



# SONG BOOK

EZ-300

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



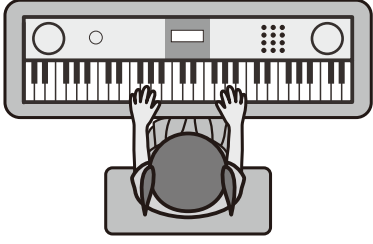
For Songs having this indication, you can enjoy playing Styles along with them using Smart Chord. Try using Smart Chord, which lets you play back Styles with only one finger.

- 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  $\nabla$  mark on the sheet music indicates a section where the Phrase Repeat function is used.  
The  $\textcircled{S^{**}}$  mark is compatible with the Keys to Success step numbers.
- (onC) and other on-bass code markings on the score do not appear on the instrument's display.
- In categories other than "Learn to Play", songs have a final step at the end of the song that is not one of the step numbers.
- Songs 117 to 129 are duets that have been created for two people to play. The numbers above the notes indicate the placement of the right hand, and the numbers below the notes indicate the placement of the left hand.

A	alla turca	With a Turkish feel	marziale	With a march feel
	allargando	Gradually slower and louder	meno mosso	Less movement
	assai	Very	molto	More
C	cantabile	Singing	N non agitato	Calmly
	commodo	Relaxed	non troppo	Not too much
	con affetto	Lovingly	P poco	A little
	con moto	Animated	poco a poco	Little by little
D	dolce	Sweetly	poco moto	With a little more motion
E	espress. (espressivo)	With expression	polka	Polka (fast 2/4 time)
G	grazioso	Elegantly	R rall. / rallent. (rallentando)	Gradually slower
I	in tempo	Strict tempo	religioso	Religiously, with devotion
L	leggiero	Lightly	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

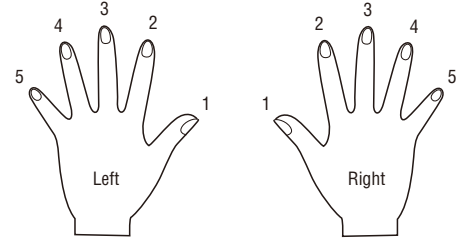
# Before Playing...

## ◇ Sit Correctly



Sit near the middle of the keyboard.

## ◇ Finger Numbering



# Reading the Score

## ◇ The Keyboard, Staff Lines, and Clef

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

## ◇ Notes and Rests

Clef Key signature Time signature

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

## ◇ Accidentals

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

## ◇ Time Signatures and Counting Time

4/4 time

2/2 time

2/4 time

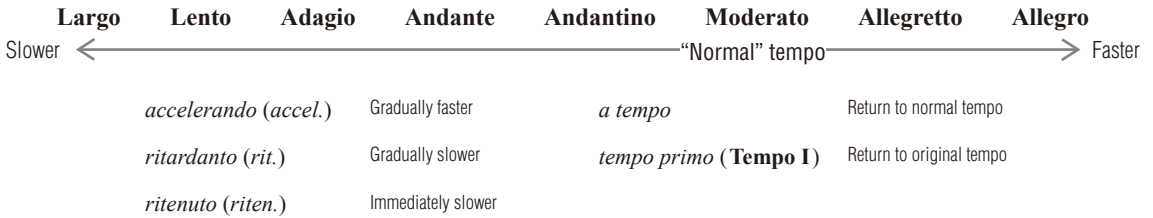
3/4 time

6/8 time

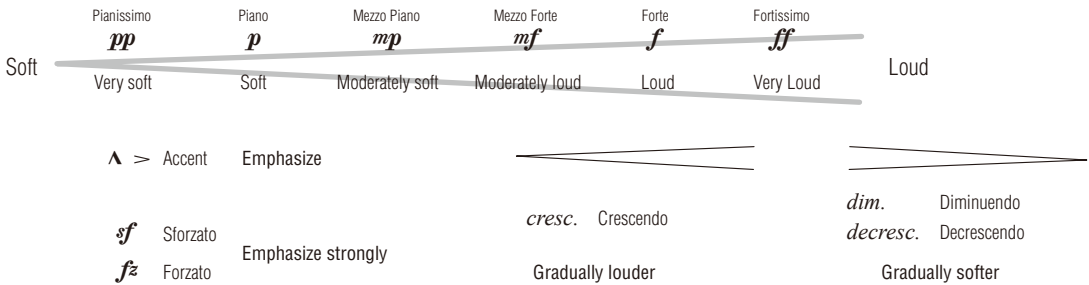
9/8 time

## ◇ Tempo Markings

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



## ◇ Dynamic Markings



## ◇ Phrasing and Performance Markings

*legato*  
Connect the notes smoothly



*staccato (stacc.)*  
Play short, detached notes



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



## ◇ Other Markings

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

## ◇ Repeats

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

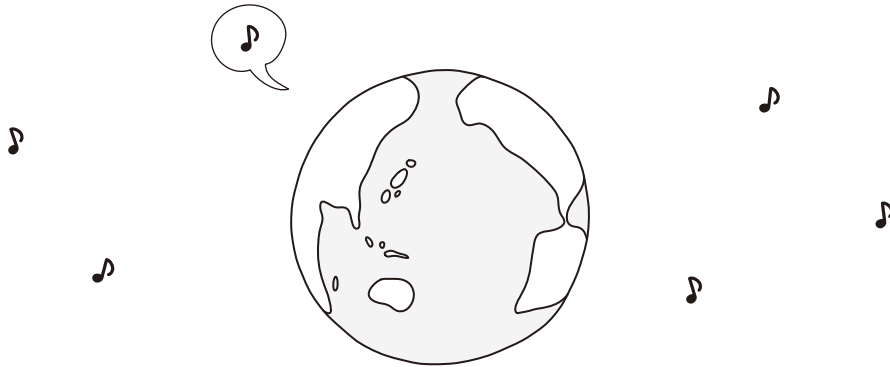
Play 1-2-3-4-1-2-5-6

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

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

# Favorite

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



Song No. 012  
Tempo ♩ = 94

## Frère Jacques

Melody Voice  
Glockenspiel

Traditional

Musical notation for Frère Jacques in 4/12 time. The piece consists of two staves of music. The first staff starts at measure 4/12 and includes a first ending bracket labeled S01 with the instruction *gva sempre* and a first ending bracket labeled S02. The second staff starts at measure 8/16 and includes a first ending bracket labeled S03 and a first ending bracket labeled S04. The piece ends with a double bar line and repeat dots.

Song No. 013  
Tempo ♩ = 120

## Der Froschgesang

Melody Voice  
Square Lead

Traditional

Musical notation for Der Froschgesang in 5/17 time. The piece consists of two staves of music. The first staff starts at measure 5/17 and includes a first ending bracket labeled S01 and a first ending bracket labeled S02. The second staff starts at measure 9/21 and includes a first ending bracket labeled S03 and a first ending bracket labeled S04. The piece ends with a double bar line, the word *Fine*, and the instruction *D.C.* (Da Capo).



Song No. 014  
Tempo ♩ = 88

# Aura Lee

Traditional

Melody Voice  
Soprano Sax

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

Song No. 015  
Tempo ♩ = 110

# London Bridge

Traditional

Melody Voice  
Musette Accordion

Musical score for 'London Bridge' in C major, 2/4 time. The score consists of two staves of music. The first staff starts at measure 6/10 and features a circled 'S01' above the first measure. The second staff starts at measure 19/23 and features a circled 'S02' above the fourth measure. The score includes first, second, and fourth endings. Fingerings are indicated by numbers 1-5 above notes. A downward-pointing triangle is placed above the fifth measure of the second staff.

Song No. 016  
Tempo ♩ = 112

# Sur le pont d'Avignon

Traditional

Melody Voice  
Musette Accordion

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

13 **S04**

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

**Song No.** 017  
**Tempo** ♩ = 89

# Old MacDonald Had a Farm

Traditional

Melody Voice	
Portatone	V1
Modern Harp	V2
Honky Tonk Piano	V3

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

18/37 **S03**

24/43 **1.**

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

56 **V3** **S06**

62 **S07** **S08**

L.H. -----

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

L.H. ....



21 S05

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

25

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

29 S06

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

33

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

Song No. 020  
Tempo ♩ = 106

# Sippin' Cider Through a Straw

Melody Voice  
Analogon 1

Traditional

4 S01 S02

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

8/16/28 S03 S04

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

12

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

32 S05

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

Song No. 021

Tempo ♩=90

# Old Folks at Home

S. C. Foster

Melody Voice

Harmonica

Musical score for 'Old Folks at Home' in 3/4 time, key of B-flat major. The score consists of three staves of music. The first staff (measures 3-11) starts with a *mp* dynamic and includes a triplet of eighth notes (S01) and a quarter note (S02). The second staff (measures 8-16) features a *f* dynamic and includes a triplet of eighth notes (S03), a quarter note (S04), and a quarter note (S05). The third staff (measures 21-30) includes a triplet of eighth notes (S06) and a *mf* dynamic. The piece concludes with a final note.

Song No. 022

Tempo ♩=94

# Bury Me Not on the Lone Prairie

Traditional

Melody Voice

Harmonica



Musical score for 'Bury Me Not on the Lone Prairie' in 3/4 time, key of B-flat major. The score consists of six staves of music. The first staff (measures 4-8) includes a triplet of eighth notes (S01) and a quarter note (S02). The second staff (measures 9-17) features a first ending (1.) and a second ending (2.) with a triplet of eighth notes (S03). The third staff (measures 21-24) includes a quarter note (S04). The fourth staff (measures 25-28) includes a quarter note (S05). The fifth staff (measures 29-32) includes a triplet of eighth notes (S06). The sixth staff (measures 33-36) concludes with a *rit.* (ritardando) marking and a final note.

Song No. 023

Tempo ♩ = 92

# Santa Lucia

A. Longo

Melody Voice

Classical Guitar

Andantino

9/17 **S01**  $\downarrow$  2 **S02** 1 *mp*

13/21 **S03** 1 4 **S04** 3

25/33 **S05** 5 **S06** 4 **S07** 5 4 2 *mf*

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

Song No. 024

Tempo ♩ = 120

# If You're Happy and You Know It

Traditional

Melody Voice

Analogon 1 **V1**

Fargo 1 **V2**

2/10  $\text{♩} = \text{♩}^{-3}$  **S01** 1 *staccato* 1× **V1** 2× **V2** **S02** 1 3 **S03** 3

7/15 **S04** 2 3

Song No. 025

Tempo ♩ = 69

# Beautiful Dreamer

S. C. Foster

Melody Voice

Clarinet

3 **S01** 5 2 1 3 2 1 *mp* **S02** 3 5 3 2 1 3 5 3 2 1

7 **S03** 5 3 2 1 3 5 3 2 1 4 3 2 1

11 **S04** *mf*

15 *mp*

18 **S06** *mf*

Song No. 026  
Tempo ♩=126 (♩=63)

# Greensleeves

Melody Voice  
Oboe

Traditional

Lento Moderato

2 **S01** *p cantabile*

7 **S03**

11 **S04** *mp*

15 **S06**

19 *p*

23 **S07**

*cantabile* → P.5

Song No. 027  
Tempo ♩ = 120

# Kalinka

Traditional

Melody Voice  
Clarinet

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

14/22/52/60 **S02** **S03** (2×)

1. 2.

28 **S04** **S05**

34 **S06** **S07**

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

62 **S09** (2×) *Coda*

68/76 1. 2.

Detailed description: This is the musical score for the clarinet part of 'Kalinka'. It is written in G major and 2/4 time. The score consists of nine staves of music. The first staff starts at measure 8 and includes a first ending bracket. The second staff starts at measure 14 and includes a second ending bracket. The third staff starts at measure 28 and features slurs and fingerings (2, 1, 3). The fourth staff starts at measure 34. The fifth staff starts at measure 40 and ends with a double bar line and 'D.S.'. The sixth staff starts at measure 62 and is marked 'Coda'. The seventh staff starts at measure 68 and includes first and second ending brackets. The score is annotated with nine sections labeled S01 through S09, with S02, S03, and S09 each repeated twice.

Song No. 028  
Tempo ♩ = 110

# Holdilia Cook

Traditional

Melody Voice  
Clarinet

Peacefully

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

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

Detailed description: This is the musical score for the clarinet part of 'Holdilia Cook'. It is written in G major and 3/4 time. The score consists of two staves of music. The first staff starts at measure 4 and includes sections S01 and S02. The second staff starts at measure 9 and includes sections S03 and S04. The score is annotated with four sections labeled S01 through S04.



S05  
Happy and bouncy!

18/35

Song No. 029  
Tempo ♩ = 114

# Ring de Banjo

S. C. Foster

Melody Voice  
Trumpet

S01

12

17

S03

S05

S06

S07

Song No. 030  
Tempo ♩ = 130

# La Cucaracha

Traditional

Melody Voice  
Trumpet

5/13 S01 1 S02 4

9/17 S03 S04 S05 (2x) 4 1. 3 2. 3 S06 1

21/29 S07 4 S08

25/33 1. 3 2. 3

Song No. 031  
Tempo ♩ = 132

# Funiculi Funicula

L. Denza

Melody Voice  
Trumpet

10 S01 3 f S02 3

15 S03 3 simile sub. p cresc.

20 S04 5 f

25 S05 1 4

31 S06 4 1 3

Trombone

36

41

46

S07

51

S08

Trumpet

S09

56

S10

61

66/82

71/87

simile

sub. p

cresc.

76/92

Song No. 032  
Tempo ♩=72

# Largo (from the New World)

Melody Voice  
English Horn

A. Dvořák

Largo

S01  
9 3 5 2  
*p*

S02  
13 3 2  
*p*

S03  
17 3 5 3  
*p*

21 3  
*pp*

25 3 2  
*pp*

S04  
29 1 3 1 3 4 3  
*f*

Song No. 033  
Tempo ♩=72

# Brahms' Lullaby

Melody Voice  
Flute

J. Brahms

S01  
2 2  
*mp dolce*

S02  
5 1 2  
*mp dolce*

S03  
8 1  
*mp dolce*

S04  
8 1 2 4  
*mf*

S05  
11 1  
*mf*

S06  
13 2  
*mf*

S07  
13 3  
*mp*

Song No. 034  
Tempo ♩ = 120

# Liebesträume Nr.3

F. Liszt

Melody Voice	
Clarinet	(V1)
Strings	(V2)

Poco Allegro con affetto

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It consists of nine staves of music. The melody voice (V1) is primarily a clarinet part, while the strings (V2) provide accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings. Specific measures are highlighted with callouts S01 through S09. The dynamics range from *mf dolce* to *mp*. The piece concludes with a double bar line and a fermata.

Poco, con affetto, dolce → P.5

Song No. 035  
Tempo ♩ = 78

# Pomp and Circumstance

Melody Voice  
Strings

E. Elgar

Maestoso

S01 S02 S03 S04 S05 S06 S07 S08 S09 S10

*mf* *f* *allargando* *a tempo*

Maestoso, *allargando* → P. 5

Song No. 036  
Tempo ♩ = 108

# Chanson du Toreador

Melody Voice  
Chamber Strings

G. Bizet

Resoluto

S01 S02 S03 S04 S05

*f*

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**

*mp*

9 2 3 5 **S03** 4

14 3 1 5 2 1 **S04** 3 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 **S02** 5 2 1 3

*p*

15 1 4 **S03** 2 1 3

19 1 5

23

Song No. 039  
Tempo ♩ = 184 (♩ = 92)

# Die Moldau

B. Smetana

Melody Voice  
Strings

Allegro comodo non agitato



Song No. 040  
Tempo ♩ = 80

## Salut d'Amour op.12

Melody Voice  
Strings

Andantino

E. Elgar

Song No. 041  
Tempo ♩ = 98

## Humoresques

Melody Voice  
Strings

Grazioso

A. Dvořák

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) **S02** **S03**  
*marcato*  
*ff*

14/22/38 **S04**  
*Fine*

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

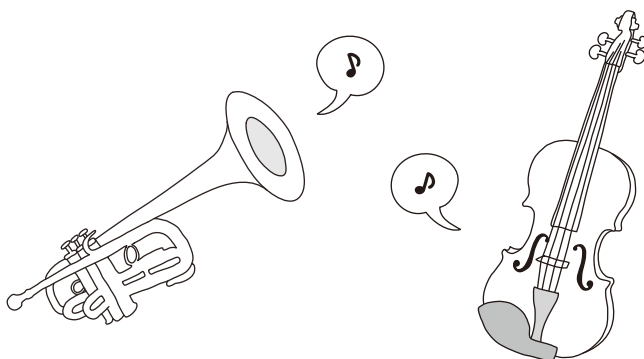
30 **S08** (V1)  
*D.C.*

*marcato* → P.5

# Instrument Master

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

Enjoy the sound of the various instruments with orchestra backing.



Song No. 043  
Tempo ♩ = 146 (♩ = 73)

## Sicilienne/Fauré

Melody Voice  
Flute

G. Fauré

Allegretto molto moderato

Musical score for Sicilienne/Fauré, Flute. The score is in 6/8 time and begins with a *p dolce* dynamic. It features four marked sections: S01, S02, S03, and S04. S01 is the first measure. S02 is a sixteenth-note figure starting at measure 4. S03 is a dotted quarter note at the end of the first phrase. S04 is a sixteenth-note figure starting at measure 6. The score includes first and second endings for the final phrase.

molto, dolce → P.5

Song No. 044  
Tempo ♩ = 78

## Swan Lake

Melody Voice  
Oboe

P. I. Tchaikovsky

Moderato

Musical score for Swan Lake, Oboe. The score is in 3/4 time and begins with a *p espress.* dynamic. It features four marked sections: S01, S02, S03, and S04. S01 is the first measure. S02 is a sixteenth-note figure starting at measure 4. S03 is a dotted quarter note at the end of the first phrase. S04 is a sixteenth-note figure starting at measure 6. The score includes first and second endings for the final phrase.

espress. (espressivo) → P.5

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

Song No. 045  
 Tempo ♩ = 116

# Grand March (Aida)

G. Verdi

Melody Voice  
 Brass Section

Maestoso

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

Maestoso → P. 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 fff*

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 *p*

18 *p*

23 *p*

28 *p*

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' in 3/4 time, key of D major. The score consists of three staves of music. The first staff starts at measure 5 and includes a circled label 'S01' above the first measure. The second staff starts at measure 10 and includes a circled label 'S02' above the second measure. The third staff starts at measure 15 and includes a circled label 'S04' above the second measure. The piece concludes with a 'rit.' (ritardando) marking and a fermata over the final note.

Song No. 049  
Tempo ♩ = 116

# Menuett BWV Anh.114

J. S. Bach

Melody Voice  
Harpsichord

Musical score for 'Menuett BWV Anh.114' in 3/4 time, key of D major. The score is presented in grand staff notation (treble and bass clefs). It consists of three systems of music. The first system starts at measure 5/21 and includes circled labels 'S01' and 'S02'. The second system starts at measure 9/25 and includes circled labels 'S03' and 'S04'. The third system starts at measure 13/29 and includes circled labels 'S05' and 'S06'. The piece begins with a mezzo-forte (*mf*) dynamic marking.

17/33

S07

S08

37/53

S09

S10

41/57

S11

S12

45/61

S13

S14

49/65

S15

S16

Song No. 050

Tempo ♩ = 76

# Ave Verum Corpus

W. A. Mozart

Melody Voice

Chapel Organ

Adagio

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

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

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

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

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

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




<b>Song No.</b>	051
<b>Tempo</b>	$\text{♩} = 110 (\text{♩} = 220)$

# Radetzky Marsch

J. Strauss I

<b>Melody Voice</b>
<b>Symphony Kit</b>

Enjoy the atmosphere of a live concert by clapping along with the orchestra using the  key. Begin softly after the introduction, and then clap harder as the intensity of the orchestra increases. After a break in the middle, clap energetically in time with the orchestra for the big finale! A variety of percussion instruments can be played via the other keys. Try them all out!

## Marsch

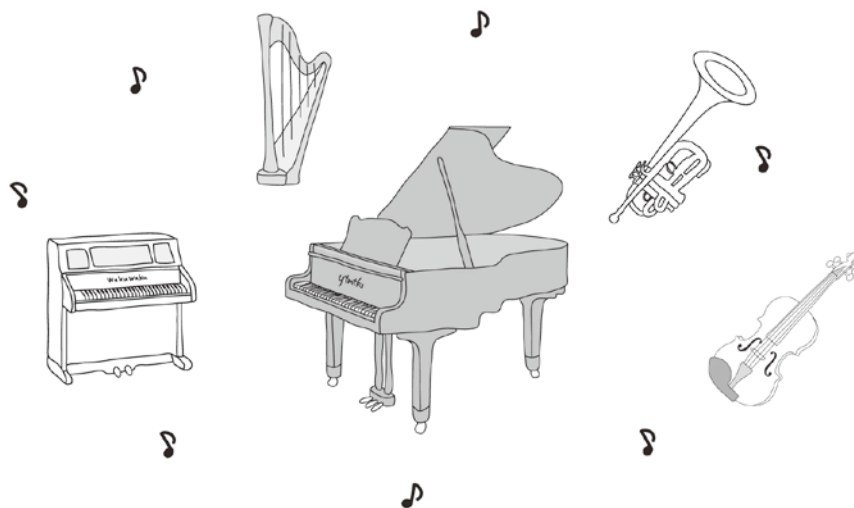


Marsch → P. 5

# Piano Repertoire

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

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



Song No. 052  
Tempo ♩ = 100

## Wenn ich ein Vöglein wär

Traditional

Melody Voice  
Live! Concert Grand Piano

The musical score is presented in three systems, each with a treble and bass clef staff. The first system starts at measure 6 and includes a dynamic marking of *mp*. It features six section markers: S01 (measures 6-7), S02 (measures 8-9), S03 (measures 10-11), S04 (measures 12-13), S05 (measures 14-15), and S06 (measures 16-17). Fingerings are indicated by numbers 1-5. The score concludes with a double bar line.

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

# Home Sweet Home

H. R. Bishop

Musical notation for measures 1-6. Treble clef, key signature of one flat (B-flat), common time. Measure 1 starts with a dynamic marking of *mp*. Fingerings: 2, 1, 3, 4, 1. Slurs are present over measures 1-2 and 3-4. A circled label 'S01' points to the first measure. A circled label 'S02' points to the first measure of the final measure (measure 6).

Musical notation for measures 7-10. Treble clef, key signature of one flat. Measure 7 starts with a dynamic marking of *mf*. Fingerings: 3, 2. Slurs are present over measures 7-8 and 9-10. A circled label 'S03' points to the second measure of the final measure (measure 10).

Musical notation for measures 11-14. Treble clef, key signature of one flat. Measure 11 starts with a dynamic marking of *mf*. Fingerings: 5, 3, 5, 2. Slurs are present over measures 11-12 and 13-14. A circled label 'S04' points to the second measure of the final measure (measure 14).

Musical notation for measures 15-18. Treble clef, key signature of one flat. Measure 15 starts with a dynamic marking of *mf*. Fingerings: 5, 3, 5. Slurs are present over measures 15-16 and 17-18.

Musical notation for measures 19-23. Treble clef, key signature of one flat. Measure 19 starts with a dynamic marking of *mp*. Measure 22 starts with a dynamic marking of *mf*. Fingerings: 5, 3, 2, 5, 3. Slurs are present over measures 19-20 and 21-22. A circled label 'S05' points to the first measure (measure 19). A circled label 'S06' points to the second measure of the final measure (measure 23).

Musical notation for measures 24-30. Treble clef, key signature of one flat. Measure 24 starts with a dynamic marking of *dim.*. Measure 26 starts with a dynamic marking of *poco rit.*. Measure 29 starts with a dynamic marking of *p*. Fingerings: 3, 4, 2, 1, 2-1, 2, 3, 5. Slurs are present over measures 24-25 and 26-27. A circled label 'S07' points to the first measure of the final measure (measure 30).

# Scarborough Fair

Traditional

S01

9 *mp*

S02

14 *mf*

S03

20 *mf*

S04

26 *mp*

S05

35 *mf*

S06

40 *mf*

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

52 **S08** 1 5 4 3 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 **S06** 3 **S07** 4

*mf*

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

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

# Loch Lomond

Traditional

The musical score for "Loch Lomond" is presented in piano and bass staves. It begins with a tempo of ♩ = 72 and a dynamic of *mp*. The score is divided into sections marked S01 through S08. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mp*, *mf*, *meno mosso*, and *poco rit.*. The piece concludes with a double bar line.

