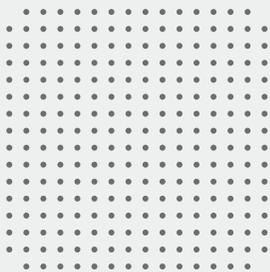
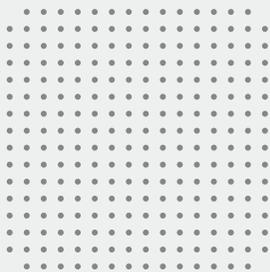
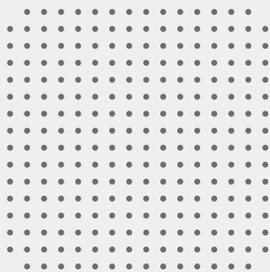
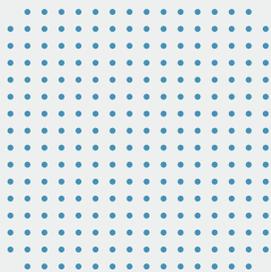
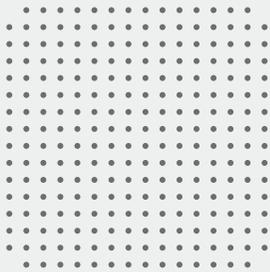
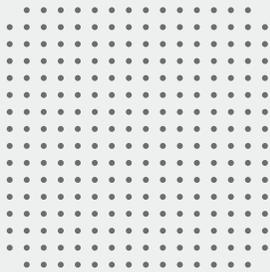
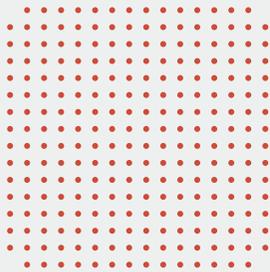
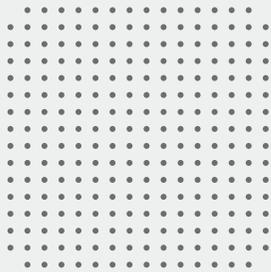
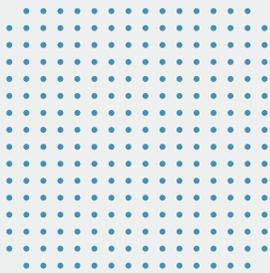
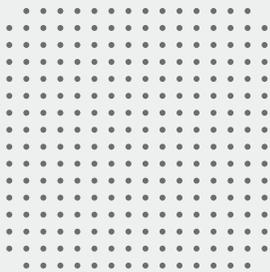


EN
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SONG BOOK

PSR-E383 PSR-EW320
YPT-380 YPT-W320



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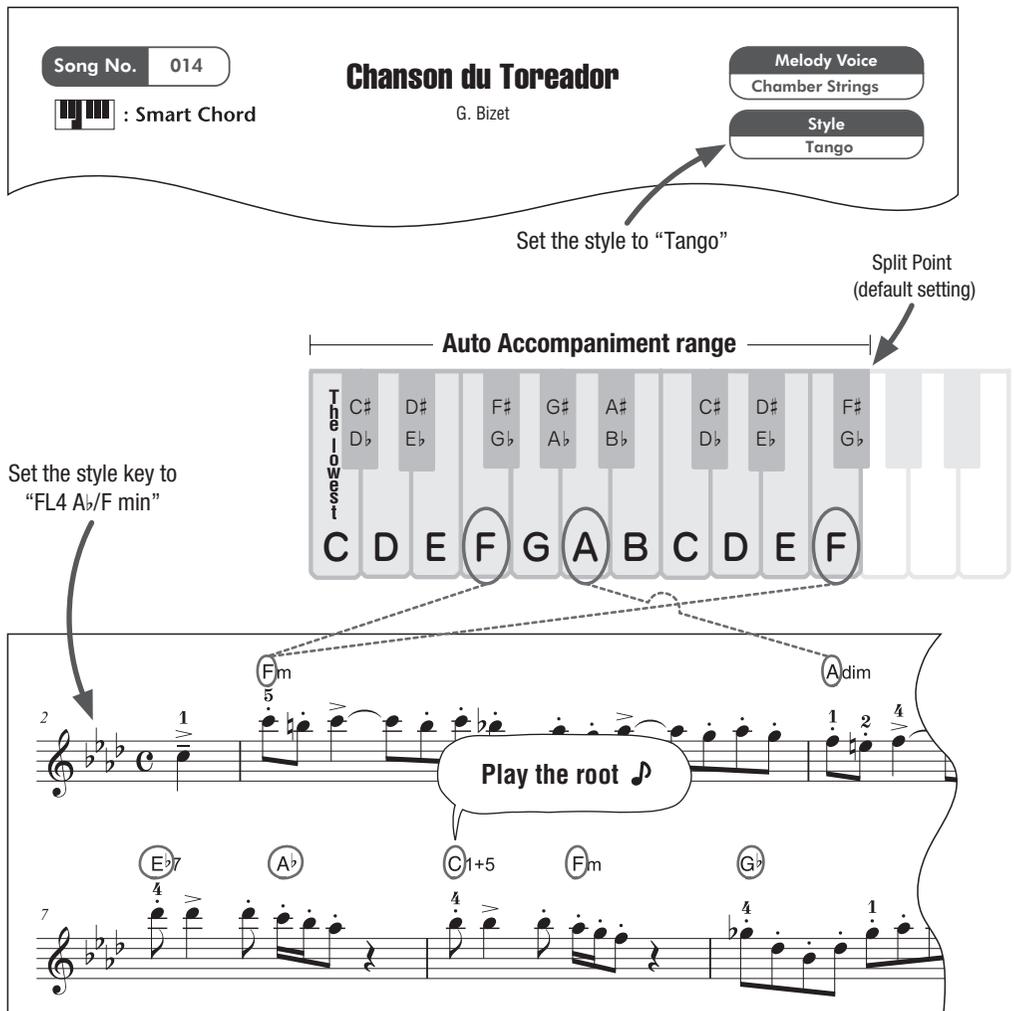
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● Try playing the Songs along with Styles using Smart Chord!

You can also enjoy stylized performances using Smart Chord for songs marked with “”.

Select the style listed in the score, set the style key that matches the score, and then play the root of the chord symbol with a single finger.



Song No. 014

Chanson du Toreador

G. Bizet

Melody Voice
Chamber Strings

Style
Tango

Set the style to "Tango"

Split Point (default setting)

Auto Accompaniment range

Set the style key to "FL4 A \flat /F min"

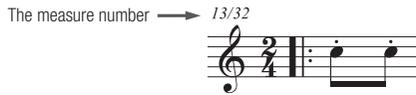
Play the root

- Scores for songs marked with “” contain the chords that will be played by the Smart Chord. Therefore, the chords may differ from those used in the original song or the preset song.
- The category “Favorite with Style” describes the chords used in the preset songs.
- Chords that cannot be played with Smart Chord are marked with \blacklozenge . Chords marked with \blacklozenge indicate the chords used in preset songs.
- The small notes with the name of an instrument represent the melody part included in the song accompaniment. When playing with Smart Chord, play the small notes with your right hand.

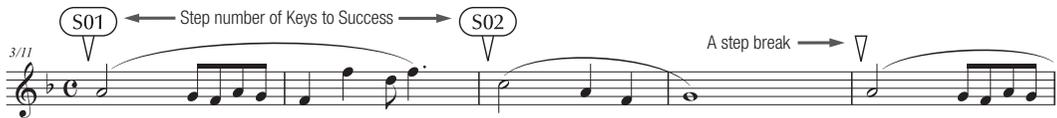


F Flute F B \flat B dim

- No scores are provided for the demo songs (Song no. 001 - 003).
- Parts of the score may differ from the original version.
- In some cases, the score time signature and metronome timing may differ.
- (onC) and other on-bass code markings and “1+5” chords listed on the score do not appear on the instrument's display.
- Some scores do not provide numerical value on the tempo of the music. To check the numerical value of the tempo, press the [Tempo/Tap] button on the instrument.
- The number in the upper left corner of each row of the score is the measure number of the preset song. It appears on the instrument's display.



- The (S**) mark on the sheet music is compatible with the Keys to Success step numbers.
- The “∇” mark indicates a step break.



- All categories except “Learn to Play” have a finishing step that is played through the piece, following the final step number listed in the score.
- The “(V*)” mark on the score corresponds to the melody voice number listed to the right of the title.

Song No. 026 **Old MacDonald Had a Farm**

Smart Chord Traditional **Melody Voice**

Portatone (V1)
Modern Harp (V2)
Honky Tonk Piano (V3)

Style Learning 2/4

♩ = 89

13/32

C F C G7 C S02

48

2.

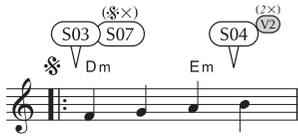
∇

S04 (V2) G D 5 A7 D S05

56

D G D A7 D S06 (V3)

- Numbers and symbols such as (2×) (S×) indicate the timing at which the step number and melody voice number are set in the preset song.



(e.g.) Practice “S” at (S07) .

Play the second time with the “V2” melody voice.

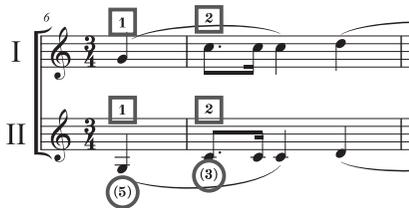
- Notes and chord names marked with () indicate what is to be played at the stated timing.



(e.g.) Play the notes in () the second time.

Play the Em chord the *D.S.time*.

- Finger numbers for the category “Duet” are listed above the notes for the right hand and below the notes for the left hand and marked with ().



□ Fingering for the right hand

○ Fingering for the left hand

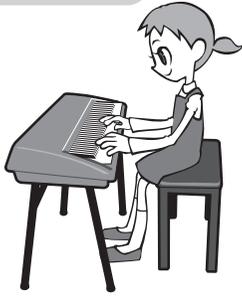
[Recommendations]

- Play popular folk songs and classical pieces Favorite p.12
- Play a song that everyone has heard at least once Traditional p.24
- Play songs that feature instruments other than piano Instrument Master p.32
- Play music with enjoyable orchestra and piano sounds Piano Ensemble p.39
- Play well-known piano pieces Piano Solo p.56
- For beginners who want to practice piano through lessons..... Learn to Play p.68
- Play with automatic accompaniment Favorite with Style p.185
- Play a duet with a friend or family member Duet p.200
- Learn the timing and dynamics of playing notes Special Appendix p.220

Before Playing...

◇ Playing Posture

View from the side

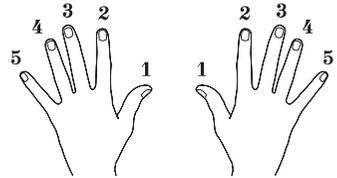
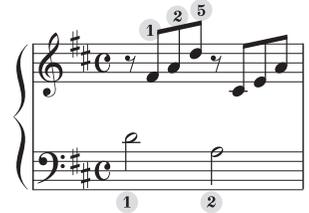


View from above



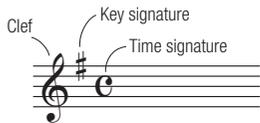
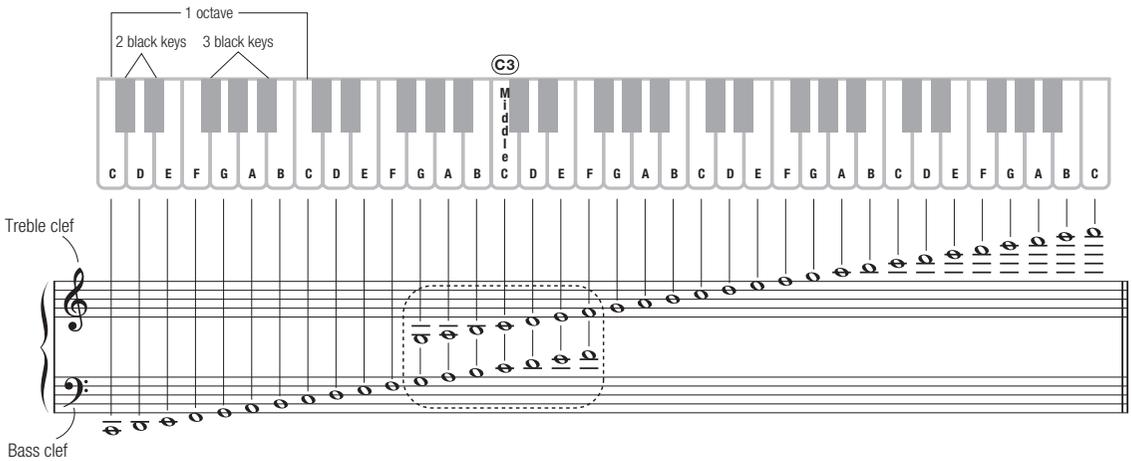
- Sit near the middle of the keyboard.
- Relax your shoulders and wrists, and play in a comfortable posture.

◇ Finger Numbering



Reading the Score

◇ The Keyboard, Staff Lines, and Clef



◇ Accidentals

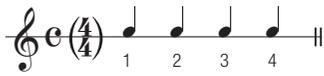
- # (Sharp) Raise by a semitone
- b (Flat) Lower by a semitone
- ♮ (Natural) Return to the original pitch

◇ Notes and Rests

Note	Rest	$\text{♩} = 1$	Length
Whole note	Whole note rest Rest for the entire measure	4	
Dotted half note	Dotted half note rest	3	
Half note	Half note rest	2	
Dotted quarter note	Dotted quarter note rest	1.5	
Quarter note	Quarter note rest	1	
Dotted eighth note	Dotted eighth note rest	0.75	
Eighth note	Eighth note rest	0.5	
Sixteenth note	Sixteenth note rest	0.25	
Triplet		1	 Three evenly spaced notes in the space of two eighth notes

◇ Time Signatures and Counting Pulse

4/4 time



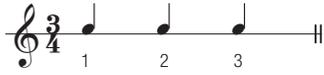
2/2 time



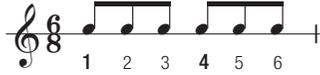
2/4 time



3/4 time



6/8 time



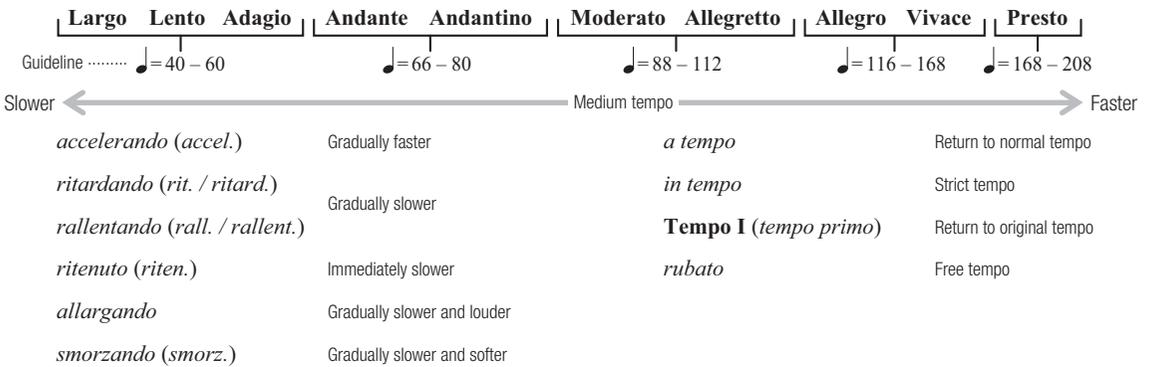
9/8 time



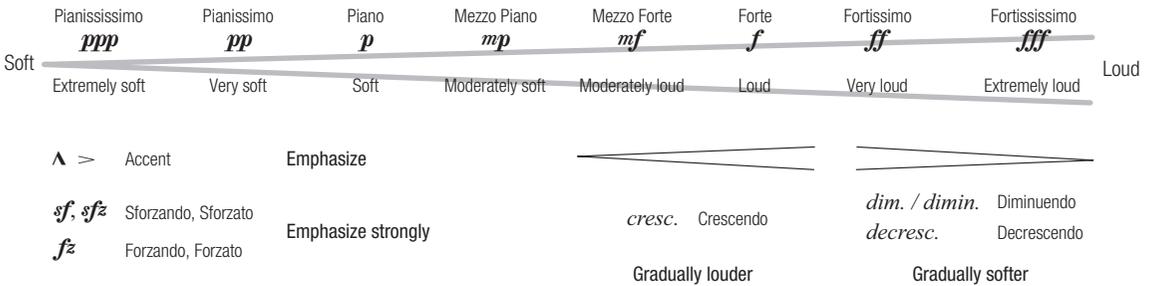
(In 6/8 time and 9/8 time, be aware of the beats in bold and think of the three notes as a group)

◇ Tempo Markings

(e.g.) $\text{♩} = 120$ indicates a tempo of 120 quarter notes per minute



◇ Dynamic Markings



◇ Phrasing and Performance Markings

staccato (stacc.)

Play short, detached notes



(e.g.)



tenuto (ten.)

Hold the notes for their full length

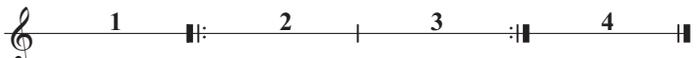


legato

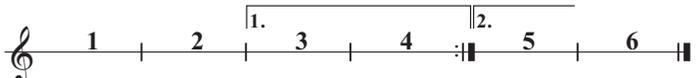
Connect the notes smoothly



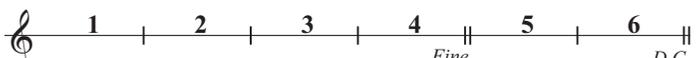
◇ Repeats



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

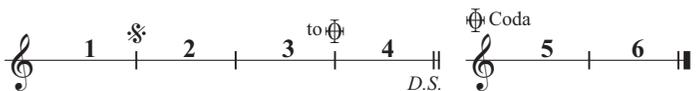


Play 1-2-3-4-1-2-5-6



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

D.C. (Go back to the beginning of the song) Fine (End playing)



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

D.S. (Go back to the * mark) to Coda (Jump to Coda)

Glossary / Symbol List

◇ Glossary

[a]

a tempo	Return to normal tempo
accelerando (accel.)	Gradually faster
adagio	Slowly, gently
alla –	With a – feel
alla turca	With a Turkish feel
allargando	Gradually slower and louder
allegretto	Slightly faster
allegro	Faster
andante	As if walking slowly
andantino	Slightly slower
animato	Lively
assai	Very
aufakt	A melody that starts on the weaker upbeat before the normally accented beat at the beginning of the first measure

[c]

cantabile	Singing
chord	Overlapping different notes in layers
commodo	Relaxed
con affetto	Lovingly
con moto	Animated
counterpoint	A separate melody that is harmonically related to the main melody, but has independent contour and rhythm
crescendo (cresc.)	Gradually louder

[d]

da capo (D.C.)	Go back to the beginning of the song
dal segno (D.S.)	Go back to the  mark
decrescendo (decresc.)	Gradually softer
delicato	Delicate and gracefully
diminuendo (dim./dimin.)	Gradually softer
dolce	Sweetly

[e]

ensemble	A number of instruments and/or voices performing together
espressivo (espress.)	With expression
expression directive	Notes at the beginning of a score describing how the piece should be played

[f]

fine	End playing
------	-------------

[g]

grazioso	Elegantly
----------	-----------

[h]

harmony	The pleasing resonant effect produced by playing multiple notes of differing pitch simultaneously
---------	---

[i]

in tempo	Strict tempo
interval	The difference in pitch between two notes is known as an “interval” [Third] A “third” is the interval between three whole tones (e.g.) In the C diatonic scale (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

[l]

largo	Broadly and slower
left hand (L.H.)	Play with the left hand
legato	Connect the notes smoothly
leggiero	Lightly
lento	Slowly

Glossary / Symbol List

[m]

ma non troppo	But not too much
maestoso	With majesty
marcato	Play each note distinctly
marsch	March
marziale	With a march feel
meno mosso	Less movement
moderatamente	Moderately
moderato	Medium tempo
molto	More
monophony	Single notes played independently
mosso	Animated, rapid

[n]

non agitato	Calmly
non chord (N.C.)	The part without chords
non troppo	Not too much

[o]

obbligato	A separate melody played to accompany the main melody
ornament	A musical flourish that is added to "ornament" the melody line

[p]

phrase	Sections of a melody that naturally stand on their own, much like sentences in a paragraph. No specific length is defined
poco	A little
poco a poco	Little by little
poco moto	With a little more motion
polka	Polka (fast 2/4 time)
polyphony	Multiple notes of different pitch played simultaneously
presto	Rapidly

[r]

rallentando (rall. / rallent.)	Gradually slower
religioso	Religiously, with devotion
risoluto	Resolutely, with conviction
ritardando (rit. / ritard.)	Gradually slower
ritenuto (riten.)	Immediately slower
rubato	Free tempo

[s]

scherzando	Playfully
semitone	The pitch interval between adjacent keys regardless of whether the keys are white or black
sempre	Always
simile	Continue in the same way
smorzando (smorz.)	Gradually slower and softer
sostenuto	Sustain notes
staccato (stacc.)	Play short, detached notes
subito (sub.)	Immediately
syncopation	Changing the rhythm by accentuating a beat other than the first beat and other methods

[t]

tempo primo (Tempo I)	Return to original tempo
tenuto (ten.)	Hold the notes for their full length
trio	Middle part

[v]

vivace	Very fast
--------	-----------

Glossary / Symbol List

◇ Symbol List

	Staccato	Play short, detached notes		Bounce Symbol	Play eighth and sixteenth notes in triplets or a similar groove
	Tenuto	Hold the notes for their full length	<i>gva</i>	Ottava	One octave higher
	Accent	Emphasize	<i>ppp</i>	Pianississimo	Extremely soft
<i>sf, sfz</i>	Sforzando Sforzato	Emphasize strongly	<i>pp</i>	Pianissimo	Very soft
<i>fz</i>	Forzando Forzato	Emphasize strongly	<i>p</i>	Piano	Soft
	Slur	Play smoothly in a connected manner. It can also define the beginning and ending of a phrase	<i>mp</i>	Mezzo Piano	Moderately soft
	Tie	Play by joining two notes of the same pitch to form one long note	<i>mf</i>	Mezzo Forte	Moderately loud
	Triplet	Notes that are divided differently, for example, notes that are normally divided into two equal parts are divided into three equal parts	<i>f</i>	Forte	Loud
	Grace Note	(e.g.)	<i>ff</i>	Fortissimo	Very loud
	Turn	(e.g.)	<i>fff</i>	Fortississimo	Extremely loud
	Trill	(e.g.)		Crescendo	Gradually louder
	Pralltriller	(e.g.)		Decrescendo	Gradually softer
	Mordent	(e.g.)	L.H.	Left Hand	Play with the left hand
	Arpeggio	(e.g.)	N.C.	Non-chord	The part without chords
	Glissando	A sliding technique produced by running a finger or the heel of your hand up or down the keyboard	<i>cresc.</i>	Crescendo	Gradually louder
	Long Rest	Rest for the number of measures indicated by the number	<i>decresc.</i>	Decrescendo	Gradually softer
			<i>dim. / dimin.</i>	Diminuendo	Gradually softer
			<i>D.C.</i>	Da Capo	Go back to the beginning of the song
			<i>D.S.</i>	Dal Segno	Go back to the mark
			<i>stacc.</i>	Staccato	Play short, detached notes
			<i>ten.</i>	Tenuto	Hold the notes for their full length
				Fermata	Prolonging a note
				Segno	Go back here from <i>D.S.</i>
			to Coda	Coda	Skip from to to Coda
				Repeat Sign	Repeat the section between these symbols
					Repeat the previous measure
					Repeat the previous two measures
			<i>ped.</i>		Press the pedal
					Release the pedal

Song No. 005

Old Folks at Home

S. C. Foster

Melody Voice

Harmonica

Style

8BeatPianoBallad

 : Smart Chord

♩ = 90

S01

3/11

F C7 F B^b S02 F Dm Gm C7 F C7

S03

8/16

F B^b S03 F Gm C7 F S04 C7 F S05

S06

21

B^b C7 F Em^b7 A1+5 Dm B^b S06 F Gm C7 F

Song No. 006

Santa Lucia

A. Longo

Melody Voice

Classical Guitar

Style

VienneseWaltz

 : Smart Chord

♩ = 92

S01

9/17

C G7 S02 C

S03

13/21

C[#]dim Dm S04 G7 C

S05

25/33

C F S06 C S07

1. S08 2. S09

30/38

Dm G7 C G7 C

Song No. 007

Beautiful Dreamer

Melody Voice
Clarinet

 : Smart Chord

S. C. Foster

Style
VienneseWaltz

S01
♩ = 69

S02

S03

S04

S05

S06

Song No. 008

Ring de Banjo

Melody Voice
Trumpet

 : Smart Chord

S. C. Foster

Style
Learning2/4

S01
♩ = 114

S02

17 B^{\flat} $Bdim$ $C7$ F Dm B^{\flat} F $C7$

Musical staff 17-21 in G major. Chords: B^{\flat} , $Bdim$, $C7$, F , Dm , B^{\flat} , F , $C7$. Measure 17 has a 5-fingered note. Measure 20 has a 5-fingered note. Measure 21 has a 5-fingered note.

