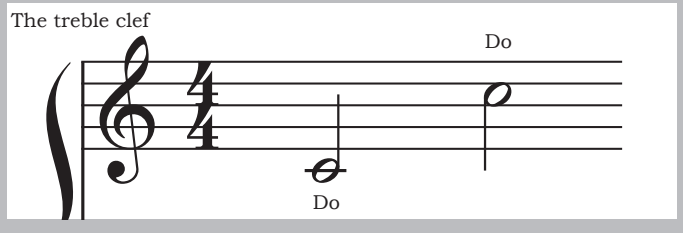
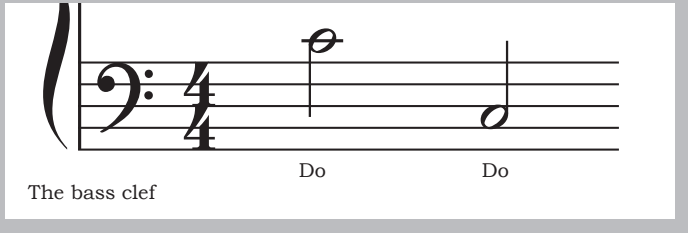
Before you play your JUNO...

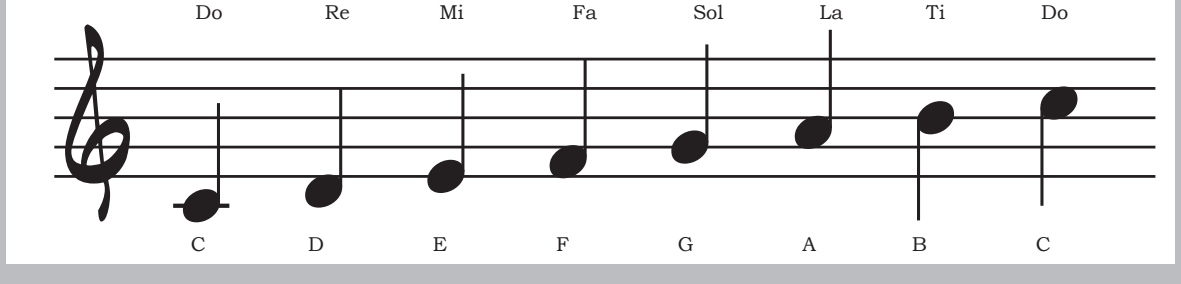
Reading sheet music is easier than reading newspaper. Writing scores is much easier than writing newspaper articles. Here's a simple reference for the person who doesn't read scores to get you started.

Which is Do?

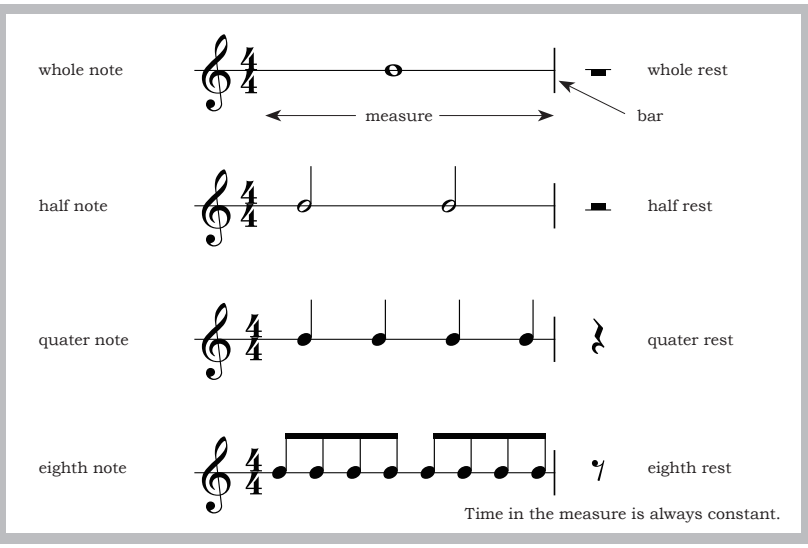


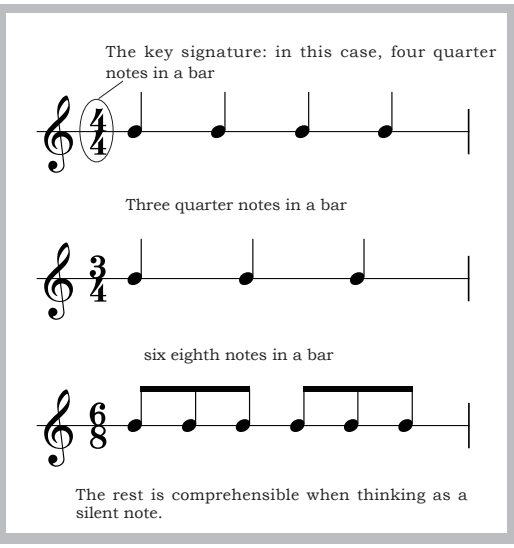


Do Re Mi Fa ... and C D E F ...



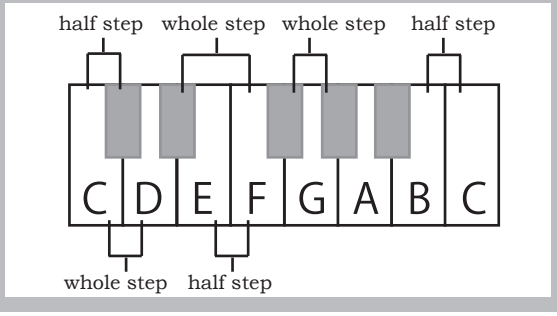
Notes and rests





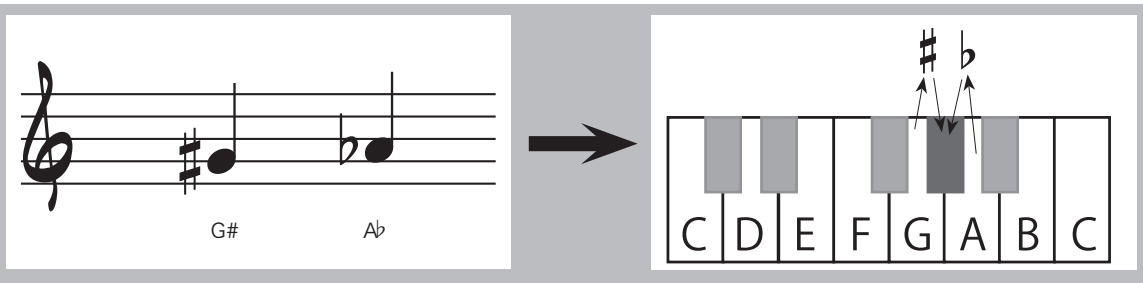
Others

whole step & half step

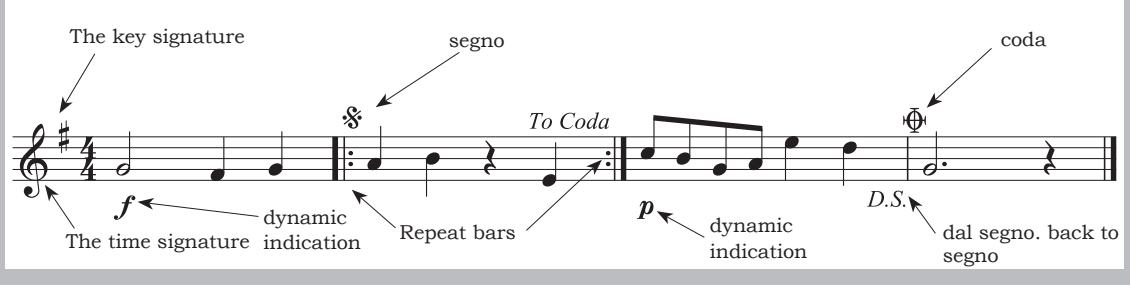


means half step up
b stands for half step down

#&b



Others



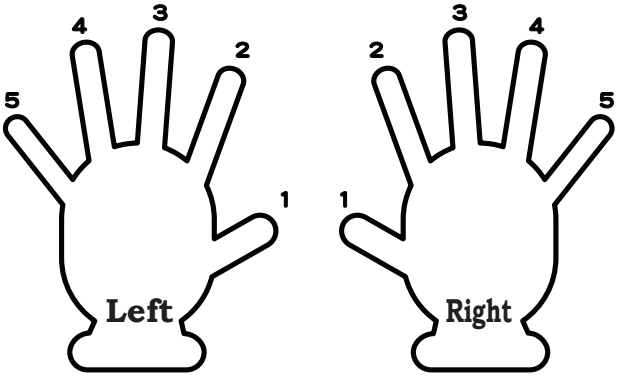
Lesson 0

How to use your fingers

Here we explain how your fingers should be placed on your JUNO keyboard before we start Lesson 1. You can skip this page if this is something you already know.

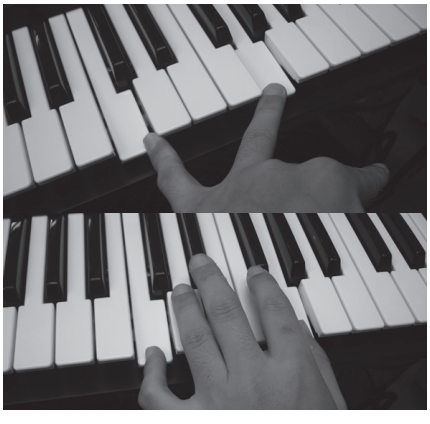
The finger numbers

Fingering is important when you play Juno. See the figure on the right. Your fingers are numbered as 1 to 5 for each of your hands starting from your thumb. So the thumbs are numbered 1 (one), and for example your ring fingers are numbered 4 (four). We will refer to your fingers with these numbers throughout this booklet.



Do not try the impossible

What do you do when the notes C and G needs to be played at the same time with your left hand? Would you dare play those two keys with your little finger (5) and your ring finger (4)? Of course not. It's much easier and natural to play the keys with your little finger (5) and thumb (1). Don't try to play with unreasonably painful finger combinations - take it easy.