*meno mosso, poco* → P.5

Song No. 058

Tempo ♩ = 92

# Silent Night

F. Gruber

Melody Voice

Live! Concert Grand Piano

9 **S01** 2

*p*

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

5 4 1

18 **S05** 2

4

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

4

28 **S08** 5 4

5



# Deck the Halls

Con moto

Traditional

The musical score is presented in a grand staff format (treble and bass clefs). It includes the following sections and markings:

- S01:** Starts at measure 4. Treble clef has a fermata. Bass clef has a 1/5 fingering. Dynamics: *mf*.
- S02:** Starts at measure 5. Treble clef has a 5 fingering. Bass clef has a 1/5 fingering. Dynamics: *marcato*.
- S03:** Starts at measure 9. Treble clef has a 2 fingering. Bass clef has a 1/5 fingering.
- S04:** Starts at measure 13. Treble clef has a 1 fingering. Bass clef has a 2/5 and 1/3 fingering.
- S05:** Starts at measure 17. Treble clef has a 2 fingering. Bass clef has a 1/5 and 1/2 fingering.
- S06:** Starts at measure 21. Treble clef has a 4 fingering. Bass clef has a 2, 1, 5, 2 fingering.
- S07:** Starts at measure 25. Treble clef has a 5 fingering. Bass clef has a 1/5 and 1/5 fingering.
- S08:** Starts at measure 29. Treble clef has a 2 fingering. Bass clef has a 2, 1, 3, 5 fingering.
- S09:** Starts at measure 33. Treble clef has a 1 fingering. Bass clef has a 1 and 3 fingering.
- S10:** Starts at measure 37. Treble clef has a 2 fingering. Bass clef has a 1, 2, 1, 1, 2, 5 fingering.
- S11:** Starts at measure 41. Treble clef has a 4 fingering. Bass clef has a 2, 1, 5, 2 fingering.
- S12:** Starts at measure 45. Treble clef has a 4 fingering. Bass clef has a 2, 1, 5, 2 fingering. Dynamics: *mp* and *p*.

Song No. 060  
Tempo ♩ = 72

# O Christmas Tree

Traditional

Melody Voice  
Live! Concert Grand Piano

Musical score for measures 4-8 of "O Christmas Tree". The score is in 3/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. Measure 4 starts with a circled label "S01" above the first note. Fingerings are indicated by numbers 1, 2, 4, 2, 1. A dynamic marking of *mp* is present. A fermata is placed over the final note of measure 8.

Musical score for measures 9-12 of "O Christmas Tree". The score continues in the same key and time signature. Measure 9 starts with a circled label "S02" above the first note. Fingerings are indicated by numbers 5, 4, 1. A dynamic marking of *mf* is present. A fermata is placed over the final note of measure 12.

Musical score for measures 13-16 of "O Christmas Tree". The score continues in the same key and time signature. Measure 13 starts with a circled label "S04" above the first note. Fingerings are indicated by numbers 3, 4, 1. A dynamic marking of *mf* is present. A fermata is placed over the final note of measure 16.

Musical score for measures 17-20 of "O Christmas Tree". The score continues in the same key and time signature. Measure 17 starts with a circled label "S06" above the first note. Fingerings are indicated by numbers 1, 2, 3, 2, 1. A dynamic marking of *mf* is present. A fermata is placed over the final note of measure 20.

Song No. 061  
Tempo ♩ = 60

# Sonata Pathétique 2nd Adagio Cantabile

L. v. Beethoven

Melody Voice  
Live! Concert Grand Piano

Adagio cantabile

Musical score for measures 5-8 of the "Sonata Pathétique 2nd Adagio Cantabile". The score is in 3/4 time with a key signature of three flats (Bb, Eb, Ab). The melody is in the treble clef, and the piano accompaniment is in the bass clef. Measure 5 starts with a circled label "S01" above the first note. Fingerings are indicated by numbers 3, 2, 1, 3, 2-1, 4. A dynamic marking of *p* is present. A fermata is placed over the final note of measure 8.

cantabile → P.5

9 **S03** **S04**

13 **S05** **S06**

17 **S07** **S08**

Song No. 062  
Tempo ♩ = 70

# Ave Maria/J. S. Bach - Gounod

J. S. Bach/C. F. Gounod

Melody Voice  
Live! Concert Grand Piano

5 **S01** **S02**

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

16

S06

S07

*p*

21

S08

S09

*cresc.*

26

S10

S11

S12

*mp*

*cresc.*

31

S13

S14

S15

36

S16

*p*

*poco rit.*

poco → P.5

# Jesus bleibet meine Freude

J. S. Bach

Religioso

5 **S01** **S02**

*mp*

9 **S03** **S04**

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

13 **S05**

*mf*

17 **S06**

3 1 5 1 3 1 5

21 **S07**

*mp*

25 **S08** rit.

*mp* rit.

Song No. 064  
Tempo ♩ = 66

# Prelude op.28-15 "Raindrop"

Melody Voice  
Live! Concert Grand Piano

F. Chopin

Sostenuto

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major/D minor), and the time signature is common time (C). The piece is marked 'Sostenuto' and 'p' (piano). The score is divided into measures 5 through 28, with specific sections labeled S01 through S11. Fingerings are indicated by numbers 1-5. Articulation marks such as accents and slurs are used throughout. A 'poco rit.' (poco ritardando) marking appears at the end of the section. The bass line features a steady eighth-note accompaniment, while the treble line contains the melodic 'raindrop' motif.

Sostenuto → P.5

# Nocturne op.9-2

F. Chopin

Andante

Measures 1-7 of the Nocturne. The piece begins in the key of B-flat major (two flats) and 3/4 time. The tempo is Andante. The first system shows measures 1 through 7. The right hand starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand plays a steady eighth-note accompaniment. Dynamic marking: *p dolce*. Fingerings: 2, 5, 3, 1. Slurs are present over the right hand melody. A circled label 'S01' points to the first measure.

Measures 8-13. The right hand continues with quarter notes D5, E5, F5, and G5. The left hand accompaniment remains. Dynamic marking: *p dolce*. Fingerings: 4, 5, 1-4, 2. Slurs are present. A circled label 'S03' points to measure 10.

Measures 14-19. The right hand features a quarter note G5, followed by eighth-note triplets. The left hand accompaniment continues. Dynamic marking: *mp*. Fingerings: 2, 4, 4. Slurs are present. A circled label 'S04' points to measure 14, and another 'S05' points to measure 18.

Measures 20-24. The right hand has eighth-note triplets and quarter notes. The left hand accompaniment continues. Dynamic marking: *mp*. Fingerings: 3, 3, 3, 3, 1, 3, 4. Slurs are present. A circled label 'S06' points to measure 22.

Measures 25-30. The right hand has quarter notes and eighth-note pairs. The left hand accompaniment continues. Dynamic marking: *mp*. Fingerings: 4, 2, 1, 2, 5, 2, 3, 2. Slurs are present. A circled label 'S07' points to measure 25.

Measures 31-35. The right hand has quarter notes and eighth-note pairs. The left hand accompaniment continues. Dynamic marking: *mf*. Fingerings: 4, 1, 4, 2. Slurs are present. A circled label 'S08' points to measure 31, and another 'S09' points to measure 34.

37 S10

43 S11 S12

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

54 S15

59 S16 *poco rit.*

65 *a tempo* S17 S18 *rit.*

*poco a poco* → P.5



Song No. 066  
Tempo ♩ = 56

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

Melody Voice  
Live! Concert Grand Piano

F. Chopin

Lento, ma non troppo

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

# Romanze (Serenade K.525)

W. A. Mozart

Andante

The musical score is presented in a grand staff format (treble and bass clefs). It consists of ten systems, each containing two staves. The tempo is marked 'Andante' and the time signature is common time (C). The key signature has one flat (B-flat major or D minor). The score includes various dynamics: *p* (piano), *f* (forte), and *rit.* (ritardando). There are also articulation marks such as slurs and accents. Ten specific sections are highlighted with callouts: S01, S02, S03, S04, S05, S06, S07, S08, S09, and S10. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

# Arabesque

J. F. Burgmüller

Allegro scherzando

The musical score is presented in a grand staff format, with a piano (p) part on the left and a melody voice part on the right. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into systems, each containing measures 1 through 50. Performance instructions include *p*, *p leggiero*, *cresc.*, *f*, *dim. e poco rall.*, *in tempo*, *p dolce*, and *risoluto*. Fingering numbers (1-5) are indicated throughout. Specific sections are marked with circled labels: S01, S02, S03, S05 (2x), S04 (1. and 2.), S06, S07, S08, S09 (2x), and S10 (1. and 2.). The score concludes with a double bar line and a final chord in the piano part.

# La Chevaleresque

J. F. Burgmüller

Allegro marziale

1/9 S01 S02

*p*

5/13 S03

*cresc.*

17/25 S04 S05

*f p f p*

21/29

*cresc.*

33/41 S06 S07 S08

*p delicato*

37/45 S09

*cresc.*

marziale → P.5

49  $\nabla$   $\frac{2}{1}$   $\frac{5}{1}$

*p*

53  $\nabla$

*cresc.*

$\frac{1}{2}$

S10

57  $\nabla$   $\frac{5}{1}$   $\frac{5}{1}$   $\frac{5}{2}$   $\frac{4}{1}$   $\frac{4}{2}$   $\frac{3}{1}$   $\frac{5}{2}$   $\frac{4}{2}$  S11

*p* *cresc.* *f*

S12

61  $\nabla$   $\frac{3}{1}$   $\frac{1}{5}$   $\frac{2}{5}$   $\frac{1}{4}$  S13

*p* *cresc.* *f*

S14

64  $\nabla$   $\frac{1}{1}$   $\frac{1}{2}$  S15

*cresc. assai*

S16

67  $\frac{2}{1}$   $\frac{5}{2}$  S17

*ff*

*assai* → P.5

# Für Elise

L. v. Beethoven

Poco moto

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/8. The piece begins with a piano (*pp*) dynamic. The score is divided into systems, with measure numbers 1/8, 5/13, 17/31, 22/36, 28/42, and 46 indicated at the start of each system. Ten specific melodic phrases are highlighted with callouts in ovals: S01 (measures 1-4), S02 (measures 5-8), S03 (measures 9-12), S04 (measures 17-20), S05 (measures 21-24), S06 (measures 25-28), S07 (measures 29-32), S08 (measures 33-36), S09 (measures 41-44), and S10 (measures 45-48). The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). Some phrases are marked with a double asterisk and the word 'Red.', likely indicating a recording or editing point. The piece concludes with a *Poco moto* tempo change leading to page 5.

Poco moto → P.5

51 S11 S12 S13

55 S14 S15

59

64

70

76 S16

# Turkish March

Alla turca  
Allegretto

W. A. Mozart

1/8 S01

*p*

5/13 S03

*p*

18/34 S04

*p*

23/39 S05

*p*

28/44 S06

*f p*

48/56 S07

*f*

Alla turca → P. 5



52/60

S08

64/72

S09

*p*

68/76

S10

80/96

S11

*f*

S12

85/101

S13

*p*

90/106

S14

95/111

1 4 2

*f*

1 3

116/124

S15 (2x)

1. 2.

S16

Coda

129

*f*

3 4

S17

134

S18

139

S19

S20

*p*

5 4

144

S21

*f*

149

154

S22

S23

Song No. 072  
Tempo ♩ = 69

## 24 Preludes op.28-7

Melody Voice  
Live! Concert Grand Piano

Andantino

F. Chopin

-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 notation for measures 1-4. Includes dynamic marking *mp*. Fingerings: 4, 1, 3, 2, 1, 5, 3, 1, 5, 3, 2, 4, 1, 5, 3, 2, 4.

Musical notation for measures 5-8. Includes dynamic marking *mf*. Fingerings: 4, 1, 3, 2, 1, 5, 3, 1, 5, 3, 2, 4, 1, 5, 3, 2, 4.

Musical notation for measures 9-12. Includes dynamic marking *mf* and tempo marking *poco rit.*. Fingerings: 5, 2, 5, 2, 4, 1, 2.

Musical notation for measures 13-16. Includes dynamic marking *p* and tempo marking *a tempo*. Fingerings: 5, 4, 4, 5, 1, 3, 2, 4, 1, 5.

Musical notation for measures 17-20. Includes dynamic marking *mf*. Fingerings: 5, 2, 1, 5, 2, 5, 1, 3, 5, 2, 4.

Musical notation for measures 21-24. Includes dynamic marking *pp* and tempo markings *poco rit.*, *a tempo*, and *rit.*. Fingerings: 1, 5, 5, 1, 3, 2, 5, 1, 2.

# Jeanie with the Light Brown Hair

S. C. Foster

Moderato

The musical score is presented in two systems, each with a treble and bass clef staff. It includes ten sections labeled S01 through S10, each marked with a circled 'V' and a section number. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat).

**Section S01:** Treble clef, *p*. Treble staff: 5, 4, 3, 3, 5, 1. Bass staff: 2, 1, 3, 1, 2, 3, 1, 2, 1, 3.

**Section S02:** Treble clef, 3, 4, 1, 5, 2. Bass staff: 1, 3.

**Section S03:** Treble clef, 5, 2, 4. Bass staff: 1, 2, 4.

**Section S04:** Treble clef, 1, 3, 1, 5, 2, 5. Bass staff: 2, 1, 5.

**Section S05:** Treble clef, 4, 1, 3, 3. Bass staff: 5. Dynamics: *mp*.

**Section S06:** Treble clef, 3, 1, 2. Bass staff: 5. Dynamics: *mf*.

**Section S07:** Treble clef, 5, 2, 4. Bass staff: 5.

**Section S08:** Treble clef, 5, 1, 4, 1, 2, 3, 3, 5. Bass staff: 1/5, 1/5, 1/2, 1/2. Dynamics: *mp*. Tempo: *poco rit.* to *a tempo*.

**Section S09:** Treble clef, 1, 2, 1, 3. Bass staff: 1/5. Dynamics: *mf*.

**Section S10:** Treble clef, 4, 1, 5, 4, 1. Bass staff: 5, 1, 1, 2. Dynamics: *mp* to *p*. Tempo: *meno mosso* to *rit.*

*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
<b>Basic</b>		
Song No.077		
<b>Twinkle Twinkle Little Star ~With Step Map~</b> ..... 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
<b>Advanced</b>		
Song No.078		
<b>Twinkle Twinkle Little Star ~With Step Map~</b> ..... 88		
This is a more "mature" arrangement of the song. It gets a bit difficult from the second chorus, but you should be able to enjoy the contrast between this and the basic version while learning to play it with luxurious style.		
Step 01	Warm-up Exercise - "Relax Time".....	90
Step 02	Diligent Practice Time.....	91
Step 03	Musical Building Blocks.....	91
Step 04	Special Practice - "The Fantastic Seesaw".....	92
Step 05	Diligent Practice Time.....	92
Step 06	The Melody is G-G-F-F-E-E-D... Part 1.....	93
Step 07	The Melody is G-G-F-F-E-E-D... Part 2.....	93
Step 08	Special Practice - "Sunday at Yamaha".....	94
Step 09	Diligent Practice Time.....	94
Step 10	Play the Whole song!.....	94


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

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



Which song should you choose?

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

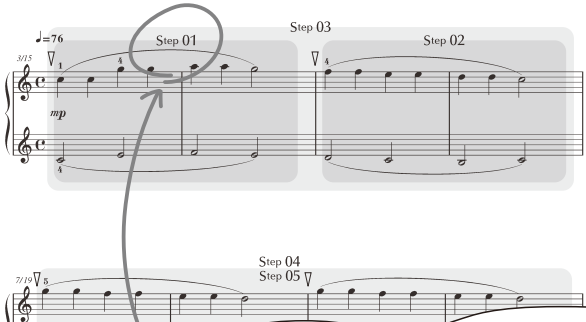
Before beginning each step, listen to the performance while reading the complete score. Doing this will give you a good mental “image” of the song’s structure and flow. When you have an overall feel for the song, press the [  KEYS TO SUCCESS ] button and start practicing the steps.

**Song No.077** **Basic**

## Twinkle Twinkle Little Star

~ With Step Map ~

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




### Step Map

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

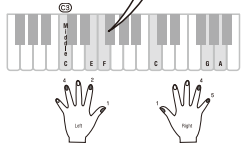
Keyboard diagrams make it easy to position your hands on the keyboard.

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

Important practice points! Be sure to read these.

**Step 01** 


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



To begin, relax and find the keyboard position.

one, two, three, four!

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



**Short Break**

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

**Lead-ins (“...three, four!” etc.)**

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

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

**Step 11** **Parallel Thirds - "In Paradise"**

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

**Step 12** **Diligent Practice Time**

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

**Musical Glossary**

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

**Number of Repeats**

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

A score of 60 or higher means you pass!

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

**Step Practice Hints**



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

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

**Play Along with the Learn to Play Orchestra!**

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

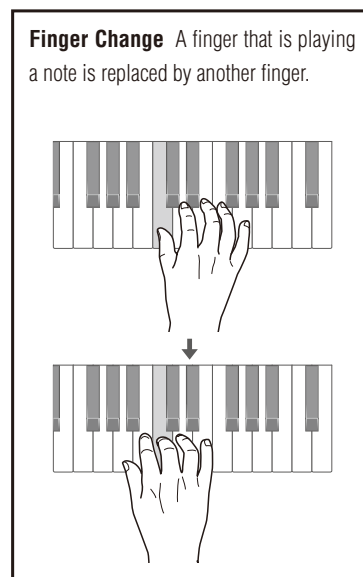
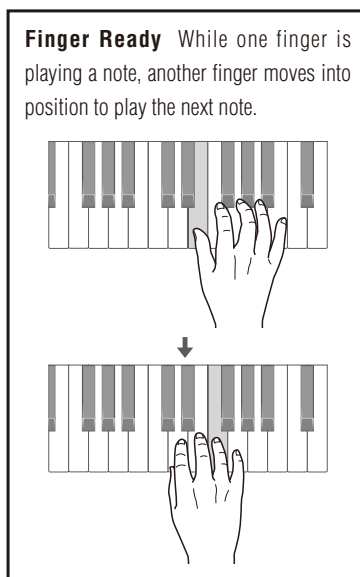
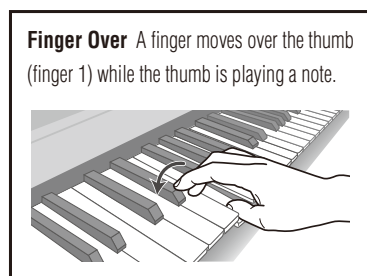
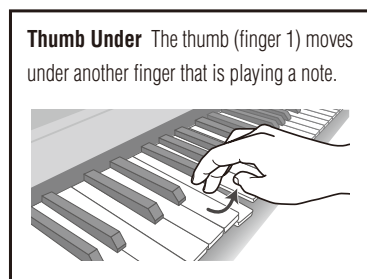





## Musical Glossary

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

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

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



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



# Für Elise

L. v. Beethoven

## Basic

### Song No.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!

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

## 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.

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

# Für Elise

~ With Step Map ~

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

Step 05 From here... →

Step 01  
Step 02

Step 04

Step 03

Andante

*pp*

Step 02

4/12

Step 05 ...to here

Step 10 From here...

Musical score for steps 8-10. Step 05 is marked with '1.' and '2.' and a repeat sign. Step 06 is highlighted in a grey box and includes a *mf* dynamic marking. The score shows the right and left hands with various fingerings and articulation marks.

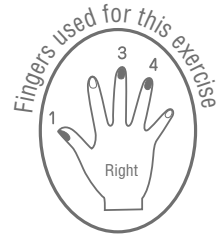
Musical score for steps 7-9. Step 07 is highlighted in a grey box and includes a *p* dynamic marking. Step 08 and Step 09 are also highlighted. The score shows the right and left hands with various fingerings and articulation marks.

Musical score for steps 23-26. The score shows the right and left hands with various fingerings and articulation marks.

Step 10 ...to here

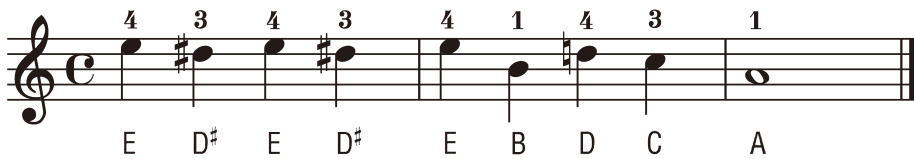
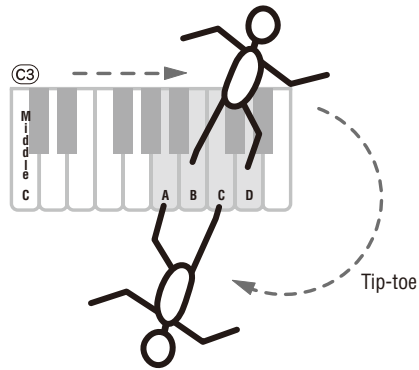
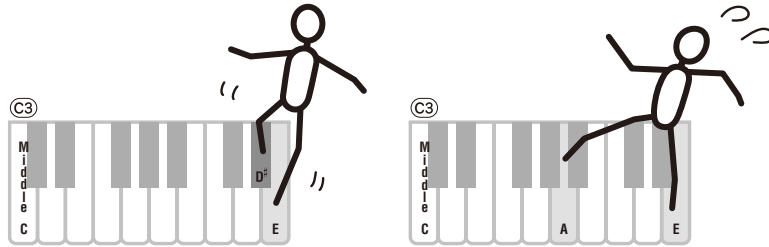
Musical score for steps 27-30. The score shows the right and left hands with various fingerings and articulation marks.

# Step 01



## Warm-up Exercise - "The Semitone Mystery"

Let's start with a warm-up exercise using three fingers of the right hand. We'll start by ascending and descending the white and black keys. Check out the illustrations until you understand how the fingers are supposed to move, then get started!  
You'll find it easier to play if you bend your fingers slightly.



Go back to the beginning and play it again.

# Step 02

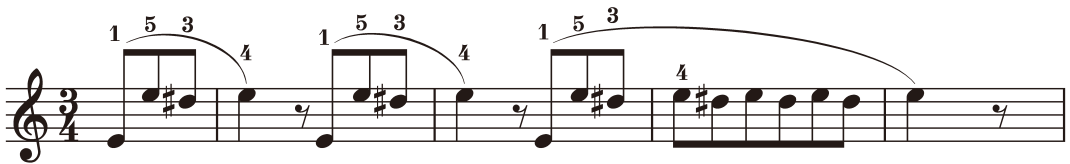


## Diligent Practice Time

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

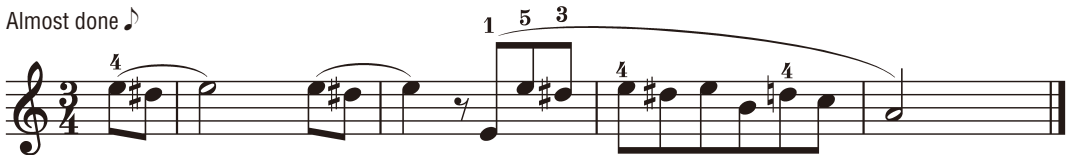
The melody will be built up little by little.

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



Short break

Almost done 

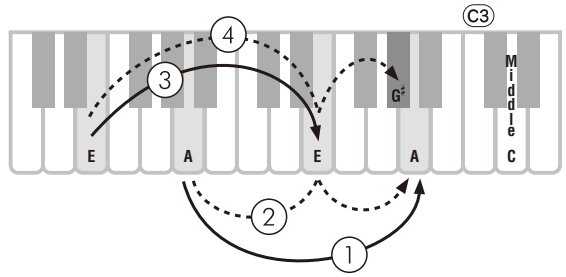


# Step 03



## Warm-up Exercise - "Basic Accompaniment"

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



# Step 04



## Diligent Practice Time

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



# Step 05



## First Half Review

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

# Step 06



## Diligent Practice Time

OK, let's begin the second half!

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

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

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

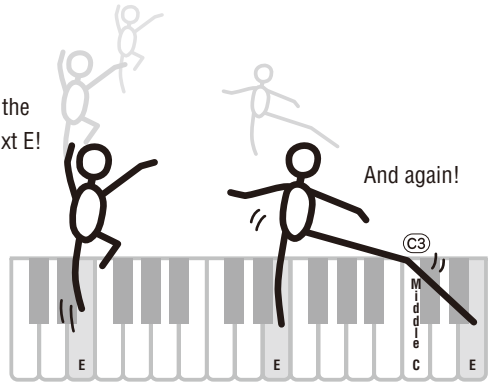
Always have left-hand finger 5 ready to play the next note!