22 F F $S03$ B^{\flat} $Bdim$ $C7$

Musical staff 22-26. Measure 22 has a Flute entry. Measure 23 has a Flute entry. Measure 24 has a Flute entry. Measure 25 has a Flute entry. Measure 26 has a Flute entry. Measure 27 has a Flute entry. Measure 28 has a Flute entry. Measure 29 has a Flute entry. Measure 30 has a Flute entry. Measure 31 has a Flute entry. Measure 32 has a Flute entry. Measure 33 has a Flute entry. Measure 34 has a Flute entry. Measure 35 has a Flute entry. Measure 36 has a Flute entry. Measure 37 has a Flute entry. Measure 38 has a Flute entry. Measure 39 has a Flute entry. Measure 40 has a Flute entry. Measure 41 has a Flute entry. Measure 42 has a Flute entry. Measure 43 has a Flute entry. Measure 44 has a Flute entry. Measure 45 has a Flute entry. Measure 46 has a Flute entry. Measure 47 has a Flute entry. Measure 48 has a Flute entry. Measure 49 has a Flute entry. Measure 50 has a Flute entry. Measure 51 has a Flute entry. Measure 52 has a Flute entry. Measure 53 has a Flute entry. Measure 54 has a Flute entry. Measure 55 has a Flute entry. Measure 56 has a Flute entry. Measure 57 has a Flute entry. Measure 58 has a Flute entry. Measure 59 has a Flute entry. Measure 60 has a Flute entry. Measure 61 has a Flute entry. Measure 62 has a Flute entry. Measure 63 has a Flute entry. Measure 64 has a Flute entry. Measure 65 has a Flute entry. Measure 66 has a Flute entry. Measure 67 has a Flute entry. Measure 68 has a Flute entry. Measure 69 has a Flute entry. Measure 70 has a Flute entry. Measure 71 has a Flute entry. Measure 72 has a Flute entry. Measure 73 has a Flute entry. Measure 74 has a Flute entry. Measure 75 has a Flute entry. Measure 76 has a Flute entry. Measure 77 has a Flute entry. Measure 78 has a Flute entry. Measure 79 has a Flute entry. Measure 80 has a Flute entry. Measure 81 has a Flute entry. Measure 82 has a Flute entry. Measure 83 has a Flute entry. Measure 84 has a Flute entry. Measure 85 has a Flute entry. Measure 86 has a Flute entry. Measure 87 has a Flute entry. Measure 88 has a Flute entry. Measure 89 has a Flute entry. Measure 90 has a Flute entry. Measure 91 has a Flute entry. Measure 92 has a Flute entry. Measure 93 has a Flute entry. Measure 94 has a Flute entry. Measure 95 has a Flute entry. Measure 96 has a Flute entry. Measure 97 has a Flute entry. Measure 98 has a Flute entry. Measure 99 has a Flute entry. Measure 100 has a Flute entry.

27 $S04$ F B^{\flat} F $C7$ F F $Flute$

Musical staff 27-31. Measure 27 has a Flute entry. Measure 28 has a Flute entry. Measure 29 has a Flute entry. Measure 30 has a Flute entry. Measure 31 has a Flute entry.

32 F B^{\flat} $Bdim$ $C7$ $S05$ F Dm B^{\flat}

Musical staff 32-36. Measure 32 has a Flute entry. Measure 33 has a Flute entry. Measure 34 has a Flute entry. Measure 35 has a Flute entry. Measure 36 has a Flute entry.

37 F $C7$ F $S06$ F B^{\flat} $Bdim$

Musical staff 37-41. Measure 37 has a Flute entry. Measure 38 has a Flute entry. Measure 39 has a Flute entry. Measure 40 has a Flute entry. Measure 41 has a Flute entry.

42 $C7$ $S07$ F Dm B^{\flat} F $C7$ F

Musical staff 42-46. Measure 42 has a Flute entry. Measure 43 has a Flute entry. Measure 44 has a Flute entry. Measure 45 has a Flute entry. Measure 46 has a Flute entry.

Song No. 009

Funiculi Funicula

L. Denza

Melody Voice

Trumpet

S01
♩ = 132

10 $S02$

Musical staff 10-14. Measure 10 has a Flute entry. Measure 11 has a Flute entry. Measure 12 has a Flute entry. Measure 13 has a Flute entry. Measure 14 has a Flute entry.

S03

15 $S03$ *simile*

Musical staff 15-19. Measure 15 has a Flute entry. Measure 16 has a Flute entry. Measure 17 has a Flute entry. Measure 18 has a Flute entry. Measure 19 has a Flute entry.

20

S04

1 4 5 3 5

Musical staff 20-24 in G major, 4/4 time. Measures 20-24. Measure 20 has a first ending bracket. Measure 21 has a first ending bracket. Measure 22 has a first ending bracket. Measure 23 has a first ending bracket. Measure 24 has a first ending bracket. Circled labels S04, S05, S06, S07, S08, S09, S10 are placed above the notes in measures 20, 25, 31, 36, 49, 55, and 60 respectively.

25

S05

2 1 4

Musical staff 25-29 in G major, 4/4 time. Measures 25-29. Measure 25 has a first ending bracket. Measure 26 has a first ending bracket. Measure 27 has a first ending bracket. Measure 28 has a first ending bracket. Measure 29 has a first ending bracket. Circled labels S04, S05, S06, S07, S08, S09, S10 are placed above the notes in measures 20, 25, 31, 36, 49, 55, and 60 respectively.

31/40

S06

4 1 3

Trombone

Musical staff 31-35 in G major, 4/4 time. Measures 31-35. Measure 31 has a first ending bracket. Measure 32 has a first ending bracket. Measure 33 has a first ending bracket. Measure 34 has a first ending bracket. Measure 35 has a first ending bracket. Circled labels S04, S05, S06, S07, S08, S09, S10 are placed above the notes in measures 20, 25, 31, 36, 49, 55, and 60 respectively.

36/45

S07

1. 2. 1 3

Musical staff 36-48 in G major, 4/4 time. Measures 36-48. Measure 36 has a first ending bracket. Measure 37 has a first ending bracket. Measure 38 has a first ending bracket. Measure 39 has a first ending bracket. Measure 40 has a first ending bracket. Measure 41 has a first ending bracket. Measure 42 has a first ending bracket. Measure 43 has a first ending bracket. Measure 44 has a first ending bracket. Measure 45 has a first ending bracket. Circled labels S04, S05, S06, S07, S08, S09, S10 are placed above the notes in measures 20, 25, 31, 36, 49, 55, and 60 respectively.

49

S08

Trumpet

Musical staff 49-54 in G major, 4/4 time. Measures 49-54. Measure 49 has a first ending bracket. Measure 50 has a first ending bracket. Measure 51 has a first ending bracket. Measure 52 has a first ending bracket. Measure 53 has a first ending bracket. Measure 54 has a first ending bracket. Circled labels S04, S05, S06, S07, S08, S09, S10 are placed above the notes in measures 20, 25, 31, 36, 49, 55, and 60 respectively.

55

S09

3

Musical staff 55-59 in G major, 4/4 time. Measures 55-59. Measure 55 has a first ending bracket. Measure 56 has a first ending bracket. Measure 57 has a first ending bracket. Measure 58 has a first ending bracket. Measure 59 has a first ending bracket. Circled labels S04, S05, S06, S07, S08, S09, S10 are placed above the notes in measures 20, 25, 31, 36, 49, 55, and 60 respectively.

60

S10

Trumpet

Musical staff 60-64 in G major, 4/4 time. Measures 60-64. Measure 60 has a first ending bracket. Measure 61 has a first ending bracket. Measure 62 has a first ending bracket. Measure 63 has a first ending bracket. Measure 64 has a first ending bracket. Circled labels S04, S05, S06, S07, S08, S09, S10 are placed above the notes in measures 20, 25, 31, 36, 49, 55, and 60 respectively.

65/81

3 4 3

Musical staff 65-76 in G major, 4/4 time. Measures 65-76. Measure 65 has a first ending bracket. Measure 66 has a first ending bracket. Measure 67 has a first ending bracket. Measure 68 has a first ending bracket. Measure 69 has a first ending bracket. Measure 70 has a first ending bracket. Measure 71 has a first ending bracket. Measure 72 has a first ending bracket. Measure 73 has a first ending bracket. Measure 74 has a first ending bracket. Measure 75 has a first ending bracket. Measure 76 has a first ending bracket. Circled labels S04, S05, S06, S07, S08, S09, S10 are placed above the notes in measures 20, 25, 31, 36, 49, 55, and 60 respectively.

70/86

4 simile 3

Musical staff 70-81 in G major, 4/4 time. Measures 70-81. Measure 70 has a first ending bracket. Measure 71 has a first ending bracket. Measure 72 has a first ending bracket. Measure 73 has a first ending bracket. Measure 74 has a first ending bracket. Measure 75 has a first ending bracket. Measure 76 has a first ending bracket. Measure 77 has a first ending bracket. Measure 78 has a first ending bracket. Measure 79 has a first ending bracket. Measure 80 has a first ending bracket. Measure 81 has a first ending bracket. Circled labels S04, S05, S06, S07, S08, S09, S10 are placed above the notes in measures 20, 25, 31, 36, 49, 55, and 60 respectively.

75/91

1 4 5 3 5

Musical staff 75-91 in G major, 4/4 time. Measures 75-91. Measure 75 has a first ending bracket. Measure 76 has a first ending bracket. Measure 77 has a first ending bracket. Measure 78 has a first ending bracket. Measure 79 has a first ending bracket. Measure 80 has a first ending bracket. Measure 81 has a first ending bracket. Measure 82 has a first ending bracket. Measure 83 has a first ending bracket. Measure 84 has a first ending bracket. Measure 85 has a first ending bracket. Measure 86 has a first ending bracket. Measure 87 has a first ending bracket. Measure 88 has a first ending bracket. Measure 89 has a first ending bracket. Measure 90 has a first ending bracket. Measure 91 has a first ending bracket. Circled labels S04, S05, S06, S07, S08, S09, S10 are placed above the notes in measures 20, 25, 31, 36, 49, 55, and 60 respectively.

Song No. 010

Largo (from the New World)

Melody Voice
English Horn

 : Smart Chord

A. Dvořák

Style
Arpeggio

S01

$\text{♩} = 36$ ($\text{♩} = 72$)

9 C 5 G7 2

S02

13 C 2 Dm 2 G7 C

S03

17/21 F 3 E1+5 5 F 3 E1+5 F

S04

25 C 3 G7 2

S05

29 C 1 G7 3 Am 1 E1+5 3 F 4 C 3

Song No. 011

Brahms' Lullaby

Melody Voice
Flute

 : Smart Chord

J. Brahms

Style
EnglishWaltz

S01

$\text{♩} = 72$

2 C 1 S02 2 5 G7 1 S03

dolce

S04

8 G7 1 S04 2 4 C 1 S05 1 F 2 C S06 2

13 G7 C F C S07 Am Dm G7 C

Song No. 012

Liebesträume Nr. 3

F. Liszt

Melody Voice	
Clarinet	V1
Strings	V2

S01 V1

♩ = 120

2 S02 S03

dolce

8 S04

13 S05 S06

17 S07

21 S08

25 V2

Strings

30

35 S09

Song No. 013

Pomp and Circumstance

Melody Voice

Strings



: Smart Chord

E. Elgar

Style

8BeatPianoBallad

♩ = 78

S01 G D7 G C S02 C G D7

S03 D7 G B1+5 Em S04 C Am

S05 D7 G D7 G S06 C

S07 G B1+5 Em *allargando*

S08 C D7 G *a tempo* S09 C G

S10 Em Am D7 G

Song No. 014

Chanson du Toreador

Melody Voice

Chamber Strings



: Smart Chord

G. Bizet

Style

Tango

♩ = 108

S01 Fm Bm S02 Adim Bm

S03 Eb7 Ab S04 C1+5 Fm S05 Gb C1+5 Fm

Song No. 015

Jupiter, the Bringer of Jollity

Melody Voice

Strings

 : Smart Chord

G. Holst

Style

EnglishWaltz

S01
♩ = 72

4 B^b C7 F B^b C7 Dm S02

9 B^b C7 F B^b F C7 Dm S03

14 C7 F C7 F B^b Dm B^b F S04

19 Gm F C7 B^b C7 F B^b C7 S05

24 Dm B^b C7 F B^b C7 F S06

Song No. 016

The Polovetsian Dances

Melody Voice

Oboe (V1)

Strings (V2)

A. Borodin

S01 (V1)
♩ = 64 (♩ = 128)

11 S02

15 S03

19 S03

34 **B1+5** **S08** **G#dim** **Am** **D7**

39 **G** **S09** **F** **B1+5** **C** **F#m7^{b5}** **B1+5** **Em**

Song No. 018

Salut d'Amour op. 12

: Smart Chord

E. Elgar

Melody Voice

Strings

Style

Arpeggio

S01 $\text{♩} = 80$ **F** **Gm** **C7** **S02** **F** **A1+5** **Dm**

3/19

S03 **Gm** **C7** **F** **B^b** **Gm**

9/25

S04 **S06** **F** **C7** **S05** **F**

15/31

1. **F** 2. **F**

Song No. 019

Humoresques

: Smart Chord

A. Dvořák

Melody Voice

Strings

Style

Arpeggio

S01 $\text{♩} = 98$ **G** **C** **S02** **G** **D7**

3/11

S03 **G** **C** **S04** **B1+5** **A#dim7** **Am** **D7** **G**

7/15

S05 G *meno mosso* C G#dim S06 Am D7 G S07

19 1

G C S08 Am D7 *rit.*

23 1

Tempo I

27 G C G D7

31 G C S09 B1+5 A#dim7 C#dim D7 G *rit.*

Song No. 020

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

Smart Chord

A. Dvořák

Melody Voice

Trombone Section V1

Chamber Strings V2

Style

Arpeggio

♩ = 133

10/18 *marcato*

S01 V1 Em Am S02 Em G Em S03

Am S04 Em B1+5 Em S05 V2 B1+5

15/23 1

27 B1+5 C B1+5 S06 S07

32 B1+5 C B1+5 S08 V1 Em Am Em G

37 Em Am Em B1+5 Em

Traditional

We have collected songs that everyone has heard at least once.
Join in and play a melody.



Song No. 021

Frère Jacques

Traditional

Melody Voice
Glockenspiel

Style
Learning2/4

: Smart Chord

♩ = 94

S01

C G7 C G7 C S02 G7 C G7 C

4/12 *gva*-----

S03

C G7 C G7 C S04 G7 C (gva) G7 C

8/16 4 3 1

Song No. 022

Der Froschgesang

Traditional

Melody Voice
Square Lead

Style
8Beat/Modern

: Smart Chord

♩ = 120

S01

C S02 S03

5/17 1 1 1

S04

F C Am

1. Dm G7 C 2. Dm G7 C

10/22 4

Song No. 023

Aura Lee

Melody Voice

Soprano Sax

 : Smart Chord

Traditional

Style

LoveSong

S01

♩ = 88

3/19

G Am D7 G

7/23

G Am D7 G

11/27

G B1+5 Em G C G G²dim

S02 S03 S04 (2X)

16/32

Am D7 G D7 G

Song No. 024

London Bridge

Melody Voice

Musette Accordion

 : Smart Chord

Traditional

Style

US March

S01

♩ = 110

6/10/19/23

C G7 C S02

9/22

1. 3. 2. 4.

Dm G7 C Dm G7 C Dm G7 C

Song No. 025

Sur le pont d'Avignon

Melody Voice
Musette Accordion

 : Smart Chord

Traditional

Style
OffBeat

♩ = 112

5/17

9/21

13

S01

S02

S03

S04

F C7 F C7 F C7 F

1. C7 F

2. C7 F

Detailed description: This block contains the musical score for 'Sur le pont d'Avignon'. It is written in 2/4 time with a tempo of 112. The score consists of four staves of music. The first staff starts at measure 5/17 and includes a circled 'S01' above the first measure. The second staff starts at measure 9/21 and includes a circled 'S02' above the third measure and a circled 'S03' above the fourth measure. The third staff starts at measure 13 and includes a circled 'S04' above the first measure. The score features various chords (F, C7) and rhythmic patterns including triplets and first/second endings.

Song No. 026

Old MacDonald Had a Farm

Melody Voice

Portatone (V1)

Modern Harp (V2)

Honky Tonk Piano (V3)

Style

Learning2/4

 : Smart Chord

Traditional

♩ = 89

13/32

18/37

24/43

48

56

S01 (V1)

S02

S03

S04 (V2)

S05

S06 (V3)

C F C G7 C

F C G7 C C F

Dm G7 C F C G7 C

D G D A7 D

1. 3

2. 2

Detailed description: This block contains the musical score for 'Old MacDonald Had a Farm'. It is written in 2/4 time with a tempo of 89. The score consists of five staves of music. The first staff starts at measure 13/32 and includes a circled 'S01 (V1)' above the first measure and a circled 'S02' above the fifth measure. The second staff starts at measure 18/37 and includes a circled 'S03' above the fourth measure. The third staff starts at measure 24/43 and includes a circled 'S04 (V2)' above the fourth measure and a circled 'S05' above the eighth measure. The fourth staff starts at measure 48 and includes a circled 'S06 (V3)' above the fifth measure. The score features various chords (C, F, G7, Dm, D, A7) and rhythmic patterns including triplets and first/second endings.

62 **S07** D **S08** 5 G D 5 D#dim Em A7

1 L.H. 5

68 **S09** D 3 1 G D 5 Em A7 D **S10**

L.H.

Song No. 027

Nedelka

Traditional

Melody Voice
Musette Accordion

Style
Learning 2/4

: Smart Chord

S01
♩ = 102

4 1 3 5 Dm

10/26/42 Em^{b5} A1+5 Dm

16/32/48 **S03** 3 A1+5 1. 2. Dm 3. Dm

Song No. 028

Sippin' Cider Through a Straw

Traditional

Melody Voice
Analogon

Style
CinematicPop

: Smart Chord

S01
♩ = 106

4 3 C **S02** 3 G7

8/16/28 C **S03** 2 3 F F#dim **S04** 3 3 G7

1. C

2. C

3. C

32

S05

F

F#dim

G7

C

Song No. 029

Bury Me Not on the Lone Prairie

Melody Voice
Harmonica

: Smart Chord

Traditional

Style
CountrySwing

S01

♩ = 94

4

1 2 5 1 3

F

S02

9/17

Gm

C7

5

F

1. 2.

S03

21

F

5

S04

26

F

5

S05

31

Dm

1 3

Gm

C7

5

F

rit.

Song No. 030

If You're Happy and You Know It

 : Smart Chord

Traditional

Melody Voice

Analogon V1

Fargo V2

Style

PopShuffle

S01 V1

$\text{♩} = 120$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

staccato

S02

S03

S04

1. V2 2.

Detailed description: This block contains the first system of the musical score for 'If You're Happy and You Know It'. It features a treble clef and a 2/4 time signature. The tempo is marked as 120 beats per minute. The score includes a 'staccato' instruction. Chords are indicated above the notes: F, C7, F, and F. Fingerings (1, 3, 1, 3) are shown below the notes. A first ending bracket is present at the end of the system, with a 'V2' variation marker.

Song No. 031

Greensleeves

 : Smart Chord

Traditional

Melody Voice

Oboe

Style

EnglishWaltz

S01

$\text{♩} = 42$ $\text{♩} = 63$

cantabile

S02

S03

S04

S05

1. **S06** **S07**

2. **S06** **S07**

Detailed description: This block contains the musical score for 'Greensleeves'. It features a treble clef and a 6/8 time signature. The tempo is marked as 42 or 63 beats per minute. The score includes a 'cantabile' instruction. Chords are indicated above the notes: Am, G, Am, E1+5, Am, E1+5, Am, E1+5, Am, E1+5, Am, E1+5, Am. Fingerings (1, 2, 4, 5, 4, 3, 2, 1, 4, 2, 1, 3, 4, 2, 1, 1) are shown below the notes. A first ending bracket is present at the end of the system, with a 'V2' variation marker.

