maj I V IV V	255
177	Chord Progression 15	Maj I V VIIb IV	255
178	Chord Progression 16	Maj I VIIm7 IIIm7 V7	256
179	Chord Progression 17	Maj I VIIm7 IV V7	256
180	Chord Progression 18	Maj I VIIm7 V7 IV	256
181	Chord Progression 19	Maj I VIIb IV V7	256
182	Chord Progression 20	Maj I VIIb IV VIIb	256
183	Chord Progression 21	min Im III IVm VI	257
184	Chord Progression 22	min Im III IVm7 V	257
185	Chord Progression 23	min Im III IV V	257
186	Chord Progression 24	min Im III IVm Vsus4-V	257
187	Chord Progression 25	min Im III IVm7 VII	257
188	Chord Progression 26	min Im III VI VII7	258
189	Chord Progression 27	min Im IVm VI V7	258
190	Chord Progression 28	min Im IVm VI VII	258
191	Chord Progression 29	min Im IVm Vm7 VII	258
192	Chord Progression 30	min Im IVm7 VII VI	258
193	Chord Progression 31	min Im IVm II7 V7	259
194	Chord Progression 32	min Im IV IVm7 V7	259
195	Chord Progression 33	min Im Vm IV V7	259
196	Chord Progression 34	min Im Vm7 VI VII7	259
197	Chord Progression 35	min Im Vm7 IVm7 VII7	259
198	Chord Progression 36	min Im7 VI VII VI	260
199	Chord Progression 37	min Im7 VI Vm7 VII7	260
200	Chord Progression 38	min Im7 VII Vm7 VI	260
201	Chord Progression 39	min Im VII VI V	260
202	Chord Progression 40	min Im7 VII7 III VI	260

Chord Study 12 Songs—an Introduction to Chords

● What are Chords?

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



● Let's 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. 151

Chord Study 01

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

♩ = 80 ♩ = ♩[♯]

The musical notation for Chord Study 01 is presented in three systems. The first system shows the C major chord (C-E-G) in the right hand and bass clef, with fingerings 1, 3, 1 in the right hand and 5 in the left hand. The second system shows a rhythmic exercise in the right hand (quarter notes, eighth notes, and sixteenth notes) over a steady C major chord in the left hand. The third system continues the rhythmic exercise in the right hand over the C major chord in the left hand.

Chord Study 02

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

[illegible]

Chord Study 03

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano (p) and vocal parts (S and B). The tempo is marked as ♩ = 100. The key signature is one sharp (F#), and the time signature is common time (C).

The score is divided into three systems, each containing a piano part and two vocal parts (Soprano and Bass).

System 1: The piano part begins with a sustained chord in the right hand and a single note in the left hand. The vocal parts enter with a sustained chord in the right hand and a single note in the left hand. The tempo is marked as ♩ = 100.

System 2: The piano part continues with a sustained chord in the right hand and a single note in the left hand. The vocal parts enter with a sustained chord in the right hand and a single note in the left hand. The tempo is marked as ♩ = 100.

System 3: The piano part continues with a sustained chord in the right hand and a single note in the left hand. The vocal parts enter with a sustained chord in the right hand and a single note in the left hand. The tempo is marked as ♩ = 100.

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

The musical score is divided into three systems. The first system shows the piano part with a tempo of 110 and a key signature of one flat. It begins with a whole note F chord in the right hand, marked with a '2' and a '1' above the staff, and a whole note F chord in the left hand, marked with a '5' below the staff. The second system shows the cymbal part, which enters in the middle of the tune. It features a series of eighth notes in the right hand, marked with a '3' and a '1' above the staff, and a series of eighth notes in the left hand, marked with a '5' below the staff. The third system shows the piano part continuing with a series of eighth notes in the right hand, marked with a '3' and a '1' above the staff, and a series of eighth notes in the left hand, marked with a '5' below the staff. The score concludes with a double bar line.