# Step 07



Jump to the next E!

And again!



## Warm-up Exercise - "The Jump Competition"

The first note has a staccato dot.

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



# Step 08



## "EEEEEE!"

The only note in this step is E!

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

# Step 09



## “Left! Right! Left! Right!”

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

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

# Step 10



## Second Half Review

Try playing all the way through the second half.

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

# Step 11



## Play the Whole Song!

This is the finishing step!

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

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

# Für Elise

~ With Step Map ~

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

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

**Poco moto**

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

2.

16

*mf*

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.

*mf*

4 3 2 2 3 4

Song No.076 Für Elise Advanced

45 *dolce*

Step 01 Step 01 Step 02

49 *p*

Step 04 Step 03

53

Step 05

56

Step 06

59 *pp*

Measures 63-65. Measure 63 starts with a fermata over a whole note G4. Measure 64 features a four-measure rest in the treble and a four-measure rest in the bass. Measure 65 begins with a fermata over a whole note G4. A dynamic marking *mf* is present in the bass line.

Measures 66-69. Measure 66 has a fermata over a whole note G4. Measure 67 has a dynamic marking *mf*. Measure 68 has a dynamic marking *mf*. Measure 69 has a dynamic marking *mf*. A dynamic marking *mf* is present in the bass line.

Measures 70-73. Measure 70 has a dynamic marking *p*. Measure 71 has a dynamic marking *p*. Measure 72 has a dynamic marking *pp*. Measure 73 has a dynamic marking *pp*. A dynamic marking *pp* is present in the bass line.

Measures 74-77. Measure 74 has a dynamic marking *pp*. Measure 75 has a dynamic marking *pp*. Measure 76 has a dynamic marking *pp*. Measure 77 has a dynamic marking *pp*. A dynamic marking *pp* is present in the bass line.

Measures 78-81. Measure 78 has a dynamic marking *pp*. Measure 79 has a dynamic marking *pp*. Measure 80 has a dynamic marking *pp*. Measure 81 has a dynamic marking *pp*. A dynamic marking *pp* is present in the bass line.

# Step 01



## Dotted Rhythm Practice

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

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

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

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

The musical score consists of five staves in 3/4 time. The first staff includes lyrics and circled syllables. Fingerings (3, 4, 3, 4) are indicated above the notes. The second staff continues the melody. The third staff includes a key signature change to one flat (B-flat) and continues the melody with fingerings (3, 3, 4, 4, 3, 4, 3). The fourth and fifth staves complete the practice piece.

# Step 02



## Dotted Rhythms and Scales

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

Keep your fingers under control!

one, two!

one, two!

The musical score shows two staves in 3/4 time. Each staff begins with a dotted quarter note followed by a quarter rest, with the lyrics 'one, two!' below. The first staff shows a scale starting on B-flat (F4) with fingerings (4, 3, 3, 3) and a slur over the notes. The second staff shows a scale starting on C4 with fingerings (4, 3, 3, 3) and a slur over the notes. Both staves end with a double bar line and repeat dots.



# 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!

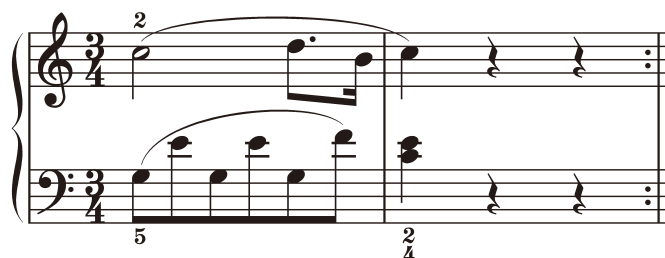
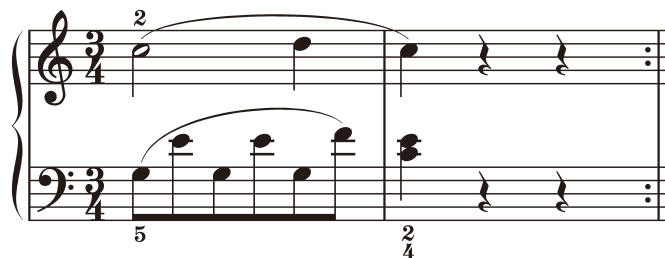
# Step 04



## "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<sup>♯</sup>, 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

*mp*

Step 01

Step 02

Step 03

7/19

*mf*

Step 04

Step 05

11/23

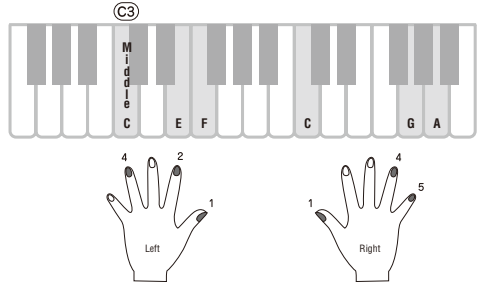
*mp*

# Step 01



## The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.



To begin, relax and find the keyboard position.

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

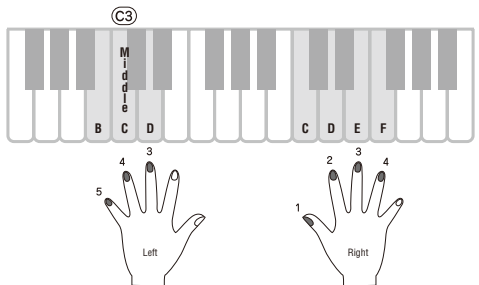
...no problem, that's the first two measures done!

# Step 02



## The Next Step (The next 2 measures)

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



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

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

And that's the next 2 measures done!

# Step 03



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

Now connect Step 01 and Step 02!

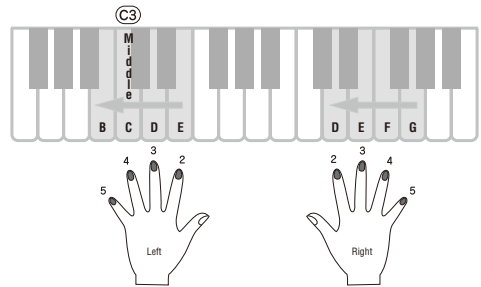
You've played up to here!

# Step 04



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

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



And once again... locate the keyboard position.

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

Getting close to completion.

# Step 05



## Repeat the Last Step!

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

# 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  $\nabla$  C 1 CM7 4 F C  $\nabla$  Dm7 4 Fm C A7<sup>(9)</sup> Dm7 G7<sup>(9)</sup> C

8  $\nabla$  C 5 Dm7<sup>on</sup>C C Dm7<sup>on</sup>C  $\nabla$  Em7<sup>b5</sup> E<sup>(9)</sup>7 D<sup>(9)</sup>7 G7<sup>(9)</sup>

12  $\nabla$  C CM7 F C  $\nabla$  Dm7 Fm C A7<sup>(9)</sup> Dm7 G7<sup>(9)</sup> C



Step 01

Step 02

Step 03

Step 04

Step 05

Step 06

Step 07

Step 08

Step 09

to

Step 10

Step 11

Step 12

Step 13

Step 14

Step 15

Step 16

Step 17

Step 18

Step 19

Step 20

Step 21

Step 22

Step 23

Step 24

Step 25

Step 26

Step 27

Step 28

Step 29

Step 30

Step 31

Step 32

Step 33

Step 34

Step 35

Step 36

Step 37

Step 38

Step 39

Step 40

Step 41

Step 42

Step 43

Step 44

Step 45

Step 46

Step 47

Step 48

Step 49

Step 50

Step 51

Step 52

Step 53

Step 54

Step 55

Step 56

Step 57

Step 58

Step 59

Step 60

Step 61

Step 62

Step 63

Step 64

Step 65

Step 66

Step 67

Step 68

Step 69

Step 70

Step 71

Step 72

Step 73

Step 74

Step 75

Step 76

Step 77

Step 78

Step 79

Step 80

Step 81

Step 82

Step 83

Step 84

Step 85

Step 86

Step 87

Step 88

Step 89

Step 90

Step 91

Step 92

Step 93

Step 94

Step 95

Step 96

Step 97

Step 98

Step 99

Step 100

D.S.

Coda

Step 101

Step 102

Step 103

Step 104

Step 105

Step 106

Step 107

Step 108

Step 109

Step 110

Step 111

Step 112

Step 113

Step 114

Step 115

Step 116

Step 117

Step 118

Step 119

Step 120

Step 121

Step 122

Step 123

Step 124

Step 125

Step 126

Step 127

Step 128

Step 129

Step 130

Step 131

Step 132

Step 133

Step 134

Step 135

Step 136

Step 137

Step 138

Step 139

Step 140

Step 141

Step 142

Step 143

Step 144

Step 145

Step 146

Step 147

Step 148

Step 149

Step 150

Step 151

Step 152

Step 153

Step 154

Step 155

Step 156

Step 157

Step 158

Step 159

Step 160

Step 161

Step 162

Step 163

Step 164

Step 165

Step 166

Step 167

Step 168

Step 169

Step 170

Step 171

Step 172

Step 173

Step 174

Step 175

Step 176

Step 177

Step 178

Step 179

Step 180

Step 181

Step 182

Step 183

Step 184

Step 185

Step 186

Step 187

Step 188

Step 189

Step 190

Step 191

Step 192

Step 193

Step 194

Step 195

Step 196

Step 197

Step 198

Step 199

Step 200

Step 201

Step 202

Step 203

Step 204

Step 205

Step 206

Step 207

Step 208

Step 209

Step 210

Step 211

Step 212

Step 213

Step 214

Step 215

Step 216

Step 217

Step 218

Step 219

Step 220

Step 221

Step 222

Step 223

Step 224

Step 225

Step 226

Step 227

Step 228

Step 229

Step 230

Step 231

Step 232

Step 233

Step 234

Step 235

Step 236

Step 237

Step 238

Step 239

Step 240

Step 241

Step 242

Step 243

Step 244

Step 245

Step 246

Step 247

Step 248

Step 249

Step 250

Step 251

Step 252

Step 253

Step 254

Step 255

Step 256

Step 257

Step 258

Step 259

Step 260

Step 261

Step 262

Step 263

Step 264

Step 265

Step 266

Step 267

Step 268

Step 269

Step 270

Step 271

Step 272

Step 273

Step 274

Step 275

Step 276

Step 277

Step 278

Step 279

Step 280

Step 281

Step 282

Step 283

Step 284

Step 285

Step 286

Step 287

Step 288

Step 289

Step 290

Step 291

Step 292

Step 293

Step 294

Step 295

Step 296

Step 297

Step 298

Step 299

Step 300

# Step 01

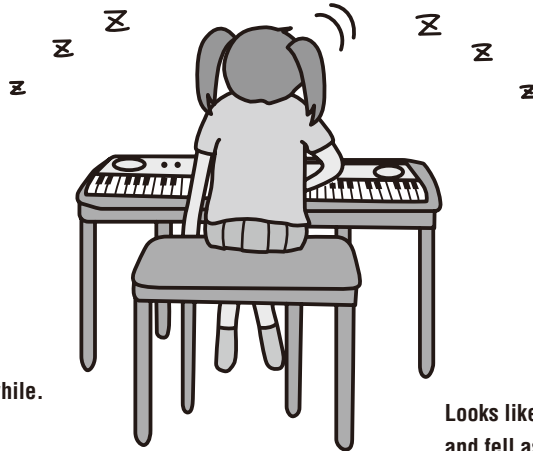
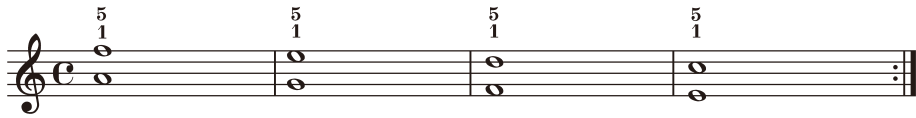


## Warm-up Exercise - "Relax Time"

Relax, and slowly play these intervals one by one.

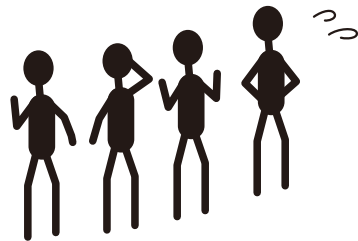
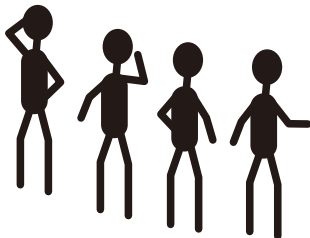


Short break



She hasn't moved for a while.

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



**The Mystery Cheer Squad**

# Step 02



## Diligent Practice Time

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

Short break

# Step 03



## Musical Building Blocks

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

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

Short break

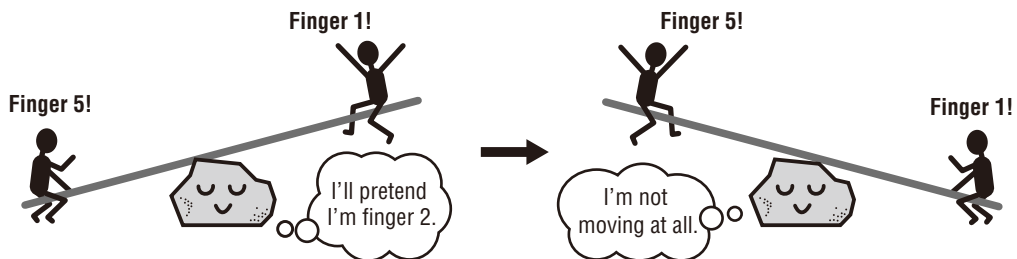
# Step 04



## Special Practice - "The Fantastic Seesaw"

This is a warm-up exercise for Step 05.

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



# Step 05



## Diligent Practice Time

Arpeggio practice. Play with a relaxed wrist.

Short break

# Step 06



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

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

Musical notation for Step 06 Part 1, first line. Treble clef, C major. Chords: G4 (5-2-1), F4 (5-2-1), E4 (5-2-1), D4 (5-2-1).

Short break

Musical notation for Step 06 Part 1, second line. Treble clef, C major. Chords: G4 (5-2-1), F4 (5-2-1), E4 (5-2-1), D4 (5-2-1).

# Step 07



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

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

Musical notation for Step 07 Part 2, first line. Treble clef, G major. Chords: G4 (5-2-1), F4 (5-2-1), E4 (5-3-1), D4 (4-2-1).

Short break

Musical notation for Step 07 Part 2, second line. Treble clef, G major. Chords: G4 (5-2-1), F4 (5-2-1), E4 (5-3-1), D4 (4-2-1).

# Step 08



## Special Practice - "Sunday at Yamaha"

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

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



Now you're rockin'!



The Cheer Squad Rejoices

It was worth coming  
all the way for this!



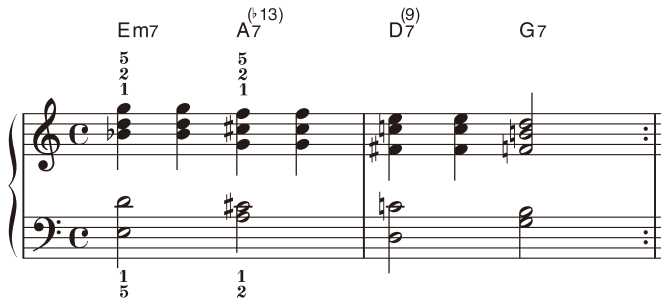
# Step 09



## Diligent Practice Time

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

Pay attention to the chord timing as you play this.



# Step 10



## Play the Whole Song!

This is the finishing step!

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

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

# Turkish March

W. A. Mozart

## Basic

### Song No.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.

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

## 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!

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

# Turkish March

~ With Step Map ~

Both the left and right hands play monophonic lines.

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

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

Step 03

**Alla Turca**

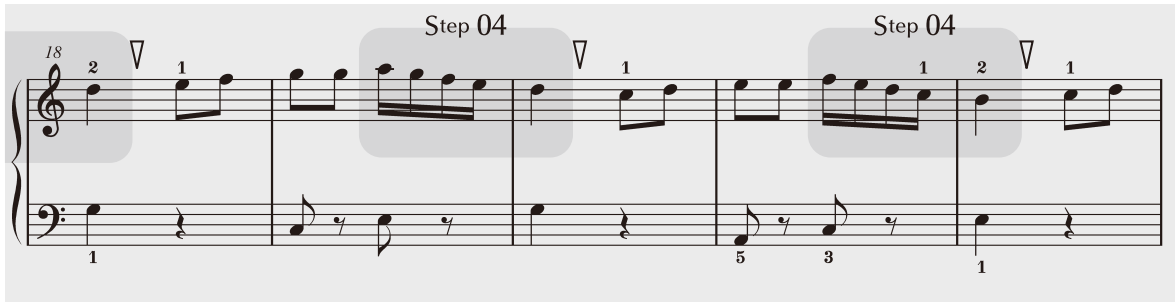
Step 01 • Step 02

Step 08 From here... ▶

Step 05

Step 04



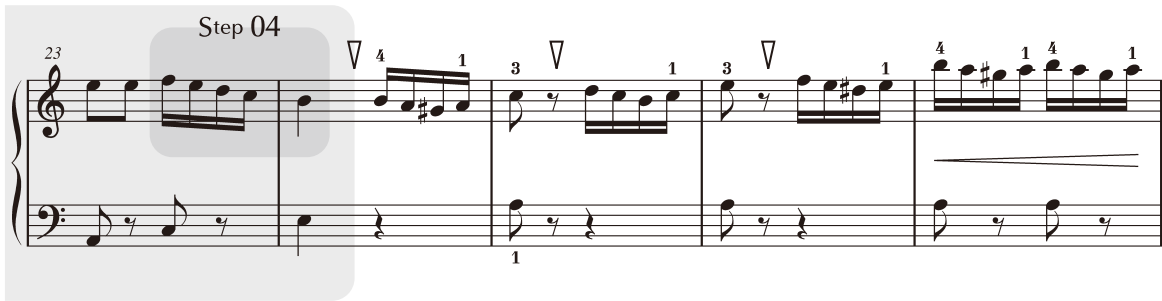


18 **Step 04** **Step 04**

2 1 1 2 1

1 5 3 1

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



23 **Step 04**

4 1 3 1 3 1 4 1 4 1

1

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



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

3 1 2 3 1 4 3

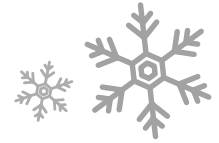
*mf* *p*

3 1

Detailed description: This block contains musical notation for measures 28 to 32. The treble clef staff has notes with fingerings 3, 1, 2, 3, 1, 4, 3 and accents. The bass clef staff has notes with fingerings 3, 1. Dynamic markings *mf* and *p* are present. A shaded box labeled 'Step 07' covers measures 28-30, and another labeled 'Step 06' covers measures 31-32.

----- **Step 08 ...to here** |

# Step 01 Warm-up Exercise - "Winter Sonatine"



Eh? This is practice for the Turkish March?

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

Now enjoy a romantic moment with the orchestra!

# Step 02 Diligent Practice Time



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

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

...two, one!

# Step 03 Diligent Practice Time



Try playing with both hands.

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

...two, one!

# Step 04



## Special Practice - "The Special March"

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

Enjoy the energy in the second half!

...two, one!

Finger... over!

1. 2. 2. 2.

# Step 05



## Diligent Practice Time

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

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

Release simultaneously

5 3 1 1 2

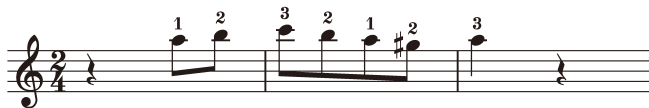
3 4 3 2 1 2 1 E E 1 2

# Step 06



## “Technical Point!”

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



Apparently technique is important in piano playing too.



Now connect the parts together...



# Step 07



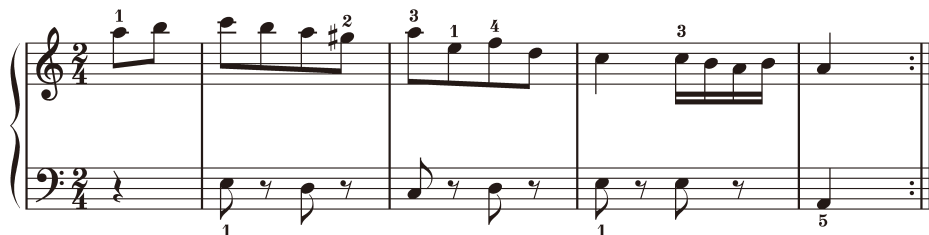
## Diligent Practice Time

Resist the urge to rush when playing continuous eighth notes.

Listen to the orchestra carefully and play along!



...two, one!



# Step 08



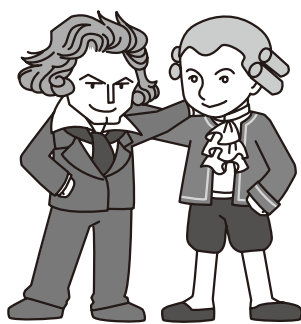
## Special Practice - "Share the Stage with a Pianist"

Just a little more and we'll be done!

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

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

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



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

**Beethoven and Mozart... the best of friends**

# Step 09



## Play the Whole Song!

This is the finishing step!

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

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

# Turkish March

~ With Step Map ~

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

**Alla Turca**

*p*

Step 01

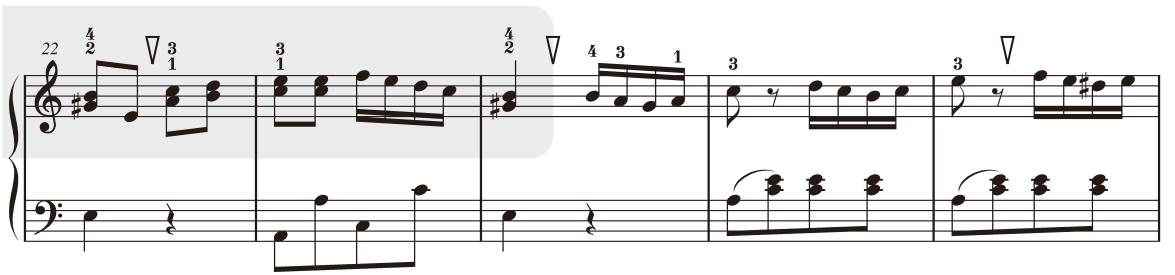
Step 06

Step 02


3




Musical score for measures 17-21. The piece is in 4/2 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady bass accompaniment. Fingerings are indicated by numbers 1-4 above notes. Trill ornaments are marked with a downward-pointing triangle above notes in measures 18, 20, and 21.



Musical score for measures 22-26. The right hand continues the melodic theme with various rhythmic patterns and slurs. The left hand features a consistent bass line with some chordal textures. Trill ornaments are present in measures 22, 24, and 26.



Musical score for measures 27-31. The right hand has a more active melodic line with slurs and trill ornaments. The left hand accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). Trill ornaments are marked in measures 28, 30, and 31.



Musical score for measures 32-36. The right hand features a melodic line with slurs and trill ornaments. The left hand accompaniment includes dynamic markings: *f* (forte) and *p* (piano). Trill ornaments are marked in measures 32, 34, and 36. Below the score, the following steps are labeled: Step 05, Step 03, Step 03, Step 04.

Song No.080  Turkish March **Advanced**

38/46

Step 06

51

Step 06

56

61



# Step 01



## Diligent Practice Time

We'll start with the left-hand accompaniment.

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

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



Short break



# Step 02



## Diligent Practice Time

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

Keep your fingers steady and under control when changing notes.