Kalinka

Melody Voice
Clarinet

 : Smart Chord

Traditional

Style
Learning 2/4

S01
♩ = 120

(D.S. time poco a poco accel. -----)

(D.S. time with repeat)
B1+5

S02 **S03** (2x)
Em B1+5

8

14/22/52/60 B1+5

1. Em
2. Em *poco rit.*

S04 **S05**
G D7 G D7 G C C#dim

28

S06 **S07**
D7 G D7 G D7 G

34

S08
C C#dim D7 rit. C B1+5

40

D.S.

Coda

S09 (2x)
Em B1+5 Em B1+5

62

1. B1+5 Em
2. B1+5 Em

68/76

Song No. 033

Holdilia Cook

Melody Voice

Clarinet

 : Smart Chord

Traditional

Style

OberkrainerWalzer

♩ = 104

Musical score for 'Holdilia Cook' in 3/4 time, key of F major. The score consists of four staves of music. The first staff starts at measure 4 and ends at measure 9, with a repeat sign at the beginning. The second staff starts at measure 10 and ends at measure 27. The third staff starts at measure 15 and ends at measure 32. The fourth staff starts at measure 19 and ends at measure 36, featuring a first and second ending. Chords are indicated above the notes: F, C7, S02, F, S03, F, S04, C7, Bdim, C7, S05, F, S06, F, S07, F. Fingerings are indicated with numbers 1-5. A 'Smart Chord' icon is present at the start of the first staff.

Song No. 034

Auld Lang Syne

Melody Voice

S.Art Lite Flute

 : Smart Chord

Traditional

Style

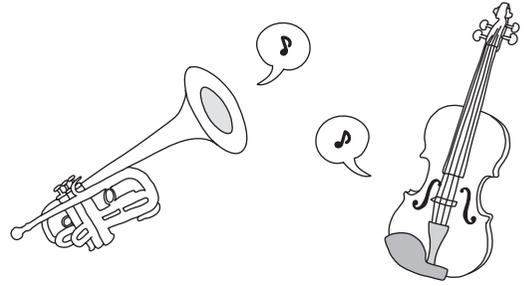
Arpeggio

♩ = 72

Musical score for 'Auld Lang Syne' in common time, key of C major. The score consists of four staves of music. The first staff starts at measure 4 and ends at measure 8. The second staff starts at measure 9 and ends at measure 12. The third staff starts at measure 13 and ends at measure 16. The fourth staff starts at measure 17 and ends at measure 20. Chords are indicated above the notes: C, G7, S02, C, F, S03, C, F, G7, S04, F, G7, C, C, G7, S05, C, F, C, F, G7, C. Fingerings are indicated with numbers 1-5. A 'Smart Chord' icon is present at the start of the first staff.

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. 035

 : Smart Chord

Sicilienne / Fauré

G. Fauré

Melody Voice

Flute

Style

SlowRock

S01
♩ = 48 (♩ = 72)
Gm

S02
D1+5 B^b D1+5

S03

dolce

Gm A^b Bdim **S04** Cm D1+5

1. Gm 2. Gm

Song No. 036

Swan Lake

P. I. Tchaikovsky

Melody Voice

Oboe

 : Smart Chord

Style

SlowRock

S01
♩ = 78
Am Dm Am F#dim F E1+5 Am

S02

S03

S04
G7 E1+5 Dm F F#dim E1+5 Am

S05
G7 E1+5 Dm F Bb

S06

S07
F#dim E1+5 Am

Song No. 037

Grand March (Aida)

G. Verdi

Melody Voice

Brass Section

 : Smart Chord

Style

6/8March

S01
♩ = 116
G D7 G D7 G

S02
D7 G C#dim D7 G D7

10 G D7 G S03 D7 G D7 D7 G D7

14 G S04 D7 C#dim D7 C#dim S05

17 D7 C#dim D7 S06 G D7 G D7 G D7 G D7 G

21 D7 G S07 D7 G D7 G D7 G D7 G

Song No. 038

Serenade for Strings in C major, op. 48

P. I. Tchaikovsky

Melody Voice

Strings

1 S01 **Andante non troppo** *sempre marcato* S02

6 S03

11 S04

Song No. 039

Pizzicato Polka

J. Strauss II

Melody Voice
Pizzicato Strings

S01 Polka

4

5

4

1

3

2

5

9/29

4

1

3

to

S03

1

13

5

1

2

2

3

S04

5

18

1

2

3

1

S05

5

23

5

D.S.

31

Coda

Song No. 040

Romance de Amor

Traditional

Melody Voice
Classical Guitar

Style
EnglishWaltz

Smart Chord

S01

♩ = 88

Em

5

1

2

3

5

S02

10

G[#]dim

Am

S03

B1+5

2

15

Em

3

Am

S04

B1+5

2

Em

rit.

Menuett BWV Anh. 114

J. S. Bach

$\text{♩} = 116$

The score consists of five systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 116. Fingerings are indicated by numbers 1-5. Slurs are used to group notes. The systems are labeled with measure numbers and slurs: S01 (5/21), S02 (10/26), S03 (15/31), S04 (15/31), S05 (15/31), S06 (37/53), S07 (37/53), S08 (37/53), S09 (42/58), S10 (42/58), S11 (42/58), S12 (47/63), S13 (47/63), S14 (47/63), S15 (47/63), and S16 (47/63).

Ave Verum Corpus

W. A. Mozart

S01
♩ = 76

S02

S03

S04

S05

S06

S07

Strings

The musical score is presented in a grand staff format (treble and bass clefs). It consists of seven sections, each marked with a circled label (S01-S07). Section S01 includes a tempo marking of ♩ = 76. Fingerings are indicated by numbers 1-5 below notes. Articulations such as accents and slurs are used throughout. A 'Strings' section is indicated in the fourth system. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

34 **S08** **S09**

39 **S10**

Song No. 043

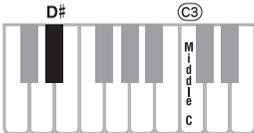
Radetzky Marsch

J. Strauss I

Melody Voice

Symphony Kit

Use the D# key to clap along with the orchestra.



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!

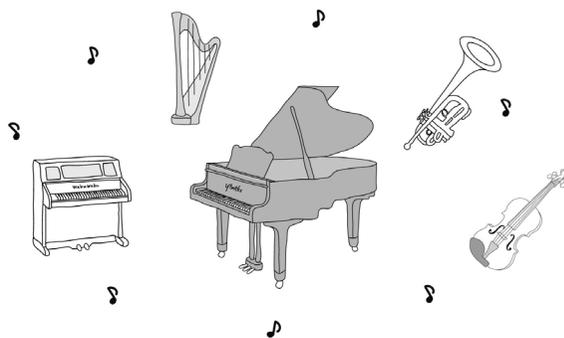
A variety of percussion instruments can be played via the other keys. Try them all out!

$\text{♩} = 110$ ($\text{♩} = 220$)



Piano Ensemble

A collection of wonderful songs suitable for both solo and ensemble performances. Immerse yourself in the beautiful sound of the piano, either with orchestra backing.



Song No. 044

Wenn ich ein Vöglein wär

Traditional

Melody Voice
Live! Concert Grand Piano

Musical score for piano ensemble, featuring six systems of music (S01-S06) with tempo marking $\text{♩} = 100$.

S01 (Measures 6-9): $\text{♩} = 100$. Treble clef, 3/4 time. Fingerings: 1, 3. Bass clef accompaniment with fingering 5.

S02 (Measures 10-13): Treble clef, 3/4 time. Fingerings: 5, 2, 1 2 1. Bass clef accompaniment with fingering 5.

S03 (Measures 14-17): Treble clef, 3/4 time. Fingerings: 4, 5. Bass clef accompaniment with fingering 2.

S04 (Measures 18-21): Treble clef, 3/4 time. Fingerings: 5. Bass clef accompaniment with fingering 3.

S05 (Measures 22-25): Treble clef, 3/4 time. Fingerings: 4, 5. Bass clef accompaniment with fingering 3.

S06 (Measures 26-29): Treble clef, 3/4 time. Fingerings: 4, 5. Bass clef accompaniment with fingering 3.

Die Lorelei

F. Silcher

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into eight systems, each with a circled label (S01-S08) indicating a specific section or measure. The tempo is marked as $\text{♩} = 106$ at the beginning. The score includes various musical notations such as slurs, ties, and fingerings (1-5). The piece concludes with a *rit.* (ritardando) marking and a final *a tempo* instruction.

S01 $\text{♩} = 106$

S02

S03

S04

S05

S06

S07

S08 *rit.* *a tempo*

Home Sweet Home

H. R. Bishop

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. 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 numbered 2, 7, 11, 15, 19, and 24. Fingerings are indicated by numbers 1-5 above or below notes. Articulations such as accents and slurs are used throughout. Specific sections are marked with callouts S01 through S07. A tempo marking of $\text{♩} = 79$ is shown at the beginning. The piece concludes with a *poco rit.* marking and a double bar line.

S01 $\text{♩} = 79$

S02

S03

S04

S05

S06

S07 *poco rit.*

Scarborough Fair

Traditional

S01

♩ = 104

9

S02

14

S03

20

S04

26

S05

35

S06

40

46 **S07**

52 **S08**

Song No. 048

My Old Kentucky Home

S. C. Foster

Melody Voice
Live! Concert Grand Piano

4 **S01** ♩ = 66

9/17 **S04** ^(2x) **S05**

20 **S06** **S07** **S08**

25 **S09** *poco rit.* *a tempo* *rit.*

Loch Lomond

Traditional

♩ = 72

S01 S02 S03

S04 S05 S06

S07

S08 *meno mosso* *poco rit.*

The score is written for piano in C major, 4/4 time. It consists of five systems of two staves each (treble and bass clef). The tempo is marked as quarter note = 72. The piece is divided into sections labeled S01 through S08. Fingerings are indicated by numbers 1-5. Articulations include slurs, accents, and breath marks (inverted triangles). The final section, S08, is marked *meno mosso* and *poco rit.* and ends with a double bar line.

Silent Night

F. Gruber

The musical score is presented in four systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 92. The score includes the following sections:

- S01:** Measures 9-14. Treble clef has a melodic line with a slur and a fermata over the final measure. Bass clef has a simple accompaniment. A fermata is placed over the final measure of the treble staff.
- S02:** Measures 15-18. Treble clef has a melodic line with a slur and a fermata. Bass clef has a simple accompaniment.
- S03:** Measures 19-20. Treble clef has a melodic line with a slur and a fermata. Bass clef has a simple accompaniment.
- S04:** Measures 21-22. Treble clef has a melodic line with a slur and a fermata. Bass clef has a simple accompaniment.
- S05:** Measures 23-24. Treble clef has a melodic line with a slur and a fermata. Bass clef has a simple accompaniment.
- S06:** Measures 25-26. Treble clef has a melodic line with a slur and a fermata. Bass clef has a simple accompaniment.
- S07:** Measures 27-28. Treble clef has a melodic line with a slur and a fermata. Bass clef has a simple accompaniment.
- S08:** Measures 29-32. Treble clef has a melodic line with a slur and a fermata. Bass clef has a simple accompaniment.

Deck the Halls

Traditional

S01
♩ = 94 (♩ = 188)

S02 *marcato*

S03

S04

S05

S06

S07

S08

S09

S10

S11

S12

The score is written for piano and includes 12 sections labeled S01 through S12. Each section is marked with a circled label and a callout line pointing to the start of the section. Section S01 includes a tempo marking of ♩ = 94 (♩ = 188). Section S02 is marked *marcato*. The score is in 4/4 time and features a variety of rhythmic patterns and fingering instructions (e.g., 1, 2, 3, 4, 5) for both hands. The piano part consists of chords and single notes, while the melody part features eighth and sixteenth notes, often with slurs and accents. The score ends with a double bar line at the end of S12.

O Christmas Tree

Traditional

Musical score for 'O Christmas Tree' in 3/4 time, key of D major. The score is divided into six systems, each with a starting measure number (4, 9, 13, 17) and a section label (S01-S06). A tempo marking of ♩ = 72 is shown above the first system. The score includes a treble and bass clef staff with various musical notations such as notes, rests, and fingerings. Fingerings are indicated by numbers 1-5. Some notes have accents or slurs. The piece concludes with a double bar line at the end of the sixth system.

Sonata Pathétique 2nd Adagio Cantabile

L. v. Beethoven

Musical score for 'Sonata Pathétique 2nd Adagio Cantabile' in 3/4 time, key of B-flat major. The score is divided into two systems, each with a starting measure number (5) and a section label (S01-S02). A tempo marking of ♩ = 60 is shown above the first system. The score includes a treble and bass clef staff with various musical notations such as notes, rests, and fingerings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line at the end of the second system.

9

S03

S04

13

S05

S06

17

S07

S08

Song No. 054

Ave Maria / J. S. Bach - Gounod

Melody Voice
Live! Concert Grand Piano

J. S. Bach / C. F. Gounod

5

♩ = 70

S01

S02

11

S03

S04

S05

16

S06

S07

21

S08

S09

26

S10

S11

S12

31

S13

S14

S15

36

S16

poco rit.

2/4

Jesus bleibt meine Freude

J. S. Bach

The musical score is written for a grand piano in G major and 3/4 time. It consists of eight sections, each marked with a circled label (S01-S08). Section S01 begins at measure 5 with a tempo marking of $\text{♩} = 62$. The score includes detailed fingerings for both hands, such as 1, 2, 3, 4, 5, and 3, 2, 1. Dynamics include accents (∧) and a *rit.* (ritardando) marking at the end of section S08. The piece concludes with a final chord in the right hand and a whole note in the left hand.

Prelude op. 28-15 "Raindrop"

F. Chopin

S01
♩ = 66

S02

S03

S04

S05

S06

S07

S08

S09

S10

S11

poco rit.

The score is written for piano in C major, 4/4 time. It consists of 32 measures. The right hand plays a melody with various ornaments and slurs, while the left hand provides a steady accompaniment of eighth notes. Section S01 starts at measure 5 with a tempo marking of quarter note = 66. Section S11 ends at measure 32 with a *poco rit.* marking. Fingering numbers (1-5) are provided for many notes throughout the piece.

Nocturne op. 9-2

F. Chopin

S01
♩ = 100
dolce

S02

S03

S04

S05

S06

S07

S08

S09
espress.

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 consists of three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into nine sections, each marked with a circled label (S01 through S09). Section S01 begins at measure 2 and includes a tempo marking of quarter note = 100 and the instruction 'dolce'. The score features various musical notations, including slurs, ties, and fingerings (e.g., 1-4, 2, 3, 4, 5). Section S09 concludes with the instruction 'espress.' (espressivo). The page number 52 is located at the bottom center.

37 S10

43 S11 S12

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

54 S15

59 S16 *poco rit.*

65 *a tempo* S17 *rit.* S18

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

F. Chopin

S01

Lento, ma non troppo

S02

S03

a tempo

S04

S05

riten.

S06

rall.

smorz.

Romanze (Serenade K. 525)

W. A. Mozart

S01
♩ = 70

S02

S03

S04

S05

S06

S07

S08

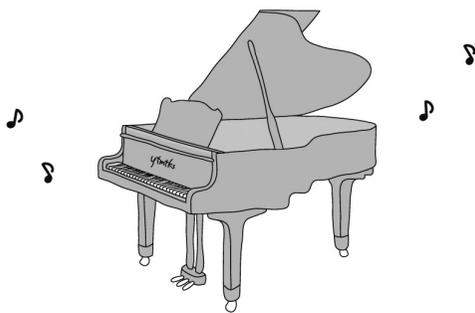
S09

S10 *rit.*

The musical score is presented in two systems of grand staff notation (treble and bass clefs). The first system contains measures 2 through 6, with callouts S01 through S03. The second system contains measures 7 through 10, with callouts S04 and S05. The third system contains measures 11 through 13, with callout S06. The fourth system contains measures 14 through 17, with callouts S07 and S08. The fifth system contains measures 18 through 21, with callouts S09 and S10. The piece ends with a double bar line and a 'rit.' marking.

Piano Solo

A collection of well-known piano pieces.
Enjoy the beautiful sounds of the piano.



Song No. 060

Arabesque

J. F. Burgmüller

Melody Voice

Live! Concert Grand Piano

1 **S01** **Allegro scherzando**

p *p leggiero* *cresc.*

1 1 1 1

1/3 1/2 1/3 1/3

7/15 **S03** **S05** 1. **S04** 2. **S06**

sf *f*

1/2 3 5

21/37 **S07**

dim. e poco rall.

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

27/43 *in tempo* **S08** **S09**

p *cresc.* *p dolce* *ten.*

1 1 1 1 3 2

1. 2. **S10** **S11**

cresc. *risoluto* *sf*

1

The image shows a piano score for the piece 'Arabesque' by J. F. Burgmüller. It is a 2/4 time piece. The score is divided into five systems. The first system starts at measure 1 and ends at measure 6, with a repeat sign. The second system starts at measure 7 and ends at measure 15, with a repeat sign. The third system starts at measure 16 and ends at measure 20. The fourth system starts at measure 21 and ends at measure 33, with a repeat sign. The fifth system starts at measure 34 and ends at measure 38, with a repeat sign. There are 11 marked sections (S01-S11) indicated by callouts. Performance instructions include dynamics (p, p leggiero, cresc., sf, f, p dolce, ten., risoluto, sf), articulation (accents), and tempo markings (Allegro scherzando, in tempo). Fingerings and pedaling are also indicated throughout the score.

La Chevaleresque

J. F. Burgmüller

S01

Allegro marziale

1/9

p

ped. *

S02

5/13

cresc.

ped. *

S03

S04

17/25

f *p* *f* *p*

ped. *

S05

21/29

cresc.

ped. *

S06

33/41

p delicato

ped. *

S07

S08

sva-----

37/45

cresc.

ped. *

S09

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

p

Red. * *Red.* *

53 ∇ $\overset{5}{}$

cresc.

Red. $\overset{1}{2}$ *

57 ∇ S10 $\overset{5}{1}$ $\overset{5}{1}$ $\overset{5}{2}$ $\overset{4}{1}$ S11 $\overset{5}{1}$ $\overset{4}{2}$ $\overset{3}{1}$ $\overset{2}{3}$ $\overset{4}{2}$ $\overset{5}{1}$ $\overset{3}{}$ $\overset{4}{}$ $\overset{2}{}$ $\overset{4}{1}$ $\overset{5}{}$

p *cresc.* *f*

61 S12 $\overset{1}{}$ $\overset{5}{}$ $\overset{1}{}$ $\overset{5}{}$ $\overset{2}{}$ $\overset{5}{}$ $\overset{1}{}$ $\overset{4}{}$ S13 $\overset{2}{}$ $\overset{4}{}$ $\overset{1}{}$ $\overset{3}{}$ $\overset{2}{}$ $\overset{5}{}$ $\overset{2}{}$ $\overset{4}{}$

p *cresc.* *f*

64 S14 $\overset{1}{}$ $\overset{1}{}$ $\overset{2}{}$ S15 $\overset{1}{}$ $\overset{5}{}$ $\overset{1}{}$ $\overset{3}{}$ $\overset{1}{}$ $\overset{5}{}$ $\overset{1}{}$ $\overset{3}{}$

cresc. assai

67 S16 $\overset{2}{1}$ $\overset{5}{2}$ $\overset{1}{1}$ S17

ff

Red. * *Red.* * *Red.* *

Für Elise

L. v. Beethoven

S01

Poco moto

S02

-1/8

5/13

1. 2.

17/31

S04 S05 S06

22/36

S07

28/42

1. 2.

S08

46

S09 S10

51 S11 S12 S13

55 S14 S15

59 *pp*

64 *mf*

70 *dim.* *p* *dim.* *pp*

76 S16

Turkish March

W. A. Mozart

S01

Alla turca
Allegretto

1/8 *p* *Red.* *

5/13 *Red.* *

18/34 *Red.* *

23/39 *Red.* *

28/44 *f* *p* *trill* *Red.* *

48/56 *f* *Red.* *

52/60

S08

Ped. * Ped. * Ped. * Ped. * Ped. *

64/72

S09

p

68/76

S10

Ped. *

80/96

S11

S12

f

85/101

S13

p

Ped. *

90/106

S14

95/111

1 4 2

f

3

Red. *

116/124

(2x) S15

1. 2.

S16

Red. *

Coda

129

f

S17

3 4

Red. *

134

S18

Red. *

139

S19

S20

p

5 4

Red. *

144

S21

3

f

Red. *

149

154

S22

S23

Song No. 064

24 Preludes op. 28-7

Melody Voice

Live! Concert Grand Piano

F. Chopin

S01

Andantino

p dolce

S02

S03

5

S04

S05

9

S06

S07

13

S08

Annie Laurie

Traditional

S01
Andantino

mp

S02

S03

S04

S05

S06 *poco rit.*

S07 *a tempo*

S08 **S12** (2X) 1.

S09

S10

poco rit. **S11** *a tempo* 2.

p

rit.

pp

The score is written for piano and voice. It consists of 24 measures. The piano part includes fingerings (e.g., 4, 1, 3, 2, 1, 5, 3, 1, 5, 3, 2, 4, 1, 3, 2, 4, 1, 5, 2, 4, 1, 4, 1, 3, 1, 1, 3, 2, 5, 1, 2, 4, 5, 1, 2, 5, 1, 2, 5, 4, 4, 4, 1, 3, 2, 4, 1, 5, 5, 1, 5, 2, 1, 3, 1, 5, 2, 5, 1, 3, 1, 5, 2, 5, 1, 5, 1, 3, 2, 5, 1, 2, 1, 5) and pedaling instructions (Ped.). The voice part includes lyrics (S01-S12) and performance markings such as *mp*, *mf*, *p*, *pp*, *poco rit.*, *a tempo*, and *rit.*. The score is divided into two systems, with the second system starting at measure 20. The key signature has one sharp (F#) and the time signature is 3/4.

Jeanie with the Light Brown Hair

S. C. Foster

S01
Moderato

p

S02

S03

S04

S05

mp

S06

S07

mf

S08

poco rit.

a tempo

S09

mp

mf

S10

meno mosso

rit.

mp

p

The musical score is written for piano and includes ten sections labeled S01 through S10. It features a variety of musical notations including treble and bass clefs, time signatures, dynamics (p, mp, mf), and performance directions (Moderato, poco rit., a tempo, meno mosso, rit.). Fingerings and pedaling instructions are provided throughout the piece. The score concludes with a double bar line and a fermata.

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

Learn to Play

Welcome to “Learn to Play”!