Chord Study 05

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

♩ = 120

G

The musical score is divided into three systems. The first system shows the initial G major chord in both treble and bass staves, with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second system shows a sequence of G major chords in both staves, with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The third system shows a sequence of G major chords in both staves, with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The score includes various articulations and fingerings, such as slurs, accents, and finger numbers (1, 2, 3, 5).

Chord Study 06

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

♩ = 100

Am

Chord Study 07

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

♩ = 48

Bm

Chord Study 08

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

♩=110

The musical score is divided into three systems, each with a piano (left) and treble (right) staff. The tempo is marked as ♩=110. The first system shows a C major chord in the piano staff and a D major chord in the treble staff. The second system shows a C major chord in the piano staff and a D major chord in the treble staff. The third system shows an E major chord in the piano staff and a D major chord in the treble staff. The score includes fingerings (1, 2, 3, 5) and a 2-measure rest in the piano staff of the third system.

C D

C D E

Chord Study 09

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

The musical score is written for piano and includes a melody line. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as ♩ = 70.

First System: The piano accompaniment consists of two measures of whole notes, each marked with a '2' above the staff. The melody line is a whole note chord. The chords are Em, Dm, Em, and Dm.

Second System: The piano accompaniment consists of two measures of whole notes, each marked with a '1' above the staff. The melody line is a half note chord. The chords are Em, Dm, and Em.

Third System: The piano accompaniment consists of two measures of whole notes, each marked with a '1' above the staff. The melody line is a half note chord. The chords are Dm and Em.

Chord Study 10

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

♩ = 100

Chord progression and fingerings:

- System 1: Gm (5 3 1), F (5 3 1)
- System 2: Eb (5 3 1), D (5 3 1)
- System 3: Gm (5 3 1), F (5 3 1)
- System 4: Eb (5 3 1), D (5 3 1)
- System 5: D (5 3 1), Gm (5 3 1), D7 (5 3 1), Gm (5 3 1)

Chord Study 11

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

♩ = 150

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

Chord Study 12

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

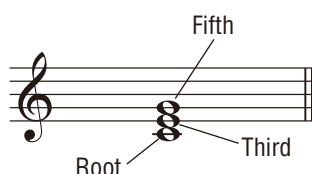
♩ = 70

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

Chord Progression

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

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



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

Stacking three notes separated by thirds is called a triad.

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

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

Diatonic Triads of a C Major Scale

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

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

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

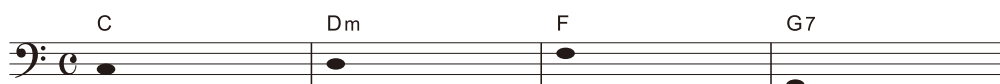
* The same chords are shown in the bass clef below.

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

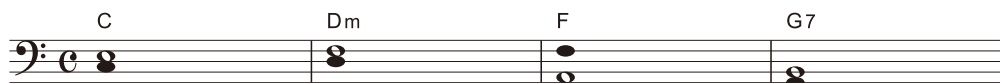
Basic Rules

Song #164 example:

• 1Note: Play the root note of the chord



• 2Notes: Play the root + the 3rd interval



• 3Notes: Play the root + the 3rd + the 5th interval



• ALL: Play all the notes that make up the chord.



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

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

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

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

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

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

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

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

Little Brown Jug

Play the chord with your left hand

Play the melody with your right hand

The notation shows a melody line in treble clef, C major key, 4/4 time. The melody consists of eighth and quarter notes. Above the melody, chords are indicated for each measure: C, F, D7, G7, and C. Arrows point from the text labels to the corresponding parts of the notation.