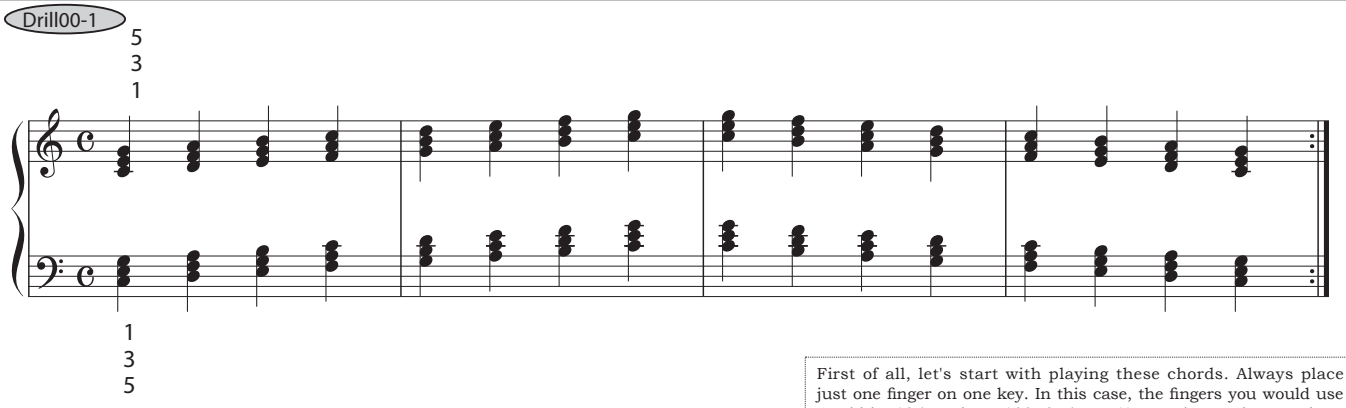
above: 5 and 4. below: 5 and 1. below is better

How do you play "CDEFAGBC"

When playing the five keys CDEFG in this order with your right hand, it should come quite natural to you that you use fingers 12345. What would you do, then, when you play CDEFGABC? You should play "12312345". And if you're playing CBAGEDC, you play "54321321". This is a basic movement in playing the keyboard, so it would be great if you master it before moving on from Lesson 0!

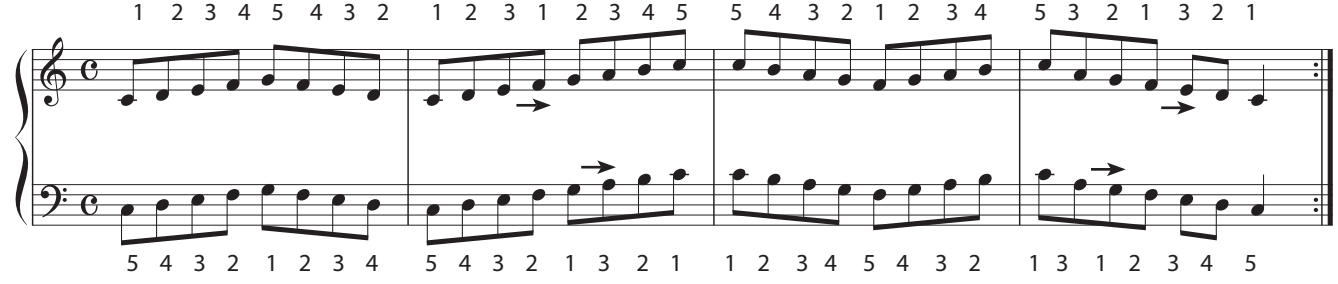
- fingering -

Drill00-1



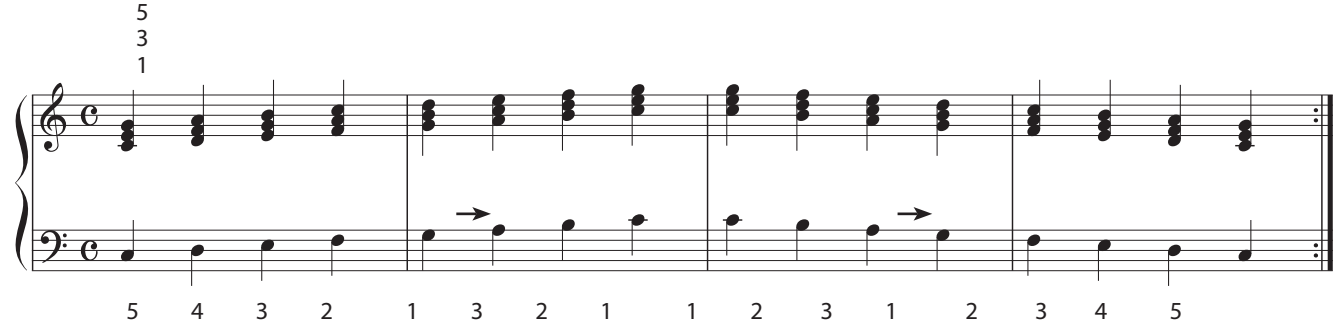
First of all, let's start with playing these chords. Always place just one finger on one key. In this case, the fingers you would use would be 135, and not 123, 245, etc. Try to play so that you hear all the notes at the same time.

Drill00-2



Practice playing the scale. Play slowly at first, and gradually increase the tempo as you get used to the movement.

Drill00-3



This one is a combination of the first two drills. It would be fun to play along the rhythms that JUNO produces. Practice so that you can play without looking at your hands. When you learn to do that, try playing the chords with your right hand and the scale with your left hand.

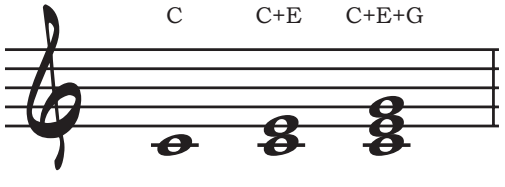
Lesson 1

Let's play simple chords

**The typical blues consist of just three chords, I, IV and V which respectively correspond to C, F and G in the key of C.
While the 7th chord is usually used in playing the blues, for now let's try with the three simple chords.**

What are chords?

Chords are built from three or more notes in the scale. The simplest scale is what we know well as the C major scale (Do,,,,,, DO). Here we'll call the notes C, D, E, F, G, A, B, C instead of "Do, Re, Mi" and so on, but they are the same things. The most basic chord is called "triad" and consists of three notes. You pile up the 3rd note and the 5th note on the lowest note we call "root". When the "root" is C, the 3rd note is E and the 5th note is G. Play these notes at the same time and we call this the "C major" chord, or simply, the "C" chord.



A chord is formed like this score. The 3rd and 5th note is joined to the first(bottom) note. By the way, the 2nd is D(Re). The first note is called "root", and the name of the chord and the name of the root become the same.

The chords of I, IV, and V is used in three chord progression.

Key in C, think about "C" as I, other chords become a way below.

C	Dm	Em	F	G	Am	Bm^{-5}	C
Ⅰ	Ⅱ	Ⅲ	Ⅳ	Ⅴ	Ⅵ	Ⅶ	Ⅰ

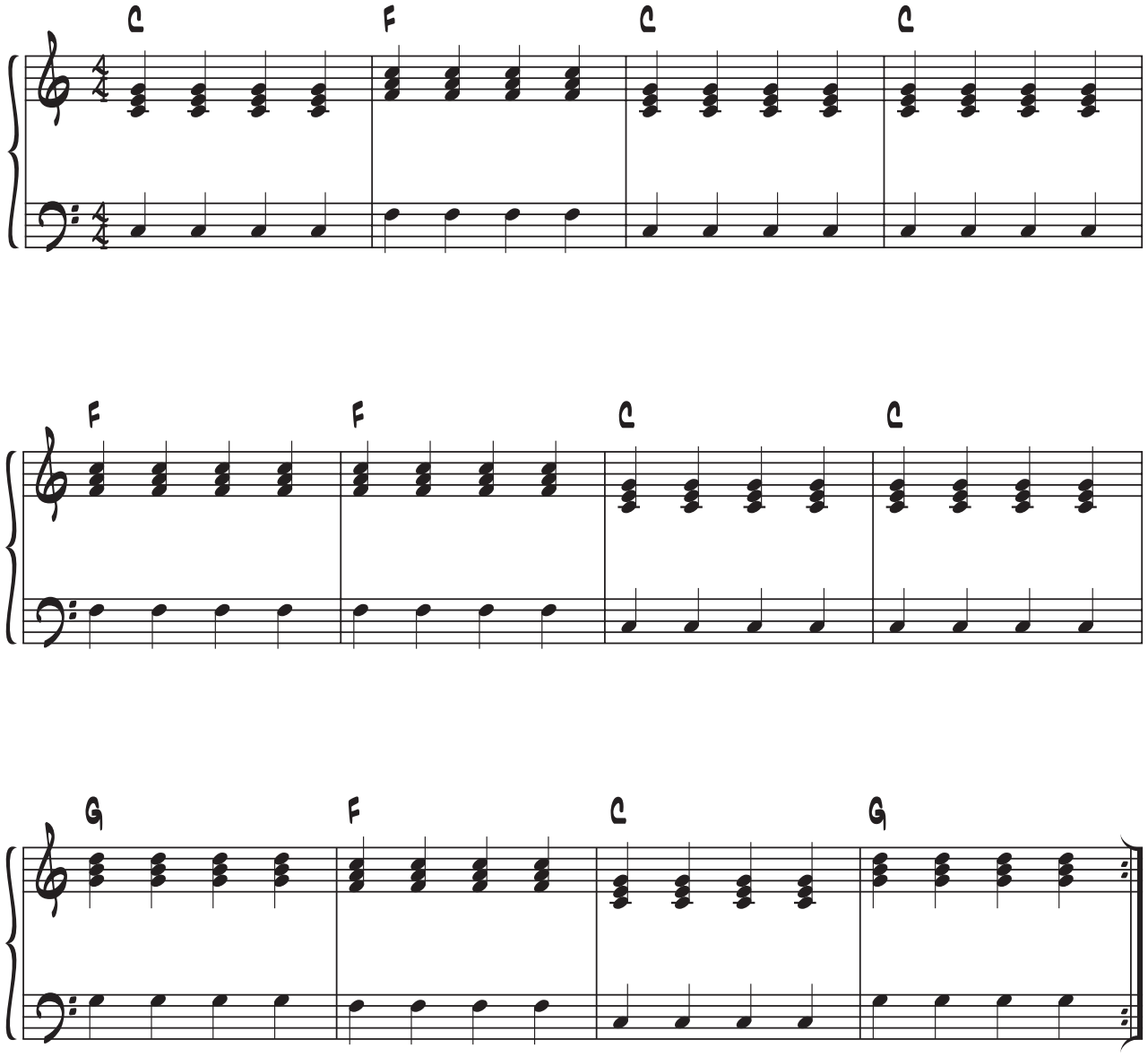
In this case, the chords used become C, F, and G.