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

♪ Learn to Play Master Guide

Steps

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

Step Titles

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

Twinkle Twinkle Little Star		Traditional
Basic		
Song No.069		
Twinkle Twinkle Little Star ~ With Step Map ~ 90		
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)	91
Step_02	The Next Step (The next 2 measures)	91
Step_03	The First and Next Steps Together! (Beginning to 4th measure)	92
Step_04	The Last Step! (That was quick...)	92
Step_05	Repeat the Last Step!	93
Step_06	Play the Whole Song!	93
Step_07	Bonus Event: The Twinkle Twinkle Little Star Special!	93
Advanced		
Song No.070		
Twinkle Twinkle Little Star ~ With Step Map ~ 94		
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"	96
Step_02	Diligent Practice Time	97
Step_03	Musical Building Blocks	97
Step_04	Special Practice - "The Fantastic Seesaw"	98
Step_05	Diligent Practice Time	98
Step_06	The Melody is G-G-F-F-E-E-D... Part 1	99
Step_07	The Melody is G-G-F-F-E-E-D... Part 2	99
Step_08	Special Practice - "Sunday at Yamaha"	100
Step_09	Diligent Practice Time	100
Step_10	Play the Whole Song!	100

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!

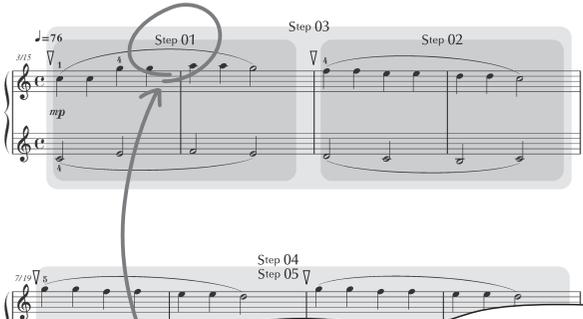
Before beginning each step, listen to the performance while reading the complete score. Doing this will give you a good mental “image” of the song’s structure and flow. When you have an overall feel for the song, press the [ KEYS TO SUCCESS] button and start practicing the steps.

Song No.069 **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.

Step 01



The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.

Song No.069 Twinkle Twinkle Little Star Basic



Important practice points! Be sure to read these.

To begin, relax and find the keyboard position.



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



Short Break

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

Lead-ins (“...three, four!” etc.)

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

Song No.074 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.

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.

no. 12345

Musical Glossary

Special terms are explained in the Musical Glossary on pages 71 - 72. Try to learn them all.

Number of Repeats

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

A score of 60 or higher means you pass!

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

Step Practice Hints



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

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

Play Along with the Learn to Play Orchestra!

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

Musical Glossary

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

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

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

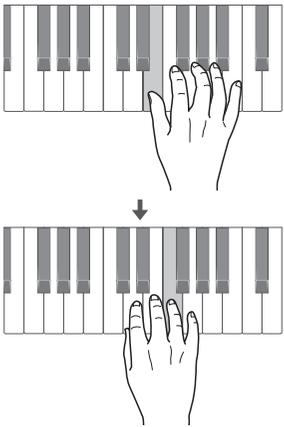
Thumb Under The thumb (finger 1) moves under another finger that is playing a note.



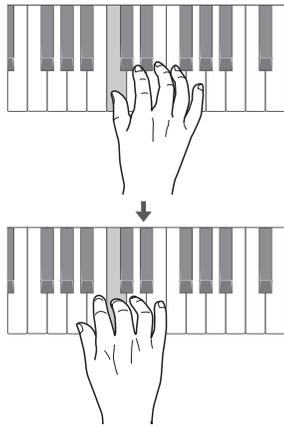
Finger Over A finger moves over the thumb (finger 1) while the thumb is playing a note.



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



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



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



Basic

Song No.067

Für Elise ~ With Step Map ~74

Für Elise is an all-time classical favorite.

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

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

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

Step 01	Warm-up Exercise - "The Semitone Mystery"	76
Step 02	Diligent Practice Time	77
Step 03	Warm-up Exercise - "Basic Accompaniment"	78
Step 04	Diligent Practice Time	78
Step 05	First Half Review	79
Step 06	Diligent Practice Time	79
Step 07	Warm-up Exercise - "The Jump Competition"	80
Step 08	"EEEEEE!"	80
Step 09	"Left! Right! Left! Right!"	81
Step 10	Second Half Review	81
Step 11	Play the Whole Song!	81

Advanced

Song No.068

Für Elise ~ With Step Map ~82

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

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

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

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

Step 01	Dotted Rhythm Practice	86
Step 02	Dotted Rhythms and Scales	86
Step 03	Special Practice - "For a Steady Left Hand"	87
Step 04	"The Steady Left Hand Meets the Relaxed Right Hand"	87
Step 05	Diligent Practice Time	88
Step 06	"Suspense Theater"	88
Step 07	Play the Whole Song!	88

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... →

Andante

Step 01
Step 02

Step 04

Step 03

Step 02

4/12

Step 05 ...to here

Step 10 From here...

Musical score for steps 8-10. Step 05 (measures 8-9) is shown with first and second endings. Step 06 (measures 10-13) is highlighted in a grey box and includes a *mf* dynamic marking. Fingerings are indicated with numbers 1-5. A dashed line with an arrow points from the end of Step 10 to the right.

Musical score for steps 7-9. Step 07 (measures 18-19) is highlighted in a grey box and includes a *p* dynamic marking. Step 08 (measures 20-21) and Step 09 (measures 22-23) are also highlighted. Fingerings are indicated with numbers 1-5. A dashed line with an arrow points from the end of Step 10 to the right.

Musical score for steps 23-26. Step 23 (measures 23-24) is highlighted in a grey box and includes a *p* dynamic marking. Steps 24, 25, and 26 are also highlighted. Fingerings are indicated with numbers 1-5.

Musical score for steps 27-30. Step 27 (measures 27-28) is highlighted in a grey box and includes a *p* dynamic marking. Steps 28, 29, and 30 are also highlighted. A dashed line with an arrow points from the end of Step 10 to the right.

Step 01

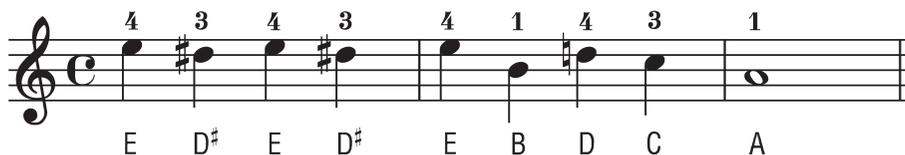
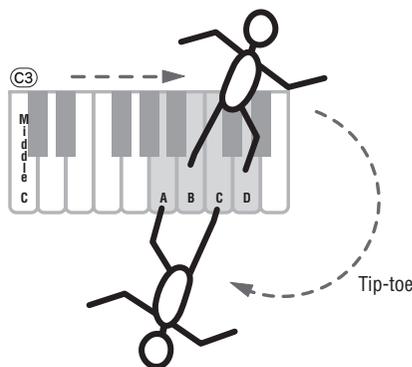
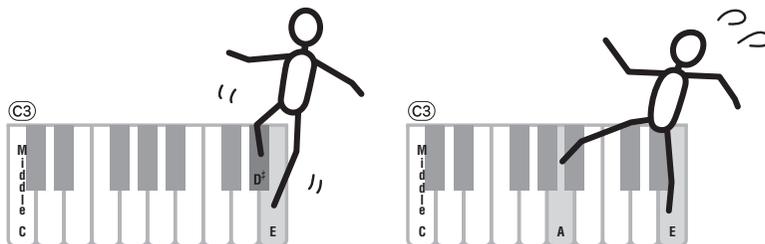


Warm-up Exercise - "The Semitone Mystery"

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

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

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



Go back to the beginning and play it again.

Step 02

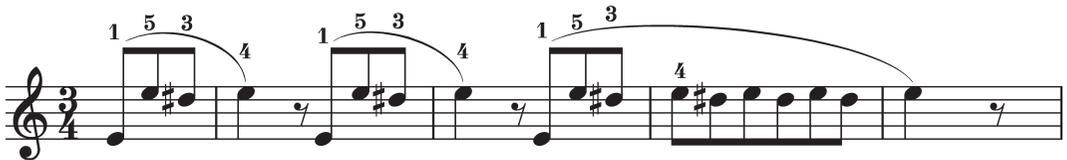


Diligent Practice Time

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

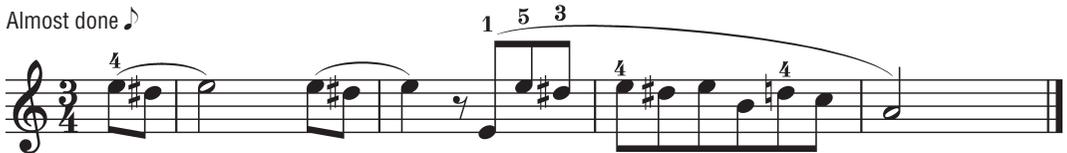
The melody will be built up little by little.

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



Short break

Almost done 

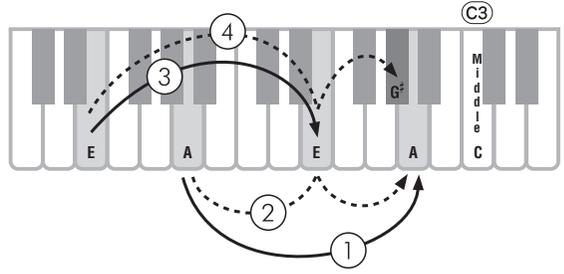


Step 03



Warm-up Exercise - "Basic Accompaniment"

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



Step 04



Diligent Practice Time

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

Step 05



First Half Review

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

Step 06



Diligent Practice Time

OK, let's begin the second half!

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

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

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

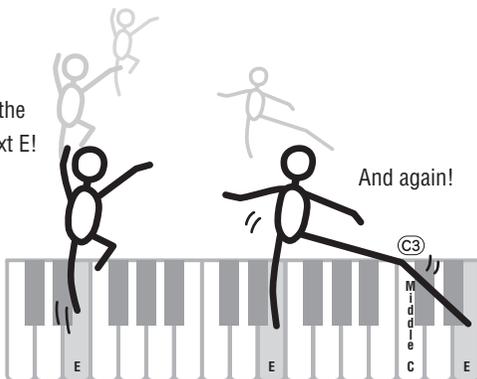
Always have left-hand finger 5 ready to play the next note!

Step 07



Jump to the next E!

And again!



Warm-up Exercise - "The Jump Competition"

The first note has a staccato dot.

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



Step 08



"EEEEEE!"

The only note in this step is E!

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

Step 09



“Left! Right! Left! Right!”

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

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

Right hand
3 4
Right hand
3 4

Left hand
3 2
Left hand
3 2
Left hand
3

Left
Right

Step 10



Second Half Review

Try playing all the way through the second half.

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

Step 11



Play the Whole Song!

This is the finishing step!

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

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

Für Elise

~ With Step Map ~

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

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

Poco moto

The image displays two systems of musical notation for the middle section of 'Für Elise'. The first system is marked 'Poco moto' and 'pp'. It features a treble clef with a 3/4 time signature. The right hand plays a sequence of notes with fingerings 1, 2, 4, and 4. The left hand provides a bass line with notes and rests, including fingerings 5, 5, 1, and 2. The second system continues the notation, starting with a measure number '5/13' and ending with a first ending bracket labeled '1.'.

2.

16

mf

5 5 1 2

19/33

p

5 5 1 5 3 2

22/36

pp

3 4

25/39

4 4

28/42

1. 2.

4 3 2 2 3 4

63

66

70

74

78

Step 01



Dotted Rhythm Practice

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

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

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

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

Step 02



Dotted Rhythms and Scales

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

Keep your fingers under control!

Step 03



Special Practice - "For a Steady Left Hand"

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

Play the last C and E softly.



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

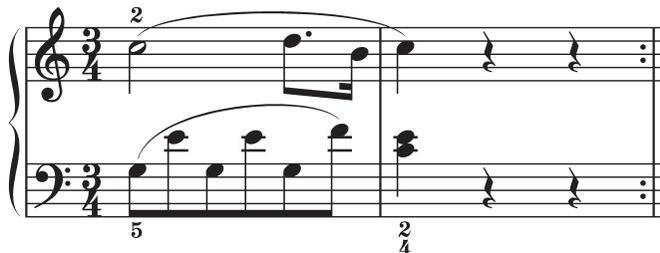
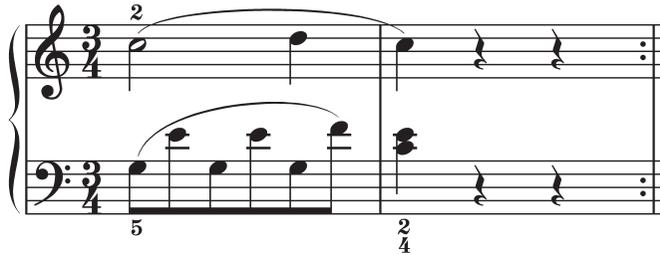
Step 04



"The Steady Left Hand Meets the Relaxed Right Hand"

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

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



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

Step 05



Diligent Practice Time

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

one, two, three!

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

Next, join the parts!

one, two, three!

One, two, three, one, two, three

Step 06



“Suspense Theater”

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

“♥” ♥” ♥” “♥” ♥” ♥” “♥” ♥” ♥”
Thump Thump Thump... “♥” ♥” ♥” “♥” ♥” ♥”

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.069

Twinkle Twinkle Little Star ~ With Step Map ~90

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) 91
- Step_02 The Next Step (The next 2 measures) 91
- Step_03 The First and Next Steps Together! (Beginning to 4th measure) 92
- Step_04 The Last Step! (That was quick...) 92
- Step_05 Repeat the Last Step! 93
- Step_06 Play the Whole Song! 93
- Step_07 Bonus Event: The Twinkle Twinkle Little Star Special! 93

Advanced

Song No.070

Twinkle Twinkle Little Star ~ With Step Map ~94

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" 96
- Step_02 Diligent Practice Time 97
- Step_03 Musical Building Blocks 97
- Step_04 Special Practice - "The Fantastic Seesaw" 98
- Step_05 Diligent Practice Time 98
- Step_06 The Melody is G-G-F-F-E-E-D... Part 1 99
- Step_07 The Melody is G-G-F-F-E-E-D... Part 2 99
- Step_08 Special Practice - "Sunday at Yamaha" 100
- Step_09 Diligent Practice Time 100
- Step_10 Play the Whole Song! 100

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

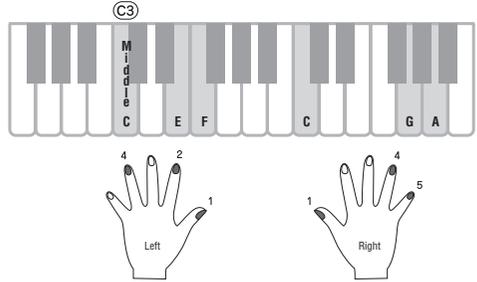
mp

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!

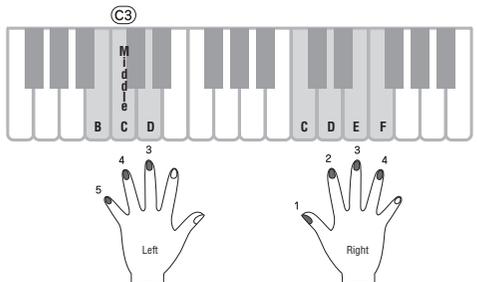
...no problem, that's the first two measures done!

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!

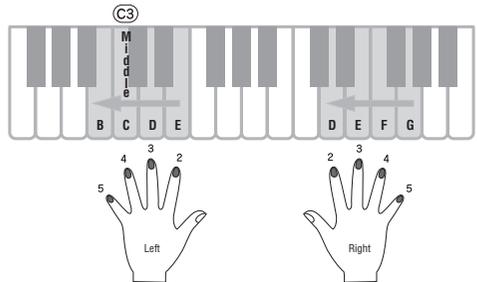
You've played up to here!

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!

One more time.

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

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

mp

5

8

C 5 Dm7^{on}C C Dm7^{on}C Em⁵ E⁽⁹⁾7 D⁽⁹⁾7 G7⁽⁹⁾

12

C CM7 F C Dm7 Fm C A7⁽⁹⁾ Dm7 G7⁽⁹⁾ C

Step 01

Step 02

Step 03

Step 04

Step 05

Step 06

Step 07

Step 08

Step 09

to 

24/32

C CM7 F Em7 A7 Dm7 Fm CM7 A7(9) Dm7 G7(9) C

D.S.

 Coda

35

Dm7 G7(9) F#m7(b5) Fm7 Cadd9^{onE} E^bdim Dm7 D^bM7 Cadd9

poco rit.

Step 01

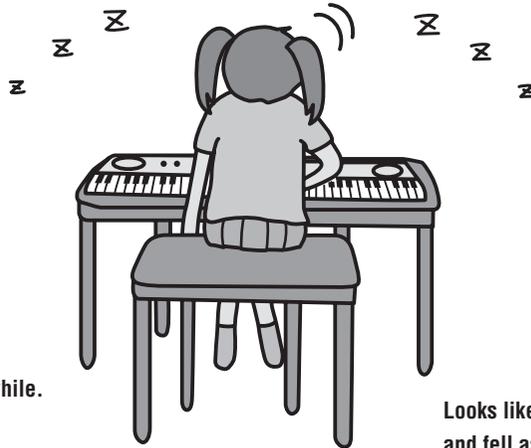
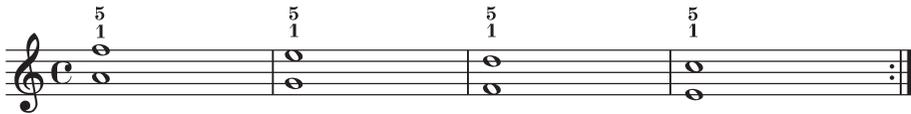


Warm-up Exercise - "Relax Time"

Relax, and slowly play these intervals one by one.

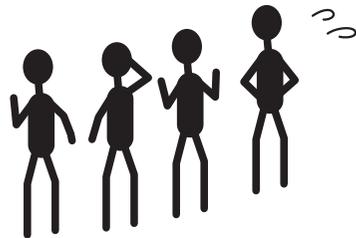
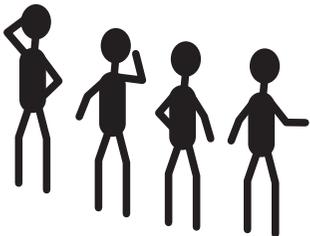


Short break



She hasn't moved for a while.

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



The Mystery Cheer Squad

Step 02



Diligent Practice Time

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

Short break

Step 03



Musical Building Blocks

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

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

Short break

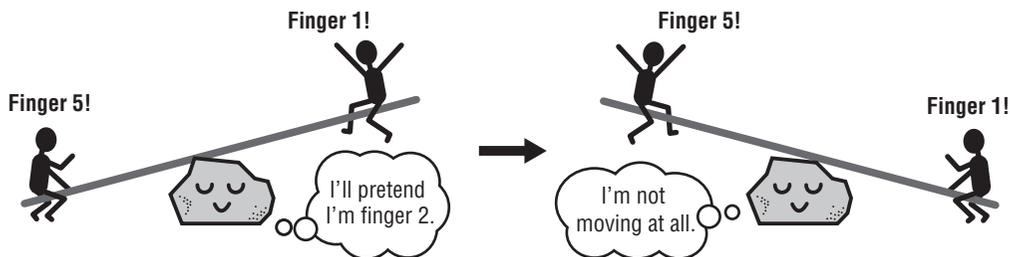
Step 04



Special Practice - "The Fantastic Seesaw"

This is a warm-up exercise for Step 05.

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



Step 05



Diligent Practice Time

Arpeggio practice. Play with a relaxed wrist.

Short break

Step 06



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

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

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

Short break

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

Step 07



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

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

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

Short break

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

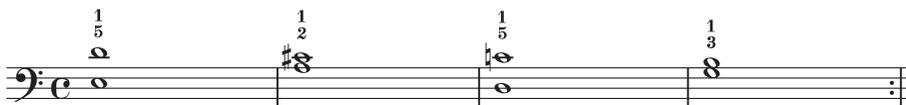
Step 08



Special Practice - "Sunday at Yamaha"

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

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



Now you're rockin'!



The Cheer Squad Rejoices

It was worth coming
all the way for this!



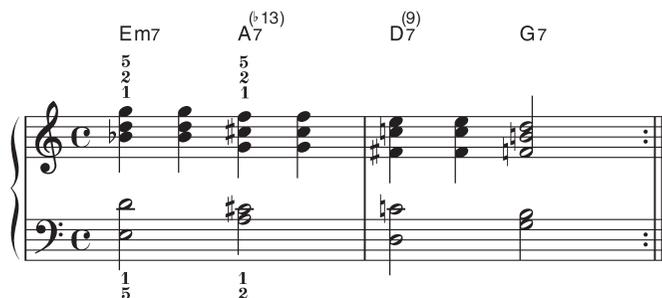
Step 09



Diligent Practice Time

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

Pay attention to the chord timing as you play this.



Step 10



Play the Whole Song!

This is the finishing step!

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

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

Turkish March

W. A. Mozart

Basic

Song No.071

Turkish March ~ With Step Map ~ 102

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

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

Step 01	Warm-up Exercise - "Winter Sonatine"	104
Step 02	Diligent Practice Time	104
Step 03	Diligent Practice Time	104
Step 04	Special Practice - "The Special March"	105
Step 05	Diligent Practice Time	105
Step 06	"Technical Point!"	106
Step 07	Diligent Practice Time	106
Step 08	Special Practice - "Share the Stage with a Pianist"	107
Step 09	Play the Whole Song!	107

Advanced

Song No.072

Turkish March ~ With Step Map ~ 108

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

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

Step 01	Diligent Practice Time	111
Step 02	Diligent Practice Time	111
Step 03	Warm-up Exercise - "A Nap by the Stream"	112
Step 04	"Power March"	112
Step 05	Diligent Practice Time	113
Step 06	Special Practice - "Grace Notes"	114
Step 07	Play the Whole Song!	114

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

Step 04



18 2 1 1 1 2 1

1 5 3 1

Step 04

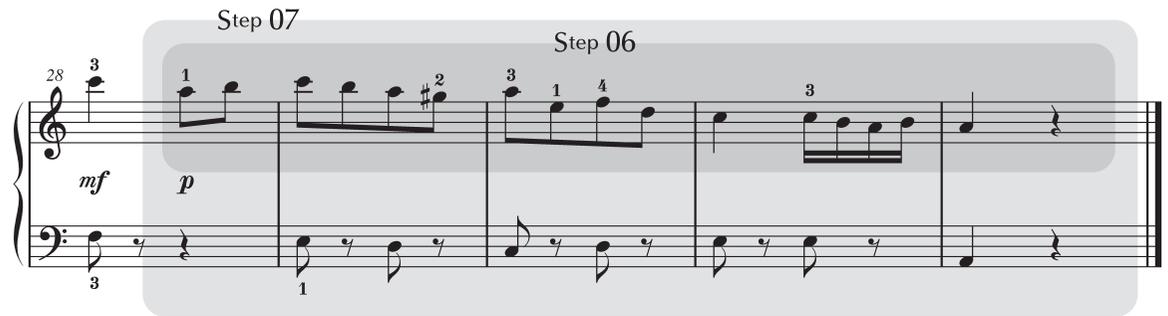


23 4 1 3 1 3 1 4 1 4 1

1

Step 07

Step 06



28 3 1 2 3 1 4 3

mf *p*

3 1

Step 08 ...to here

Step 01 Warm-up Exercise - "Winter Sonatine"



Eh? This is practice for the Turkish March?