Song No. 163

Chord Progression 01

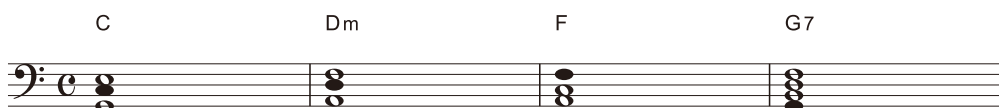
Maj I IIm IIIm IV



Song No. 164

Chord Progression 02

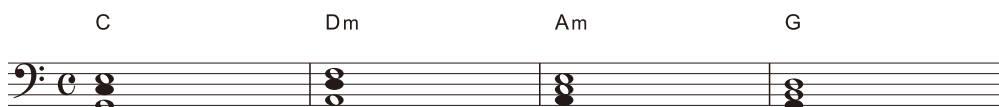
Maj I IIm IV V7



Song No. 165

Chord Progression 03

Maj I IIm VIm V



Song No. 166

Chord Progression 04

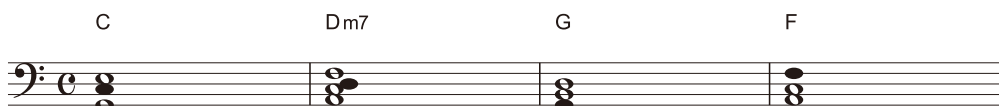
Maj I IIm VIm IV



Song No. 167

Chord Progression 05

Maj I IIm7 V IV



Song No. 168

Chord Progression 06

Maj I III m7 VIm IV



Song No. 169

Chord Progression 07

Maj I III m7 IV V



Song No. 170

Chord Progression 08

Maj I III m IIm V7



Song No. 171

Chord Progression 09

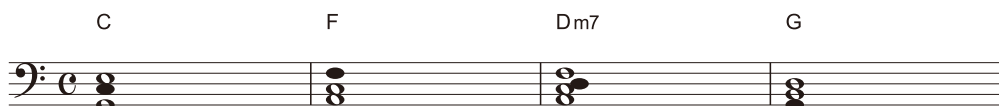
Maj I IV V IV



Song No. 172

Chord Progression 10

Maj I IV IIm7 V



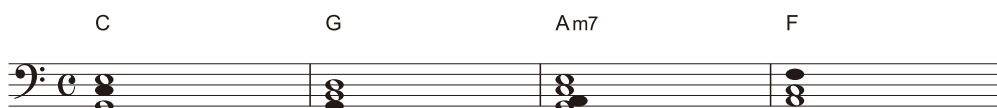
Song No. 173

Chord Progression 11
Maj I IV VIm7 V7



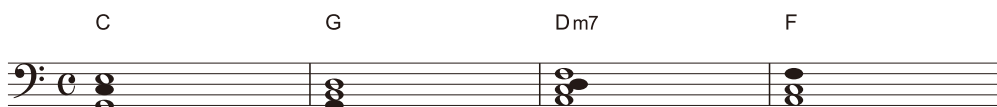
Song No. 174

Chord Progression 12
Maj I V VIm7 IV



Song No. 175

Chord Progression 13
Maj I V IIm7 IV



Song No. 176

Chord Progression 14
Maj I V IV V



Song No. 177

Chord Progression 15
Maj I V VIIb IV



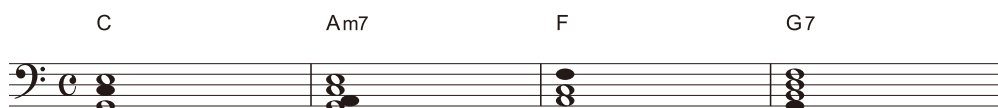
Song No. 178

Chord Progression 16
Maj I VIm7 IIIm7 V7



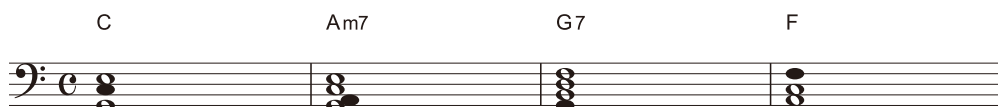
Song No. 179

Chord Progression 17
Maj I VIm7 IV V7



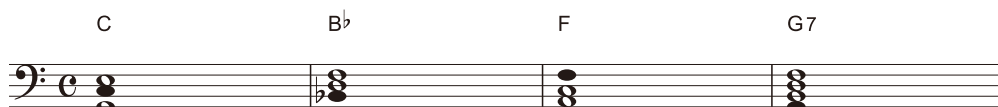
Song No. 180

Chord Progression 18
Maj I VIm7 V7 IV



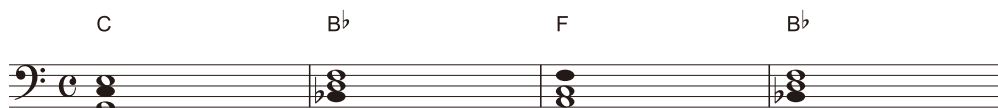
Song No. 181

Chord Progression 19
Maj I VIIb IV V7



Song No. 182

Chord Progression 20