Three-chord progressions

Three-chord progressions, as the name suggests, uses three chords in music - "I", "IV" and "V". When you play the tune in C, the "I" chord corresponds to "C". Counting from the "C" note, the 4th note is F and the 5th note is "G". You can build chords based on the "F" and "G" notes by playing like you made the "C" chord.

- Blues with simple chords -

Drill01-1



This is a core of a very simple blues. Try playing it with your Juno. Both the chords and the rhythm pattern are simple, so relax and practice until you can play it comfortably. If you can, try playing it with a "swing" feeling.
It would be fun to sing some well-known blues as you play the score!

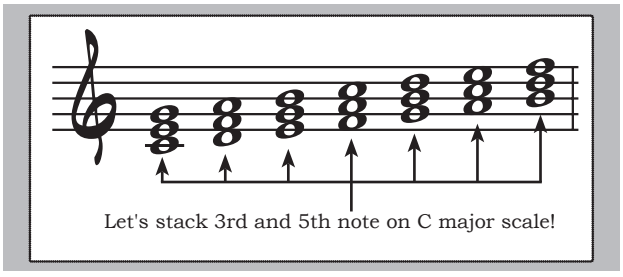
Lesson 2

Let's play triads

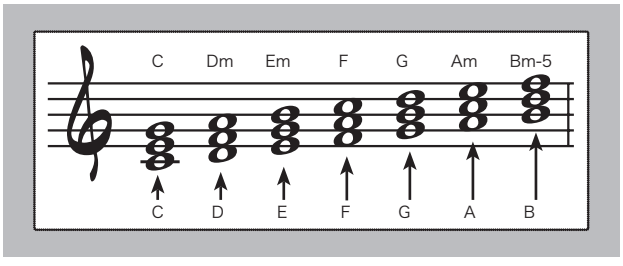
We played three chords progressions in lesson 1. However, there are still a lot of other chords in the world. Let's play other basic chords called triads.

Interval

In the music scale, in this case of "CDEFGABC (C major scale)" , the interval between C and D is 2nd. Likewise the interval between C and E is 3rd.



To build a chord, you set the root note, and add a 3rd and a 5th to that. For example, when you set the root as C, its 3rd would be E and 5th would be G. This chord that consists of this C, E, and G is C major.



Triad

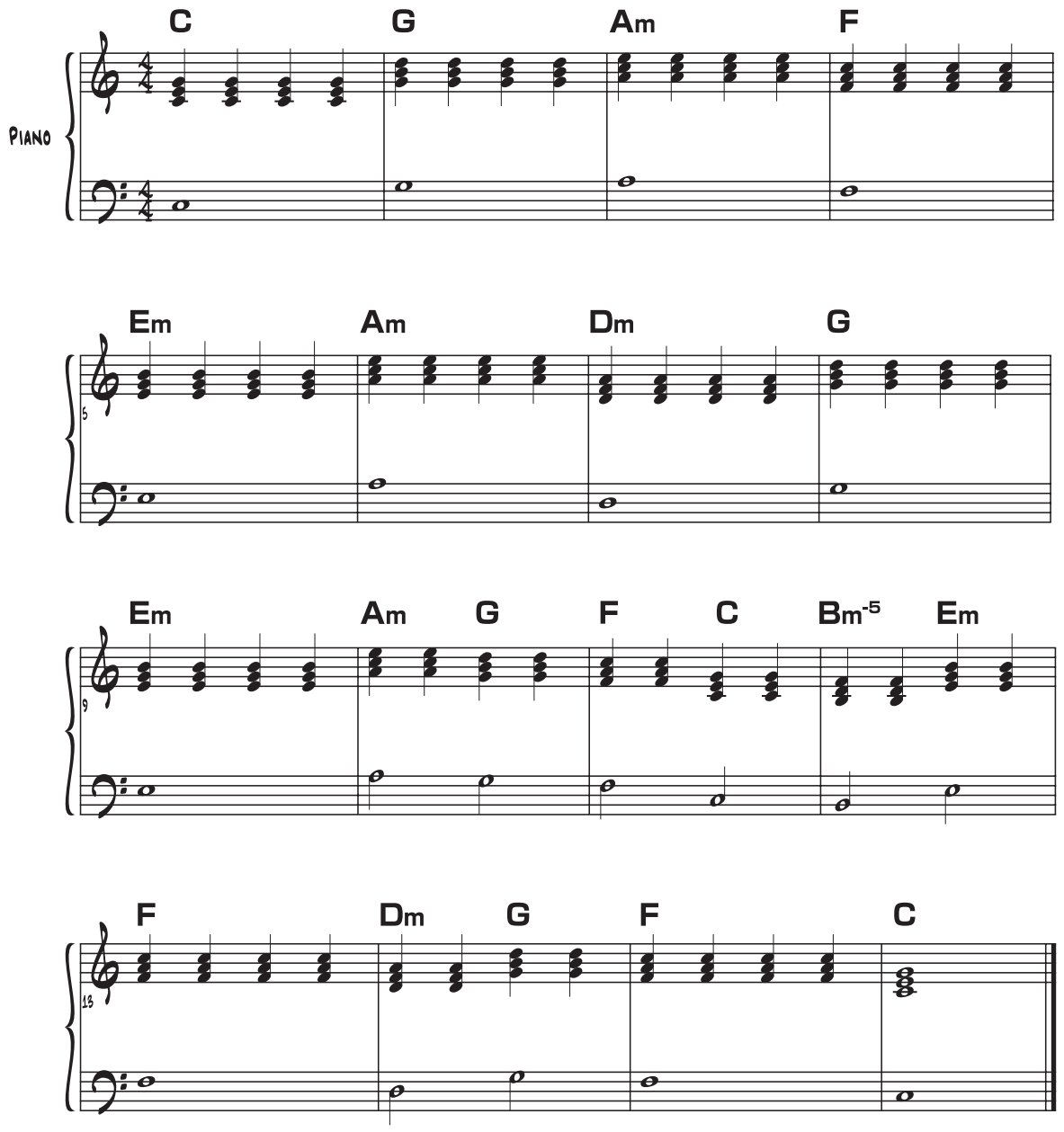
When the chord contains three notes, it is called a triad.

How to make triads

Starting from D, it would be D, F and A. This is D minor.
The difference between major chord and the minor chord is difference between the root and the third at intervals.
In a minor chord, the interval is semitone short from that of a major chord.
In general, a major chord is bright, and a minor chord sounds sad.

-Triads in C-

Drill02-1



Lesson 3

Dynamics

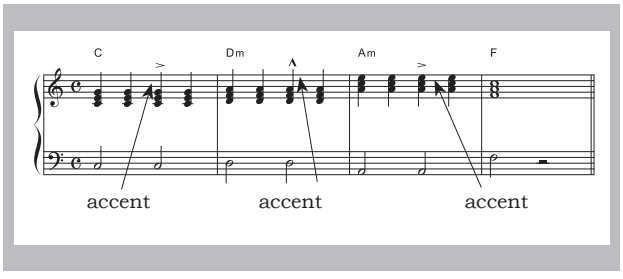
**Adding dynamics brings life
to your expression on keyboard.
You will see your music
start to shine
with good expressions.**

Dynamic indications

Dynamic indications are as follows. .

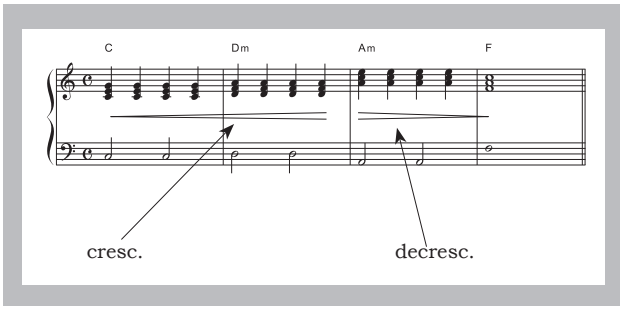
Accents

When you find accent marks in the score, play the note with accent marks louder!
^ and > mean almost the same thing.