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

Now enjoy a romantic moment with the orchestra!

Step 02 Diligent Practice Time



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

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

...two, one!

Step 03 Diligent Practice Time



Try playing with both hands.

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

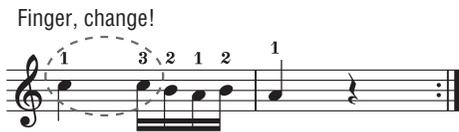
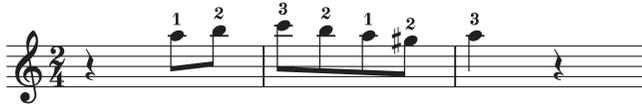
...two, one!

Step 06



“Technical Point!”

A number of techniques that are unique to the piano such as “finger ready” and “finger change” (page 71) are used in the right-hand melody. Prepare early for the next note to be played, and play each note carefully.



Now connect the parts together...



Step 07



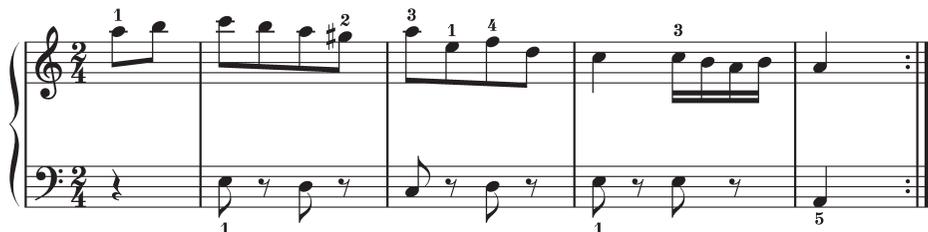
Diligent Practice Time

Resist the urge to rush when playing continuous eighth notes.

Listen to the orchestra carefully and play along!



...two, one!



Step 08



Special Practice - "Share the Stage with a Pianist"

Just a little more and we'll be done!

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

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

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



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

Beethoven and Mozart... the best of friends

Step 09



Play the Whole Song!

This is the finishing step!

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

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

Turkish March

~ With Step Map ~

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

Alla Turca

p

Step 01

Step 06

Step 02

Musical score for measures 17-21. The piece is in 2/4 time and D major. Measure 17 starts with a treble clef and contains a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 18 has a quarter note (D5), a quarter rest, and a quarter note (E5). Measure 19 has a quarter note (F5), a quarter note (G5), and a quarter note (A5). Measure 20 has a quarter note (B5), a quarter note (C6), and a quarter note (D6). Measure 21 has a quarter note (E6), a quarter note (F6), and a quarter note (G6). Fingerings are indicated by numbers 1-4 above the notes.

Musical score for measures 22-26. Measure 22 has a quarter note (G5), a quarter note (A5), and a quarter note (B5). Measure 23 has a quarter note (C6), a quarter note (D6), and a quarter note (E6). Measure 24 has a quarter note (F6), a quarter note (G6), and a quarter note (A6). Measure 25 has a quarter note (B6), a quarter note (C7), and a quarter note (D7). Measure 26 has a quarter note (E7), a quarter note (F7), and a quarter note (G7). Fingerings are indicated by numbers 1-4 above the notes.

Musical score for measures 27-31. Measure 27 has a quarter note (G5), a quarter note (A5), and a quarter note (B5). Measure 28 has a quarter note (C6), a quarter note (D6), and a quarter note (E6). Measure 29 has a quarter note (F6), a quarter note (G6), and a quarter note (A6). Measure 30 has a quarter note (B6), a quarter note (C7), and a quarter note (D7). Measure 31 has a quarter note (E7), a quarter note (F7), and a quarter note (G7). Dynamics *mf* and *p* are indicated below the bass line.

Musical score for measures 32-36. Measure 32 has a quarter note (G5), a quarter note (A5), and a quarter note (B5). Measure 33 has a quarter note (C6), a quarter note (D6), and a quarter note (E6). Measure 34 has a quarter note (F6), a quarter note (G6), and a quarter note (A6). Measure 35 has a quarter note (B6), a quarter note (C7), and a quarter note (D7). Measure 36 has a quarter note (E7), a quarter note (F7), and a quarter note (G7). Dynamics *f* is indicated below the bass line. Step markers are present: Step 05 above measure 32, Step 03 below measures 33 and 34, and Step 04 below measure 35.

Song No.072  Turkish March **Advanced**

38/46

51

Step 06

56

Step 06

61

Step 01



Diligent Practice Time

We'll start with the left-hand accompaniment.

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

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



Short break



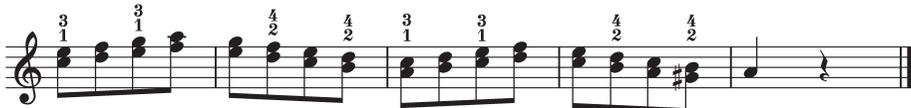
Step 02



Diligent Practice Time

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

Keep your fingers steady and under control when changing notes.



Step 03

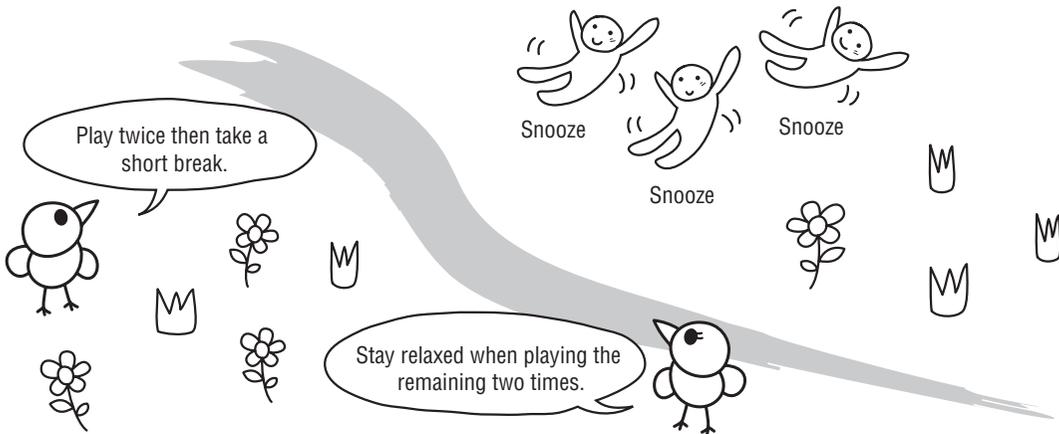
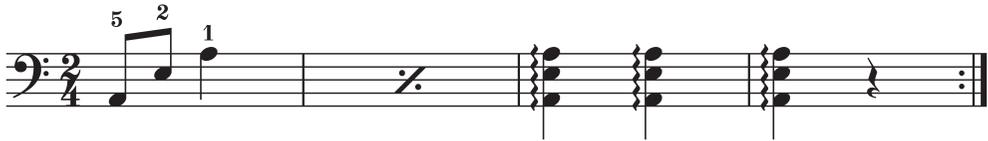


Warm-up Exercise - "A Nap by the Stream"

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

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

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



Step 04



"Power March"

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



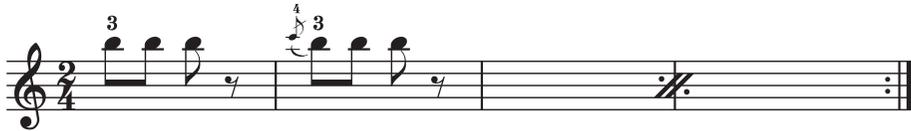
Step 06



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.073

Ode to Joy ~ With Step Map ~116

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

Step 01	Basic Ascending and Descending	117
Step 02	Dotted Rhythm	117
Step 03	“And all of a sudden... both hands!”	117
Step 04	“CCDE?–???”	118
Step 05	“Change”	118
Step 06	Diligent Practice Time	118
Step 07	“Step On the Black Key”	119
Step 08	“Play with Both Hands”	119
Step 09	“Zig-Zag Path to E”	120
Step 10	“Right Hand then Left Hand”	120
Step 11	“Right-hand Rehearsal: String Ensemble Version”	121
Step 12	Play the Whole Song!	121

Advanced

Song No.074

Ode to Joy ~ With Step Map ~122

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”	124
Step 02	Diligent Practice Time	124
Step 03	Diligent Practice Time	124
Step 04	Parallel Thirds - “Gently Flowing”	124
Step 05	“Right-hand Part Practice”	125
Step 06	“Left-hand Part Practice”	125
Step 07	“Both Hands Together”	125
Step 08	Special Practice - “Meet Marimba Man Junior’s Friend’s Aunt: Follow the Leader”	126
Step 09	Diligent Practice Time	127
Step 10	Diligent Practice Time	127
Step 11	Parallel Thirds - “In Paradise”	128
Step 12	Diligent Practice Time	128
Step 13	Play the Whole Song!	128

Ode to Joy

~ With Step Map ~

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

Step 11 From here... →

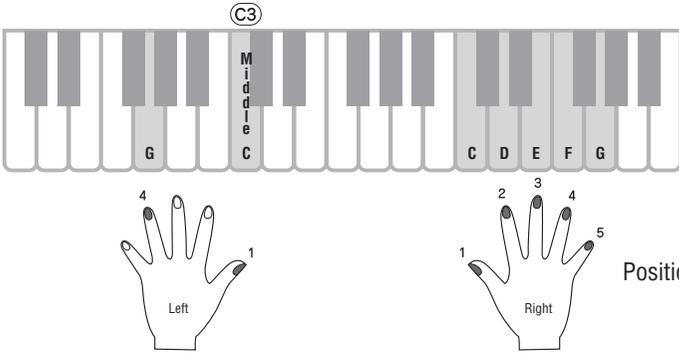
Maestoso

Step 01 Step 02 Step 03

Step 04

Step 05 Step 06 Step 07 Step 08 Step 09

Step 10 Step 11 ...to here



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

Position your hands here and begin!

Step 01 Basic Ascending and Descending



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



Step 02 Dotted Rhythm



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

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



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

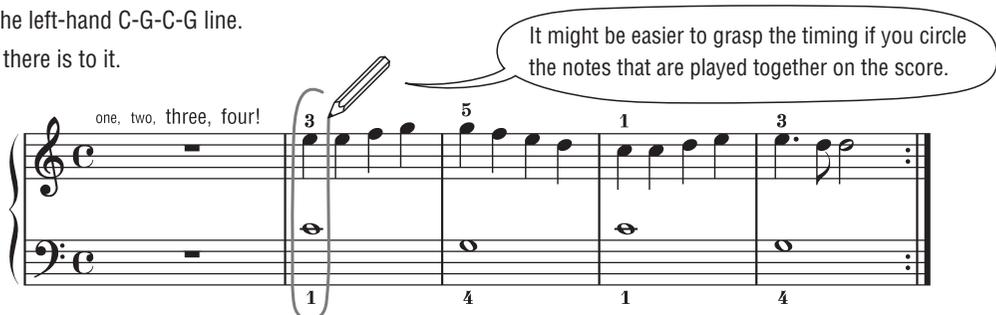


OK. So lets play with both hands.

Do the exercise in this order:

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

That's all there is to it.



Step 04



“CCDE? – ? ? –”

How did you do in Step 03?

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

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



Step 05



“Change”

And now, the second half.

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

Step 06



Diligent Practice Time

This melody line follows the one we learned in Step 05. Don't try to rush when you get to the last G.

Have finger 1 in position and ready a little early.

Step 07

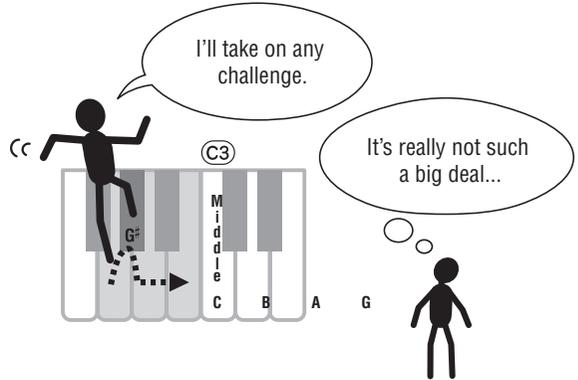


“Step On the Black Key”

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

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

Step on the black key along with the orchestra.



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.



The musical score consists of four staves of music in treble clef, 3/4 time. The first staff begins with a treble clef, a common time signature, and a '3' above the first note, indicating a triplet. The second staff continues the melody. The third staff starts with a repeat sign, a '2' above the first note, and includes fingerings '1', '3', '1', and '3' above subsequent notes. The fourth staff concludes the piece with a double bar line and repeat dots.

Step 12 Play the Whole Song!



This is the finishing step!

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

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

Ode to Joy

~ With Step Map ~

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

♩ = 98

5 C F^{on}A G^{on}B C D⁷⁽⁹⁾^{on}C G⁷^{on}C

mf

Step 02

Step 01

9 C C7 F^{on}C Fm6 C^{on}G Dm⁷^{on}G C

Step 03

13 Dm⁷^{on}G CM⁷^{on}G Dm⁷^{on}G CM⁷^{on}G Dm⁷^{on}G G[#]dim7 Fadd^{on}9 G^{on}B

2 3 3 3

Step 04

Step 06

Step 05

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

21 **C** **F^{on}A** **G^{on}B** **C** **D⁽⁹⁾₇onC** **G₇onC**

25 **C** **C7** **F^{on}C** **Fm6** **C^{on}G** **Dm₇onG** **C**

Step 10

Step 08 • Step 09

29 **Dm₇onG** **Cm₇onG** **Dm₇onG** **Cm₇onG** **Dm₇onG** **G[#]dim7** **Fadd9 G^{on}B**

Step 04

Step 12

Step 11

33 **C** **C7** **F^{on}C** **Fm6** **C^{on}G** **Dm₇onG** **C**

37 **C7** **F^{on}C** **G⁽⁹⁾₇onC** **C** **Cm7** **F₆onC** **Fm₆onC** **C**

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.

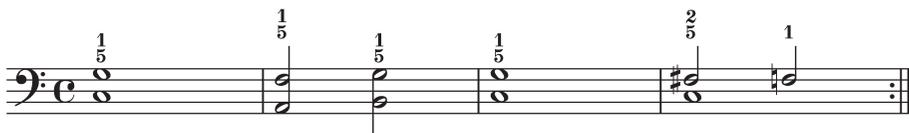


Step 02 Diligent Practice Time



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.



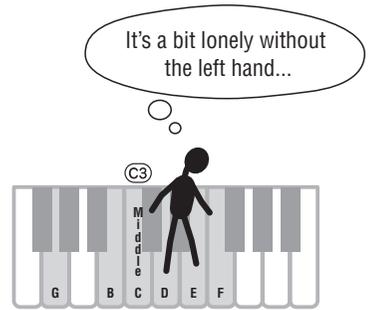
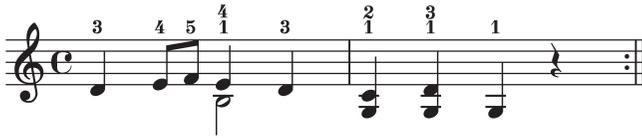
Step 05



“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.

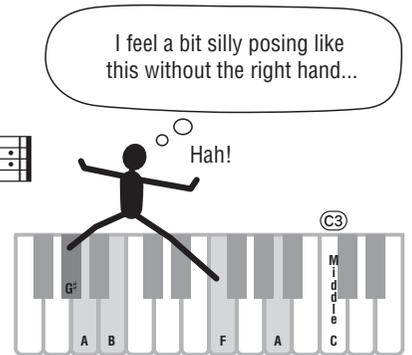


Step 06



“Left-hand Part Practice”

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



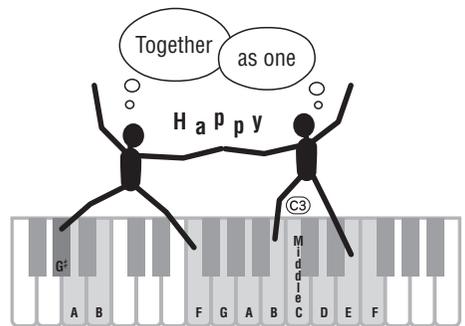
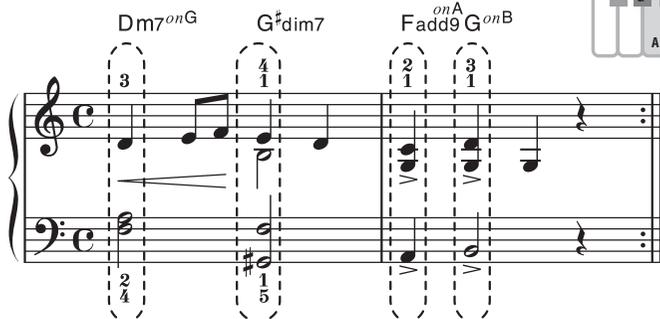
Step 07



“Both Hands Together”

Now let's play both parts together.

The left and right hands cooperate to create powerful harmony!



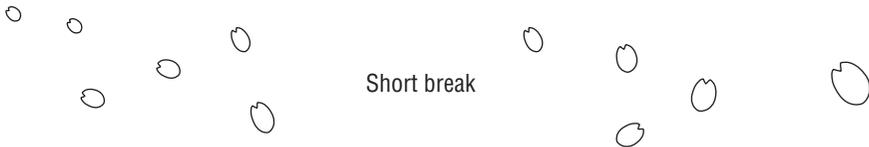
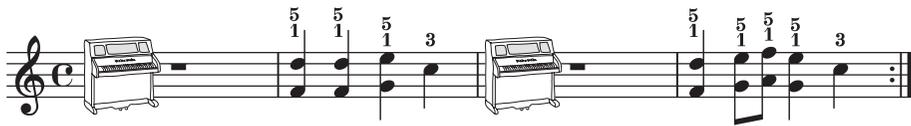
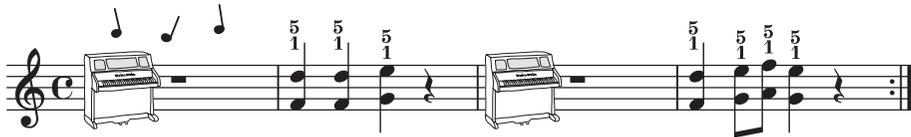
Step 08



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

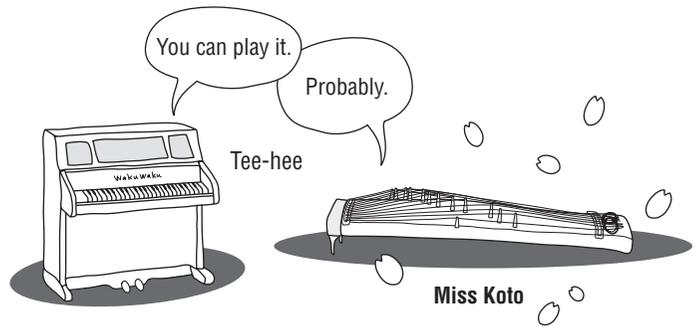


You might meet someone in another song too!

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



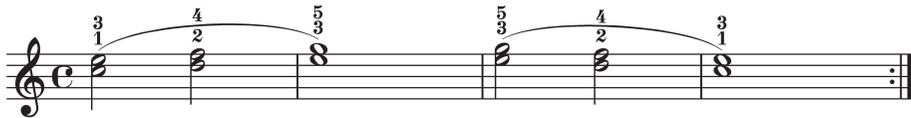
Parallel Thirds - "In Paradise"

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.075

The Entertainer ~ With Step Map ~ 130

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?"	132
Step 02	Diligent Practice Time	132
Step 03	"Semitone Return Trip"	132
Step 04	Diligent Practice Time	132
Step 05	Diligent Practice Time	133
Step 06	"At the End of the Tunnel"	133
Step 07	Diligent Practice Time	134
Step 08	Put It Together	134
Step 09	"Percussion Joins In"	135
Step 10	Diligent Practice Time	135
Step 11	"The Signature Phrase"	135
Step 12	Play the Whole Song!	135

Advanced

Song No.076

The Entertainer ~ With Step Map ~ 136

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"	139
Step 02	Diligent Practice Time	139
Step 03	"A New Challenge... Part 1"	140
Step 04	"A New Challenge... Part 2"	140
Step 05	Put It Together	141
Step 06	"A Musical Tour"	142
Step 07	Diligent Practice Time	142
Step 08	"In Vintage Fusion Style"	143
Step 09	"One Thing at a Time... Part 1"	143
Step 10	"One Thing at a Time... Part 2"	143
Step 11	Diligent Practice Time	144
Step 12	"The Toughest Challenge!"	144
Step 13	Play the Whole Song!	144

The Entertainer

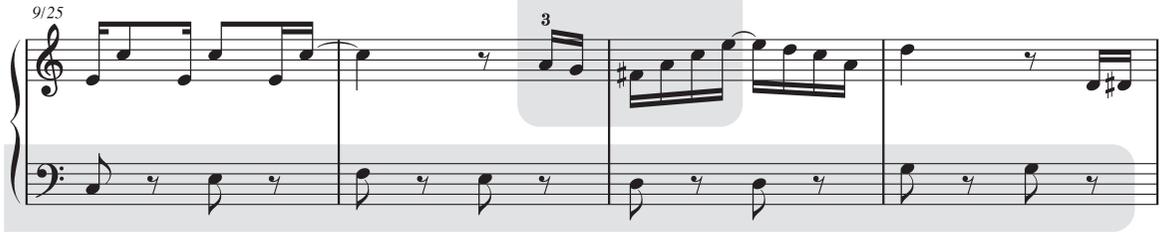
~ With Step Map ~

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.

The musical score is presented in two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The tempo is marked as quarter note = 54. The dynamic is *mf*. The score is in 2/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The score is divided into steps: Step 01 (measures 1-2), Step 02 (measures 3-4), Step 03 (measures 5-6), Step 04 (measure 5), Step 05 (measures 6-7), and Step 07 (measures 7-8). Step 08 is indicated as 'From here...' with a dashed arrow pointing to the right. Fingerings are indicated by numbers 1-4. A first ending bracket is shown in measure 4.