# Step 03

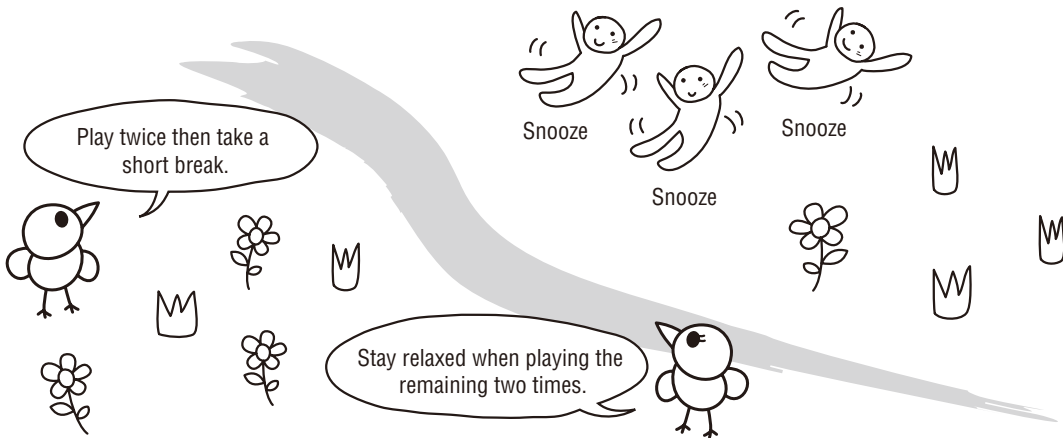
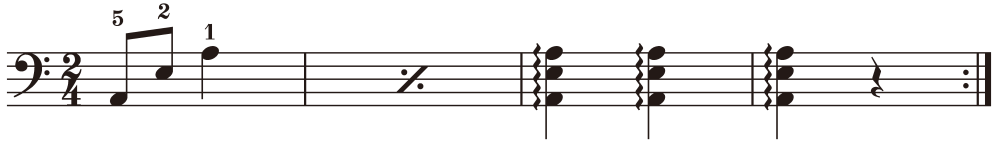


## Warm-up Exercise - "A Nap by the Stream"

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

Before starting the exercise play the A-E-A notes together 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
Step 05	“Right-hand Part Practice” .....	119
Step 06	“Left-hand Part Practice” .....	119
Step 07	“Both Hands Together” .....	119
Step 08	Special Practice - “Meet Marimba Man Junior’s Friend’s Aunt: Follow the Leader” .....	120
Step 09	Diligent Practice Time .....	121
Step 10	Diligent Practice Time .....	121
Step 11	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.

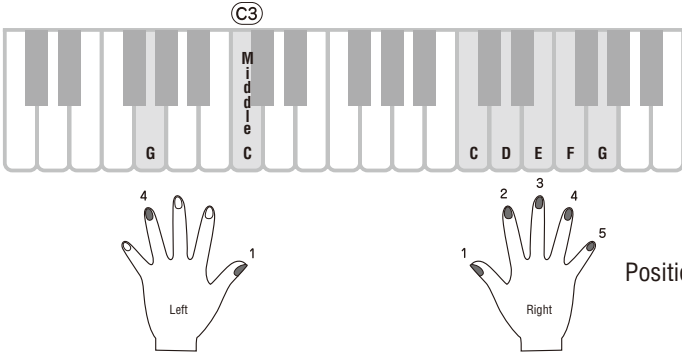
Step 11 From here... →

**Maestoso** Step 01 Step 03 Step 02

Step 04

Step 05 Step 08 Step 06 Step 09 Step 07

Step 10 Step 11 ...to here



(C3)  
Middle C

G C D E F G

Left Right

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

Position your hands here and begin!

## Step 01 Basic Ascending and Descending



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

one, two, three, four!



## Step 02 Dotted Rhythm



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

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

one, two, three, four!



La la la la la - la la -

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



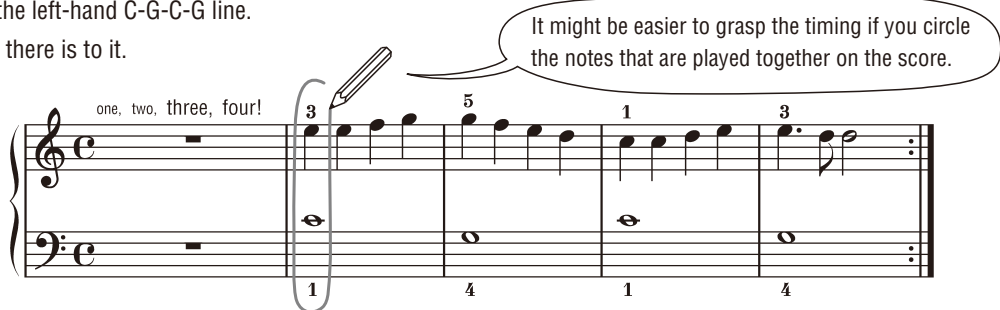
OK. So lets play with both hands.

Do the exercise in this order:

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

That's all there is to it.

one, two, three, four!



# 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

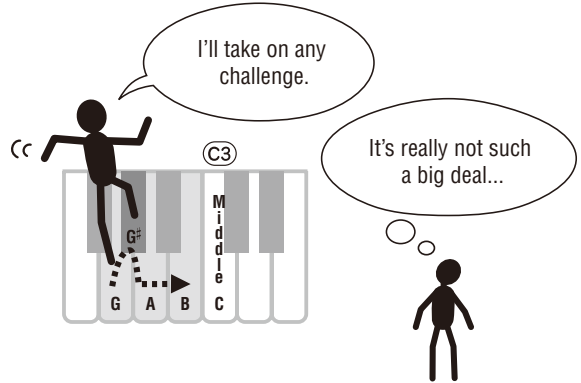


## “Step On the Black Key”

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.



one, two, three, four!

# Step 08



## “Play with Both Hands”

Now you're ready to play with both hands.

What do you suppose the order of the exercise is?

(Hint: check out Step 03).

one, two, three, four!

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

## Step 09 “Zig-Zag Path to E”



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

## Step 10 “Right Hand then Left Hand”



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

First, the right and left hands in sequence.

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

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



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

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



## Step 12 Play the Whole Song!



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

# Ode to Joy

~ With Step Map ~

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

**Ballad** ♩ = 98

5  $\nabla$  C  $\frac{1}{3}$  F<sup>on</sup>A G<sup>on</sup>B C D7<sup>(9)</sup>onC G7<sup>on</sup>C

Step 02 Step 01

9  $\nabla$  C C7 F<sup>on</sup>C Fm6 C<sup>on</sup>G Dm7<sup>on</sup>G C

Step 03

13  $\nabla$  Dm7<sup>on</sup>G CM7<sup>on</sup>G Dm7<sup>on</sup>G CM7<sup>on</sup>G Dm7<sup>on</sup>G G<sup>#</sup>dim7 Fadd9<sup>on</sup>A G<sup>on</sup>B  $\nabla$  3

Step 04 Step 05 Step 06 Step 07

17 C C7 F<sup>on</sup>C Fm6 C<sup>on</sup>G Dm7<sup>on</sup>G C

21  $\nabla^C$   $\frac{3}{3}$   $F^{onA}$   $G^{onB}$   $C$   $D^{(9)onC}$   $G7^{onC}$

25  $\nabla^C$   $C7$   $F^{onC}$   $Fm6$   $C^{onG}$   $Dm7^{onG}$   $C$

Step 10

29  $\nabla^5$   $\frac{5}{1}$   $Dm7^{onG}$   $Cm7^{onG}$   $Dm7^{onG}$   $Cm7^{onG}$   $Dm7^{onG}$   $G^\sharp dim7$   $Fadd9$   $G^{onB}$   $\nabla^3$   $\frac{3}{1}$

Step 04

Step 12

33  $C$   $C7$   $F^{onC}$   $Fm6$   $C^{onG}$   $\frac{5}{1}$   $Dm7^{onG}$   $C$

37  $\nabla$   $C7$   $F^{onC}$   $G^{(9)onC}$   $C$   $Cm7$   $F6^{onC}$   $rit.$   $\nabla$   $Fm6^{onC}$   $C$   $mp$

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



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

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

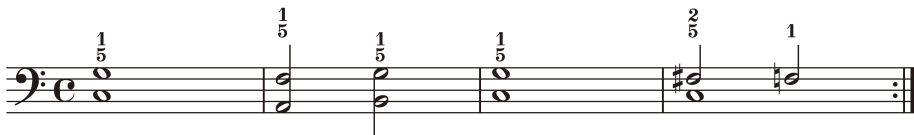


## Step 02 Diligent Practice Time



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

Play the notes for their full duration.



## Step 03 Diligent Practice Time



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



## Step 04 Parallel Thirds - "Gently Flowing"



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



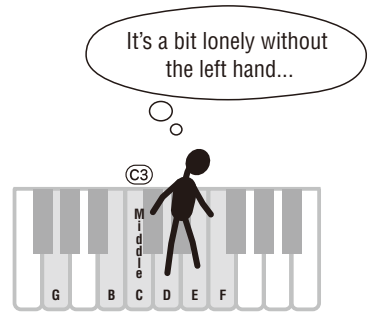
# Step 05



## “Right-hand Part Practice”

At last we come to the right-hand part.

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

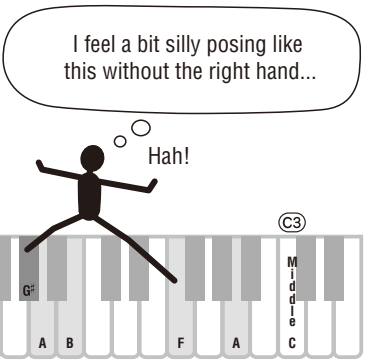


# Step 06



## “Left-hand Part Practice”

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



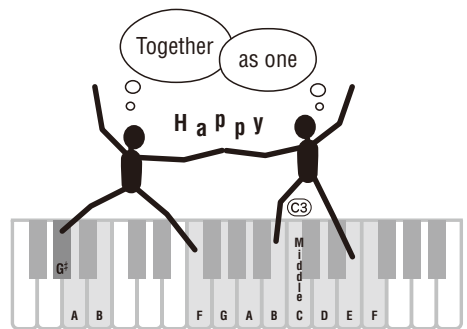
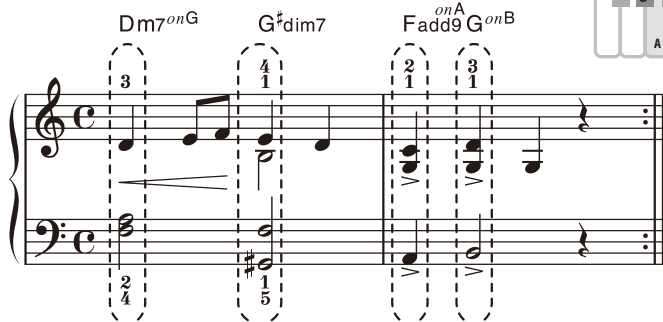
# Step 07



## “Both Hands Together”

Now let's play both parts together.

The left and right hands cooperate to create powerful harmony!



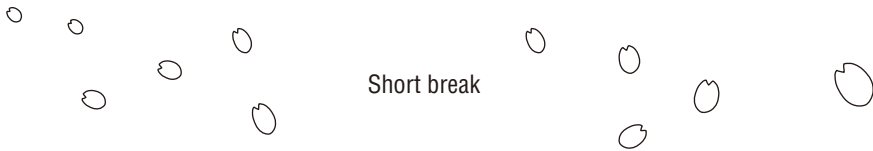
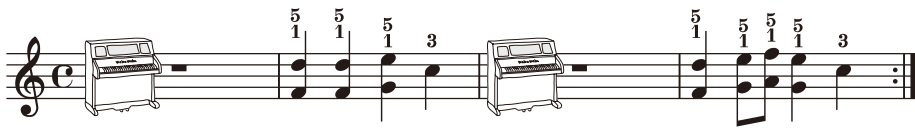
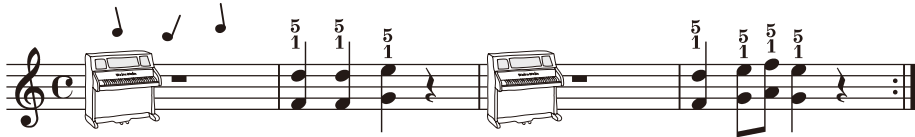
# Step 08



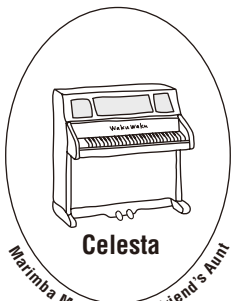
## Special Practice - "Meet Marimba Man Junior's Friend's Aunt: Follow the Leader"

Practice playing successive sixth intervals.

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



...and the rest with energy!



**Chatter**  
**Chatter**

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

What?

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

Oh?

You haven't met Marimba Man Jr. yet?

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

His father is Marimba Man, an excellent marimba player.

And he's a fine person too!

Oh yes, speaking of marimbas...

**Talk Talk**



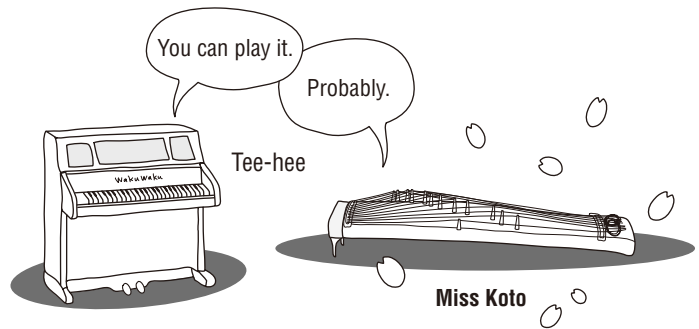
**You might meet someone in another song too!**



## Step 09 Diligent Practice Time



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



## Step 10 Diligent Practice Time



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

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

# Step 11



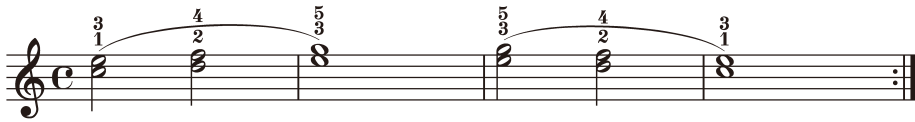
## Parallel Thirds - "In Paradise"

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

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



Short break



# Step 12



## Diligent Practice Time

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

Practice through to the end of the melody.



# Step 13



## Play the Whole Song!

This is the finishing step!

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

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

## Basic

### Song No.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

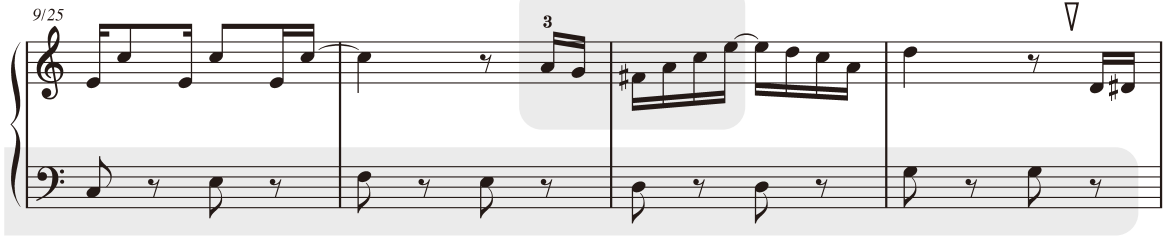
Step 05

Step 07

The musical score is presented in two systems. The first system contains measures 1 through 4. Measure 1 starts with a first ending bracket and a dynamic marking of *mf*. It features a series of eighth notes with a slur and a fingering of 4. Step 01 covers measures 1 and 2, Step 02 covers measures 3 and 4, and Step 08 is indicated at the end of measure 4. The second system contains measures 5 through 8. Step 03 covers measures 5 and 6, Step 04 covers measure 7, Step 05 covers measure 8, and Step 07 is indicated at the end of measure 8. The score includes various musical notations such as slurs, accents, and fingerings.

Step 08 ...to here

Step 06



Musical notation for steps 06 and 08. The piece is in 3/4 time. The first system (measures 9-12) is highlighted in grey. Measure 9 is marked with a rehearsal mark *9/25*. A triplet of eighth notes is marked with a '3' in measure 10. A downward-pointing triangle symbol is above measure 12. The second system (measures 13-16) is also highlighted in grey. A dashed line with a vertical bar at the end spans from the start of measure 13 to the end of measure 16, labeled 'Step 08 ...to here'.

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



Musical notation for step 11. The piece is in 3/4 time. The first system (measures 13-16) is highlighted in grey. Measure 13 is marked with a rehearsal mark *13/29*. A downward-pointing triangle symbol is above measure 16, with a '2' below it. The second system (measures 17-20) is also highlighted in grey. A dashed line with a right-pointing arrow at the end spans from the start of measure 17 to the end of measure 20, labeled 'Step 11 From here...'.

Step 11 ...to here

Step 09

1.

2.



Musical notation for steps 09, 10, and 11. The piece is in 3/4 time. The first system (measures 17-20) is highlighted in grey. Measure 17 is marked with a rehearsal mark *17/33*. The second system (measures 21-24) is also highlighted in grey. A first ending bracket spans measures 21-22, and a second ending bracket spans measures 23-24. A downward-pointing triangle symbol is above measure 21, and another is above measure 23. A first ending bracket spans from the start of measure 21 to the end of measure 22, and a second ending bracket spans from the start of measure 23 to the end of measure 24. A double bar line is at the end of measure 24. The third system (measures 25-28) is also highlighted in grey. A downward-pointing triangle symbol is above measure 25. A dashed line with a vertical bar at the end spans from the start of measure 25 to the end of measure 28, labeled 'Step 11 ...to here'. The number '1' is written below the first measure of the first and second systems.

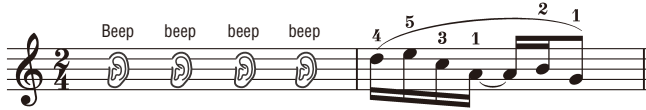
Step 10

## Step 01 “A Hearing Test?”



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

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



## Step 02 Diligent Practice Time



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

Watch out for the black key!



## Step 03 “Semitone Return Trip”



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



## Step 04 Diligent Practice Time



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



Short break



# Step 05 Diligent Practice Time



Take care to play the tied notes correctly.



Short break



# Step 06 "At the End of the Tunnel"



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

3 1 2 1 3 5

AGF# AC  
AGF# AC

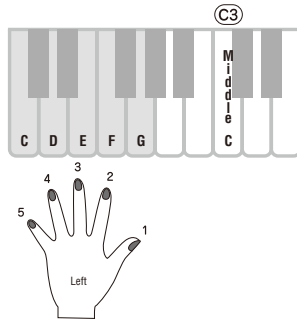
AGF# A  
AGF# A

AGF#  
AGF#

# Step 07 Diligent Practice Time



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



# Step 08 Put it Together



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

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



## Step 09 “Percussion Joins In”



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



## Step 10 Diligent Practice Time



Pay attention to your fingering on the black keys.

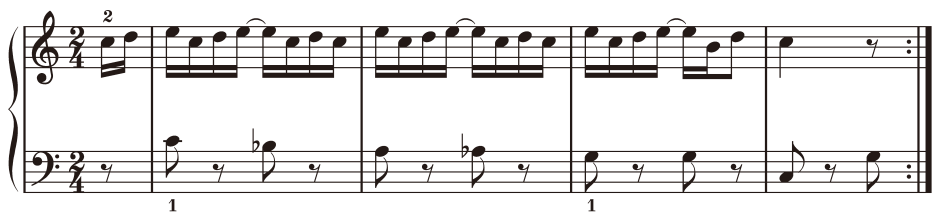


## Step 11 “The Signature Phrase”



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

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



## Step 12 Play the Whole Song!



This is the finishing step!

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

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

# The Entertainer

~ With Step Map ~

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

♩ = 64

*mf*

Step 05  
From here... →

5/21/53

*mp*

Step 01 • Step 02

Step 03

Step 05 ...to here

9/25/57



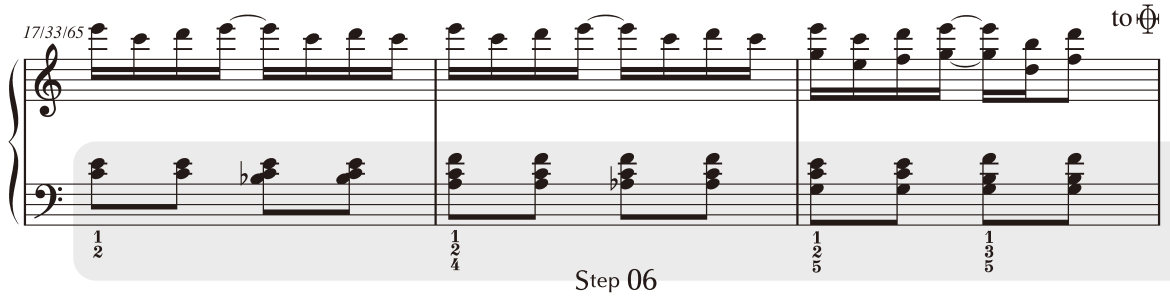
Step 04

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

13/29/61



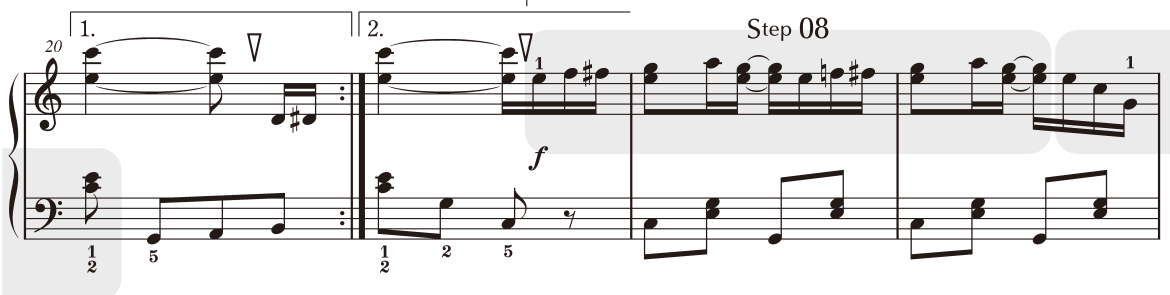
17/33/65



Step 06


Step 07  
...to here

20



Step 08

Step 09

Step 12 From here... 

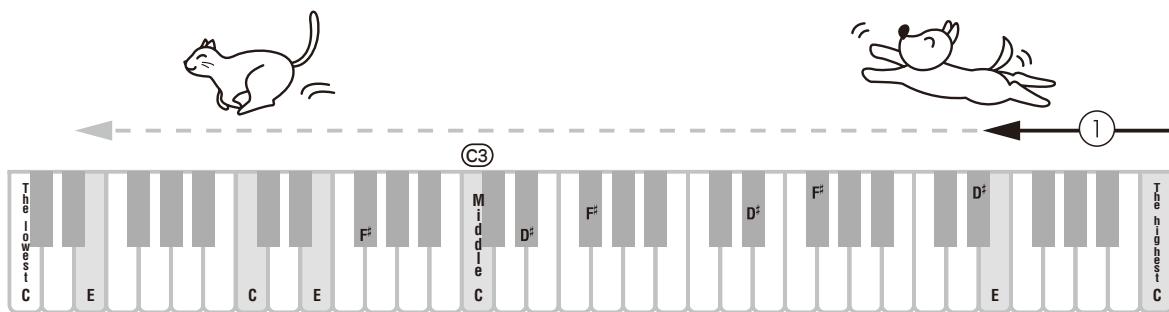
Step 11

Step 12 ...to here

# 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!



# Step 02 Diligent Practice Time



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

Short break

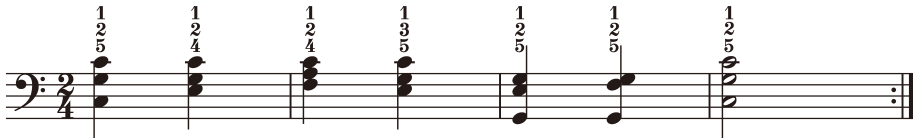
# Step 03



## “A New Challenge... Part 1”

This is a basic exercise for the left hand.

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



Short break



# Step 04



## “A New Challenge... Part 2”

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



Short break



# Step 05



## Put It Together

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

The musical score is presented in three systems, each with a treble and bass clef. The first system shows the initial melody and accompaniment. The second system continues the piece with a melodic flourish in the treble. The third system includes a first ending and a second ending, both leading to a final cadence. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#) and the time signature is 2/4.

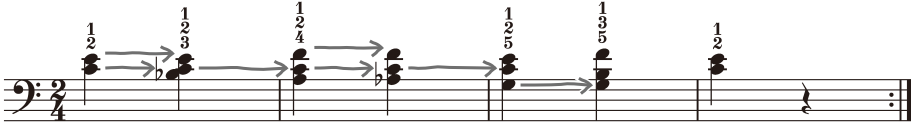
# Step 06



## “A Musical Tour”

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

First, get your fingers ready by playing this twice.