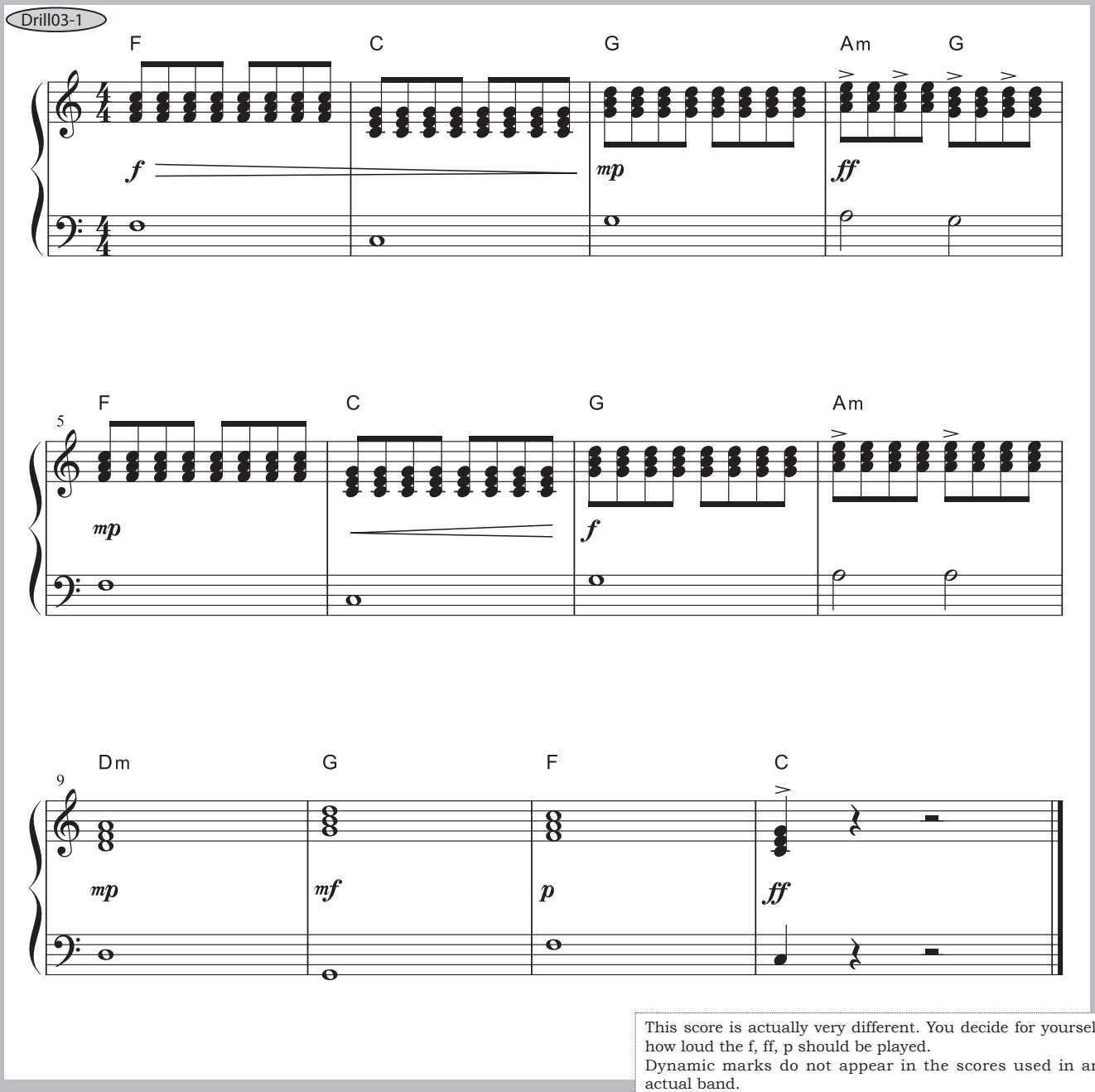


Gradual changes

cresc. and decresc. indicate gradual changes in volume in the song.< is cresc., it means to play gradually louder. > is decresc. and it to do the opposite of cresc.



work - dynamics -



This score is actually very different. You decide for yourself how loud the f, ff, p should be played.
Dynamic marks do not appear in the scores used in an actual band.
Be creative about how you want to play!

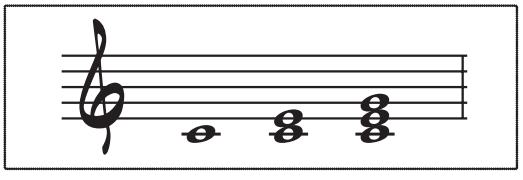
Lesson 4

Extending triads

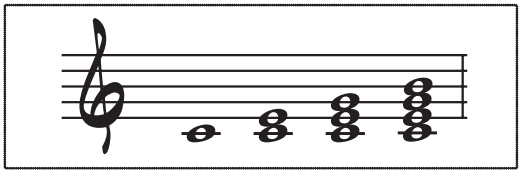
A simple triad produces pure harmony.
They are good for music that require those harmonies.
In more refined music, using something a bit more complex is often required.
We will learn about the 7th chord in this chapter.

Expanding the triad to a 7th chord

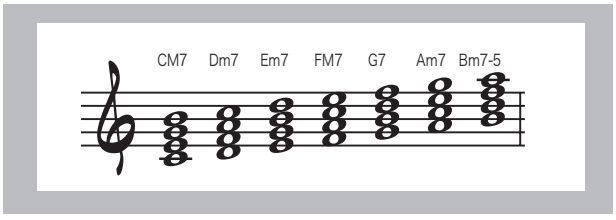
This is how to build a triad.



When you stack one more note on a triad like C major, that would be a 7th chord. That would be C major 7th.



There are two kind of 7th chords. Major 7th(M7) and minor 7th(7). 7 is semitone low from M7.
Let's see how 7th chords line up with the C major scale on the following score.
Making 7th chords based on the C major scale, they become like the following score. M7 sticks to major triads and 7 sticks to minor chords. The sole exception is G7, 7 sticks to the majors triad of G. This is called "dominant 7th chord." Dominant 7th chord is kind of special.



Putting up 7th to all triads, they become the following.

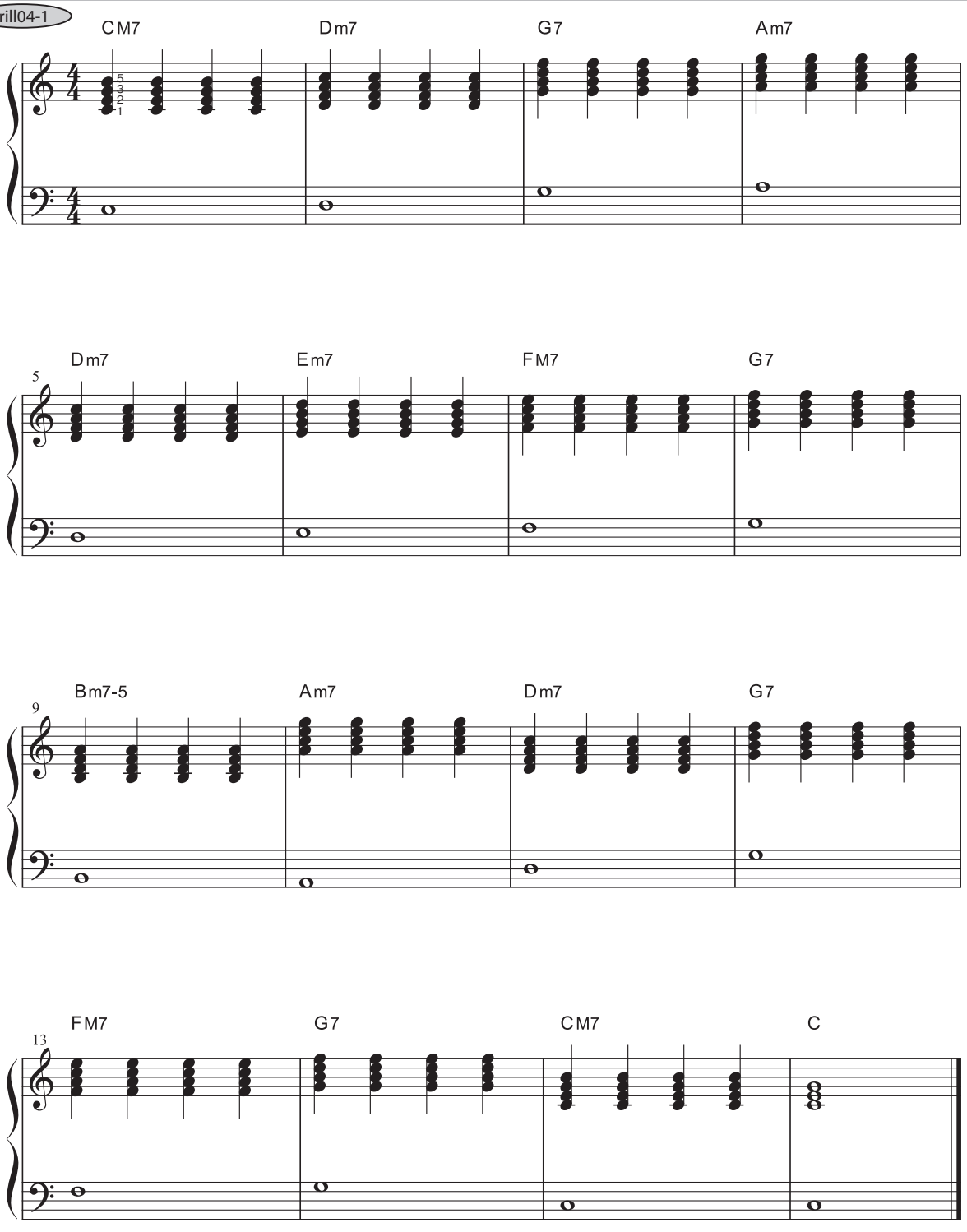
CM7	=	C+M7
G7	=	G+7
Am7	=	Am+7

~~C~~	=	~~CM+7~~
~~Am7~~	=	~~A+m7~~

The more you increase the number of notes, the more complex the sound becomes. These chords are used give music added variation.

work - 7th chords -

Drill04-1



You can always use the same fingers (1235) for all chords played on the right hand.

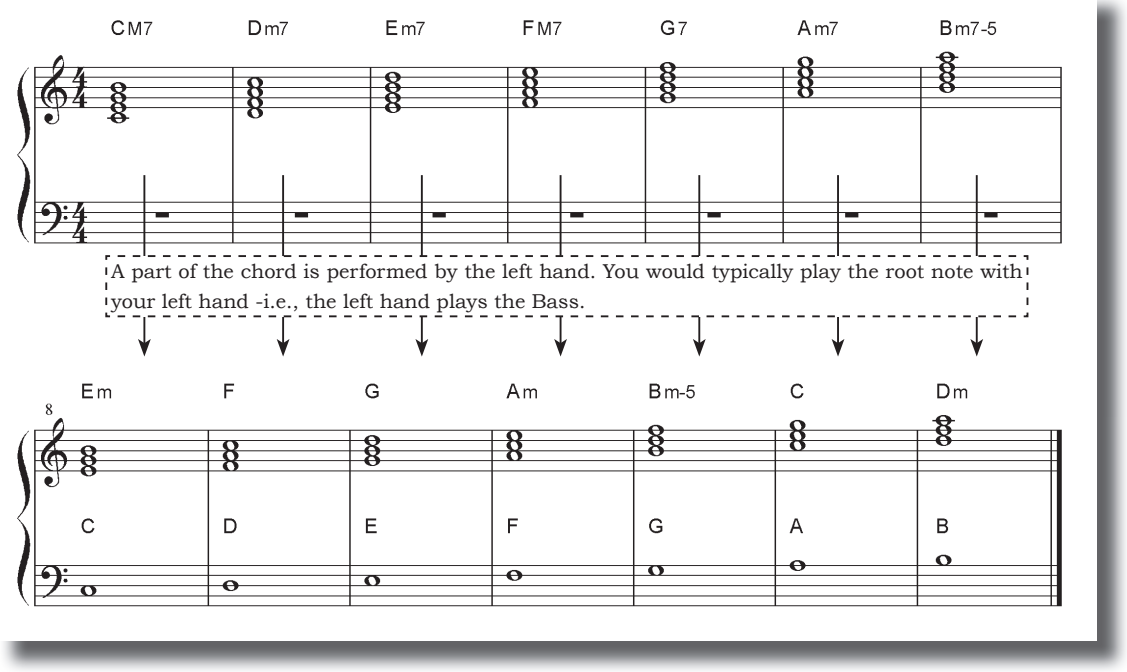
Lesson 5

Play one chord using both hands

Now we know the gorgeous sounds of 7th chords. However, it's not always easy to play four notes by just using your right hand.