Step 08 ...to here

Step 06



Musical notation for steps 06 and 08. The piece is in 9/25 time. The first system shows measures 1-4. A grey box highlights measures 2-4, labeled 'Step 06'. A dashed line above measures 3-4 is labeled 'Step 08 ...to here'. The notation includes a treble and bass clef, a key signature of one sharp (F#), and various rhythmic values including eighth and sixteenth notes, rests, and a triplet of eighth notes in measure 3.

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



Musical notation for step 11. The piece is in 13/29 time. The first system shows measures 1-4. A grey box highlights measures 3-4, labeled 'Step 11'. The notation includes a treble and bass clef, a key signature of one sharp (F#), and various rhythmic values including eighth and sixteenth notes, rests, and a triplet of eighth notes in measure 3.

Step 11 ...to here

Step 09

1.

2.



Musical notation for steps 09, 10, and 11. The piece is in 17/33 time. The first system shows measures 1-4. A grey box highlights measures 1-3, labeled 'Step 09'. A dashed line above measures 3-4 is labeled 'Step 11 ...to here'. The notation includes a treble and bass clef, a key signature of one sharp (F#), and various rhythmic values including eighth and sixteenth notes, rests, and a triplet of eighth notes in measure 3. The piece concludes with a double bar line and a repeat sign. The first ending (1.) leads to the second ending (2.), which ends with a fermata over a final chord.

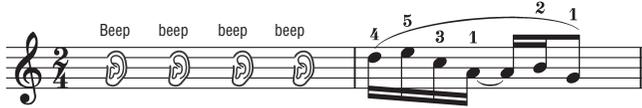
Step 10

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.

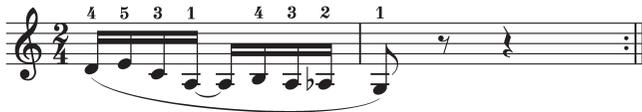


Step 02 Diligent Practice Time



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

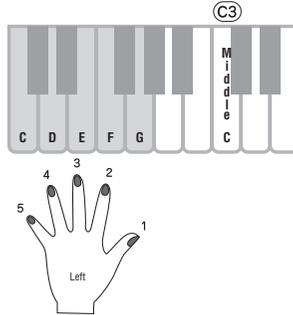
AGF# A
AGF# A

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.

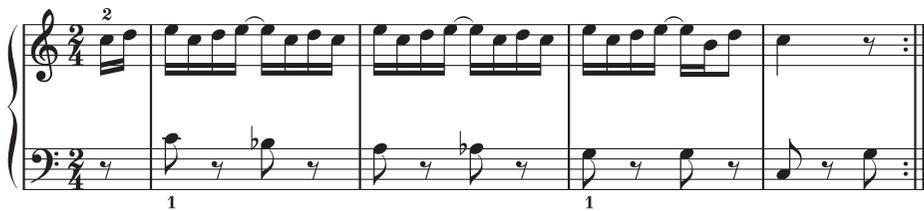


Step 11 “The Signature Phrase”



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

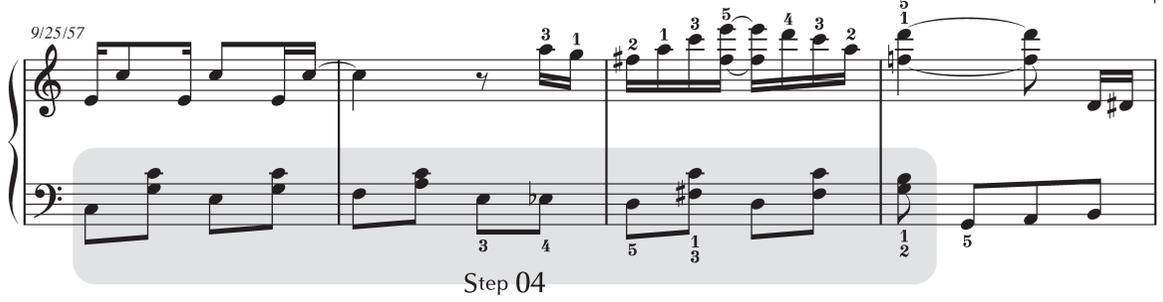
mp

Step 01 • Step 02

Step 03

Step 05 ...to here

9/25/57



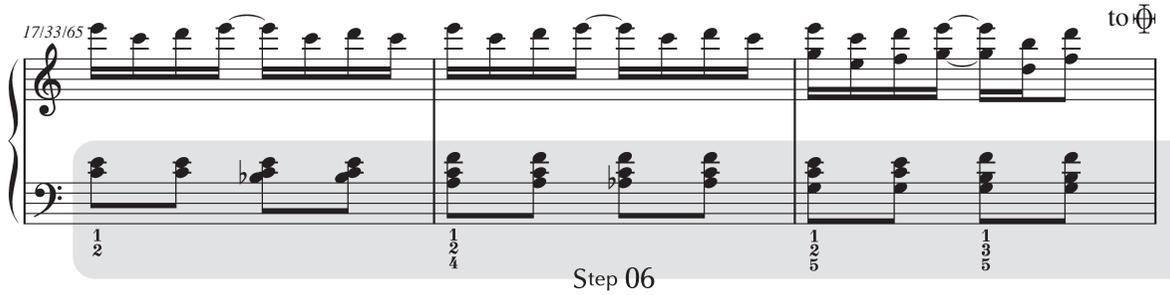
Step 04

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

13/29/61



17/33/65



Step 06

Step 07
...to here

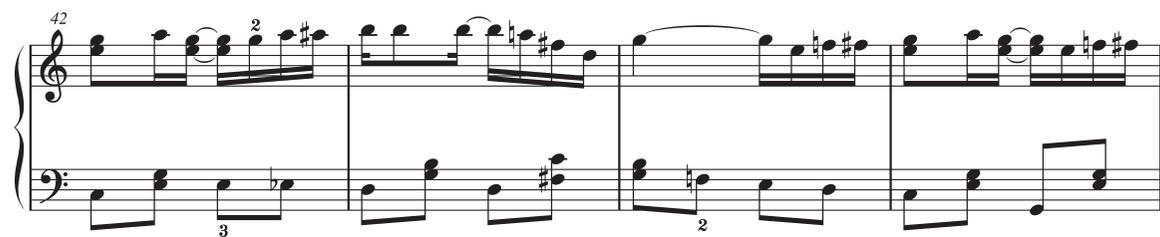
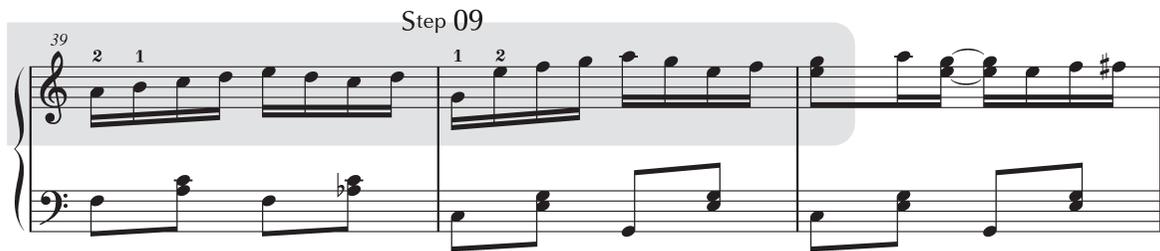
Step 08

20



1. 2. *f*

Step 09

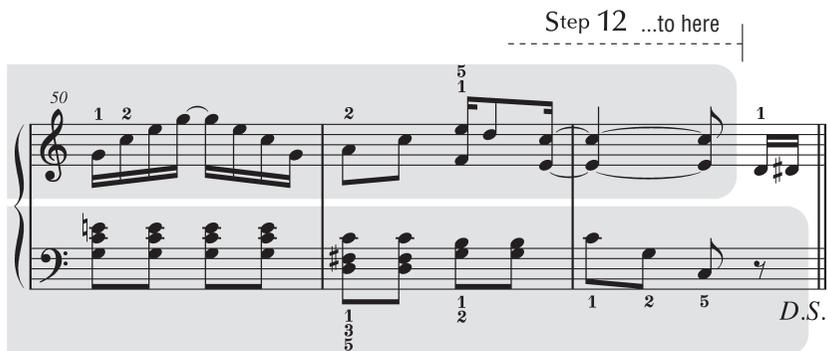


Step 12 From here... →

Step 10

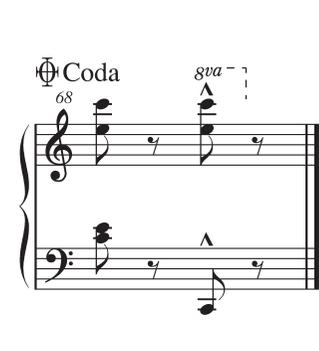


Step 12 ...to here



D.S.

Coda



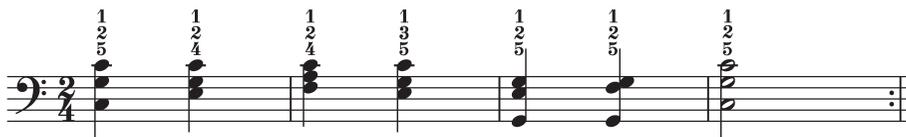
Step 03



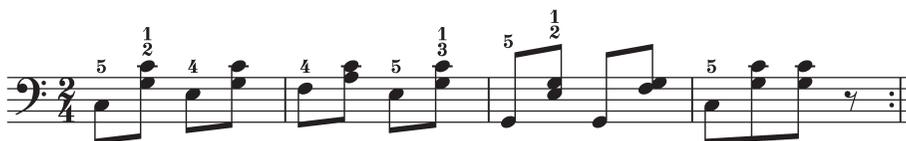
“A New Challenge... Part 1”

This is a basic exercise for the left hand.

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



Short break



Step 04



“A New Challenge... Part 2”

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



Short break



Step 05



Put It Together

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

The musical score consists of three systems of piano and bass staves. The key signature has one sharp (F#) and the time signature is 2/4. Fingerings are indicated by numbers 1-5. First and second endings are marked with '1.' and '2.'.

System 1: The piano part starts with a quarter note G4 (finger 1), followed by a quarter rest, then a quarter note A4 (finger 1), and a quarter note B4 (finger 1). The bass part starts with a quarter note G3 (finger 5), followed by a quarter note F#3 (finger 2), then a quarter note E3 (finger 4), and a quarter note D3 (finger 4). The system ends with a repeat sign.

System 2: The piano part continues with a quarter note C5 (finger 5), followed by a quarter note B4 (finger 1), and a quarter note A4 (finger 1). The bass part continues with a quarter note C3 (finger 5), followed by a quarter note B2 (finger 4), and a quarter note A2 (finger 4). The system ends with a repeat sign.

System 3: The piano part has a first ending with a quarter note G4 (finger 5), followed by a quarter note F#4 (finger 1), and a quarter note E4 (finger 3). The bass part has a first ending with a quarter note G3 (finger 5), followed by a quarter note F#3 (finger 2), and a quarter note E3 (finger 3). The second ending for both hands is a quarter note G4 (finger 1) followed by a quarter note F#4 (finger 1). The system ends with a double bar line.

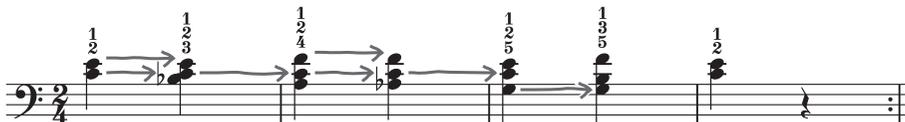
Step 06



“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.

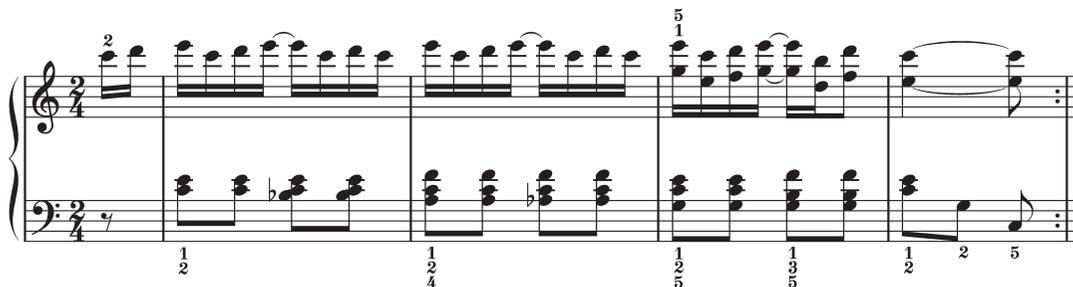


Step 07



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.



Londonderry Air

Traditional

Basic

Song No.077

Londonderry Air ~ With Step Map ~ 146

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	147
Step 02	Diligent Practice Time	147
Step 03	Diligent Practice Time	148
Step 04	Play with Both Hands	148
Step 05	Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."	149
Step 06	Rhythm Combinations: Ex. 1	150
Step 07	Rhythm Combinations: Ex. 2	150
Step 08	Diligent Practice Time	151
Step 09	Special Practice - "Finishing Up in Style"	151
Step 10	Play the Whole Song!	151

Advanced

Song No.078

Londonderry Air ~ With Step Map ~ 152

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!"	154
Step 02	Diligent Practice Time	155
Step 03	Special Practice - "Bossa Mood"	155
Step 04	Diligent Practice Time	155
Step 05	Diligent Practice Time	156
Step 06	Diligent Practice Time	156
Step 07	Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"	157
Step 08	A Beautiful Ending	158
Step 09	Play the Whole Song!	158

Londonderry Air

~ With Step Map ~

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

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

Step 04 From here... →

Andante
Step 01 Step 02 Step 01 Step 01

Step 03

Step 04 ...to here

Step 01

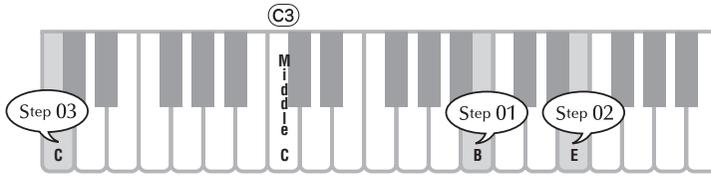
Step 06
Step 05

Step 08

Step 07
Step 05

Step 09

The starting note for Steps 01 through 03.



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

Step 01 The Melody Begins



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

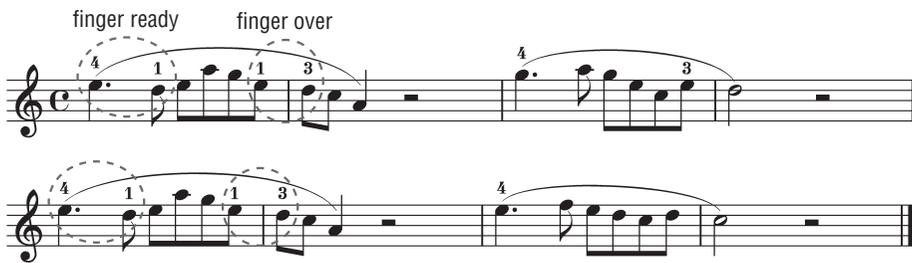


Step 02 Diligent Practice Time



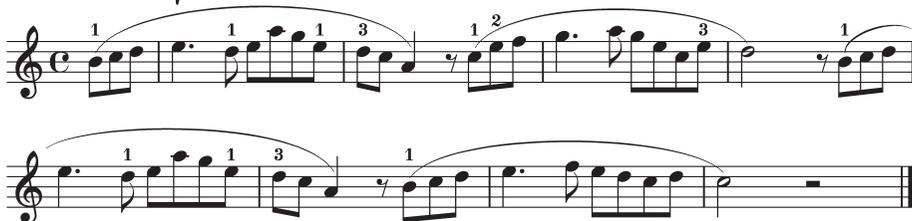
The “finger ready” and “finger over” (page 71) techniques are used here. Prepare for the next note a little early to make playing easier.

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



Short break

This is the first-half melody 



Step 03



Diligent Practice Time

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

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

one, two, three, four!

Step 04



Play with Both Hands

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

Synchronize

The image shows two systems of musical notation for the piano accompaniment of 'Londonderry Air'. Each system consists of a treble clef staff and a bass clef staff. The first system includes fingerings (1, 2, 3, 1, 2, 3, 1) and articulation marks (accents) above the notes. The second system continues the piece with similar fingerings (1, 3, 1, 5, 5, 5, 4) and articulation marks.

Step 05

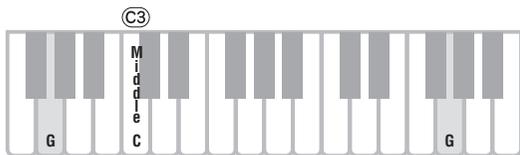


Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."

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

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

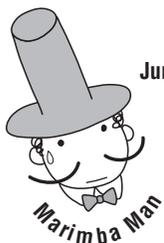
The image shows a rhythm exercise in 2/4 time. The top staff has three eighth notes with 'ta ta ta~' above them. The bottom staff has a quarter note followed by two eighth notes with 'ta~ ta ta' below them.



I can't see the point of this exercise!



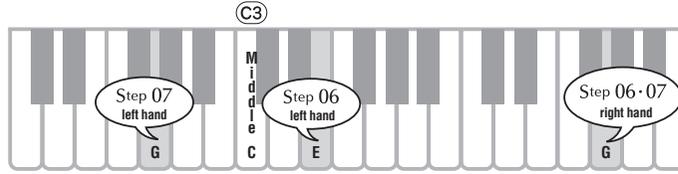
Why can't we just have fun?



Junior! Stop fooling around!

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

Steps 06 and 07 begin on these notes. Ready?



Step 06



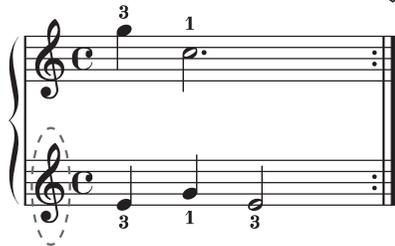
Rhythm Combinations: Ex. 1

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

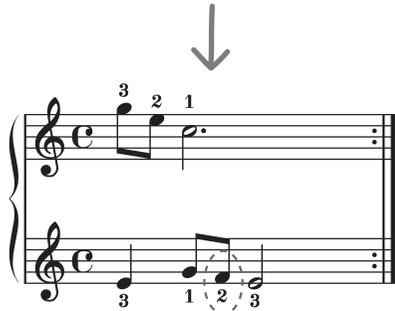
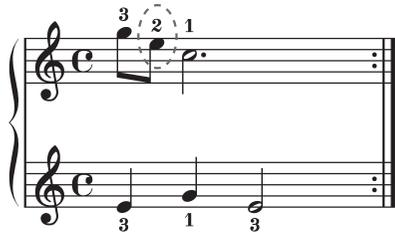
This should be easy if you've done Step 05.



The number of notes increases from top to bottom.



Treble clef for the left hand too!



Step 07



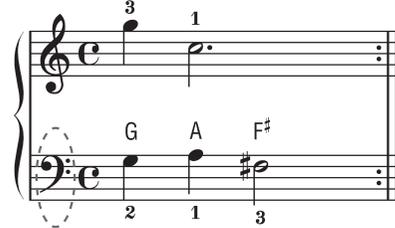
Rhythm Combinations: Ex. 2

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

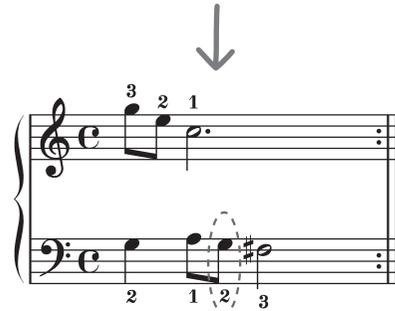
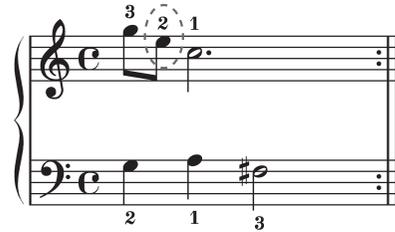
This should be easy if you've done Step 05!



The number of notes increases from top to bottom.



Bass clef for the left hand here!



Step 08 Diligent Practice Time



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

Step 09 Special Practice - "Finishing Up in Style"



The melody closes with a series of 8th notes.

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

Step 10 Play the Whole Song!



This is the finishing step!