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

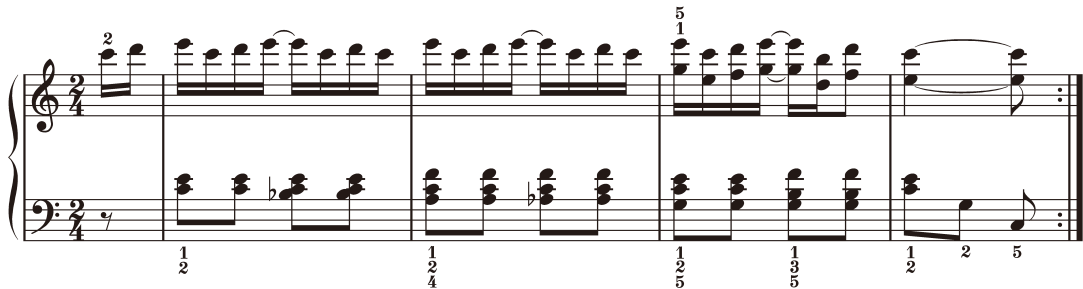


# Step 07



## Diligent Practice Time

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





## Step 08 “In Vintage Fusion Style”



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



Short break



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



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



Stop



Stop



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



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



# 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

Step 03

Step 04 ...to here |

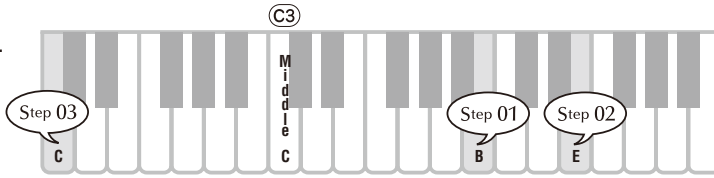
Step 06  
Step 05

Step 08

Step 07  
Step 05

Step 09

The starting note for Steps 01 through 03.



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

## Step 01 The Melody Begins



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

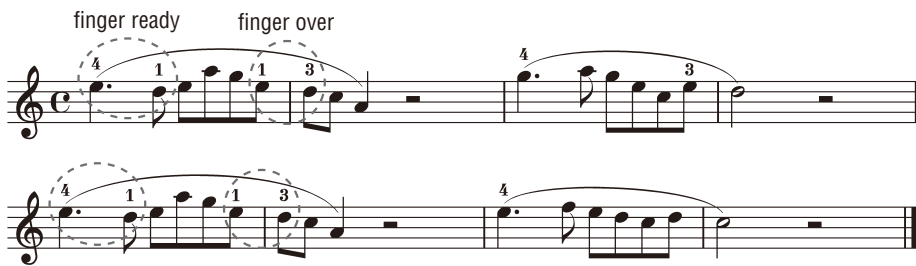


## Step 02 Diligent Practice Time




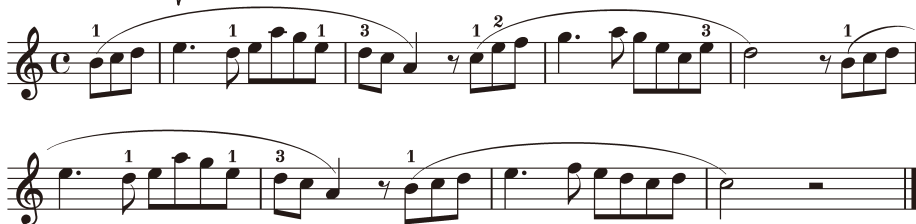
The “finger ready” and “finger over” (page 9) techniques are used here. Prepare for the next note a little early to make playing easier.

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



Short break

This is the first-half melody 



# Step 03



## Diligent Practice Time

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

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

one, two, three, four!

# Step 04



## Play with Both Hands

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

Synchronize

# Step 05

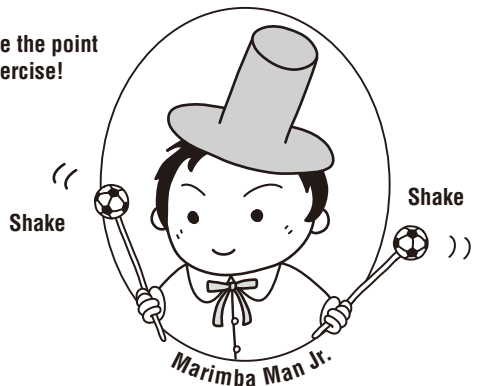


## Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."

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.

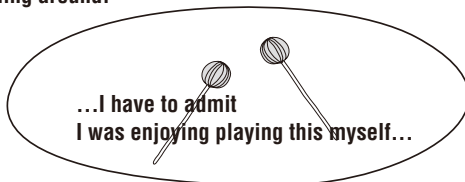
I can't see the point of this exercise!



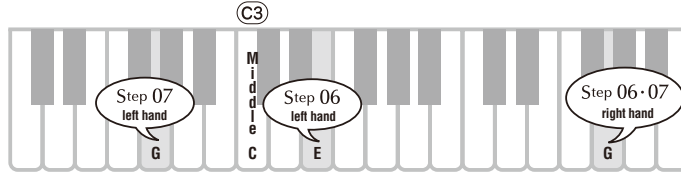
Why can't we just have fun?



Junior! Stop fooling around!



Steps 06 and 07 begin on these notes. Ready?



## Step 06



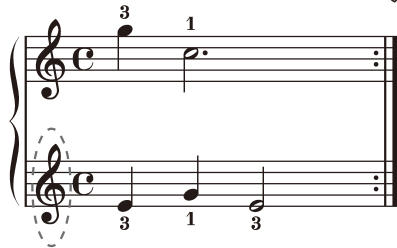
### Rhythm Combinations: Ex. 1

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

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



The number of notes increases from top to bottom.



Treble clef for the left hand too!



## Step 07



### Rhythm Combinations: Ex. 2

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

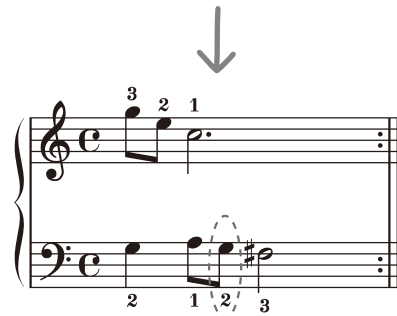
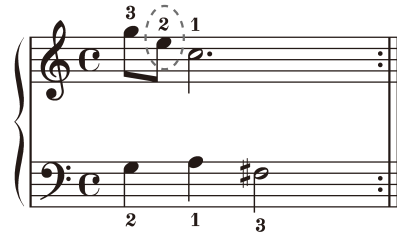
This should be easy if you've done Step 05!



The number of notes increases from top to bottom.



Bass clef for the left hand here!





## Step 08 Diligent Practice Time



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

## Step 09 Special Practice - "Finishing Up in Style"



The melody closes with a series of 8th notes.

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

## Step 10 Play the Whole Song!



This is the finishing step!

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

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

# Londonderry Air

~ With Step Map ~

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

**Andantino**

2 *mp* *mf* *mp*

Step 02 Step 01

Step 02

13 *mf* *mp*

Step 05

Step 04

17

4 2 4

*mp*

*mf*

Step 03

Step 04

21

*mf*

Step 03

Step 06

25

*mf*

Step 06

Step 07

29

*mf*

*mp*

Step 05

Step 08

33

*rit.*

Step 08

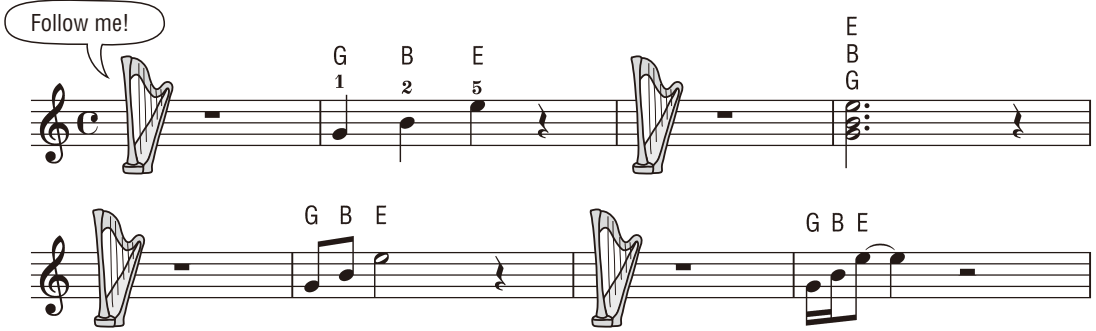
# Step 01



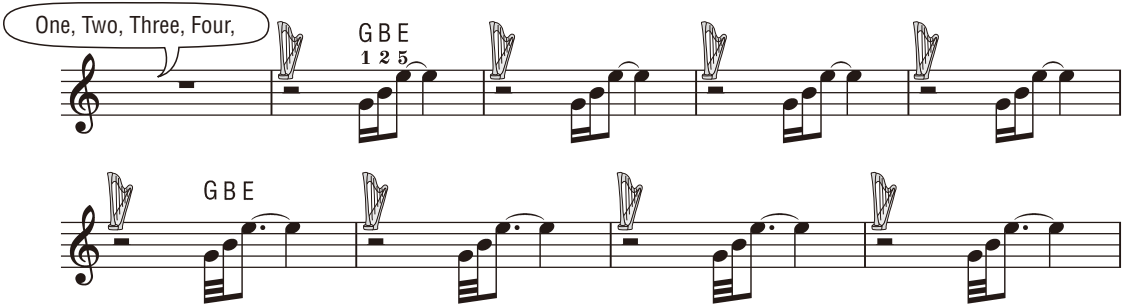
## Special Practice: Arpeggio, R&B Version - "Follow the Harp!"

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

Follow me!

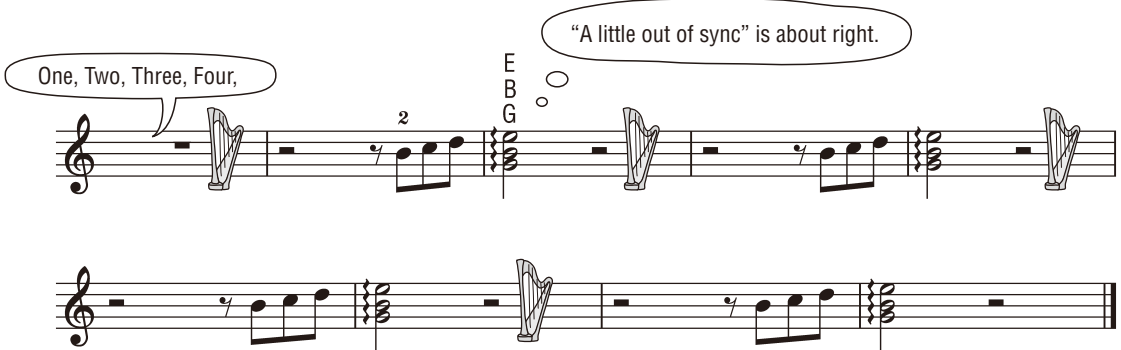


One, Two, Three, Four,

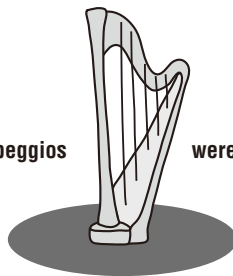


One, Two, Three, Four,

"A little out of sync" is about right.



Your arpeggios were beautiful...



## Step 02 Diligent Practice Time



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

Finger over

Don't lift your finger...

## Step 03 Special Practice - "Bossa Mood"



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

## Step 04 Diligent Practice Time



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

Play gently and briefly with finger 5

# Step 05



## Diligent Practice Time

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

# Step 06



## Diligent Practice Time

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

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

Short break

# Step 07



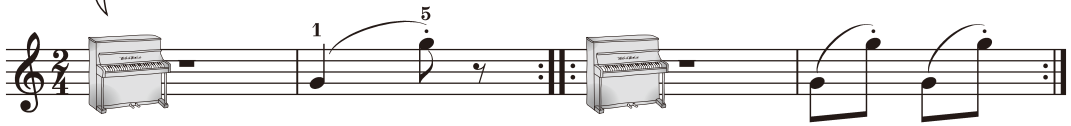
## Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"

Welcome to the 1-octave arpeggio challenge!

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

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

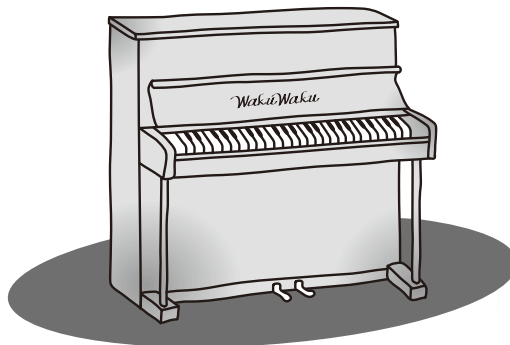
Play whatever I play!  
Don't worry about getting it exactly right.  
Just enjoy the ride!



Short break



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

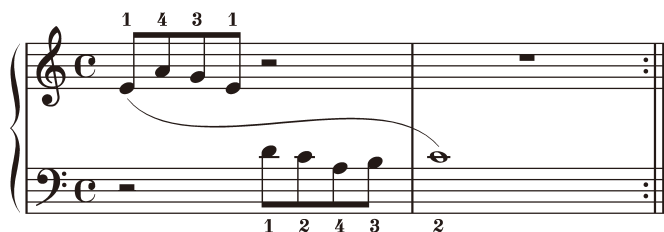


## Step 08



### A Beautiful Ending

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



## Step 09



### Play the Whole Song!

This is the finishing step!

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

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



# The Last Rose of Summer

Traditional

## Basic

### Song No.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.

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

## 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.

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

# The Last Rose of Summer

~ With Step Map ~

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

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

*Andante* Step 01 Step 02 Step 04 Step 03

3 1 1 2 3 1 1 2 4

8 2

12 3

16 3 1 2

----- Step 06 -----

----- Step 07 -----

----- Step 08 -----

# Step 01



## Warm-up Exercise - "Under and Stretch"

Auftakt and "finger under" (page 9) practice. Stretch your fingers a little more each time you play this exercise, while limbering up your mood as well.

thumb under

# Step 02



## Diligent Practice Time

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


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

## Step 03



### Syncopated Melody

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

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



## Step 04



### Diligent Practice Time

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

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



one, two!



# Step 05



## Timing Both Hands

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

Play the ends of the phrases gently.

# Step 06



## Diligent Practice Time

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

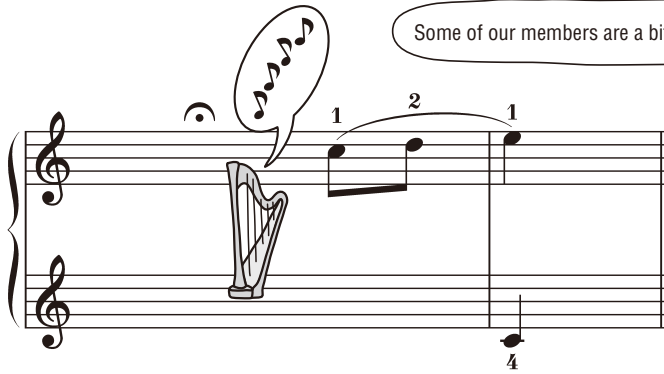
Keep the harmony notes synchronized so they sound as one.

one, two!

## Step 07 Special Practice - "Find a Cue!"



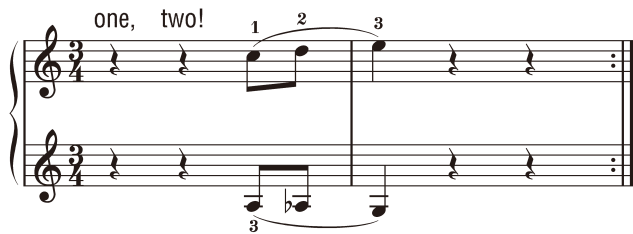
When playing with the Learn to Play Orchestra, listen to the harp for your cue to exit from the fermata . Practice listening for the right cue (!) so you can play in tight ensemble with the orchestra.



## Step 08 Diligent Practice Time



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



## Step 09 Play the Whole Song!



This is the finishing step!

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

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

# The Last Rose of Summer

~ With Step Map ~

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

**Andantino**

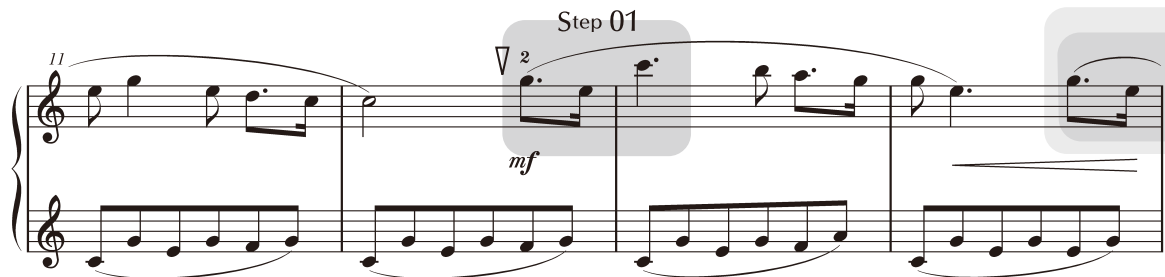
3 *mp* Step 01 Step 02

5 Step 03

7 *mp* Step 01

Song No.088  The Last Rose of Summer **Advanced**

Step 01

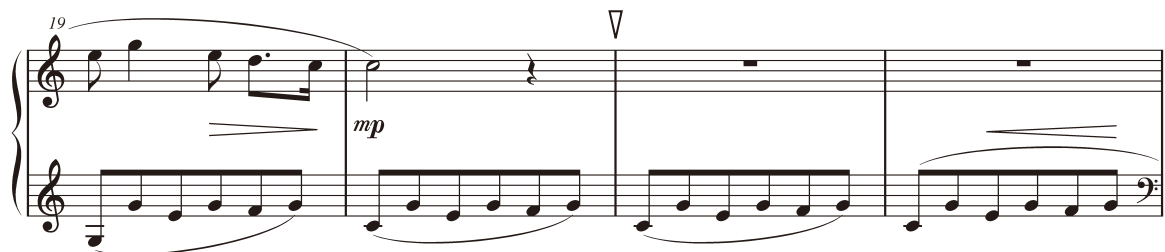


11 *mf*

Step 04 Step 06 Step 05

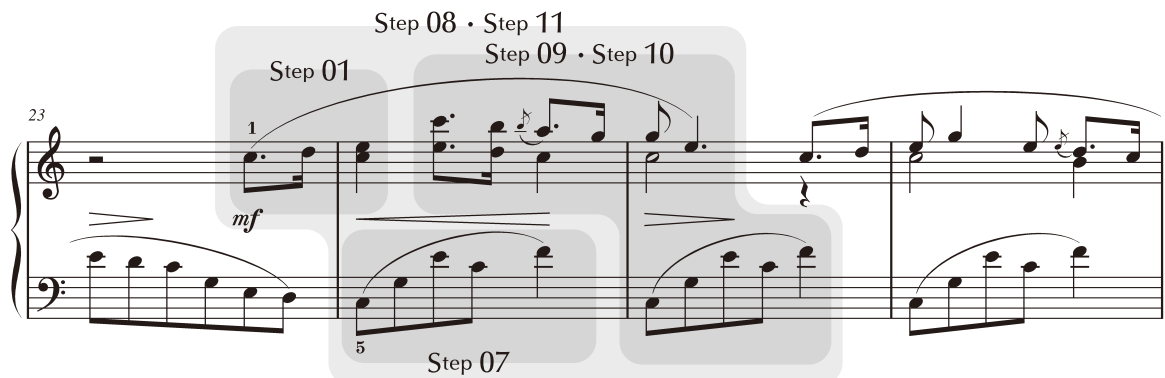


15 *rit.* *a tempo*



19 *mp*

Step 08 · Step 11 Step 09 · Step 10

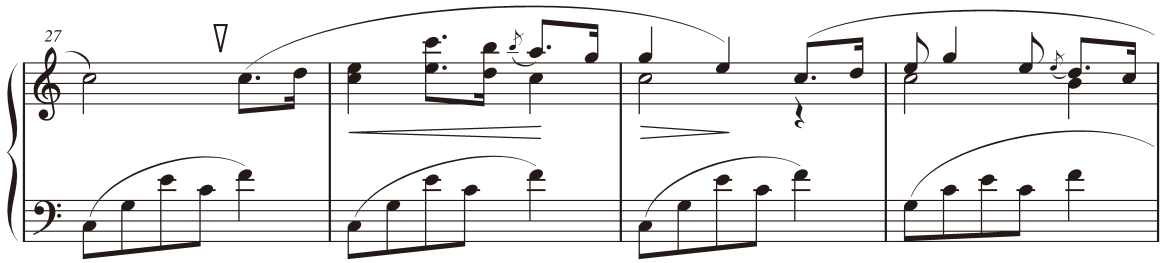


23 *mf*

5 Step 07



27

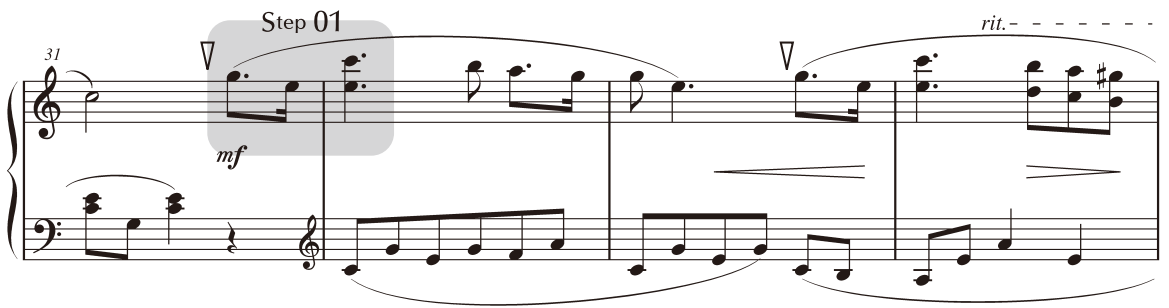


31

Step 01

*mf*

*rit.*

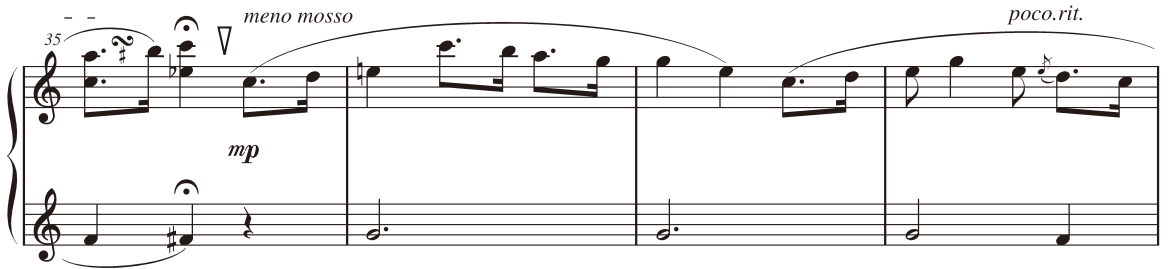


35

*meno mosso*

*mp*


*poco.rit.*



Tempo I

39

*rit.*



# Step 01



## Special Practice - "The Starting Rhythm"

This is a collection of auftakt melodies.

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



one, two!

1

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

2

2

1

Musical notation for Step 01, showing two staves of music in 3/4 time. The first staff includes lyrics "La~ di da~" and "La~ di da~...". The notation features dotted rhythms and fingerings (1, 2) for the right hand.

# Step 02



## Diligent Practice Time

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

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



one, two!