Maj I VIIb IV VIIb



Song No. 183

Chord Progression 21
min Im III IVm VI



Song No. 184

Chord Progression 22
min Im III IVm7 V



Song No. 185

Chord Progression 23
min Im III IV V



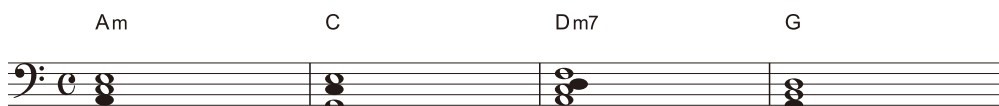
Song No. 186

Chord Progression 24
min Im III IVm Vsus4-V



Song No. 187

Chord Progression 25
min Im III IVm7 VII



Song No. 188

Chord Progression 26
min Im III VI VII7



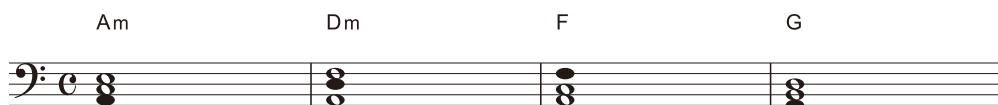
Song No. 189

Chord Progression 27
min Im IVm VI V7



Song No. 190

Chord Progression 28
min Im IVm VI VII



Song No. 191

Chord Progression 29
min Im IVm Vm7 VII



Song No. 192

Chord Progression 30
min Im IVm7 VII VI



Song No. 193

Chord Progression 31
min Im IVm II7 V7

Am

Dm

B7

E7



Song No. 194

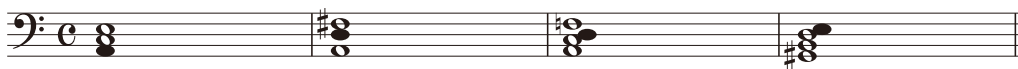
Chord Progression 32
min Im IV IVm7 V7

Am

D

Dm7

E7



Song No. 195

Chord Progression 33
min Im Vm IV V7

Am

Em

D

E7



Song No. 196

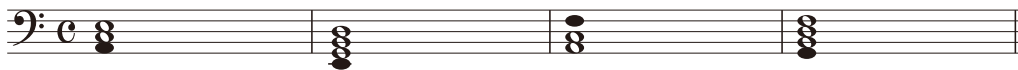
Chord Progression 34
min Im Vm7 VI VII7

Am

Em7

F

G7



Song No. 197

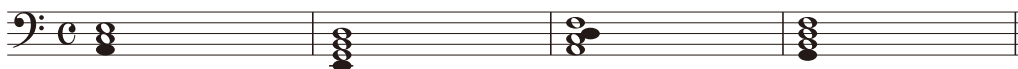
Chord Progression 35
min Im Vm7 IVm7 VII7

Am

Em7

Dm7

G7



Song No. 198

Chord Progression 36
min Im7 VI VII VI



Song No. 199

Chord Progression 37
min Im7 VI Vm7 VII7



Song No. 200

Chord Progression 38
min Im7 VII Vm7 VI



Song No. 201

Chord Progression 39
min Im VII VI V



Song No. 202

Chord Progression 40
min Im7 VII7 III VI



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