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

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

Londonderry Air

~ With Step Map ~

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

Andantino

2 1 1 3 1 2 5

l.h. mp

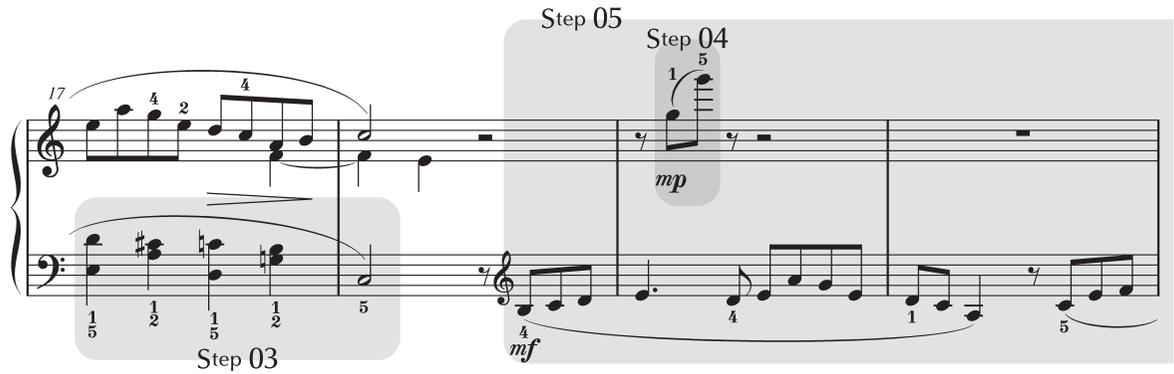
Step 02 Step 01

Step 02

mf mp

Step 05

Step 04



17

15

2

15

2

5

4

2

4

1

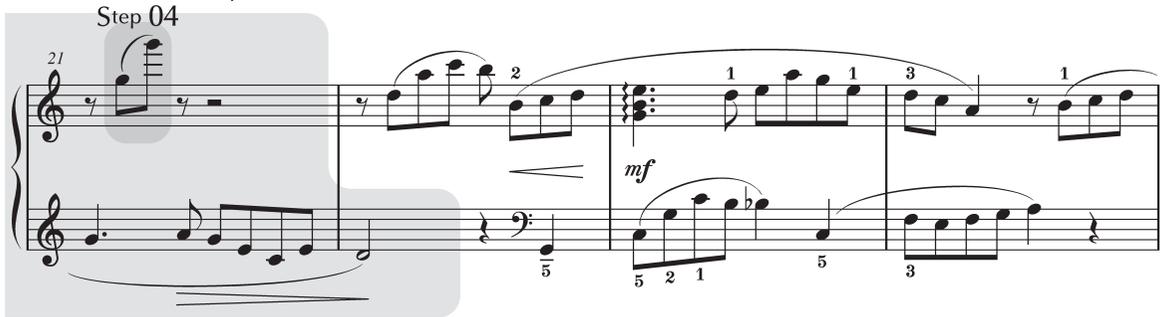
5

mp

mf

Step 03

Step 04



21

mf

2

1

1

3

1

5

5

2

1

5

3

Step 06



25

mf

2-5

2

4

2

5

2

1

2

5

2

1

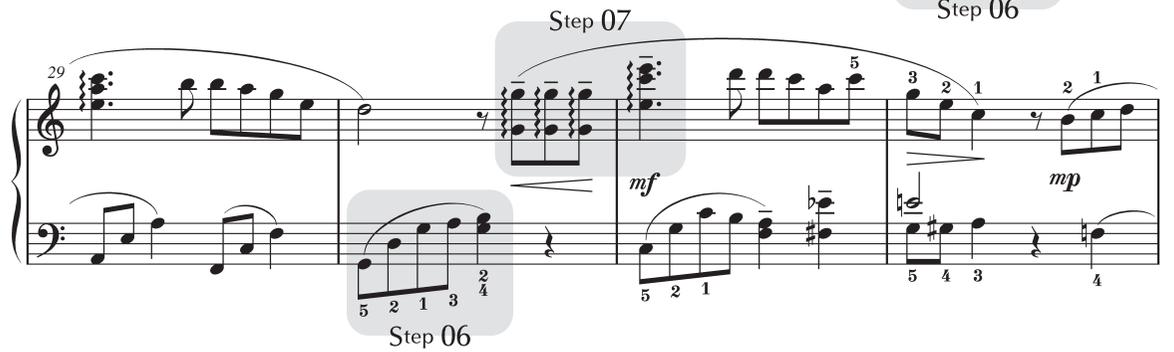
3

4

3

Step 07

Step 06



29

mf

mp

5

2

1

3

2

4

5

2

1

5

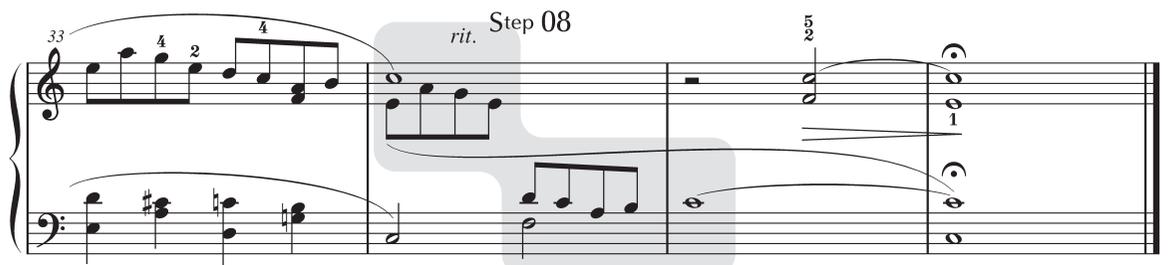
4

3

4

Step 08

rit.



33

mf

mp

rit.

4

2

4

5

1

Step 01



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

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

Follow me!

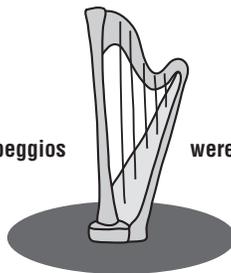
One, Two, Three, Four,

"A little out of sync" is about right.

One, Two, Three, Four,

Your arpeggios

were beautiful...



Step 02 Diligent Practice Time



Let's practice the "finger over" (page 71) 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 05



Diligent Practice Time

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

Step 06



Diligent Practice Time

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

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

Short break

Step 07



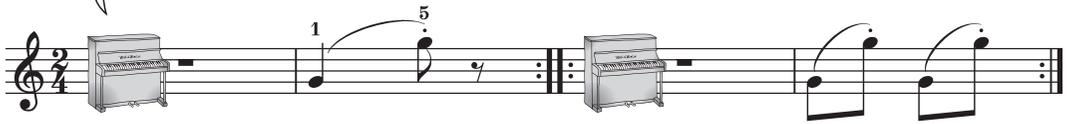
Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"

Welcome to the 1-octave arpeggio challenge!

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

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

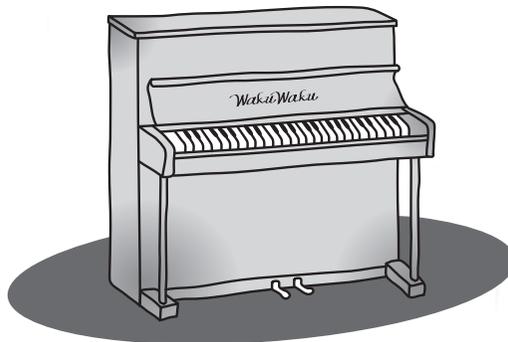
Play whatever I play!
Don't worry about getting it exactly right.
Just enjoy the ride!



Short break



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

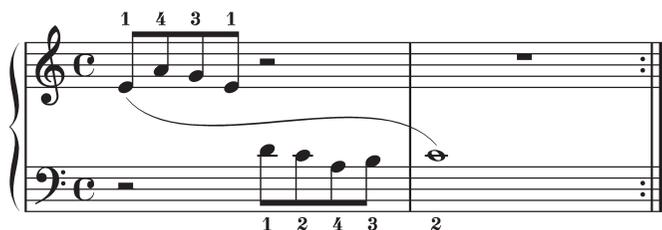


Step 08



A Beautiful Ending

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



Musical notation for Step 08, showing a piano piece with a treble and bass clef. The right hand plays a melody line with notes G4, A4, B4, C5, and the left hand plays a bass line with notes G3, F3, E3, D3. Fingering numbers are provided: 1 4 3 1 for the right hand and 1 2 4 3 2 for the left hand.

Step 09



Play the Whole Song!

This is the finishing step!

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

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

The Last Rose of Summer

Traditional

Basic

Song No.079

The Last Rose of Summer ~ With Step Map ~ 160

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

Step 01	Warm-up Exercise - "Under and Stretch"	161
Step 02	Diligent Practice Time	161
Step 03	Syncopated Melody	162
Step 04	Diligent Practice Time	162
Step 05	Timing Both Hands	163
Step 06	Diligent Practice Time	163
Step 07	Special Practice - "Find a Cue!"	164
Step 08	Diligent Practice Time	164
Step 09	Play the Whole Song!	164

Advanced

Song No.080

The Last Rose of Summer ~ With Step Map ~ 165

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

Step 01	Special Practice - "The Starting Rhythm"	168
Step 02	Diligent Practice Time	168
Step 03	Special Practice - "Meet Marimba Man: Follow Me!"	169
Step 04	Diligent Practice Time	169
Step 05	Turn Practice	170
Step 06	Diligent Practice Time	170
Step 07	Special Practice - "Repeating Shapes"	171
Step 08	Diligent Practice Time	171
Step 09	Diligent Practice Time	172
Step 10	Diligent Practice Time	172
Step 11	One More Diligent Practice Session	172
Step 12	Play the Whole Song!	172

The Last Rose of Summer

~ With Step Map ~

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

Step 05

Andante *mp* Step 01 Step 02 Step 04 Step 03

8 *mf*

Step 06 *rit.* *a tempo*

Step 07 Step 08 *rit.* *mp*

Step 01



Warm-up Exercise - "Under and Stretch"

Auftakt and "finger under" (page 71) 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 71) 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.

C B A G

C B A G

Step 03



Syncopated Melody

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

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



Step 04



Diligent Practice Time

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

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



one, two!



Step 05



Timing Both Hands

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

Play the ends of the phrases gently.

Step 06



Diligent Practice Time

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

Keep the harmony notes synchronized so they sound as one.

Step 07 Special Practice - "Find a Cue!"



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



Step 08 Diligent Practice Time



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

Step 09 Play the Whole Song!



This is the finishing step!

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

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

The Last Rose of Summer

~ With Step Map ~

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

Andantino

The musical score is in 3/4 time and marked *mp*. It features a right-hand melody and a left-hand accompaniment. The score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 10. Three specific phrases are highlighted with grey boxes and labeled as 'Step 01', 'Step 02', and 'Step 03'. 'Step 01' covers measures 3 and 4, 'Step 02' covers measures 5 and 6, and 'Step 03' covers measures 1 and 2. Fingerings are indicated with numbers 1, 3, and 5. A dynamic marking of *mp* is present in measure 1. The tempo marking 'Andantino' is placed above the first measure.

Step 01

Step 02

Step 03

Song No.080 III The Last Rose of Summer Advanced

Step 01

11

mf

Step 04 Step 06 Step 05

15

rit.

a tempo

mf

19

mp

Step 08 · Step 11 Step 09 · Step 10

Step 01

23

mf

5

Step 07

27

Musical score for measures 27-30. Treble clef has a melodic line with slurs and ornaments. Bass clef has a steady eighth-note accompaniment.

31

Step 01

mf

rit. - - - - -

Musical score for measures 31-34. Measure 31 is highlighted with a grey box labeled "Step 01". Dynamics include *mf* and *rit.* Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment.

35

meno mosso

mp

poco.rit.

Musical score for measures 35-38. Dynamics include *meno mosso*, *mp*, and *poco.rit.* Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment.

Tempo I

39

rit.

Musical score for measures 39-42. Tempo I. Dynamics include *rit.* Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment.

Step 01



Special Practice - "The Starting Rhythm"

This is a collection of auftakt melodies.

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

Step 02



Diligent Practice Time

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

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

one, two!

Step 03

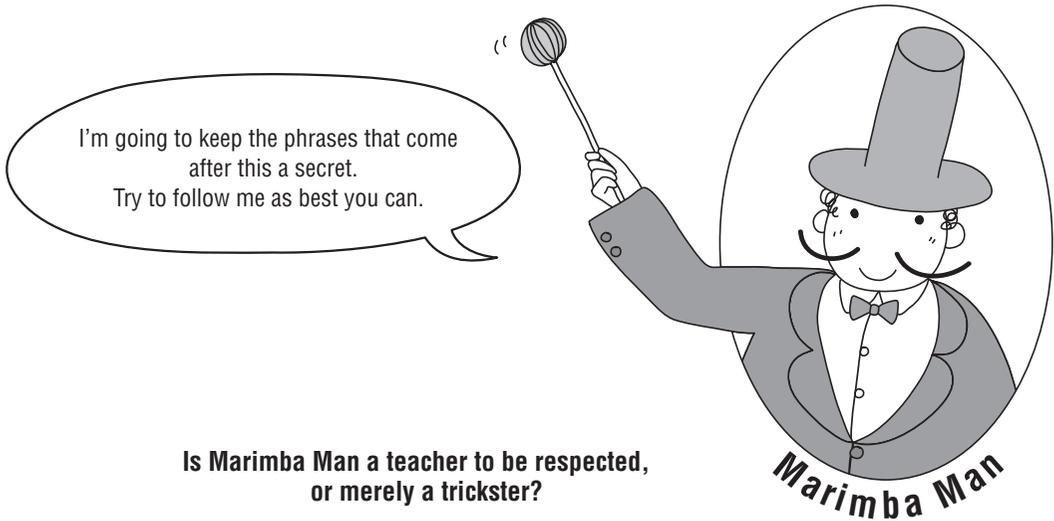


Special Practice - "Meet Marimba Man: Follow Me!"

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

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

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



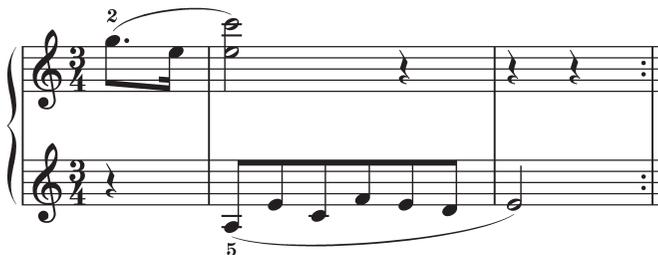
Is Marimba Man a teacher to be respected,
or merely a trickster?

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.



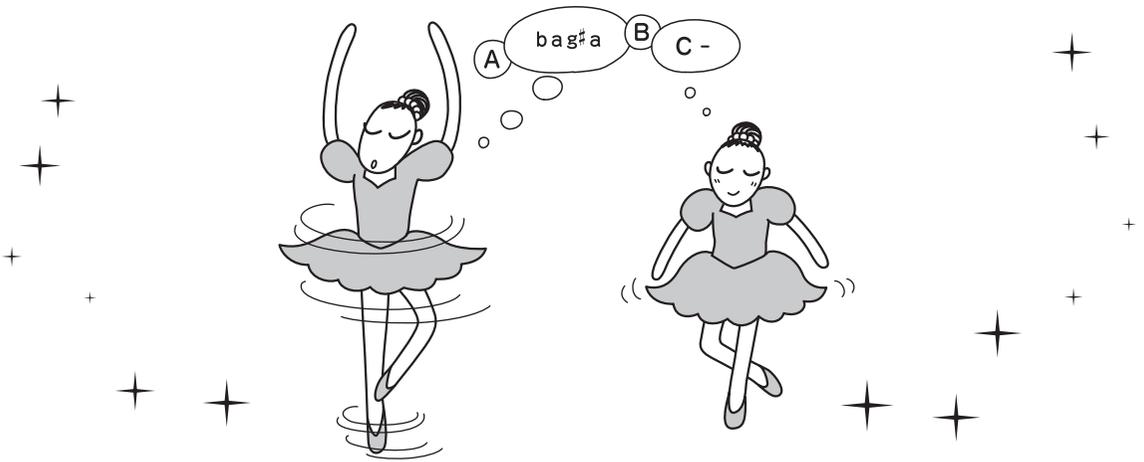
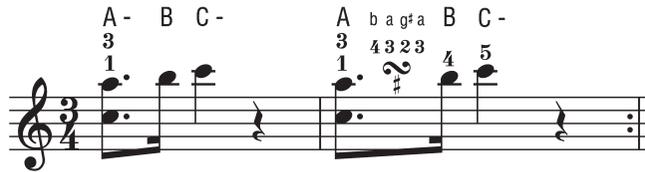
Step 05



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.

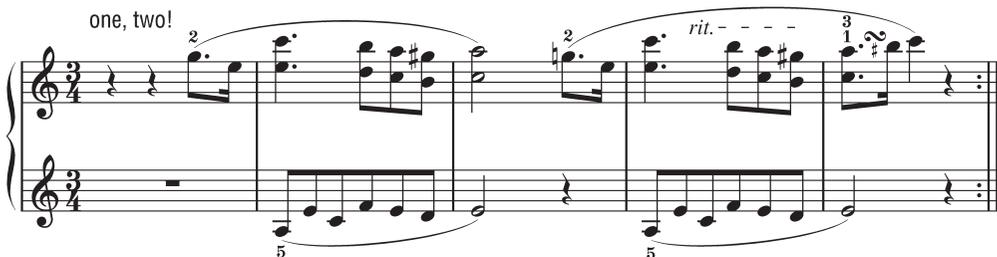
Step 06



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!



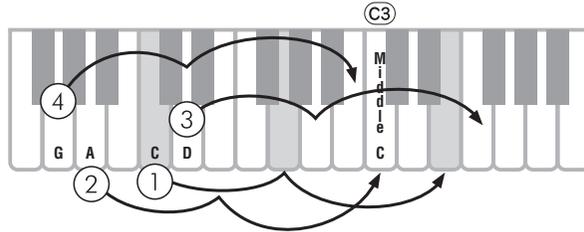
Step 07



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.081

Amazing Grace ~ With Step Map ~174

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 Melody175
- Step 02 The Second Melody175
- Step 03 Warm-up Exercise - "The Chinese Princess"175
- Step 04 Diligent Practice Time175
- Step 05 Warm-up Exercise - "Left and Right in Sync"176
- Step 06 Diligent Practice Time176
- Step 07 "Before a Chord Change"176
- Step 08 Diligent Practice Time177
- Step 09 "A Serene Ending"177
- Step 10 Play the Whole Song!177

Advanced

Song No.082

Amazing Grace ~ With Step Map ~178

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 Time180
- Step 02 Diligent Practice Time180
- Step 03 Diligent Practice Time180
- Step 04 Special Practice: Grace Notes - "Follow the Guitarist!"181
- Step 05 Diligent Practice Time182
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- Step 07 "Triplets!"183
- Step 08 "Glissandos Everywhere"183
- Step 09 Play the Whole Song!183

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.

♩ = 62

Step 03

Step 02

Step 05

Step 04

Step 06

Step 06 Step 04

22 F F7 B7 F

26 Dm7 G7(9) Gm7(9)onC Gm7(9)onC

Step 04 Step 07

30 F A7 B7 F F

Step 08 Rubato

34 Dm7 G7(9) C7(9) Dm7 G7(9)

38 Gm7 Gm7(9)onC C7(9) B^b F^{onA} 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.

one, two, three!

one, two!

Step 02 Diligent Practice Time



Next try out the left-hand notes.

one, two, three!

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.

one, two, three!

one, two!

Dm7 G7(9) Gm7(11) C7(9)

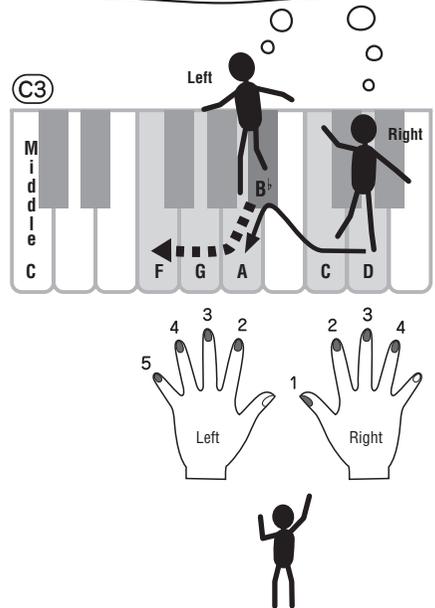
Dm7 G7(9) Gm7(11) C7(9)

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!”

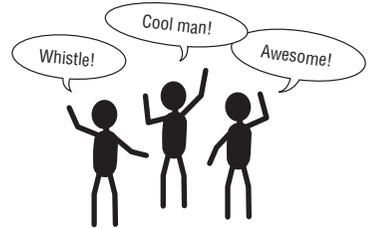


Play this tightly with the band and you'll really impress the crowd. Play with a moderately heavy touch, and try saying “da~ da!” while playing the triplets.

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 ~

C ← Chord name

A number of notes played above the root form a chord

← Root (C)

Auto Accompaniment 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 D E F

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. 083

O du lieber Augustin

Melody Voice
Musette Accordion

 : Smart Chord

Traditional

Style
OberkrainerWalzer

♩ = 164

C

S01 C

S02 G7 C

8

4

4

4

13/29 C G7 C G7 C

19/35 G7 C C G7 C C

4

Detailed description: This is a musical score for the song 'O du lieber Augustin'. It is written in 3/4 time with a tempo of 164. The key signature is C major. The score consists of three staves of music. The first staff starts with a common chord (C) and contains a first ending marked '8'. The second staff contains a second ending marked '4' and includes a section starting at measure 13/29 with chords C, G7, C, G7, and C. The third staff continues the melody, starting at measure 19/35 with chords G7, C, C, G7, C, and C, and ends with a final measure marked '4'.

Song No. 084

Mary Had a Little Lamb

Melody Voice
Clarinet

 : Smart Chord

Traditional

Style
Learning2/4

♩ = 85

C

S01 C

S02 G7 C

4

3 2 1 2 3

2

3

2

3

9/17/25/33 C G7 C

1. 2. 3. C

4. C

4

Detailed description: This is a musical score for the song 'Mary Had a Little Lamb'. It is written in 2/4 time with a tempo of 85. The key signature is C major. The score consists of two staves of music. The first staff starts with a common chord (C) and contains a first ending marked '4'. The melody includes fingerings: 3, 2, 1, 2, 3. The second staff contains a second ending marked '4' and includes a section starting at measure 9/17/25/33 with chords C, G7, and C. It also includes first and second endings for a 4-measure phrase, labeled '1. 2. 3. C' and '4. C'.

Song No. 085

When Irish Eyes Are Smiling

Melody Voice
Musette Accordion

E. R. Ball

Style
EnglishWaltz

♩ = 108

F

S01 F Gm7(onC) F F7

S02

5

3

1

Detailed description: This is a musical score for the song 'When Irish Eyes Are Smiling'. It is written in 3/4 time with a tempo of 108. The key signature is F major. The score consists of one staff of music. It starts with a common chord (F) and contains a first ending marked '5'. The melody includes fingerings: 3, 1. The second ending is marked '1'. Chords are indicated as F, Gm7(onC), F, and F7.

9/41 B^b F S03 B^b F

16/48 D7 S04 G7 Gm7 C7 F

22/54 Gm7(onC) F F7 B^b F

28/60 S05 B^b Bdim F(onC) D7 S06 S07 (2x) G7

34/66 C7 1. F C7 5 2. F F

Song No. 086

Little Brown Jug

Traditional

Melody Voice
Vibraphone

Style
BigBandFast

$\text{♩} = 140$ 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 C

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

Song No. 087

Ten Little Indians

Melody Voice

Celesta



: Smart Chord

Traditional

Style

Learning2/4

♩ = 92

C

S01 C

8va ----- sempre

S02 G

1

10/26

2 2 1

C

3 1 3

16/32

S03 F

G7

C (8va) -----

C

Song No. 088

On Top of Old Smoky

Melody Voice

Harmonica



: Smart Chord

Traditional

Style

CountryWaltz

♩ = 170

Whistle

B \flat

F

7

C7

14

F

B \flat

F

S01

1 2 3

B \flat 5

20/36/68/84

S02

F

S03

1 3 5

26/42/74/90

C7

S04 S05

2 3 4

to F

(D.S. 1st time)

(D.S. time with repeat)

32/80

1. F7

2. F7

Violin

B \flat

52

F

58

C7

F

64

F7

1 2 3

D.S.

94

Coda

F

rit.