1

1

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

# Step 03

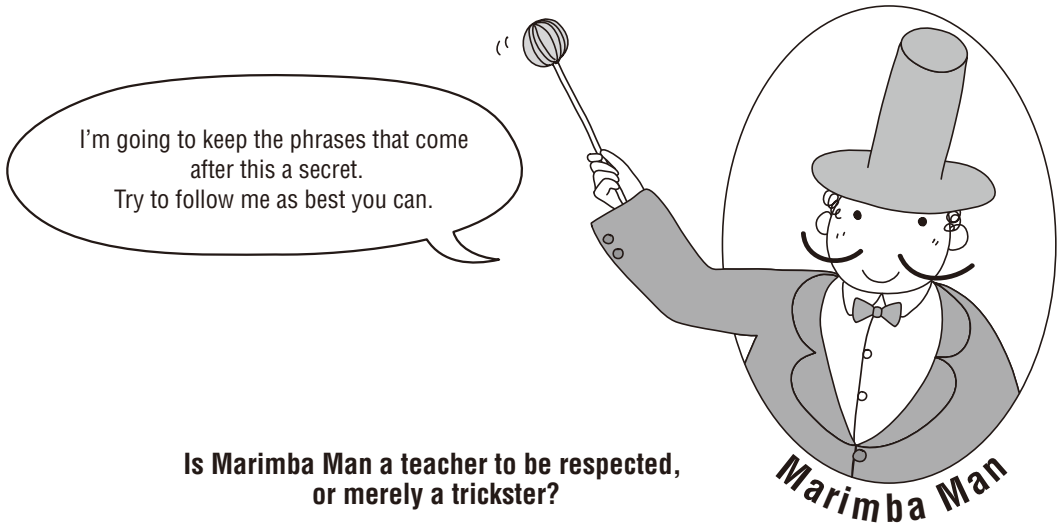


## Special Practice - "Meet Marimba Man: Follow Me!"

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

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

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



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

# Step 04



## Diligent Practice Time

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



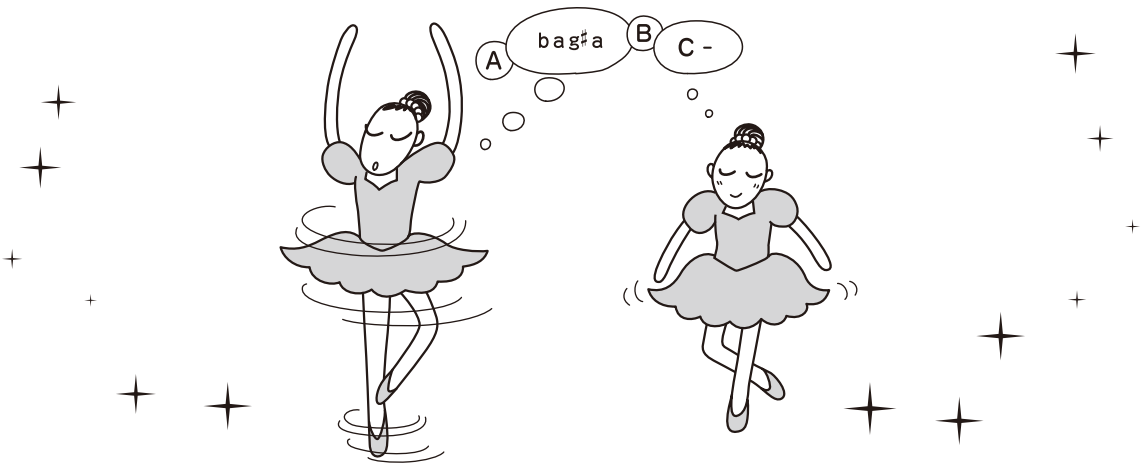
# Step 05



## Turn Practice

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

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



Conceptually, a turn might look something like this.

# Step 06



## Diligent Practice Time

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

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

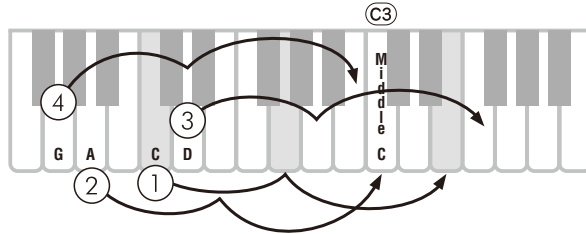
# Step 07



## Special Practice - "Repeating Shapes"

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

Prepare for the next note as early as possible.



①

②

③

④

①

# Step 08



## Diligent Practice Time

Keep playing smoothly during the polyphonic section.

## Step 09 Diligent Practice Time



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

## Step 10 Diligent Practice Time



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

## Step 11 One More Diligent Practice Session



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

## Step 12 Play the Whole Song!



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

# Amazing Grace

Traditional

## Basic

### Song No.089

#### Amazing Grace ~ With Step Map ~ ..... 168

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

Play this nostalgic melody with a gentle, singing feel.

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

## Advanced

### Song No.090

#### Amazing Grace ~ With Step Map ~ ..... 172

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

Step 01	Diligent Practice Time .....	174
Step 02	Diligent Practice Time .....	174
Step 03	Diligent Practice Time .....	174
Step 04	Special Practice: Grace Notes - "Follow the Guitarist!" .....	175
Step 05	Diligent Practice Time .....	176
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

Musical notation for steps 01-06. The piece is in 3/4 time and B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. Step 01 (measures 2-4) features a triplet of eighth notes in the treble and a bass note (F) in the bass. Step 02 (measures 5-7) continues the triplet melody with a B-flat chord in the bass. Step 03 (measures 8-9) and Step 04 (measures 10-11) complete the first phrase. The tempo is marked Legato ♩=60 and dynamics include mp.

Dm7

G7

Gm7

C7

Musical notation for steps 07-08. Step 07 (measures 12-14) features a triplet of eighth notes in the treble with chords Dm7, G7, and Gm7 in the bass. Step 08 (measures 15-17) continues the triplet melody with a C7 chord in the bass. Dynamics include mf.

Step 08

F

F7

B<sup>b</sup>

F

Musical notation for steps 09-10. Step 09 (measures 18-20) features a triplet of eighth notes in the treble with chords F, F7, B-flat, and F in the bass. Step 10 (measures 21-22) concludes the piece. Dynamics include mf.

Step 09

Dm7

G7

C7

F

Musical notation for steps 15-17. Step 15 (measures 23-25) features a triplet of eighth notes in the treble with chords Dm7, G7, and C7 in the bass. Step 16 (measures 26-28) features a triplet of eighth notes in the treble with an F chord in the bass. Step 17 (measures 29-31) concludes the piece with a ritardando (rit.) marking. Dynamics include mf.



## 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

5 *mp* F B<sup>b</sup> F

10 Dm7 G<sup>(9)</sup> Step 01 Gm7<sup>(11)</sup> C<sup>(9)</sup> Step 02

14 F F7 B<sup>b</sup> F

18 Dm7 G<sup>(9)</sup> C<sup>(9)</sup> F Step 05 Step 04 Step 06 *mf*

22 **F** **F7** **Step 06** **B<sup>b</sup>7** **Step 04** **F**

26 **Dm7** **G<sup>(9)</sup>7** **Gm<sup>(11)</sup>7<sup>on</sup>C** **Gm<sup>(9)</sup>7<sup>on</sup>C**

30 **F** **A7** **B<sup>b</sup>7** **Step 04** **F** **Step 07**

34 **Dm7** **Step 08** **G<sup>(9)</sup>7** **C<sup>(9)</sup>7** **Dm7** **rit.** **G<sup>(9)</sup>7** **Rubato** **F<sup>on</sup>A A<sup>b</sup>dim7**

38 **Gm7** **Gm<sup>(9)</sup>7<sup>on</sup>C** **C<sup>(9)</sup>7** **B<sup>b</sup>** **F<sup>on</sup>A** **Gm7** **F**

## Step 01 Diligent Practice Time



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

## Step 02 Diligent Practice Time



Next try out the left-hand notes.

## Step 03 Diligent Practice Time



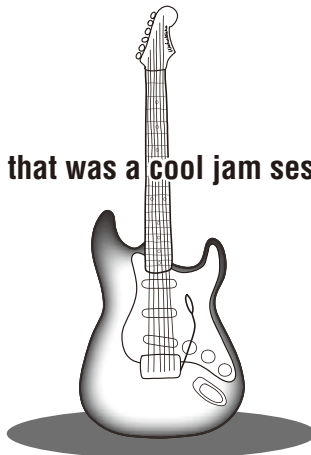
And finally, we're ready to play with both hands. Make the chord changes in each measure as smooth and synchronized as possible.

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



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

Now that was a cool jam session!

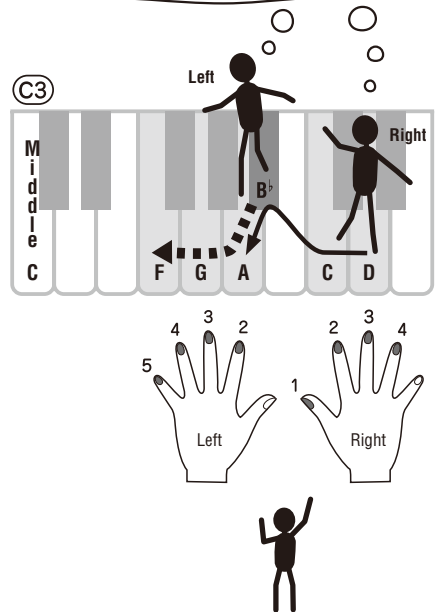


# Step 05 Diligent Practice Time



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

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



Both of you are doing great!

# Step 06 "Shh, ta ta ta~"



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



## Step 07 “Triplets!”

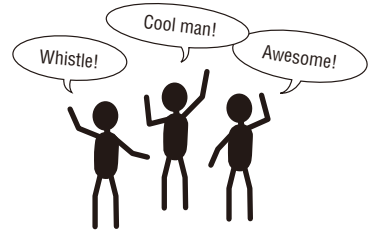
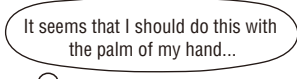
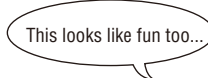


Play this tightly with the band and you'll really impress the crowd. Play with a moderately heavy touch, and try saying “da~ da!” while playing the triplets.

## Step 08 “Glissandos Everywhere”



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

## Step 09 Play the Whole Song!



This is the finishing step!

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

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

To everyone who played the Learn to Play songs,

Did you enjoy our Learn to Play section?

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

The Learn to Play Orchestra is always waiting for you.

Come and play with us anytime you like.

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

Hope you find some you like!

From the Learn to Play Orchestra



# Favorite with Style

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

## ~ Fun with the Left Hand Step ~

**Chord name** ← C

A number of notes played above the root form a chord

← Root (C)

Chord Detection Range

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

Flute

Play the root

C G7 C Dm C(onG) G7

5 3 4 2 3 4 1 4 3

Hey! This is easy!

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

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

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

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

Song No. 091  
Tempo ♩ = 164

# O du lieber Augustin

Traditional

Melody Voice

Musette Accordion

Style

OberkraienerWalzer

: Smart Chord

Musical score for 'O du lieber Augustin' in 3/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a whole rest for 8 measures, followed by a repeat sign. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and A4. Chords are indicated above the staff: C (measures 1-8), S01 (measures 9-12), G7 (measures 13-16), and C (measures 17-20). The second staff continues the melody with quarter notes G4, A4, B4, and A4. Chords are C (measures 21-24), S03 (measures 25-28), G7 (measures 29-32), and C (measures 33-36). The third staff continues with quarter notes G4, A4, B4, and A4. Chords are G7 (measures 37-40), C (measures 41-44), S02 (measures 45-48), G7 (measures 49-52), C (measures 53-56), and C (measures 57-60). The piece ends with a double bar line and a 4-measure rest.

Song No. 092  
Tempo ♩ = 85

# Mary Had a Little Lamb

Traditional

Melody Voice

Clarinet

Style

Learning 2/4

: Smart Chord

Musical score for 'Mary Had a Little Lamb' in 2/4 time. The score consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a whole rest for 4 measures, followed by a repeat sign. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and A4. Chords are indicated above the staff: C (measures 1-4), S01 (measures 5-8), G7 (measures 9-12), S02 (measures 13-16), and C (measures 17-20). The second staff continues the melody with quarter notes G4, A4, B4, and A4. Chords are C (measures 21-24), S03 (measures 25-28), G7 (measures 29-32), and C (measures 33-36). The piece ends with a double bar line and a 4-measure rest.

Song No. 093  
Tempo ♩ = 108

# When Irish Eyes Are Smiling

E. R. Ball

Melody Voice

Musette Accordion

Style

EnglishWaltz

: Smart Chord

Musical score for 'When Irish Eyes Are Smiling' in 3/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a whole rest for 3 measures, followed by a repeat sign. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and A4. Chords are indicated above the staff: F (measures 1-3), S01 (measures 4-7), F (measures 8-11), Gm7 (measures 12-15), F (measures 16-19), and S02 (measures 20-23). The second staff continues the melody with quarter notes G4, A4, B4, and A4. Chords are Bb (measures 24-27), F (measures 28-31), S03 (measures 32-35), Bb (measures 36-39), and F (measures 40-43). The third staff continues with quarter notes G4, A4, B4, and A4. Chords are F (measures 44-47), D7 (measures 48-51), G7 (measures 52-55), Gm7 (measures 56-59), C7 (measures 60-63), and F (measures 64-67). The piece ends with a double bar line and a 5-measure rest.

21/53 F Gm7(onC) F F7 B<sup>b</sup>

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

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

Song No. 094  
Tempo ♩ = 140

# Little Brown Jug

Traditional

Melody Voice  
Vibraphone  
Style  
BigBandFast

Medium Swing (♩ = ♩<sup>♭</sup>)

1 S01 C\* F D7 S02 G7 C

9/25 C F D7 S03 G7 C

13/29 C F D7 G7 C

17/33 C F D7 S04 G7 C 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

# Ten Little Indians

Traditional

Melody Voice

Celesta

Style

Learning 2/4

: Smart Chord

Musical score for 'Ten Little Indians' in 2/4 time. The score consists of three staves of music. The first staff starts with a treble clef and a 2/4 time signature. It features a key signature of one flat (Bb) and a common time signature of 4. The melody is written in a simple, rhythmic style. Chords are indicated by letters above the staff: C, C, G, C, C. Fingerings are shown with numbers 1-5. A 'Smart Chord' icon (S01) is placed above the first C chord. The second staff continues the melody with chords C, C, C, C, C. A 'Smart Chord' icon (S02) is placed above the second C chord. The third staff concludes the piece with chords F, G7, C, C. A 'Smart Chord' icon (S03) is placed above the F chord. The piece ends with a double bar line and repeat dots.

Song No. 096  
Tempo ♩ = 170

# On Top of Old Smoky

Traditional

Melody Voice

Harmonica

Style

CountryWaltz

: Smart Chord

Musical score for 'On Top of Old Smoky' in 3/4 time. The score consists of six staves of music. The first staff starts with a treble clef and a 3/4 time signature. It features a key signature of one flat (Bb) and a common time signature of 4. The melody is written in a simple, rhythmic style. Chords are indicated by letters above the staff: Bb, F. A 'Whistle' icon is placed above the first staff. The second staff continues the melody with chords C7, C7. The third staff concludes the piece with chords F, Bb, F. A 'Smart Chord' icon (S01) is placed above the F chord. The fourth staff continues the melody with chords F, Bb, F. A 'Smart Chord' icon (S02) is placed above the F chord. The fifth staff concludes the piece with chords F, Bb, F. A 'Smart Chord' icon (S03) is placed above the F chord. The sixth staff concludes the piece with chords F7, F7. A 'Smart Chord' icon (S04) is placed above the first F7 chord. A 'Smart Chord' icon (S05) is placed above the second F7 chord. The piece ends with a double bar line and repeat dots.

52 F

58 C7 F

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

Song No. 097  
Tempo ♩ = 104  
Smart Chord

# My Darling Clementine

P. Montrose

Melody Voice  
Harmonica  
Style  
SwingWaltz

-1 Piano B<sup>b</sup> F C7 F S01

5/21 F S02 C7 S03

10/26 F S04 C7 F

14/30 C7

18/34 F C7 1. F 2. F

Song No. 098  
Tempo ♩ = 108

# Oh! Susanna

S. C. Foster

Melody Voice

Violin

Style

Bluegrass

Musical score for 'Oh! Susanna' for Violin. The score is in 4/4 time and consists of five staves. The first staff starts with a 4-measure rest followed by a melodic line with a trill (marked with a downward triangle) and a fingering of 4. Chords F, C, and S01 are indicated. The second staff continues the melody with chords F, C7, F, F, G7, and C, and a trill. The third staff has chords F, C7, F, Bb, F, and C, with a trill and a fingering of 3. The fourth staff features a first ending (1.) and a second ending (2.) with chords F, C7, F, and F. The piece concludes with a 2-measure rest.

Song No. 099  
Tempo ♩ = 148

# Red River Valley

Traditional

Melody Voice

Harmonica

Style

CountrySwing

Smart Chord

Musical score for 'Red River Valley' for Harmonica. The score is in 4/4 time and consists of five staves. The first staff starts with a 4-measure rest followed by a melodic line with a trill (marked with a downward triangle) and a fingering of 4. Chords G and S01 are indicated. The second staff continues the melody with a trill and a fingering of 1. The third staff has chords D7, G, and G7, with a trill and a fingering of 5. The fourth staff features a trill and a fingering of 2, with chords C and D7. The fifth staff has a first ending (1.) and a second ending (2.) with a trill and a fingering of 1, and a 4-measure rest.



Song No. 100  
Tempo ♩ = 168

# Turkey in the Straw

Traditional

Melody Voice  
Clarinet  
Style  
CountrySwing

Smart Chord

Musical score for 'Turkey in the Straw' in C major, 2/4 time. The score consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a 'Piano' dynamic marking. It includes a triplet of eighth notes and a 'Smart Chord' icon. Chords G, C, G7, and C are indicated above the staff. A circled callout 'S01' points to a triplet of eighth notes. The second staff begins with a repeat sign and a 'Smart Chord' icon. Chords C and G7 are indicated. A circled callout 'S02' points to a triplet of eighth notes. The third staff continues with chords C, G7, and C. A circled callout 'S03' points to a triplet of eighth notes. The fourth staff starts with a 'Smart Chord' icon and a 'C7' chord. A circled callout 'S04' points to a triplet of eighth notes, and another circled callout 'S05' points to a triplet of eighth notes. The fifth staff begins with a circled callout 'S06' pointing to a triplet of eighth notes. The piece concludes with a first and second ending bracket over the final measures, with a 4-measure rest at the end.

Song No. 101  
Tempo ♩ = 112

# Muffin Man

R. A. King

Melody Voice  
60s Clean Guitar  
Style  
Bluegrass

Smart Chord

Musical score for 'Muffin Man' in C major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a 'Smart Chord' icon. Chords C, C Violin, Am, Dm7, G7, and C are indicated above the staff. A circled callout 'S01' points to a triplet of eighth notes. The second staff begins with chords Dm7, G7, and C. A circled callout 'S02' points to a triplet of eighth notes. Chords Am, Dm7, G7, and C are also indicated. The third staff continues with chords Dm7, G7, and C. A circled callout 'S03' points to a triplet of eighth notes. Chords Am and F Violin are also indicated. The fourth staff starts with a first and second ending bracket. Chords G7, C, F, C, G7, Dm7, G7, and C are indicated. A circled callout 'S04' points to a triplet of eighth notes. The piece concludes with a 2-measure rest at the end.

Song No. 102  
Tempo ♩ = 116

# Pop Goes the Weasel

Traditional

Melody Voice  
Piccolo  
Style  
6/8 Piano March

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

Song No. 103  
Tempo ♩ = 86

# Grandfather's Clock

H. C. Work

Melody Voice  
Clarinet  
Style  
Learning 4/4

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

2/ C S09

Musical staff 21-24: Treble clef, C major key signature. Measure 21: C chord, quarter notes G4, A4, B4. Measure 22: quarter notes G4, F4, E4. Measure 23: quarter notes D4, C4, B3. Measure 24: quarter notes A3, G3, F3. A circled 'S09' is above measure 23 with a downward-pointing triangle. A '2' is above measure 24 with a downward-pointing triangle. A '1' is above measure 24 with a downward-pointing triangle.

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

Musical staff 25-28: Treble clef, C major key signature. Measure 25: C chord, quarter notes G4, A4, B4. Measure 26: G chord, quarter notes G4, A4, B4. Measure 27: C chord, quarter notes G4, A4, B4. Measure 28: Dm chord, quarter notes G4, A4, B4. A circled 'S09' is above measure 27 with a downward-pointing triangle. A '4' is above measure 28 with a downward-pointing triangle. A 'mp' dynamic marking is at the end of the staff.

29 C G A7 Dm S10 C rit.

Musical staff 29-32: Treble clef, C major key signature. Measure 29: C chord, quarter notes G4, A4, B4. Measure 30: G chord, quarter notes G4, A4, B4. Measure 31: A7 chord, quarter notes G4, A4, B4. Measure 32: Dm chord, quarter notes G4, A4, B4. A circled 'S10' is above measure 31 with a downward-pointing triangle. A '4' is above measure 32 with a downward-pointing triangle. A 'rit.' dynamic marking is at the end of the staff.

Song No. 104  
Tempo ♩ = 120

# Camptown Races

S. C. Foster

Melody Voice  
Harmonica  
Style  
Bluegrass

1 C S01 S02

Musical staff 1-4: Treble clef, C major key signature. Measure 1: C chord, quarter notes G4, A4, B4. Measure 2: quarter rest. Measure 3: quarter notes G4, A4, B4. Measure 4: quarter notes G4, F4, E4. A circled 'S01' is above measure 3 with a downward-pointing triangle. A circled 'S02' is above measure 4 with a downward-pointing triangle.

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

Musical staff 5-8: Treble clef, C major key signature. Measure 5: C chord, quarter notes G4, A4, B4. Measure 6: Dm7 chord, quarter notes G4, A4, B4. Measure 7: G7 chord, quarter notes G4, A4, B4. Measure 8: C chord, quarter notes G4, A4, B4. A circled 'S01' is above measure 6 with a downward-pointing triangle. A circled 'S02' is above measure 8 with a downward-pointing triangle.

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

Musical staff 9-12: Treble clef, C major key signature. Measure 9: C chord, quarter notes G4, A4, B4. Measure 10: Dm7 chord, quarter notes G4, A4, B4. Measure 11: G7 chord, quarter notes G4, A4, B4. Measure 12: C chord, quarter notes G4, A4, B4. A circled 'S03' is above measure 10 with a downward-pointing triangle. A circled 'S04' is above measure 12 with a downward-pointing triangle. A circled 'S05' is above measure 12 with a downward-pointing triangle. A '(2x)' marking is at the end of the staff.

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

Musical staff 13-16: Treble clef, C major key signature. Measure 13: C chord, quarter notes G4, A4, B4. Measure 14: Dm7 chord, quarter notes G4, A4, B4. Measure 15: G7 chord, quarter notes G4, A4, B4. Measure 16: C chord, quarter notes G4, A4, B4. A circled 'S01' is above measure 14 with a downward-pointing triangle. A circled 'S01' is above measure 16 with a downward-pointing triangle.



14  $\nabla$ C G  $\nabla$ C C<sup>♯</sup>dim7 G<sup>(onD)</sup> D7 G E<sup>b</sup>7

18 S05 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

22 S07 D<sup>b</sup> A<sup>b</sup> S08 D<sup>b</sup> Ddim7 A<sup>b</sup>(onE<sup>b</sup>) E<sup>b</sup>7 A<sup>b</sup>  $\nabla$ A<sup>b</sup>

Song No. 107  
Tempo ♩ = 120

 : Smart Chord

# Battle Hymn of the Republic

Traditional

Melody Voice  
Trumpet  
Style  
6/8 March

1  $\nabla$ C S01 *staccato* C S02

8/24 F C C E7 Am $\nabla$  S03 S04

12/28 Dm G7 C S05

16/32 S06 F C S07 C S08

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

# I've Been Working on the Railroad

Traditional

Melody Voice
Trumpet
Style
6/8 March

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

# American Patrol

F. W. Meacham

Melody Voice  
Clarinete  
Style  
US March

1  $\nabla E^b$  **S01**  $E^b$   $f$  **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**  $B^b$

Song No. 110  
Tempo ♩ = 198

# Down by the Riverside

Traditional

Melody Voice

Trumpet

Style

Dixieland

Medium fast swing



33 G7 C

37 C

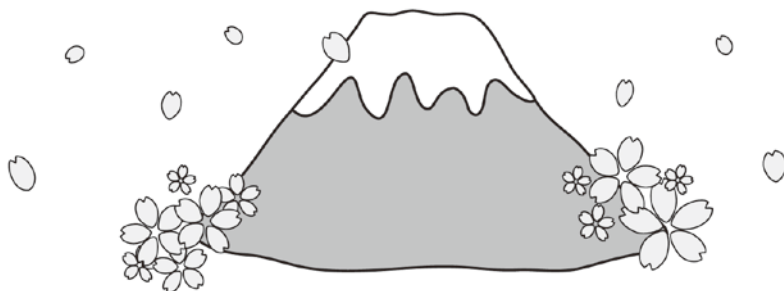
41 G7 C

45 C F G7 C E7 Am S10 Dm

50 G7 C F C

# Japanese Song

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



Song No. 111  
Tempo ♩ = 90

## Furusato

T. Okano

Melody Voice  
Celesta

S01

3 times repeat  
8va -----

5/21/37

S02

S03

9/25/41

S04

S05

13/29/45

S06

S07

17/33/49

S08

(8va) -----

The musical score is written for piano accompaniment in 3/4 time, featuring a melody line and a bass line. The key signature has one flat (B-flat). The score is divided into eight systems, each starting with a measure number and a circled label (S01-S08). S01 includes a '3 times repeat' instruction and an '8va' marking. S02-S08 show the progression of the melody and bass line. The final system (S08) ends with a double bar line and a repeat sign.