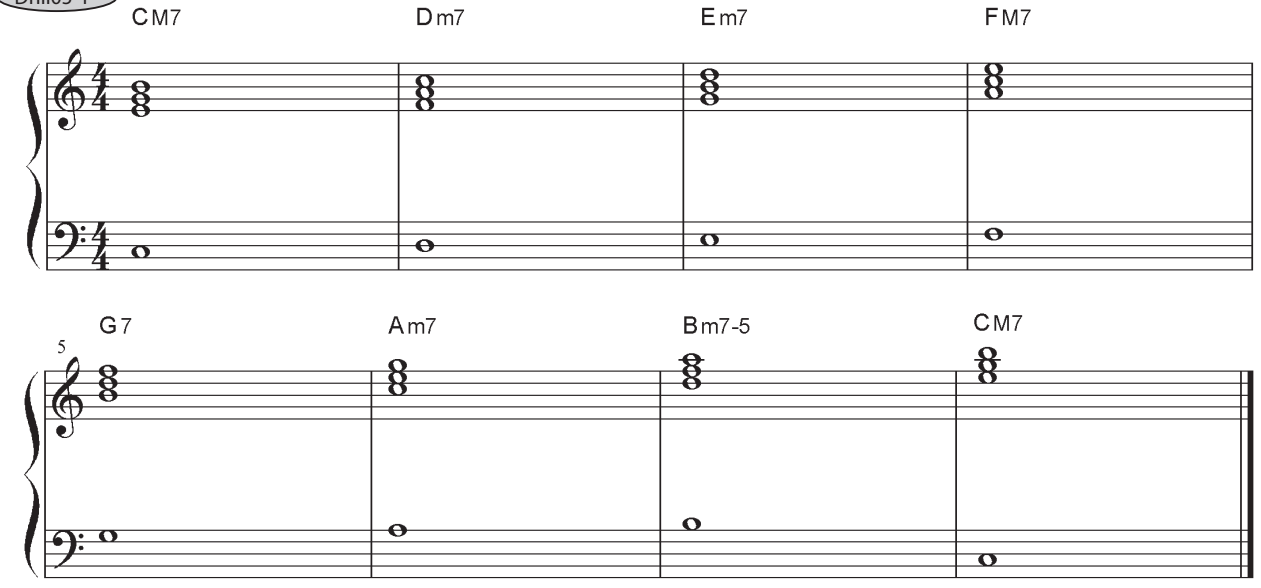
Both hands, one chord

The following score is the same as the 7th chords of lesson 4.
Please read the music score below. Root performed by the left hand and the remainders by the right hand. Then, an interesting phenomenon happens. When you play CM7, left hand plays C (root) and right hand plays Em chord!



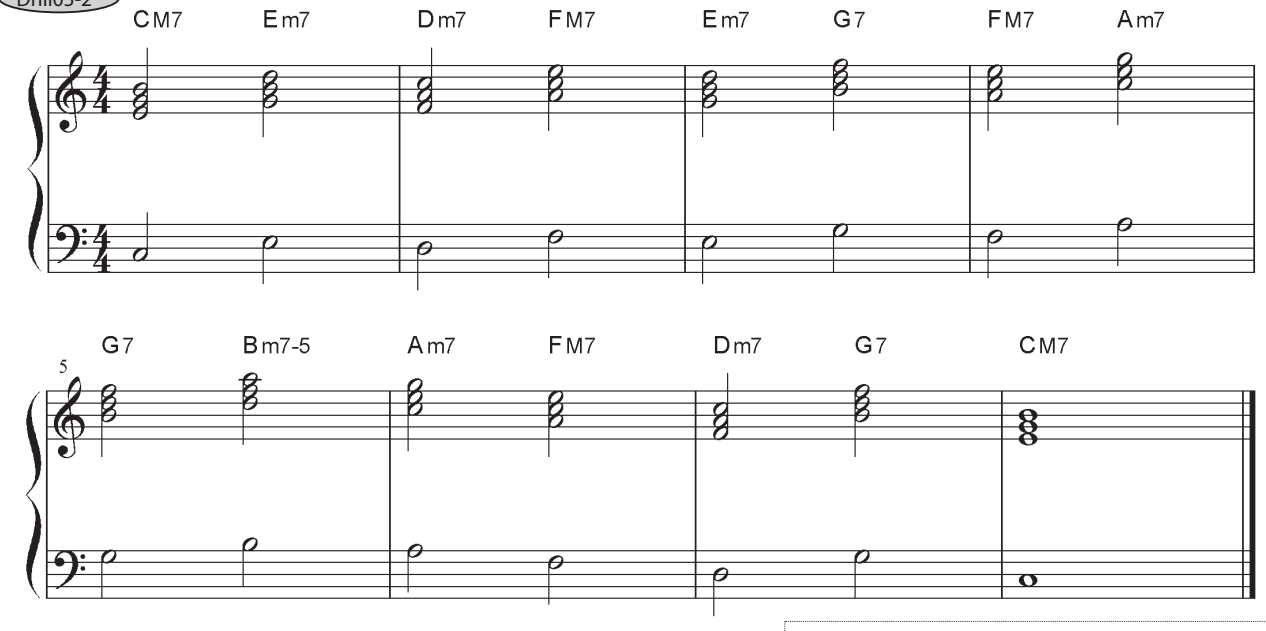
Play one chord using both hands

Drill05-1



When the root sound is performed by the left hand, the sound becomes rich.

Drill05-2



Let's practice the movement to not the adjoined chord but a far chord.

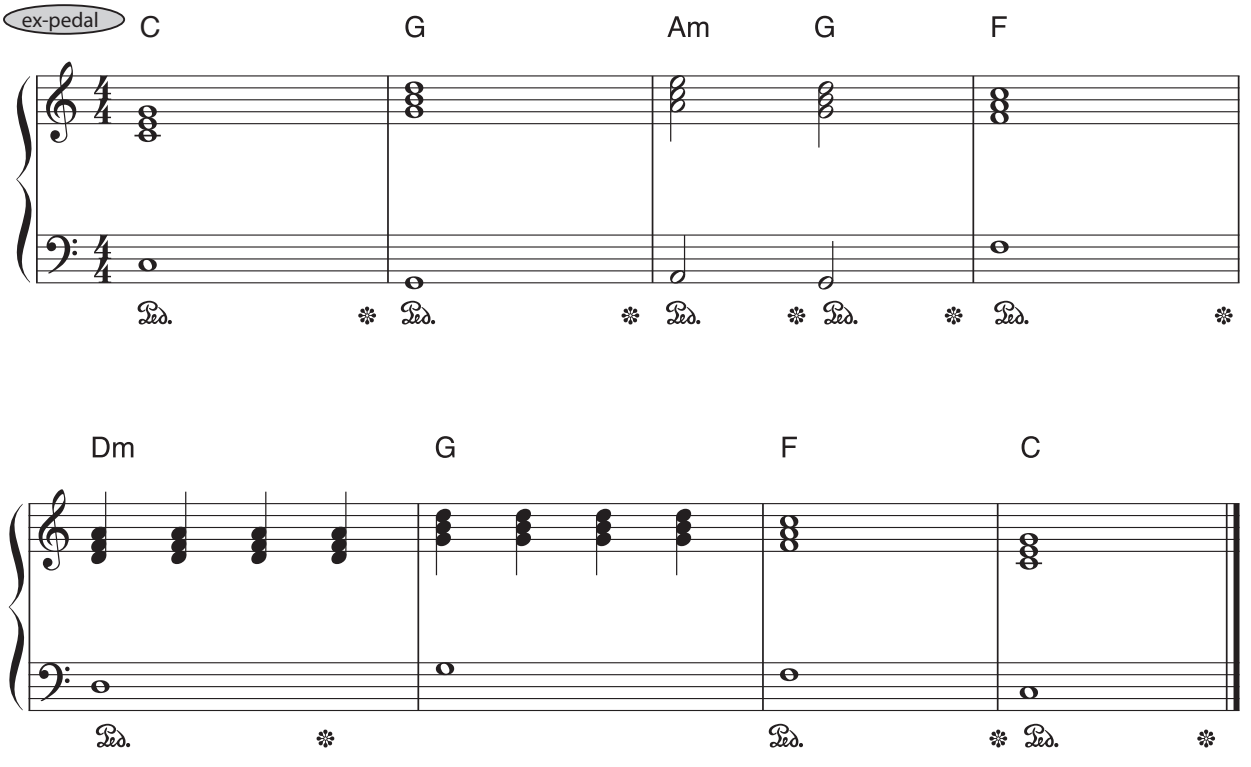
About sustaining pedal

This is a sustaining pedal. You can also call it damper pedal. Pressing this pedal makes the sound sustain. When you want to play notes smoothly, you can use this!
When mark "Ped." appears on the score, you step the pedal.
When you see "*" comes, release it.
Release the pedal immediately before you change chords.

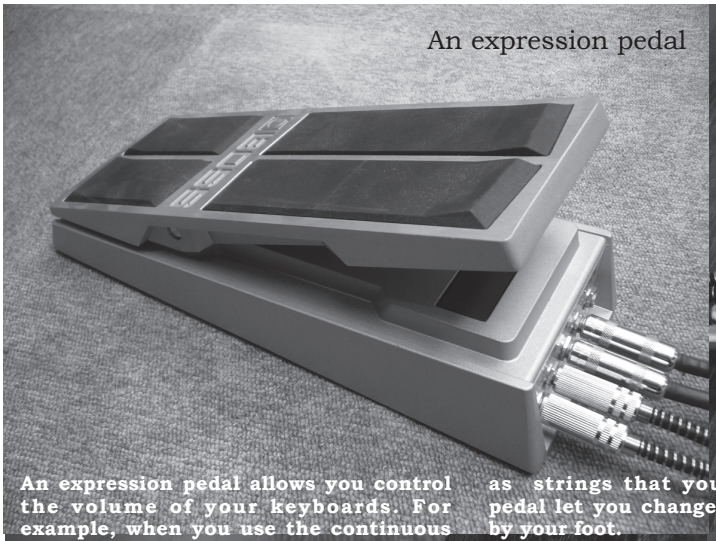
Ped.

Perhaps you often perform without a score - or, even if you do the Ped. and * are not typically strictly adhered to when playing the score with a band. Decide for yourself when the pedal should be pressed in your tune.

This is a sustaining pedal.