Song No. 089

My Darling Clementine

P. Montrose

Melody Voice
Harmonica

Style
SwingWaltz

: Smart Chord

$\text{♩} = 104$

Piano

B \flat

F

C7

F

S01

5/21

F

S02

C7

S03

10/26

F

S04

C7

F

F

14/30

C7

18/34

F

C7

1. F

2. F

Song No. 090

Oh! Susanna

S. C. Foster

Melody Voice

Violin

Style

Bluegrass

$\text{♩} = 108$

Musical score for 'Oh! Susanna' in 4/4 time, tempo 108. The score consists of five staves of music. The first staff starts with a treble clef and a key signature of one flat (Bb). The tempo is marked as 108. The score includes various musical notations such as rests, notes, and accidentals. Chord symbols are placed above the staff: F, C, F, C7, F, F, G7, C, F, C7, F, Bb, F, C. There are five callout boxes labeled S01 through S05, each pointing to a specific note or group of notes. The score includes a first ending (1.) and a second ending (2.) starting at measure 16/28. The piece concludes with a final measure containing a whole note F chord.

Song No. 091

Red River Valley

Traditional

Melody Voice

Harmonica

Style

CountrySwing

 : Smart Chord

$\text{♩} = 148$

Musical score for 'Red River Valley' in 4/4 time, tempo 148. The score consists of five staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The tempo is marked as 148. The score includes various musical notations such as rests, notes, and accidentals. Chord symbols are placed above the staff: G, G, G, D7, G, G7, C, D7, G. There are four callout boxes labeled S01 through S04, each pointing to a specific note or group of notes. The score includes a first ending (1.) and a second ending (2.) starting at measure 19/35. The piece concludes with a final measure containing a whole note G chord.

Song No. 092

Turkey in the Straw

Melody Voice

Clarinet



: Smart Chord

Traditional

Style

CountrySwing

♩ = 168

1 C Piano G C G7 C S01

5/21 C S02 G7

9/25 C S03 G7 C

S04 C S05 C7 F S06 C5

13/29

18/34 1. 2. G7 C S01 G7 C

Detailed description: This is a musical score for the song 'Turkey in the Straw'. It is written in 2/4 time with a tempo of 168 beats per minute. The key signature is C major. The score consists of five staves of music. The first staff starts with a treble clef and a 'Piano' dynamic marking. Chords are indicated above the notes: C, G, C, G7, C. A circled 'S01' is placed above the final measure. The second staff begins with a repeat sign and a 5/21 measure marker. Chords C and G7 are shown. A circled 'S02' is above the first measure. The third staff has a 9/25 measure marker and chords C, G7, and C. A circled 'S03' is above the first measure. The fourth staff has a 13/29 measure marker and chords C, C7, F, and C5. Circled 'S04', 'S05', and 'S06' are placed above the first, third, and fifth measures respectively. The fifth staff has a 18/34 measure marker and includes first and second endings. Chords G, C, G7, and C are shown. A circled 'S01' is above the first measure of the first ending.

Song No. 093

Muffin Man

Melody Voice

60s Clean Guitar



: Smart Chord

R. A. King

Style

Bluegrass

♩ = 112

1 C S01 C

5/17 Dm7(onF) G7 S02 C Am Dm7 G7 C

9/21 Dm7(onF) G7 C Am 1. Dm7 G7 C F Violin C

Detailed description: This is a musical score for the song 'Muffin Man'. It is written in 2/4 time with a tempo of 112 beats per minute. The key signature is C major. The score consists of three staves of music. The first staff starts with a treble clef and a 'C' chord. A circled 'S01' is above the first measure. The second staff has a 5/17 measure marker and chords Dm7(onF), G7, C, Am, Dm7, G7, and C. A circled 'S02' is above the first measure. The third staff has a 9/21 measure marker and includes first and second endings. Chords Dm7(onF), G7, C, Am, Dm7, G7, C, F, and C are shown. A circled 'S01' is above the first measure of the first ending. The word 'Violin' is written below the notes in the second ending.

13 G7 C F C G7 2. Dm7 G7 C C

Song No. 094

Pop Goes the Weasel

Traditional

Melody Voice

Piccolo

Style

6/8PianoMarch

♩ = 116

1 S01 staccato D A D D A D S02

7/19 D A D Em A7 D Bm A

10/22 E A7 S04 G E7 Em A7 D

1. Bm A E A7 G E7 Em A7 D 2. D

13 Piano 800

Song No. 095

Grandfather's Clock

H. C. Work

Melody Voice

Clarinet

Style

Learning4/4

♩ = 86

1 S01 C C G7 C Dm(onF) S02

7 C(onG) G7 C S03 C G7 C Dm(onF)

11 C^(onG) G7 C S04 C⁵ Am Dm^(onF) G7 S05

15 Em Am D7 G7 S06 C G^(onB) C Dm^(onF) S07

19 C^(onG) G7 C S08 C S09

24 C G^(onB) C Dm^(onF) C^(onG) G7

28 C C G^(onB) A7 Dm^(onF) S10 C *rit.*

Song No. 096

Camptown Races

S. C. Foster

Melody Voice
Harmonica

Style
Bluegrass

$\text{♩} = 120$

1 C S01 C D7 G7 S02

8/20 C Dm7 G7 C S03 C D7 G7 S04 S05^(2X)

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

16/28 C Dm7 G7 C S03 C Dm7 G7 C S03 C

Song No. 097

When the Saints Go Marching In

Traditional

Melody Voice

Trumpet

Style

Dixieland

$\text{♩} = 196$ $\text{♩} = \text{♩} = \text{♩}$

S01 B^{\flat} $\frac{3}{4}$ $\frac{1}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ B^{\flat} $\frac{4}{4}$

S02 Gm $C7$ $F7$ B^{\flat}

S03 $B^{\flat}7$ E^{\flat} $E^{\flat}m$ $B^{\flat}(onF)$ $F7$ B^{\flat}

S04 B^{\flat} E^{\flat}

S05 B^{\flat} E^{\flat}

S06 $B^{\flat}(onD)$ $C7$ F $F7$ B^{\flat} $B^{\flat}7$ E^{\flat}

S07 $E^{\flat}m$ $B^{\flat}(onF)$ $Cm7(onF)$ $F7$ B^{\flat}

Song No. 098

Yankee Doodle

Traditional

Melody Voice

Piccolo

Style

US March

$\text{♩} = 108$

S01 N.C.

S02

S03 C

S04 C

G $C^{\sharp}dim7$ $G(onD)$ $D7$ G

10 ∇ G 3 D7 G 3 D7 G 2 C D7 G

14 ∇ C G C C#dim7 G(onD) D7 G Eb7

18 S05 A# Eb7 A# Eb7 S06 A# D# Eb7 A#

22 S07 D# A# D dim7 A#(onEb) Eb7 A# A#

Song No. 099

Battle Hymn of the Republic

Melody Voice
Trumpet

: Smart Chord

Traditional

Style
6/8 March

$\text{♩} = 120$
C S01 C *staccato* S02

8/24 F C S03 C

11/27 E7 Am S04 Dm G7 C S05 C

15/31 S06 F C S07 C

19/35 S08 Dm G7 1. C 2. C

I've Been Working on the Railroad

Traditional

Melody Voice

Trumpet

Style

6/8 March

$\text{♩} = 124$

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

Brass

S01 F S02 B^{\flat} $B^{\flat}m$ F

5/21 3 1 3 2 1 4

S03 F S04 Dm $G7$ C

9/25 3 2 1 3

S05 C S06 B^{\flat} $A7$

13/29 3 4 1

S07 B^{\flat} $Bdim$ $F^{(onC)}$ Dm S08 $C7$ F

17/33 2 1 3

S09 F S10 $C7$ F $C7$ F

37 1 2 3 2

S11 F $Faug^{(onA)}$ B^{\flat} $Bdim$ $C7$ F F

41 1 2

American Patrol

F. W. Meacham

Melody Voice

Clarinet

Style

US March

♩ = 116

1 E^b S01 1 2 3 4 2 4 3 2 1 2

5 3 S02 B^b E^b F7 B^b7 1

8 E^b S03 A^b F7 1 2 1 2

11 B^b7 S04 E^b B^b E^b S05 2 1 1 2 3 1 2

14 B^b E^b S06 A^b E^b 1 5 3 5 2 3

17 G7 Cm S07 A^b E^b B^b E^b S08 1 3

20 G Cm S09 B^b7 E^b D7 Gm 2 1 2 1 2 1 2 1 2

23 F7 B^b7 S10 E^b S11 1 2 3 4 2 4 3 2 1 2 3 3 2 1 2 3

26 B^b E^b F7 B^b7 E^b 1 3 4

29 S12 A^b 5 $F7$ B^b7 E^b S13

32 B^b 3 E^b 3 S14

34 B^b E^b S15 A^b 5 3 5 E^b 2 3

37 $G7$ 4 Cm S16 A^b E^b B^b7 E^b

Song No. 102

Down by the Riverside

Traditional

Melody Voice

Trumpet

Style

Dixieland

$\text{♩} = 99 (\text{♩} = 198)$ $\text{♩} = \text{♩}^3$

1 C S01 C F $G7$

7 C S02 $G7$ S03

11 C S04 S05 C F $G7$

15 C ∇ 3

S06 G7 2

C

20 S07 C7 ∇ 1

F 4

C 3

S08 3

25 G7 C C7 ∇ 1 F

30 Fm C Am S09 3 G7

35 C ∇ 2 C ∇ 3

40 G7 ∇ 3 C ∇ 3

44 C ∇ 2 C F G7 C ∇ 3 E7 (or B)

48 Am S10 Dm 2 G7 C F C ∇ 2

23 **S08** C *8va*----- **S09** Dm G7 C

27 C **S10** Dm *(8va)*----- G7 C **S12**

31 C F G7 C

35 Am F#dim Dm G7 C **S13**

We Wish You a Merry Christmas

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
ChristmasWaltz

S01
♩ = 88

S02

S03

S04

S05

S06

S07

S08

31 F G7 C S09 G7

Musical notation for system 31. Treble clef: F (quarter), G7 (quarter), C (quarter), S09 (quarter), G7 (quarter), G7 (quarter). Bass clef: (4) (quarter), (5) (quarter), (2) (quarter), (quarter), (quarter), (quarter).

35 C F#dim G7 S10 C Am E1+5

Musical notation for system 35. Treble clef: C (quarter), F#dim (quarter), G7 (quarter), S10 (quarter), C (quarter), Am (quarter), E1+5 (quarter). Bass clef: (2) (quarter), (3) (quarter), (3) (quarter), (quarter), (quarter), (quarter).

39 Dm G7 C S11 F C

Musical notation for system 39. Treble clef: Dm (quarter), G7 (quarter), C (quarter), S11 (quarter), F (quarter), C (quarter). Bass clef: (quarter), (quarter), (quarter), (quarter), (quarter), (quarter).

Im Mai

Traditional

Melody Voice
Live! Concert Grand Piano

Style
Oberkrainer Polka

 : Smart Chord

S01
♩ = 104

S02

S03

S04

S05

S06



The musical score is written for piano and bass. It consists of six systems of music, each with a piano staff (I) and a bass staff (II). The tempo is marked as ♩ = 104. The key signature has one flat (B-flat). The score includes various chords (C, G7) and fingerings (1-5) for both hands. There are six specific sections labeled S01 through S06, each with a callout box pointing to a specific measure or group of notes. The piano staff uses a treble clef and the bass staff uses a bass clef. The music is in 2/4 time.

Mary Had a Little Lamb

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
US March



The musical score is presented in a grand staff format with two systems of staves (I and II). The key signature is one flat (B-flat major), and the time signature is common time (C). The tempo is marked as quarter note = 120. The score includes various musical notations such as chords (C, G7), triplets, and fingerings (1-3, 2-4). Specific sections are labeled with circled identifiers: S01, S02, S03, S04, S05, S06, S07, S08, and S09. The score concludes with a double bar line and a final triplet in the bass staff.

24 S10 G7 C S11 G7 C

27 C S12 G7 C S13

30 G7 C S14 G7 C

33 C G7 C S14

36 G7 C G7 C

Yankee Doodle

Melody Voice

Live! Concert Grand Piano



: Smart Chord

Traditional

Style

ScottishReel

S01
♩ = 120

S02

S03

S04

S05

S06

S07

S08

S09

S10

The musical score is presented in two systems, I and II. System I (measures 1-5) features a treble clef with a tempo of 120 and a 3/4 time signature. It includes chords C, G7, C, F, G7, C, and F. System II (measures 6-20) continues the piece with various chords and includes ten sections (S01-S10) marked with callouts. Each section contains specific piano and treble clef parts with detailed fingerings and articulation marks. The score concludes with a final measure in measure 20.

Ten Little Indians

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
CumbiaColombiana

S01
♩ = 102

S02

S03

S04

S05

S06

The musical score is presented in two systems, each with a treble and bass clef staff. The tempo is marked as ♩ = 102. The key signature is one flat (B-flat major). The score includes six sections labeled S01 through S06, each with a chord symbol above the treble staff and a fingering number below the bass staff. Section S01 starts at measure 5 with a C chord and a first finger fingering. Section S02 starts at measure 8 with a G7 chord and a third finger fingering. Section S03 starts at measure 11 with an F chord and a first finger fingering. Section S04 starts at measure 17 with a C chord and a first finger fingering. Section S05 starts at measure 19 with a G7 chord and a first finger fingering. Section S06 starts at measure 21 with a C chord and a first finger fingering. The score concludes with a double bar line at the end of measure 24.

Scarborough Fair

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
EnglishWaltz

S01
♩ = 128

8 Em B1+5 Em

S02
13 G Em G ♦ A Em

19 Em **S03** G Em B1+5

25 **S04** Em B1+5 Em

31 Em **S05** Em B1+5 Em

37 G **S06** Em G ♦ A Em

43 Em **S07** 5 G Em B1+5

49 Em B1+5 Em **S08** 2

55 Em **S09** Em 2 B1+5 Em

61 G **S10** 5 Em G ♦A Em

67 Em G Em B1+5 **S11** 3 2

73 Em B1+5 Em **S12** 2

Three Blind Mice

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
VienneseWaltz

S01

$\text{♩} = 170$

9 C G7 C G7 C

S02

16 C G7 C G7

S03

S04

23 C G7 C

S05

29 C G7 C

34 G7 C F C G7 C

S06

41 C G7 C G7 C

48 C S07 5 G7 C G7

55 C 2 5 G7 C S08 S09

61 C G7 C S10 G7

67 C F C 3 G7 C

Battle Hymn of the Republic

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
Stride

S01
♩ = 116

S02

S03

S04

S05

S06

S07

Chords: C, F, E1+5, Am, Dm, G7, C

Chords: C, F, C

Chords: C, E1+5, Am, Dm, G7, C

Chords: C, Am, F, C, G7

Chords: C, E1+5, Am, Dm, G7, C

My Darling Clementine

P. Montrose

Melody Voice

Live! Concert Grand Piano

 : Smart Chord

Style

JazzWaltz

S01
♩ = 92

S02

S03

S04

S05

S06

S07

S08

Chords: C, C^{#dim}, Dm, G7, C, G7, C, Dm, G7, C, Am, FM7 rit., F(onG), CM7

The musical score is written for piano in 3/4 time with a tempo of 92 beats per minute. It consists of eight systems of music, each with a circled label (S01-S08) indicating a specific section. The score is arranged in grand staff notation (treble and bass clefs). Fingerings are indicated by numbers 1-5. Accents and slurs are used throughout. Chord changes are marked above the staff. The piece concludes with a double bar line at the end of the eighth system.

The Cuckoo

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
VienneseWaltz

S01
♩ = 160

S02 **S03**

S04

S05

S06

S07

The musical score is presented in two systems, I and II, for piano accompaniment. It is in 3/4 time with a tempo of 160 beats per minute. The key signature is one flat (B-flat). The score consists of seven systems of music, each with a circled label (S01-S07) indicating specific sections. Chords are indicated above the notes, and fingering numbers (1-5) are placed below the notes. The score includes various musical notations such as slurs, ties, and repeat signs.

37 G7 C

S08 S09

42 C G7 C C S10

47 G7 C S11 G7 C

52 C S12 G7 C

London Bridge

Melody Voice

Live! Concert Grand Piano



: Smart Chord

Traditional

Style

US March

♩ = 116

S01

S02

S03

S04

S05

S06

S07

S08

S09

S10

The musical score for 'London Bridge' is presented in a two-staff format (I and II). The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked as quarter note = 116. The score is divided into ten systems, each with a circled label (S01-S10). Chord symbols (C, G7, Db) are placed above the staff I. Fingerings (1-5) and articulations (accents, slurs) are indicated throughout. The piece concludes with a double bar line at the end of the final system.

Close Your Hands, Open Your Hands

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

J. J. Rousseau

Style
SweetPop

S01 ♩ = 110

S02

S03

S04

S05

S06

S07

S08

S09

5 3 G7 C Am 5

8 F G7 C F C Am

12 F#dim G7 C G7 C Am

16 F G7 C C

22 F C Am F#dim G7 C 3

26 G7 C Am 5 F G7 C

Special Appendix

Rhythm & Touch Tutor

You can practice by playing back the Songs in the “Rhythm & Touch Tutor” category.

A mark will move across the top of the display. Press the keyboard when it reaches the rightmost end.

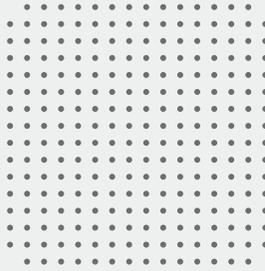
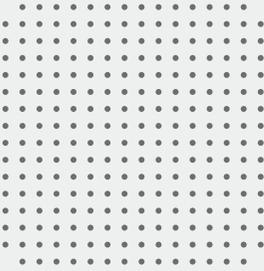
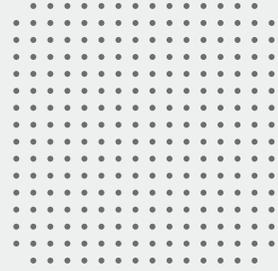
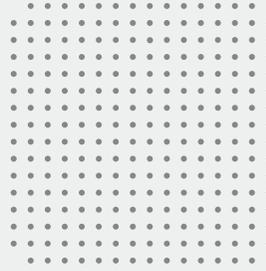
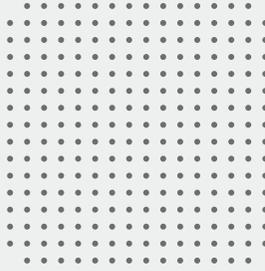
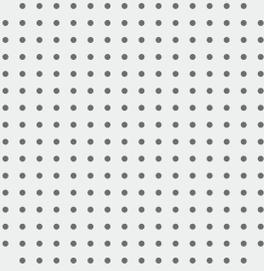
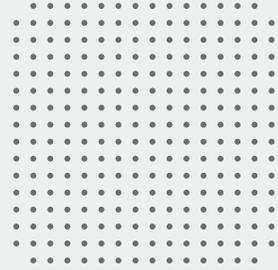
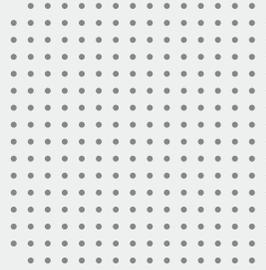
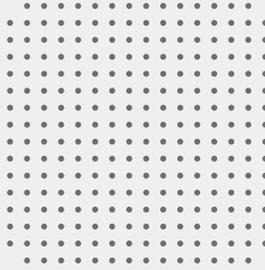
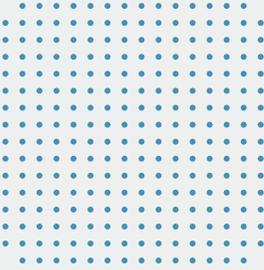
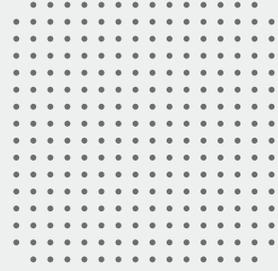
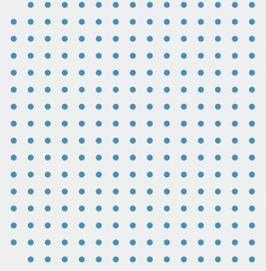
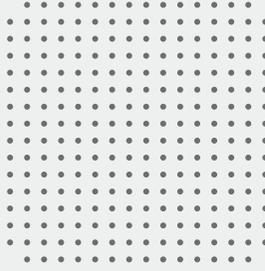
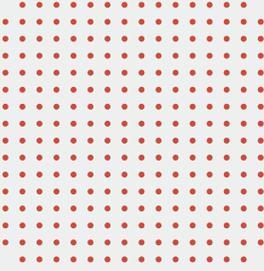
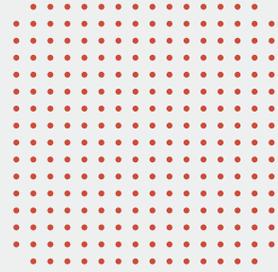
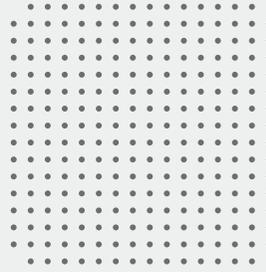
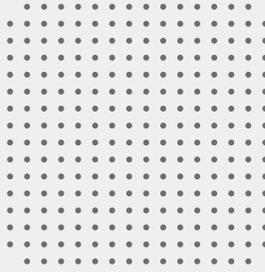
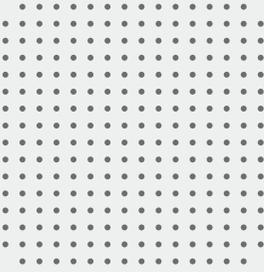
There are three marks of different sizes depending on the touch strength. Play the keyboard at a strength appropriate to the size of mark displayed.

If only the timing is correct, “OK” is displayed; if both are correct, “Good!” is displayed. As long as your timing and touch strength are right, any key you play will be correct.

When the Song ends, the score and message will be shown.

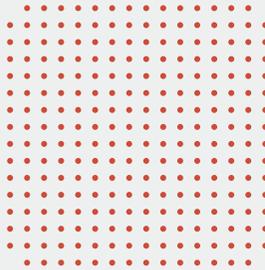
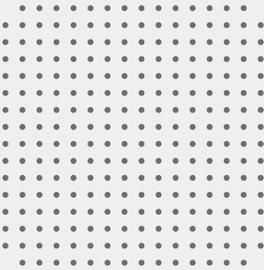
* To play with the same voice that is used in the performance data, select voice number “000” (Song OTS Mode).

Song No.	Title
116	Rhythm & Touch Tutor 01
117	Rhythm & Touch Tutor 02
118	Rhythm & Touch Tutor 03
119	Rhythm & Touch Tutor 04
120	Rhythm & Touch Tutor 05
121	Rhythm & Touch Tutor 06
122	Rhythm & Touch Tutor 07
123	Rhythm & Touch Tutor 08
124	Rhythm & Touch Tutor 09
125	Rhythm & Touch Tutor 10



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