# Momiji

T. Okano

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

- S01:** Starts at measure 5/21. Includes a *8va* marking with a dashed line and a  $\sqrt[4]{}$  symbol above the first measure. Fingerings 1 and 4 are indicated below the bass staff.
- S02:** Starts at measure 9/25. Includes a  $\sqrt[2]{}$  symbol above the first measure. Fingering 2 is indicated below the bass staff.
- S03:** Starts at measure 13/29. Includes a  $\sqrt[4]{}$  symbol above the first measure. Fingering 2 is indicated below the bass staff.
- S04:** Starts at measure 17/33. Includes a  $\sqrt[4]{}$  symbol above the first measure. Fingering 4 is indicated below the bass staff.
- S05:** Starts at measure 21/37. Includes a  $\sqrt[3]{}$  symbol above the first measure. Fingerings 1, 5, 1, and 5 are indicated below the bass staff.
- S06:** Starts at measure 25/41. Includes a  $\sqrt[4]{}$  symbol above the first measure. Fingerings 1 and 2 are indicated below the bass staff.
- S07:** Starts at measure 29/45. Includes a  $\sqrt[3]{}$  symbol above the first measure. A *(8va)* marking with a dashed line is present above the final measure.

# Aogeba Totoshi

Traditional

10

S01

S02

S03

15/48

S04

19/52

S05

23/56

S06

1 2 1

27/60

S07

5 2

31/64

S08

2

35/68

S09

39/72

(2x)

S10 S11

1.

73

2.

# Haruga Kita

T. Okano

5/13

S01

S02

1.

S03

S04

2.

S05

S06

S07

S08

29

rit.

# Soushunfu

A. Nakada

Musical notation for measures 8-13. Measure 8 starts with a circled label 'S01' pointing to the first note. A slur covers measures 8 through 13. Measure 13 ends with a circled label 'S02' pointing to the final note. The bass line contains whole rests for all measures.

Musical notation for measures 14-19. Measure 14 starts with a circled label 'S03' pointing to the first note. A slur covers measures 14 through 19. Measure 19 ends with a circled label 'S04' pointing to the final note. The bass line contains whole rests for measures 14-15, and notes for measures 16-19 with fingerings 5 and 2.

Musical notation for measures 20-24. Measure 20 starts with a circled label 'S04' pointing to the first note. A slur covers measures 20 through 24. Measure 24 ends with a circled label 'S05' pointing to the final note. The bass line contains notes for all measures with fingerings 1, 1, and 5.

Musical notation for measures 25-29. Measure 25 starts with a circled label 'S06' pointing to the first note. A slur covers measures 25 through 29. Measure 29 ends with a circled label 'S07' pointing to the final note. The bass line contains notes for all measures with fingerings 2, 1, and 5.

Musical notation for measures 30-35. Measure 30 starts with a circled label 'S07' pointing to the first note. A slur covers measures 30 through 35. Measure 35 ends with a circled label 'S07' pointing to the final note. The bass line contains notes for all measures with fingerings 5 and 2.

Musical notation for measures 36-41. Measure 36 starts with a circled label 'S07' pointing to the first note. A slur covers measures 36 through 41. Measure 41 ends with a circled label 'S07' pointing to the final note. The bass line contains notes for all measures with fingerings 2 and 1.

# Akatonbo

K. Yamada

5/13/25

S01

S02

S03

10/18/30

S04

1.

2.

4.

32

S05

*rit.*

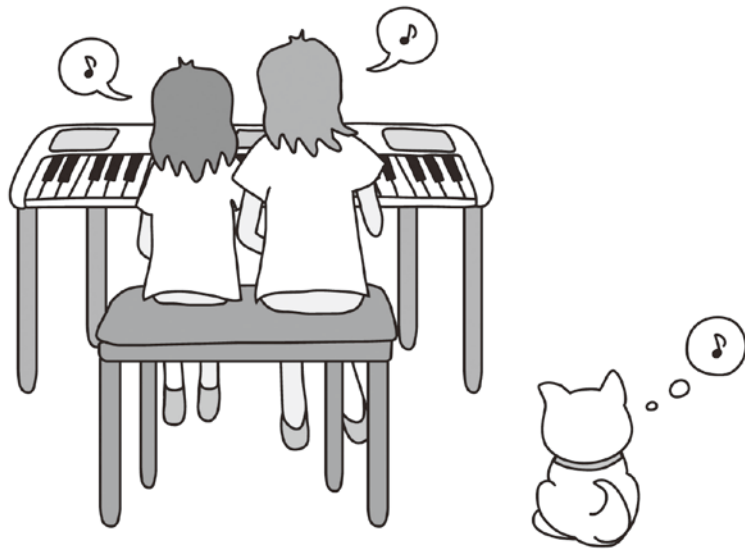
*sva-*

The musical score is written on a single treble clef staff in 3/4 time. It consists of five sections, S01 through S05. Section S01 (measures 5-13) begins with a repeat sign and contains a melodic line with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Section S02 (measures 14-18) features a melodic line with a fingering of 5. Section S03 (measures 19-25) includes a melodic line with fingerings 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3. Section S04 (measures 26-31) contains a melodic line with a fingering of 5, followed by first and second endings (1. and 2.) and a fourth ending (4.). Section S05 (measures 32-38) starts with a third ending (3.), followed by a melodic line with fingerings 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, and concludes with a *rit.* (ritardando) and *sva-* (sustained) instruction.



# Duet

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



Song No. 117  
Tempo ♩ = 92

## O Christmas Tree

Traditional

Melody Voice  
Live! Concert Grand Piano

6 S01 S02 S03  
I  
II  
(5) (3) (3) (5)  
11 S04  
2 2 2  
(3) (3)  
15 S05 S06  
4 2 5 2 3 1 4 1  
1 3 2 3  
(5) (3) (1) (2) (3) (3)

19

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

S11

S07

23

8va

S08

S09

(3) (3) (5)

27

(8va)

S10

S12

(3) (3) (2)

31

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

35

S13

(3) (4)

# We Wish You a Merry Christmas

Traditional

The musical score is presented in two systems, each with a treble and bass clef staff. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes the following sections:

- System 1 (Measures 1-7):** Treble clef starts with a 4-measure slur (S01) and a 3-measure slur (S02). Bass clef has a 3-measure slur (3) and a 5-measure slur (5).
- System 2 (Measures 8-11):** Treble clef has a 4-measure slur (4) and a 1-measure slur (1). Bass clef has a 3-measure slur (2), a 5-measure slur (5), and a 4-measure slur (2).
- System 3 (Measures 12-15):** Treble clef has a 1-measure slur (1) and a 4-measure slur (4). Bass clef has a 3-measure slur (1) and a 4-measure slur (4).
- System 4 (Measures 16-20):** Treble clef has a 3-measure slur (3) and a 4-measure slur (4). Bass clef has a 3-measure slur (3) and a 4-measure slur (4).
- System 5 (Measures 21-26):** Treble clef has a 3-measure slur (3) and a 4-measure slur (4). Bass clef has a 3-measure slur (5), a 1-measure slur (1), and a 3-measure slur (2).
- System 6 (Measures 27-30):** Treble clef has a 4-measure slur (4) and a 1-measure slur (1). Bass clef has a 4-measure slur (1), a 2-measure slur (2), and a 5-measure slur (5).

31

1 3

S09

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 six systems, each with a piano (II) and melody (I) staff. The tempo is marked as ♩ = 104. The score includes six sections labeled S01 through S06, each with a callout box and a downward-pointing triangle. Section S01 (measures 1-6) features a piano accompaniment with fingerings (1), (2), and (5) and a melody with fingerings 3, 5, 4, and 1. Section S02 (measures 7-10) has a piano accompaniment with fingerings (4) and (3), and a melody with a fingering of 5. Section S03 (measures 11-14) features a piano accompaniment with fingerings (2), (5), (2), and (1), and a melody with a fingering of 5. Section S04 (measures 15-18) has a piano accompaniment with fingerings (4), (3), and (1), and a melody with a fingering of 5. Section S05 (measures 19-22) features a piano accompaniment with fingerings (4), (3), and (1), and a melody with a fingering of 5. Section S06 (measures 23-26) has a piano accompaniment with fingerings (4), (3), and (1), and a melody with a fingering of 5. The score concludes with a double bar line.

# Mary Had a Little Lamb

Traditional

The musical score is presented in a grand staff format, consisting of two staves (I and II) joined by a brace on the left. The key signature is one flat (B-flat major) and the time signature is common time (C). The score is divided into systems, with measures 5, 8, 11, 14, 17, and 20 marked at the beginning of each system. Fingerings are indicated by numbers 1-5 above or below notes. Trills are marked with a 'V' above a note. Slurs are used to group notes across measures. Specific ornaments are labeled S01 through S09 in circles with callout lines pointing to the notes. Measure numbers (3), (4), and (3) are placed below the bass staff in measures 9, 10, 12, 13, 15, 16, 18, 19, and 21 respectively. The piece concludes with a final chord in measure 21.

24 S10

25 S11

27 S12

28 S13

30 S14

31 3

32 3

33 3

36

# Yankee Doodle

Traditional

The musical score for 'Yankee Doodle' is presented in two staves, I (treble clef) and II (bass clef), in common time. The score is divided into ten sections, each marked with a circled label (S01-S10) and a callout line. Section S01 (measures 1-4) features a triplet of eighth notes in the right hand. Section S02 (measures 5-8) continues the melody with a triplet and a slur. Section S03 (measures 9-12) shows a triplet in the bass line. Section S04 (measures 13-16) includes a triplet and a slur in the bass line. Section S05 (measures 17-20) features a triplet in the bass line and a slur in the right hand. Section S06 (measures 21-24) shows a triplet in the bass line and a slur in the right hand. Section S07 (measures 25-28) features a triplet in the bass line and a slur in the right hand. Section S08 (measures 29-32) includes a triplet in the bass line and a slur in the right hand. Section S09 (measures 33-36) features a triplet in the right hand. Section S10 (measures 37-40) includes a triplet in the bass line and a slur in the right hand. The score concludes with a double bar line at the end of measure 40.



23 S11

3 S12

3 (3) 3 (3) 4

26

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

29

3 (3) 1 (1) 3 (3)

32

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

# Ten Little Indians

Traditional

The musical score is presented in five systems, each with a treble and bass staff. The first system (measures 1-3) features a melody in the treble staff starting at measure 5, with a circled 'S01' above a downward-pointing triangle. The bass staff has a circled 'S02' above a downward-pointing triangle. The second system (measures 4-6) continues the melody, with a circled 'S03' above a downward-pointing triangle. The third system (measures 7-9) shows a change in the melody, with a circled 'S04' above a downward-pointing triangle. The fourth system (measures 10-12) continues the melody, with a circled 'S05' above a downward-pointing triangle. The fifth system (measures 13-15) concludes the melody, with a circled 'S06' above a downward-pointing triangle. Fingerings are indicated by numbers 1-5. Some measures contain triplets or other rhythmic patterns. The score ends with a double bar line.

# Scarborough Fair

Traditional

The musical score is presented in two systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes several slurs and fingerings:

- System 1 (Measures 8-11):** Treble clef starts with a slur over measures 8-11, with a circled 'S01' above measure 8. Bass clef starts with a slur over measures 8-11, with a circled 'S01' above measure 8 and a '(5)' below measure 8.
- System 2 (Measures 12-15):** Treble clef starts with a slur over measures 12-15, with a circled 'S02' above measure 13. Bass clef starts with a slur over measures 12-15, with a circled 'S02' above measure 13 and a '(4)' below measure 13.
- System 3 (Measures 16-19):** Treble clef starts with a slur over measures 16-19, with a circled 'S03' above measure 17. Bass clef starts with a slur over measures 16-19, with a circled 'S03' above measure 17 and a '(1)' below measure 17.
- System 4 (Measures 20-24):** Treble clef starts with a slur over measures 20-24, with a circled 'S04' above measure 20. Bass clef starts with a slur over measures 20-24, with a circled 'S04' above measure 20 and fingerings '(5)', '(1)', and '(4)' below measures 20, 22, and 23 respectively.
- System 5 (Measures 25-30):** Treble clef starts with a slur over measures 25-30, with a circled 'S04' above measure 25. Bass clef starts with a slur over measures 25-30, with a circled 'S04' above measure 25 and a '(5)' below measure 25.

35

(1)

40

(2) (3)

45

(2)

49

(3)

54

(5)

59

(4)

64

5

S11

3

(3)

69

3

1

S12

(1)

(4)

(3)

74

# Three Blind Mice

Traditional

9 **S01**  $\nabla$  3

I

II

(3)

16 **S02**  $\nabla$  5

I

II

(1)

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

I

II

(4) (1)

29 **S05**

I

II

34 3

I

II

(1)

41 **S06**  $\nabla$  3

I

II

(3)

48

S07

5

(1)

55

S08

S09

2

5

3

5

(3)

(1)

61

S10

(1)

67

3

(1)

# Battle Hymn of the Republic

Traditional

The musical score is presented in a grand staff format, with the right hand (RH) in the upper staff and the left hand (LH) in the lower staff. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score is divided into seven sections, each marked with a circled label (S01-S07) and a downward-pointing triangle. Section S01 is located at the beginning of the piece. Section S02 is at measure 5. Section S03 is at measure 7. Section S04 is at measure 12. Section S05 is at measure 15. Section S06 is at measure 16. Section S07 is at measure 24. The RH part features a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The LH part provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated by numbers 1-5 above or below notes. Some notes in the LH part are marked with circled numbers (3), (5), (1), (2), (3), (2) below them, likely indicating specific fingering or articulation. The score concludes with a final measure in the RH part.



# My Darling Clementine

P. Montrose

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

**System 1 (Measures 4-7):**

- Piano I:** Measures 4-7. Slurs over measures 4-5 and 6-7. Fingerings: 3, 5, 1.
- Piano II:** Measures 4-7. Slurs over measures 4-5 and 6-7. Fingerings: (2), (5).
- Melody Voice:** Measures 4-7. Slurs over measures 4-5 and 6-7. Fingerings: 3, 1.

**System 2 (Measures 8-11):**

- Piano I:** Measures 8-11. Slurs over measures 8-9 and 10-11. Fingerings: 2, 3.
- Piano II:** Measures 8-11. Slurs over measures 8-9 and 10-11. Fingerings: (4), (3), (3).
- Melody Voice:** Measures 8-11. Slurs over measures 8-9 and 10-11. Fingerings: 2, 3.

**System 3 (Measures 12-15):**

- Piano I:** Measures 12-15. Slurs over measures 12-13 and 14-15. Fingerings: 3, 1. Includes a downward triangle mark above measure 14.
- Piano II:** Measures 12-15. Slurs over measures 12-13 and 14-15. Fingerings: (2), (5), (4). Includes a downward triangle mark above measure 14.
- Melody Voice:** Measures 12-15. Slurs over measures 12-13 and 14-15. Fingerings: 3, 1, 2.

**System 4 (Measures 17-20):**

- Piano I:** Measures 17-20. Slurs over measures 17-18 and 19-20. Fingerings: (2), (3), (3), (3), (2). Includes a downward triangle mark above measure 19.
- Piano II:** Measures 17-20. Slurs over measures 17-18 and 19-20. Fingerings: (2), (3), (3), (3), (2). Includes a downward triangle mark above measure 19.
- Melody Voice:** Measures 17-20. Slurs over measures 17-18 and 19-20. Fingerings: 3, 3, 3, 2.

**System 5 (Measures 21-24):**

- Piano I:** Measures 21-24. Slurs over measures 21-22 and 23-24. Fingerings: 5, 1. Includes the marking *rit.* above measure 23.
- Piano II:** Measures 21-24. Slurs over measures 21-22 and 23-24. Fingerings: (2), (5), (1).
- Melody Voice:** Measures 21-24. Slurs over measures 21-22 and 23-24. Fingerings: 5, 1.

# The Cuckoo

Traditional

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

**System 1 (Measures 5-8):** Section S01 is marked above measure 5. Staff I begins with a 5th finger fingering. Staff II begins with a 5th finger fingering and a (1) articulation. Both staves have a (4) articulation at the end of measure 8.

**System 2 (Measures 9-13):** Section S02 is marked above measure 9. Section S03 is marked above measure 13. Staff I has a 2nd finger fingering at measure 9 and a 3rd finger fingering at measure 13. Staff II has a 2nd finger fingering at measure 9, a 3rd finger fingering at measure 13, and a 5th finger fingering at measure 13. Both staves have a (4) articulation at the end of measure 13.

**System 3 (Measures 14-18):** Section S04 is marked above measure 17. Staff I has a 4th finger fingering at measure 14 and a 5th finger fingering at measure 17. Staff II has a 4th finger fingering at measure 14 and a 5th finger fingering at measure 17. Both staves have a (2) articulation at the end of measure 18.

**System 4 (Measures 19-23):** Section S05 is marked above measure 22. Staff I has a 2nd finger fingering at measure 19 and a 3rd finger fingering at measure 23. Staff II has a 3rd finger fingering at measure 19 and a 3rd finger fingering at measure 23. Both staves have a (4) articulation at the end of measure 23.

**System 5 (Measures 24-28):** Section S06 is marked above measure 25. Staff I has a 5th finger fingering at measure 24 and a 4th finger fingering at measure 28. Staff II has a 5th finger fingering at measure 25 and a 4th finger fingering at measure 28. Both staves have a (1) articulation at the end of measure 28.

**System 6 (Measures 29-32):** Section S07 is marked above measure 30. Staff I has a 4th finger fingering at measure 29 and a 2nd finger fingering at measure 32. Staff II has a 4th finger fingering at measure 29 and a 1st finger fingering at measure 32. Both staves have a (1) articulation at the end of measure 32.

37

S08

S09

(2)

42

S10

(5)

(1)

47

S11

(4)

(4)

(4)

(3)

52

S12

(1)

(2)

# London Bridge

Traditional

The musical score is presented in a grand staff format with two systems of staves. The right hand (RH) is in treble clef and the left hand (LH) is in bass clef. The time signature is common time (C). The score is divided into measures, with measure numbers 5, 8, 12, 16, 21, and 24 indicated. Ten specific fingerings are highlighted with callouts: S01 (RH, measure 5), S02 (RH, measure 7), S03 (LH, measure 9), S04 (LH, measure 11), S05 (LH, measure 13), S06 (RH, measure 15), S07 (LH, measure 17), S08 (LH, measure 21), S09 (RH, measure 23), and S10 (RH, measure 25). Each callout includes a circled label and a downward-pointing arrow indicating the finger number (1-5) to be used for that specific note or group of notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

# Close Your Hands, Open Your Hands

J. J. Rousseau

The musical score is presented in a grand staff format, with the right hand (RH) on the upper staff and the left hand (LH) on the lower staff. The piece is in common time (C) and begins with a key signature of one sharp (F#). The tempo is marked as ♩ = 110. The score is divided into systems, with measure numbers 5, 8, 12, 16, 22, and 26 indicated at the start of each system. Nine specific fingering spots are highlighted with callouts: S01 (RH, measure 5), S02 (RH, measure 5), S03 (RH, measure 8), S04 (RH, measure 8), S05 (LH, measure 12), S06 (RH, measure 12), S07 (RH, measure 16), S08 (RH, measure 22), and S09 (LH, measure 22). The score includes various musical notations such as slurs, ties, and dynamic markings.

# Piano Solo

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



Song No. 130  
Tempo ♩ = 156

## Valse op.64-1 "Petit Chien"

F. Chopin

Melody Voice  
Live! Concert Grand Piano

Molto vivace

Sheet music for "Valse op.64-1 'Petit Chien'" by Frédéric Chopin. The score is in 3/4 time, key of B-flat major, and marked "Molto vivace" and "leggiero". The music is presented in four systems, each with a treble and bass clef staff. The first system includes a trill (tr) and fingerings 1, 2, 3. The second system includes a fermata (fer.) and a repeat sign (\*). The third system includes a fermata (fer.) and a repeat sign (\*). The fourth system includes a fermata (fer.) and a repeat sign (\*). Four specific melodic phrases are highlighted with callouts: S01 (measures 1-3), S02 (measures 4-5), S03 (measures 8-10), and S04 (measures 13-15). The bass line consists of chords and single notes, often marked with "Red." and a repeat sign (\*).

21/37

S05

S06

3 2 3 1 2 2 4 5 3

*red.* \* *red.* \* *red.* \* *red.* \*

26/42

S07

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

*red.* \* *red.* \* *red.* \* 5 4 5

32/48

S08

S09

S10

2 3 4 4 1 1. 2. 2

*red.* \* *red.* \* *red.* \*

53

S11

*sostenuto*

5 2 1

*red.* \* *red.* \* *red.* \* *red.* \* *red.* \* *red.* \*

59

S12

5 3 2 4

*red.* \* *red.* \* *red.* \* *red.* \* *red.* \* *red.* \*

65

S13

S14

*tr*

*p*

1 5 4 5 3 2 12

*red.* \* *red.* \* *red.* \* *red.* \* *red.* \* *red.* \*

71 S15 S16

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

78 S17

Red. \* Red. \* Red. \* Red. \*

85 S18

*cresc.*

93 S19

*f*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

99

*p*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

104

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*



109

3 2 3 1 2 2 4 5 3

Red. \* Red. \* Red. \* Red. \*

114

4 3 2 3 1 1 1 3 1 2 3

Red. \* Red. \* Red. \*

119

3 2 3 4 3 3 4 2 4 1

Red. \* Red. \* Red. \* Red. \*

125

*pp*

3 2 3 1 2 2 4 5 3

Red. \* Red. \* Red. \* Red. \*

130

4 3 2 3 1 1 1 3 1 2 3

Red. \* Red. \* Red. \*

135

S20

5 3 4 3 4 2 4 1

Red. \* Red. \* Red. \* Red. \*

*f*

# Menuett / Beethoven

L. v. Beethoven

Allegretto

1/8/64 S01 S02 S03

4/12/68 S04 S05 S06

17/25/73 S07 S08

21/29/77 S09 S10 1. 2. Fine

32/40 S11 Trio S12 p

37/45 S13 S14 p

49/57

S15

S16

53/61

S17

1. 2.

D.C.

# Andante grazioso (Sonate K.331)

W. A. Mozart

## Andante grazioso

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/8. The tempo is marked 'Andante grazioso'. The score is divided into nine sections, each labeled with a circled 'S' and a number (S01-S09). Fingerings are indicated by numbers 1-5 below the notes. Dynamics such as *p* (piano), *sf* (sforzando), and *f* (forte) are used throughout. The score includes repeat signs and first/second endings. The first ending is marked '1/9' and the second ending is marked '2/9'. The score concludes with a double bar line and repeat dots.

**S01** (1/9) **S02** **S03** **S04** **S05** (17/27) **S06** **S07** **S08** (22/32) **S09**

# Melodie (Album für die Jugend)

R. Schumann

Moderatamte mosso

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major/D minor), and the time signature is common time (C). The tempo is marked 'Moderatamte mosso'. The score begins with a piano (*p*) dynamic. The piece is divided into eight sections, each marked with a circled label (S01-S08) and a downward-pointing triangle. Section S01 starts at measure 1 and includes a first ending bracket. Section S02 ends at measure 8. Section S03 starts at measure 9 and includes a first ending bracket. Section S04 ends at measure 16. Section S05 starts at measure 17 and includes a first ending bracket. Section S06 starts at measure 19 and includes a first ending bracket. Section S07 ends at measure 24. Section S08 starts at measure 25 and includes a first ending bracket. The score concludes with a double bar line. Fingerings and articulation marks are indicated throughout the piece.

R. Schumann

**Animato e grazioso**

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Animato e grazioso' with a metronome marking of ♩ = 112. The score is divided into seven sections, each marked with a circled label (S01-S07) and a downward-pointing arrow. Section S01 begins at measure 1 with a forte (f) dynamic. Section S02 starts at measure 5. Section S03 begins at measure 9 with a mezzo-forte (mf) dynamic. Section S04 starts at measure 13 with a forte (f) dynamic. Section S05 begins at measure 17. Section S06 starts at measure 21. Section S07 begins at measure 25. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for both hands. The piece concludes with a final cadence in the bass clef at the end of the eighth system.