Expression pedal

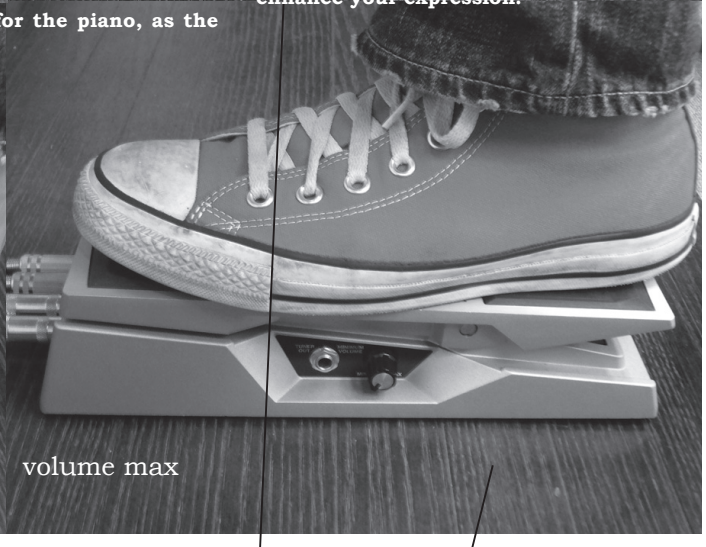


An expression pedal

volume 50

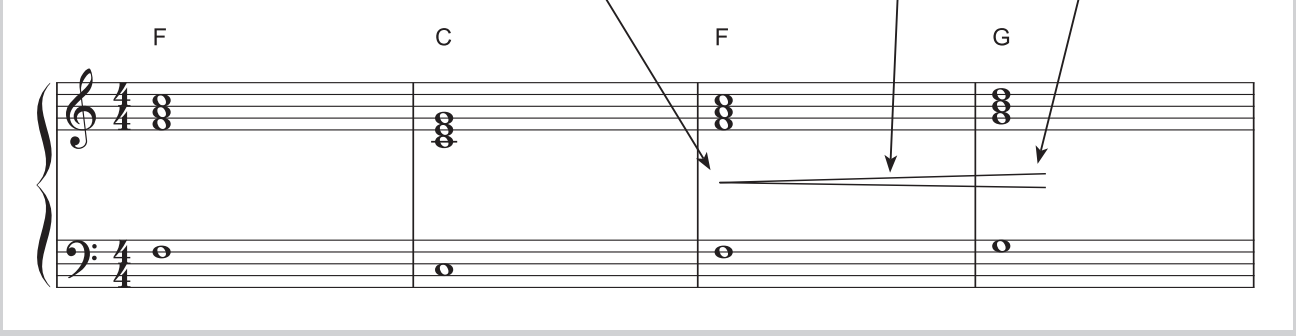
An expression pedal allows you control the volume of your keyboards. For example, when you use the continuous sound like organs, synthesizers, as well as strings that your JUNO has, this pedal let you change the volume easily by your foot.
You can't use this for the piano, as the piano sound gradually diminishes. For the piano, you can apply dynamics to enhance your expression.

volume zero



volume max

By the way, you may use either the right foot or the left foot.



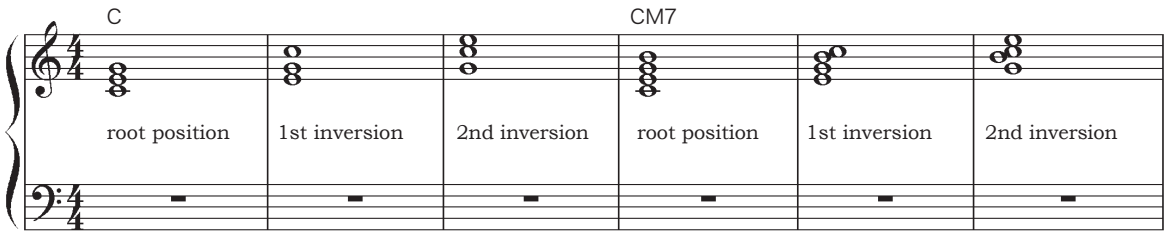
Lesson 6

Inversions

**A chord is composed of 3 or 4 notes.
Even when you change the order of the notes that compose the chord,
the harmony is kept.
Let's make the chord easier to play
based on this idea.**

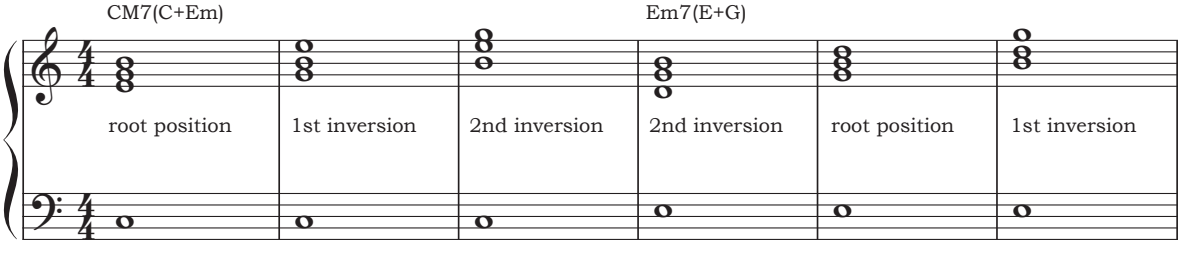
Inversions

When you invert the chord, the note of the root(bass) goes not to the bottom of the chord but somewhere different. Two inversions can be made for each triad. Three can be made for 7th chord. However, the 3rd inversion for a 7th chord will sound as a different chord so it can be ignored.
Using inversions the distance you need to move your finger when moving from a chord to another can be shortened. This is a good way to avoid mistakes when playing.



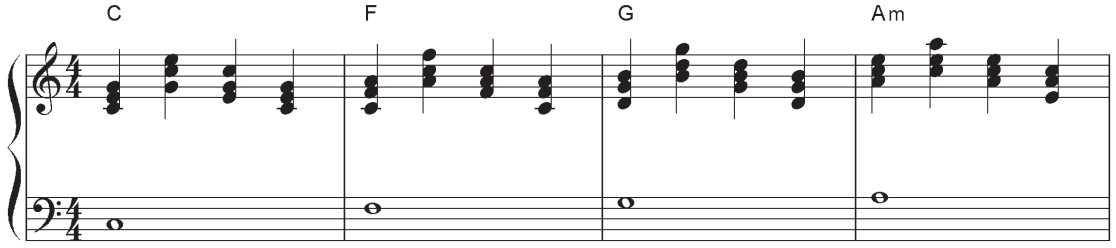
The music score above shows what the inversions look like. CEG has been inversed into EGC and GCE.

When inversions are applied to 7th chords played by both hands, they look like the score below.

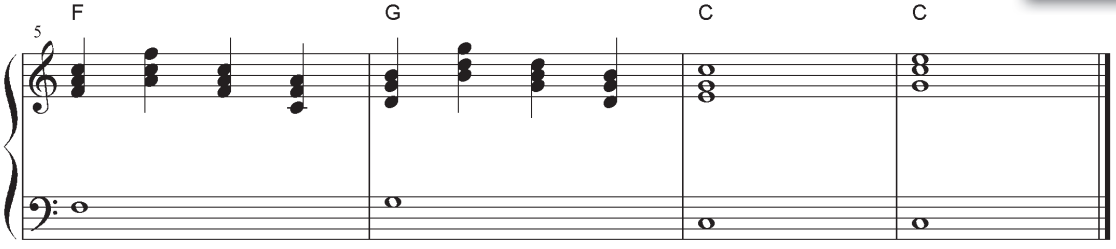


- inversions -

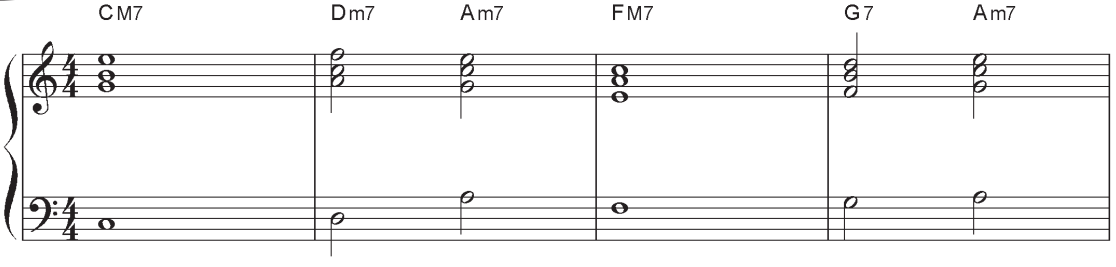
Drill06-1



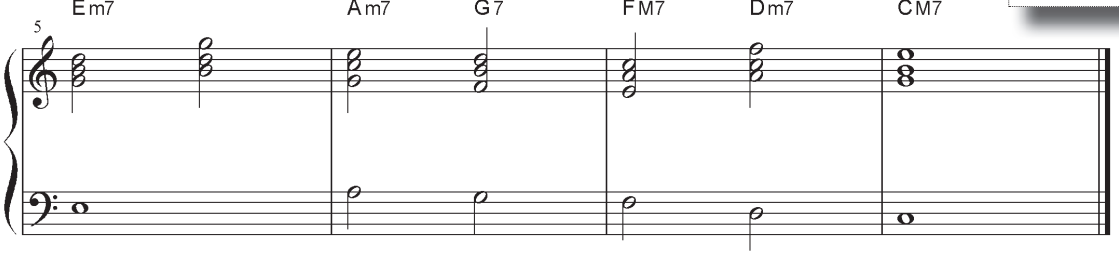
When you are comfortable with this, try doing the same thing with Dm, Em and Bm-5.



Drill06-2



By moving between chords that are close to each other, the top note will start to sound like a melody.



Lesson 7

Bass

**We haven't explained this to you yet,
but you already know it
because you have already done it.
Lesson 7 explains about "bass" that is played by your left hand.**

What is the Bass?