# Von fremden Ländern und Menschen (Kinderszenen)

R. Schumann

Moderato

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'.

- S01 (Measures 1-9):** Treble clef starts with a circled 'S01'. Fingerings: 1, 2, 1, 5, 1, 1, 1. Bass clef has fingerings 3, 1, 2, 1. Performance markings include *p*, *Red.*, and asterisks.
- S02 (Measures 10-13):** Treble clef starts with a circled 'S02'. Bass clef has *Red.* markings.
- S03 (Measures 14-16):** Treble clef starts with a circled 'S03'. Bass clef has *Red.* markings.
- S04 (Measures 17-31):** Treble clef starts with a circled 'S04'. Bass clef has fingerings 3, 3, 4, 5, 3, 5, 4, 5. Performance markings include *p* and *rit.*
- S05 (Measures 32-35):** Treble clef starts with a circled 'S05'. Bass clef has fingerings 1, 1, 1, 1. Performance markings include *p*, *Red.*, and asterisks.
- S06 (Measures 36-40):** Treble clef starts with a circled 'S06' and 'ritardando'. Bass clef has fingerings 3, 2, 3, 1, 1, 1, 1. Performance markings include *p*, *Red.*, and asterisks.

# Thema (Impromptus D.935-3)

F. Schubert

Andante

The musical score is presented in grand staff notation (treble and bass clefs). It begins with a tempo marking of 'Andante'. The score is divided into nine sections, each marked with a circled label (S01 through S09) and a downward-pointing triangle. Section S01 starts at measure 1/9 with a piano (*p*) dynamic. Section S02 begins at measure 2. Section S03 starts at measure 5/13. Section S04 begins at measure 5. Section S05 starts at measure 17/25 with a mezzo-forte (*mf*) dynamic. Section S06 begins at measure 5 with a decrescendo (*decresc.*) marking. Section S07 starts at measure 3 with a piano (*p*) dynamic. Section S08 begins at measure 22/30 with a crescendo (*cresc.*) marking. Section S09 starts at measure 4 with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic and a diminuendo (*dimin.*) marking. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for both hands.



# Invention Nr. 1

J. S. Bach

The image displays the musical score for Invention Nr. 1 by J.S. Bach, arranged for piano and melody voice. The score is presented in two systems, each with a piano part (left) and a melody voice part (right). The piano part is written in bass clef, and the melody voice part is in treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as ♩ = 89. The score includes various musical notations such as slurs, accents, and fingering numbers. Specific annotations are provided in callout boxes: S01, S02, S03, S04, S05, S06, S07, S08, S11, S12, S13, S14, S15, S16, S17, and S18. The piano part features complex rhythmic patterns, including sixteenth-note runs and chords, while the melody voice part consists of a single melodic line with various ornaments and phrasing. The score is divided into measures, with measure numbers 1, 3, 5, 7, and 9 indicated at the beginning of their respective systems.

Musical notation for measures 12 and 13. Measure 12 starts with a treble clef and a bass clef. The treble clef has notes with fingerings 5, 2, 1, 3. The bass clef has notes with fingering 1. Measure 13 contains a circled annotation 'S08' pointing to the treble clef and 'S19' pointing to the bass clef. Both annotations have a downward-pointing arrow. The bass clef has a fingering 1.

Musical notation for measures 14 and 15. Measure 14 has a treble clef with notes and a fingering 1, and a bass clef with notes and a fingering 1. Measure 15 has a circled annotation 'S09' pointing to the treble clef and 'S20' pointing to the bass clef. Both annotations have a downward-pointing arrow. The bass clef has a fingering 1.

Musical notation for measures 16 and 17. Measure 16 has a treble clef with notes and a fingering 4, and a bass clef with notes and a fingering 4. Measure 17 has a treble clef with notes and a fingering 4, and a bass clef with notes and a fingering 4.

Musical notation for measures 18 and 19. Measure 18 has a treble clef with notes and a fingering 1, and a bass clef with notes and a fingering 4. Measure 19 has a circled annotation 'S10' pointing to the treble clef and 'S21' pointing to the bass clef. Both annotations have a downward-pointing arrow. The bass clef has a fingering 4.

Musical notation for measures 20 and 21. Measure 20 has a treble clef with notes and a fingering 1, and a bass clef with notes and a fingering 1. Measure 21 has a treble clef with notes and a fingering 5, and a bass clef with notes and a fingering 4. The piece ends with a double bar line and a repeat sign.

# Gavotte/J. S. Bach

J. S. Bach

## Gavotte

The musical score for Gavotte by J.S. Bach is presented in a grand staff format (treble and bass clefs). The piece is in G major and 3/8 time. The score is divided into eight sections, each marked with a circled label (S01-S08) and a measure number. Fingerings and dynamics are indicated throughout the score.

- S01:** Measures 1-4. Treble clef starts with a  $-1/8$  note. Bass clef has a 4-measure rest.
- S02:** Measures 5-8. Treble clef has a 2-measure rest. Bass clef has a 2-measure rest.
- S03:** Measures 9-12. Treble clef has a 5-measure rest. Bass clef has a 3-measure rest.
- S04:** Measures 13-16. Treble clef has a 3-measure rest. Bass clef has a 3-measure rest.
- S05:** Measures 17-20. Treble clef has a 4-measure rest. Bass clef has a 2-measure rest.
- S06:** Measures 21-24. Treble clef has a 2-measure rest. Bass clef has a 4-measure rest.
- S07:** Measures 25-28. Treble clef has a 5-measure rest. Bass clef has a 3-measure rest.
- S08:** Measures 29-32. Treble clef has a 4-measure rest. Bass clef has a 2-measure rest.

## Arietta/Grieg

E. Grieg

## Poco Andante e sostenuto

1 **S01** *p* *ritard.*

5 **S02** *p*

9 **S03** *p* *ritard.* \* 1/4 *ritard.* \* 5

13 **S04** *p* *ritard.* 2 3

17 **S05** *p* *ritard.* 3 4 5

21 **S06** *p* *ritard.* 4 5 4 5

25 **S07** *p* *ritard.* 2 3

29 **S08** *p* *ritard.* 3 4 5

33 **S09** *pp* *ritard.* 1 2 3 5 *ritard.* \*

# To a Wild Rose

E. A. MacDowell

With simple tenderness.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes the following performance instructions and markings:

- S01:** *p* (piano)
- S02:** *p* (piano)
- S03:** *p* (piano)
- S04:** *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano)
- S05:** *mp* (mezzo-piano)
- S06:** *p* (piano)
- S07:** *pp* (pianissimo)
- S08:** *increase*, *slightly marked*
- S09:** *still increase*
- S10:** *still increase*
- S11:** *f* (forte)
- S12:** *diminish.* (diminuendo)
- S13:** *retard.* (ritardando), *p* (piano)

Numbered fingering (1-5) and breath marks (∇) are indicated throughout the score. The piece concludes with a final chord in the right hand.

33 *p* S14

34 35 36 37 38

39 *mp* S15

40 41 42 43 44

*slightly marked*

45 *p* S16 S17

46 47 48 49 50

*ppp*



# Special Appendix

## Touch Tutor

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

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

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

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

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

## Chord Study

Song No.	Title	page
151	Chord Study 01	242
152	Chord Study 02	243
153	Chord Study 03	243
154	Chord Study 04	244
155	Chord Study 05	245
156	Chord Study 06	246
157	Chord Study 07	246
158	Chord Study 08	247
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160	Chord Study 10	249
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## Chord Progression

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

# Chord Study 12 Songs—an Introduction to Chords

## ● What are Chords?

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



## ● Lets Try Some Chords

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



## ● How Did You Do?

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

Song No. 151

## Chord Study 01

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

♩ = 80   ♩ = ♩<sup>♯</sup>

The musical notation for Chord Study 01 is presented in three systems. The first system shows the C chord in three positions: open C (1), C major with first finger on G (3 1), and C major with first and third fingers on G and B (5 3 1). The second system shows a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. The third system continues the rhythmic pattern.



# Chord Study 04

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

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

**System 1:** The piano part starts with a tempo marking of  $\text{♩} = 110$ . The first measure has a whole note chord with a fingering of 2. The second measure has a whole note chord with a fingering of 1. The third measure has a whole note chord with a fingering of 3. The fourth measure has a whole note chord with a fingering of 5. The cymbal part has a whole note chord with a fingering of 1.

**System 2:** The piano part has four measures. The first measure has a whole note chord with a fingering of 5. The second measure has a whole note chord with a fingering of 3. The third measure has a whole note chord with a fingering of 1. The fourth measure has a whole note chord with a fingering of 3. The cymbal part has four measures, each with a whole note chord and a fingering of 1.

**System 3:** The piano part has three measures. The first measure has a whole note chord with a fingering of 3. The second measure has a whole note chord with a fingering of 3. The third measure has a whole note chord with a fingering of 3. The cymbal part has three measures, each with a whole note chord and a fingering of 3.



## Chord Study 06

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

$\text{♩} = 100$

Am

5

3 1

5 3 1

5

3 5

1 3 5

## Chord Study 07

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

$\text{♩} = 48$

Bm

5

3 1

5 3 1

1 3 5

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

# Chord Study 08

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

The musical score is written in 4/4 time with a tempo of 110. It consists of three systems of music. The first system shows the piano accompaniment with a bass line of two whole notes (C2 and G2) and a treble line of two whole notes (C4 and G4). The second system introduces a melody line in the treble clef, starting with a quarter note C4, followed by quarter notes D4, E4, and F4. The piano accompaniment continues with chords: C major (C4, E4, G4) and D major (D4, F4, A4). The third system continues the melody with quarter notes G4, A4, and B4, and ends with a whole note C5. The piano accompaniment remains on the C major chord. Chord diagrams are provided for the C and D major chords in both systems.

# Chord Study 09

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

The musical score is divided into three systems, each with a grand staff (treble and bass clefs).

**System 1:** The tempo is marked  $\text{♩} = 70$ . The first measure contains a whole rest in both staves. The second measure has a whole note chord in the bass clef, with a '2' above it. The third measure has a whole note chord in the bass clef, with a '1' above it. The fourth measure has a whole note chord in the bass clef, with a '1' above it. The fifth measure has a whole note chord in the bass clef, with a '1' above it. Chord labels above the staff are Em, Dm, Em, and Dm.

**System 2:** The first measure has a whole note chord in the bass clef, with a '1' above it. The second measure has a whole note chord in the bass clef, with a '1' above it. The third measure has a whole note chord in the bass clef, with a '1' above it. The fourth measure has a whole note chord in the bass clef, with a '1' above it. The fifth measure has a whole note chord in the bass clef, with a '1' above it. The sixth measure has a whole note chord in the bass clef, with a '1' above it. The seventh measure has a whole note chord in the bass clef, with a '1' above it. The eighth measure has a whole note chord in the bass clef, with a '1' above it. The ninth measure has a whole note chord in the bass clef, with a '1' above it. The tenth measure has a whole note chord in the bass clef, with a '1' above it. The eleventh measure has a whole note chord in the bass clef, with a '1' above it. The twelfth measure has a whole note chord in the bass clef, with a '1' above it. Chord labels above the staff are Em, Dm, and Em.

**System 3:** The first measure has a whole note chord in the bass clef, with a '1' above it. The second measure has a whole note chord in the bass clef, with a '1' above it. The third measure has a whole note chord in the bass clef, with a '1' above it. The fourth measure has a whole note chord in the bass clef, with a '1' above it. The fifth measure has a whole note chord in the bass clef, with a '1' above it. The sixth measure has a whole note chord in the bass clef, with a '1' above it. The seventh measure has a whole note chord in the bass clef, with a '1' above it. The eighth measure has a whole note chord in the bass clef, with a '1' above it. The ninth measure has a whole note chord in the bass clef, with a '1' above it. The tenth measure has a whole note chord in the bass clef, with a '1' above it. The eleventh measure has a whole note chord in the bass clef, with a '1' above it. The twelfth measure has a whole note chord in the bass clef, with a '1' above it. Chord labels above the staff are Dm and Em.



## Chord Study 10

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

♩ = 100

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is G minor (two flats). The tempo is marked as ♩ = 100. The rhythm is a 2/4 Tango style, characterized by a half note followed by a quarter note in the right hand, and a half note in the left hand.

The chord progression and fingerings are as follows:

- System 1: Treble clef has a whole note chord Gm (5-3-1). Bass clef has a half note G (1) followed by a quarter note G (2).
- System 2: Treble clef has a whole note chord Eb (5-3-1). Bass clef has a half note Eb (3) followed by a quarter note Eb (4).
- System 3: Treble clef has a whole note chord Gm (5-3-1). Bass clef has a half note G (1) followed by a quarter note G (2).
- System 4: Treble clef has a whole note chord Eb (5-3-1). Bass clef has a half note Eb (3) followed by a quarter note Eb (4).
- System 5: Treble clef has a whole note chord D (5-3-1). Bass clef has a half note D (4) followed by a quarter note D (1). The final measure shows a half note Gm (5-3-1) and a quarter note 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<sup>(onE)</sup>, E7, A, D, A<sup>(onE)</sup>, E7, A.

## Chord Study 12

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

♩ = 70

Chord progression: Cm7, F7, B<sup>b</sup>M7, E<sup>b</sup>M7, A<sup>b</sup>m7, D7, Gm7.

# Chord Progression

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

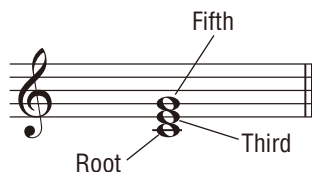
Musical styles all have their own standard chord progressions, but first let's try playing some basic chords.

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

Stacking three notes separated by thirds is called a triad.

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

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



## Diatonic Triads of a C Major Scale

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

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

A musical staff in treble clef showing the diatonic triads of a C major scale. The notes are C, D, E, F, G, A, B, C. Below each triad is a Roman numeral and a chord name. Vertical dotted lines connect the notes of the triads to the notes of the scale below.

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

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

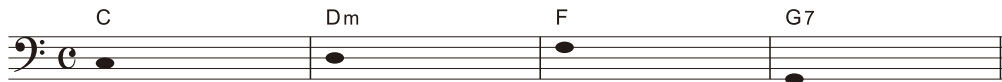
A musical staff in bass clef showing the diatonic triads of a C major scale, corresponding to the notes C, D, E, F, G, A, B, C.

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

## Basic Rules

Song #164 example:

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



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



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



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



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

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

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

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

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

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

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

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

### Little Brown Jug

Play the chord with your left hand

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

Play the melody with your right hand

Song No. 163

Chord Progression 01

**Maj I IIm IIIIm IV**

C Dm Em F

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

Song No. 164

Chord Progression 02

**Maj I IIm IV V7**

C Dm F G7

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

Song No. 165

Chord Progression 03

**Maj I IIm VIIm V**

C Dm Am G

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

Song No. 166

Chord Progression 04

**Maj I IIm VIIm IV**

C Dm Am F

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

Song No. 167

Chord Progression 05

**Maj I IIm7 V IV**

C Dm7 G F

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

Song No. 168

Chord Progression 06  
**Maj I III m7 VI m IV**

C Em7 Am F

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Em7 (E3, G2, Bb2, D3), Am (A2, C3, E3), and F (F2, A2, C3). The notes are represented by black dots on the staff lines.

Song No. 169

Chord Progression 07  
**Maj I III m7 IV V**

C Em7 F G

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Em7 (E3, G2, Bb2, D3), F (F2, A2, C3), and G (G2, B2, D3). The notes are represented by black dots on the staff lines.

Song No. 170

Chord Progression 08  
**Maj I III m II m V7**

C Em Dm G7

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Em (E3, G2, Bb2), Dm (D3, F3, Ab2), and G7 (G2, B2, D3, F3). The notes are represented by black dots on the staff lines.

Song No. 171

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

C F G F

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), F (F2, A2, C3), G (G2, B2, D3), and F (F2, A2, C3). The notes are represented by black dots on the staff lines.

Song No. 172

Chord Progression 10  
**Maj I IV II m7 V**

C F Dm7 G

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), F (F2, A2, C3), Dm7 (D3, F3, Ab2, Bb2), and G (G2, B2, D3). The notes are represented by black dots on the staff lines.

Song No. 173

Chord Progression 11  
**Maj I IV VIm7 V7**

C F Am7 G7



Musical notation for Chord Progression 11: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: C major chord (C4, E3, G3). Measure 2: F major chord (F3, A2, C3). Measure 3: Am7 chord (A2, C3, E3, G3). Measure 4: G7 chord (G2, B2, D3, F3).

Song No. 174

Chord Progression 12  
**Maj I V VIm7 IV**

C G Am7 F

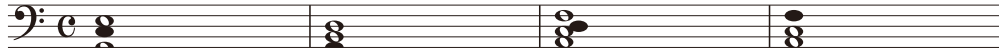


Musical notation for Chord Progression 12: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: C major chord (C4, E3, G3). Measure 2: G major chord (G2, B2, D3). Measure 3: Am7 chord (A2, C3, E3, G3). Measure 4: F major chord (F3, A2, C3).

Song No. 175

Chord Progression 13  
**Maj I V IIm7 IV**

C G Dm7 F



Musical notation for Chord Progression 13: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: C major chord (C4, E3, G3). Measure 2: G major chord (G2, B2, D3). Measure 3: Dm7 chord (D3, F3, A2, C3). Measure 4: F major chord (F3, A2, C3).

Song No. 176

Chord Progression 14  
**Maj I V IV V**

C G F G



Musical notation for Chord Progression 14: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: C major chord (C4, E3, G3). Measure 2: G major chord (G2, B2, D3). Measure 3: F major chord (F3, A2, C3). Measure 4: G major chord (G2, B2, D3).

Song No. 177

Chord Progression 15  
**Maj I V VIIb IV**

C G B $\flat$  F



Musical notation for Chord Progression 15: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: C major chord (C4, E3, G3). Measure 2: G major chord (G2, B2, D3). Measure 3: B $\flat$  major chord (B $\flat$ 2, D3, F3). Measure 4: F major chord (F3, A2, C3).

Song No. 178

Chord Progression 16  
**Maj I VIm7 IIIm7 V7**

C Am7 Dm7 G7

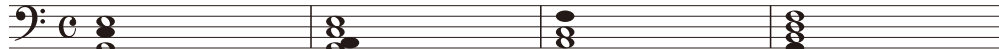


A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C, Am7, Dm7, and G7. Each measure contains a single chord symbol above the staff and a corresponding chord diagram below the staff.

Song No. 179

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

C Am7 F G7



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C, Am7, F, and G7. Each measure contains a single chord symbol above the staff and a corresponding chord diagram below the staff.

Song No. 180

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

C Am7 G7 F



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C, Am7, G7, and F. Each measure contains a single chord symbol above the staff and a corresponding chord diagram below the staff.

Song No. 181

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

C B<sup>b</sup> F G7

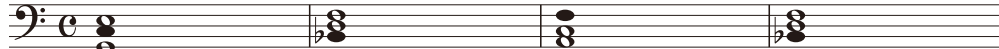


A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C, B<sup>b</sup>, F, and G7. Each measure contains a single chord symbol above the staff and a corresponding chord diagram below the staff.

Song No. 182

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

C B<sup>b</sup> F B<sup>b</sup>



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C, B<sup>b</sup>, F, and B<sup>b</sup>. Each measure contains a single chord symbol above the staff and a corresponding chord diagram below the staff.



Song No. 183

Chord Progression 21  
**min Im III IVm VI**

Am C Dm F

Musical notation for Chord Progression 21: A bass clef with a common time signature (C) is shown. The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C3, E3, G3). The third measure contains the Dm chord (D3, F3, A3). The fourth measure contains the F chord (F3, A3, C4). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 184

Chord Progression 22  
**min Im III IVm7 V**

Am C Dm7 E

Musical notation for Chord Progression 22: A bass clef with a common time signature (C) is shown. The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C3, E3, G3). The third measure contains the Dm7 chord (D3, F3, A3, C4). The fourth measure contains the E chord (E3, G3, B3, C#4). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 185

Chord Progression 23  
**min Im III IV V**

Am C D E

Musical notation for Chord Progression 23: A bass clef with a common time signature (C) is shown. The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C3, E3, G3). The third measure contains the D chord (D3, F#3, A3). The fourth measure contains the E chord (E3, G3, B3). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 186

Chord Progression 24  
**min Im III IVm Vsus4-V**

Am C Dm Esus4 E

Musical notation for Chord Progression 24: A bass clef with a common time signature (C) is shown. The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C3, E3, G3). The third measure contains the Dm chord (D3, F3, A3). The fourth measure contains the Esus4 chord (E3, G3, B3, C#4) with a fermata symbol above it. The fifth measure contains the E chord (E3, G3, B3). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 187

Chord Progression 25  
**min Im III IVm7 VII**

Am C Dm7 G

Musical notation for Chord Progression 25: A bass clef with a common time signature (C) is shown. The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C3, E3, G3). The third measure contains the Dm7 chord (D3, F3, A3, C4). The fourth measure contains the G chord (G3, B3, D4). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 188

Chord Progression 26  
**min Im III VI VII7**

Am C F G7



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), C (C2, E2, G2), F (F2, A2, C3), and G7 (G2, B2, D3, F3).

Song No. 189

Chord Progression 27  
**min Im IVm VI V7**

Am Dm F E7




A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), Dm (D2, F2, A2), F (F2, A2, C3), and E7 (E2, G2, B2, D3).

Song No. 190

Chord Progression 28  
**min Im IVm VI VII**

Am Dm F G



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

Song No. 191

Chord Progression 29  
**min Im IVm Vm7 VII**

Am Dm Em7 G

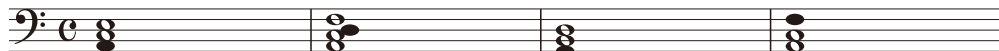


A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), Dm (D2, F2, A2), Em7 (E2, G2, B2, D3), and G (G2, B2, D3).

Song No. 192

Chord Progression 30  
**min Im IVm7 VII VI**

Am Dm7 G F



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

Song No. 193

**Chord Progression 31**  
**min Im IVm II7 V7**

Am

Dm

B7

E7



Song No. 194

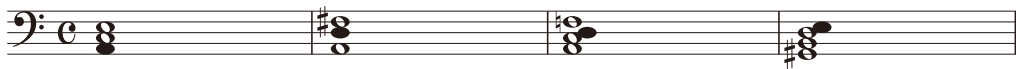
**Chord Progression 32**  
**min Im IV IVm7 V7**

Am

D

Dm7

E7



Song No. 195

**Chord Progression 33**  
**min Im Vm IV V7**

Am

Em

D

E7



Song No. 196

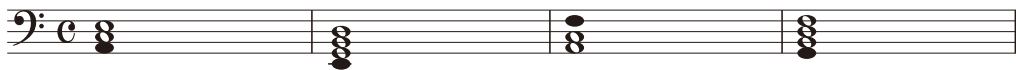
**Chord Progression 34**  
**min Im Vm7 VI VII7**

Am

Em7

F

G7



Song No. 197

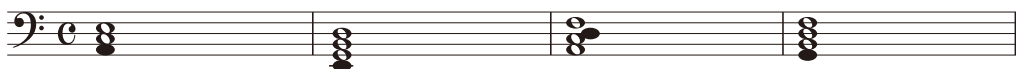
**Chord Progression 35**  
**min Im Vm7 IVm7 VII7**

Am

Em7

Dm7

G7



Song No. 198

Chord Progression 36  
min Im7 VI VII VI

Am7 F G F



Musical notation for Chord Progression 36, showing four measures of bass clef chords in C major: Am7, F, G, and F.

Song No. 199

Chord Progression 37  
min Im7 VI Vm7 VII7

Am7 F Em7 G7



Musical notation for Chord Progression 37, showing four measures of bass clef chords in C major: Am7, F, Em7, and G7.

Song No. 200

Chord Progression 38  
min Im7 VII Vm7 VI

Am7 G Em7 F



Musical notation for Chord Progression 38, showing four measures of bass clef chords in C major: Am7, G, Em7, and F.

Song No. 201

Chord Progression 39  
min Im VII VI V

Am G F E




Musical notation for Chord Progression 39, showing four measures of bass clef chords in C major: Am, G, F, and E.

Song No. 202

Chord Progression 40  
min Im7 VII7 III VI

Am7 G7 C F



Musical notation for Chord Progression 40, showing four measures of bass clef chords in C major: Am7, G7, C, and F.



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