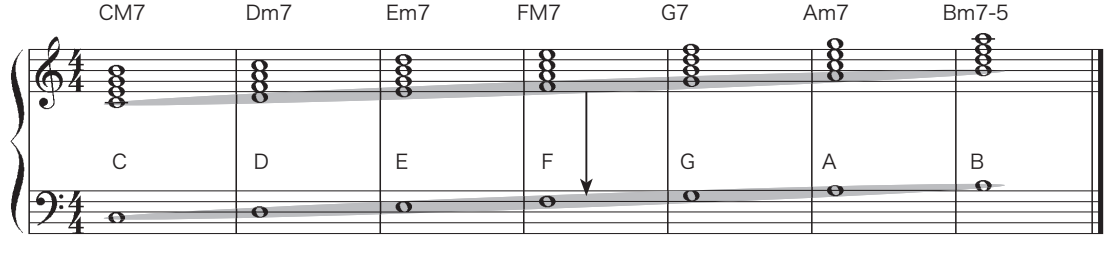
The rock band without the bass guitar sounds shapeless. When you are only playing the chords with only your right hand, it's the same thing. Bass notes are necessary for music. The keyboard player plays it by the left hand. Think about it as follows.

The lowest note of chord in root position = Bass

Bass = root of the chord

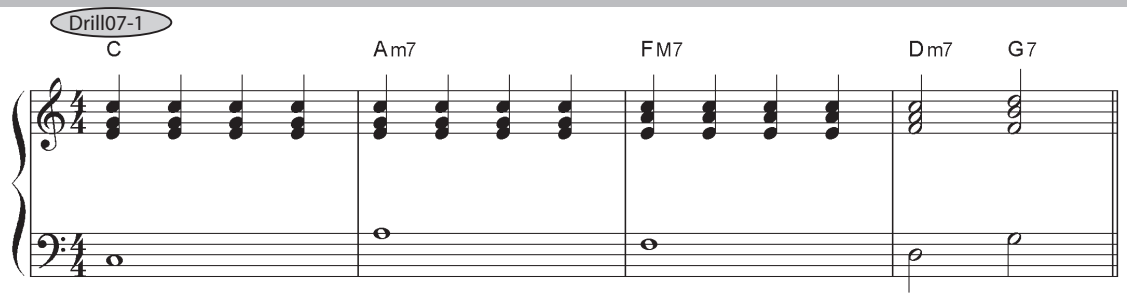
The root is literally a sound of the root. Why is CM7 CM7? Because this is the M7 chord that has C at the bottom. Am is the minor chord of the root of A. You only have to think the bass note is a root played in lower side of the keyboard. In actual music, the bass sound moves like a melody (called bassline), but we concentrate practice to play only the root as the bass note today.

Relation between bass (= root) and chord. Of course, when left hand plays low C and right hand plays chord of C, the chord becomes C. However, when the left hand plays A and right hand plays chord C, it becomes Am7 (refer to P.20). The influence that the bass gives the chord is very strong like this.

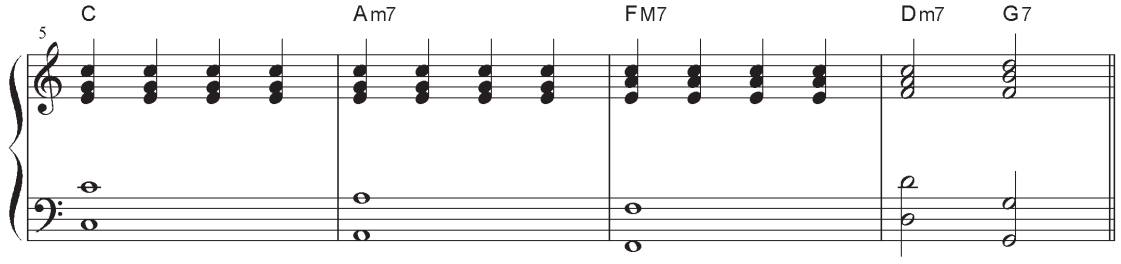


work -simple bass pattern-

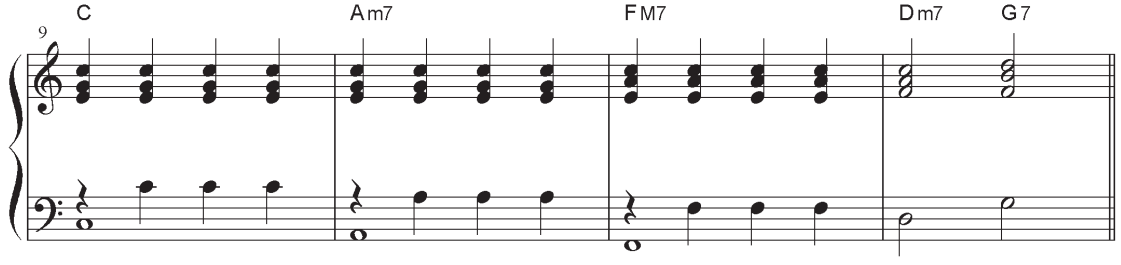
Basic



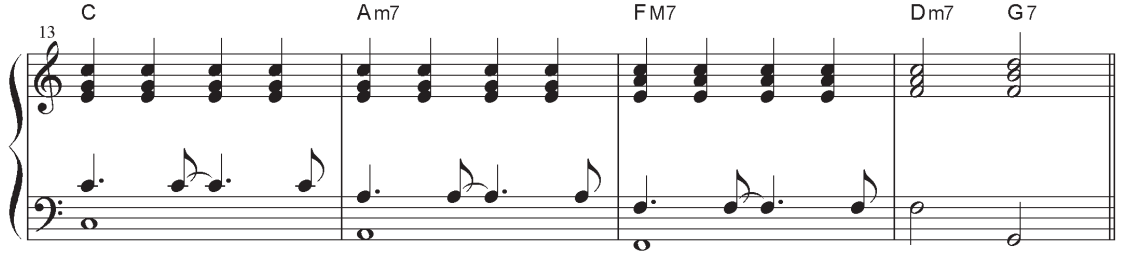
Octave



Octave2



Beatly



Lesson 8

Variety of rhythm

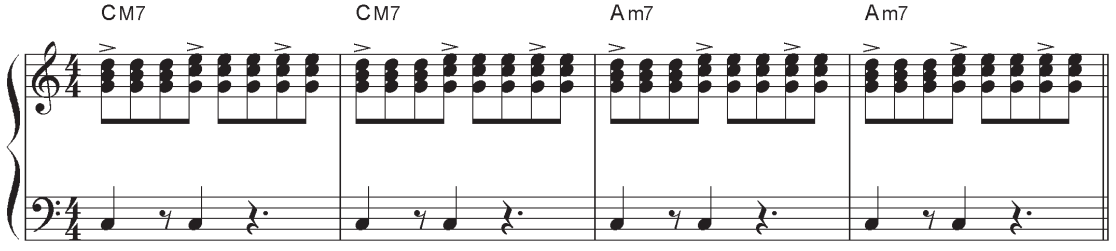
Well, we are now able to play the chords and the basses. Now let's add some rhythm to spice up your practices!

Rhythm is important

The most important one in music is a rhythm. Even my mother can instantaneously distinguish an unskilled drummer. There's a variety of rhythms in this would. Your music becomes rich by performing them. So, let's set going!

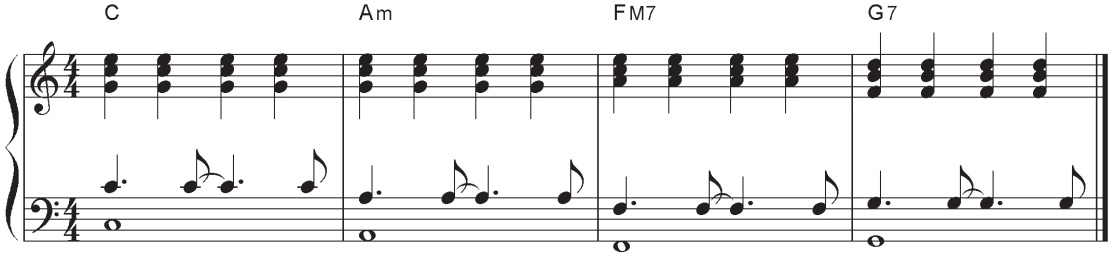
Syncopation in 8 beat like Hall & Oates

Drill08-1



Beatly

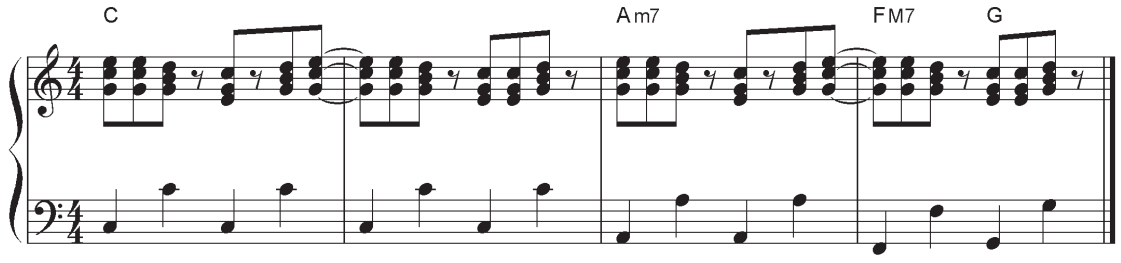
Drill08-2



work - samples of rhythm -

70's west coast

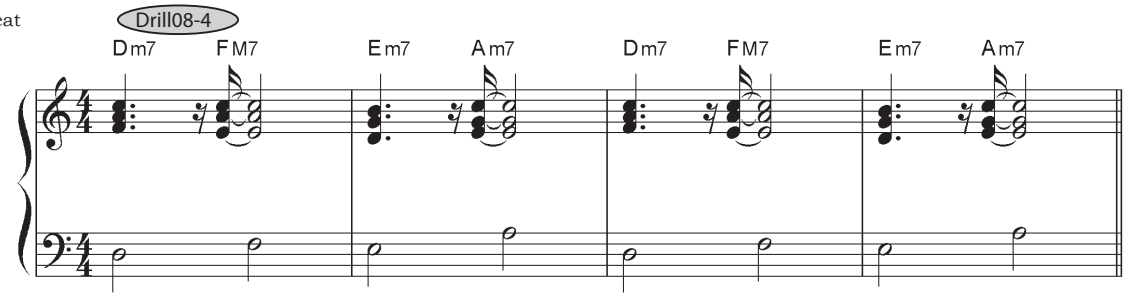
Drill08-3



This is a so-called riff.

16 beat

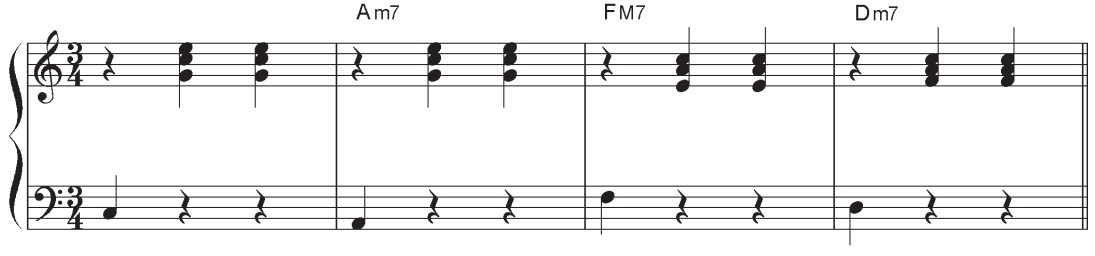
Drill08-4



The tune is heard with a detailed rhythm with a 16th note.

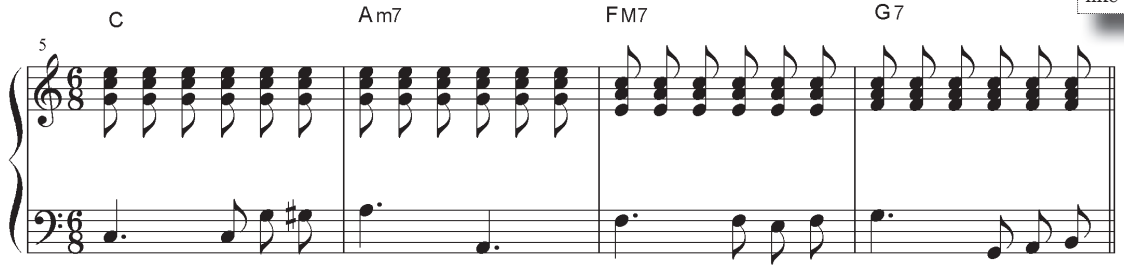
3/4 and 6/8

Drill08-5



Triple time is triple time, but 6/8 is something like 2/4!

Drill08-6



Lesson 9

Tension Chords

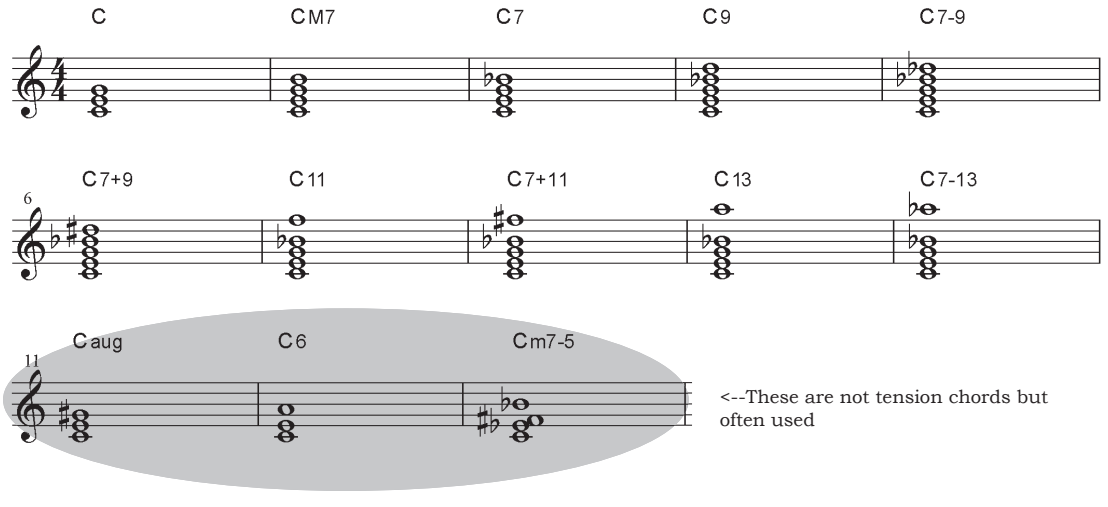
**You are moving to a much more advanced level from this chapter and on..
Let's play chords that are more complex than 7th chords today.
Enjoy the richer sound played by your fingers by adding the sound of tensions.**

What's tension?

A plain chord has three notes, root, 3rd and 5th. 7th chord has one more note of 7th. A chord with flat 7th note is called "7th", with major 7th chord is called "maj7th".
You can stack more notes like 9th, 11th and 13th on 7th chord and those notes are called tensions.

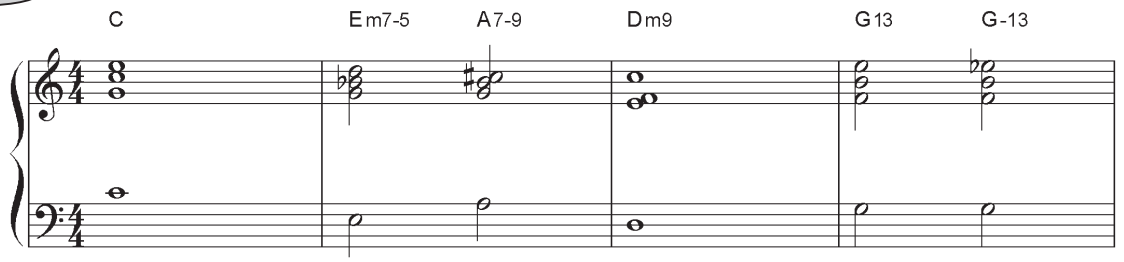
Tensions used are b9th, 9th, #9th, 11th, #11th, 13th and b13th.
This is not very difficult, so enjoy playing!

Tensions ("+" stands for sharp, "-"means flat)

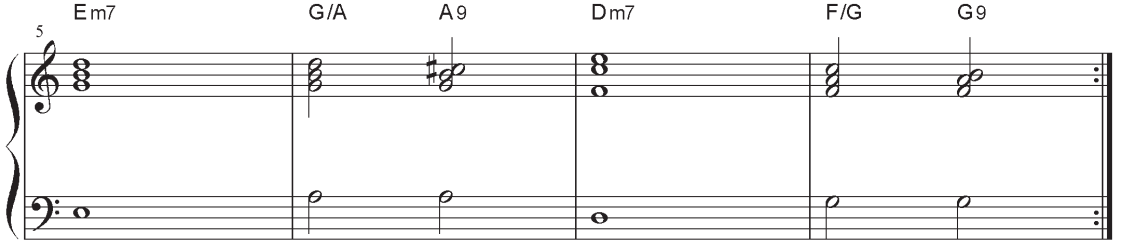


Tension Chords

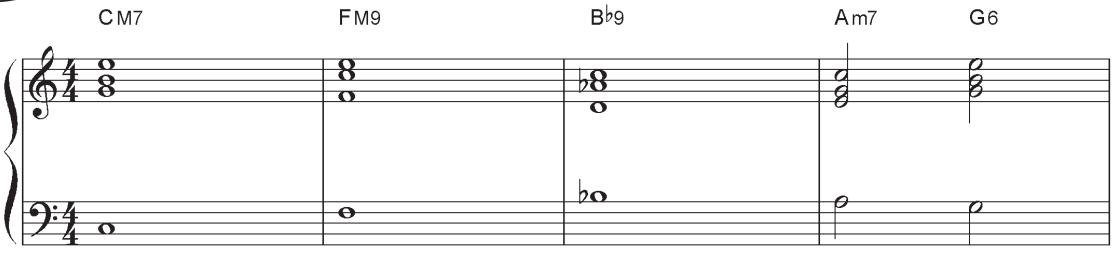
Drill09-1



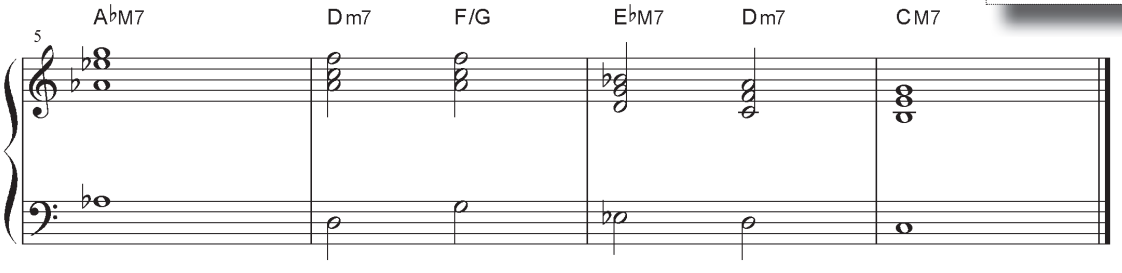
You need not play all the composition sounds of the chords like this.



Drill09-2



It can be said that the tension united the melody to the chord progressions like this.



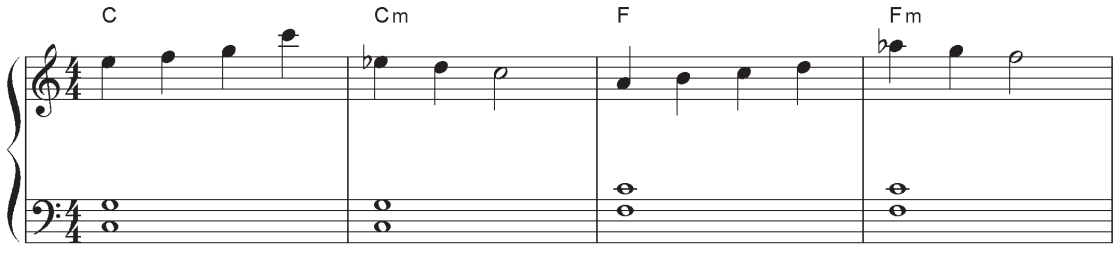
Lesson 10

performing chords by left hand

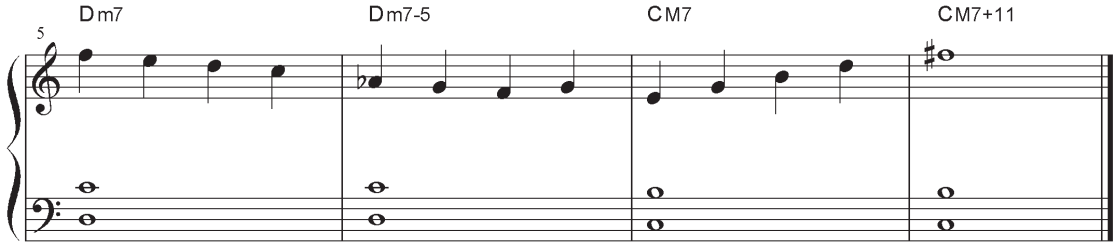
Learn to play accompaniment chords by the left hand so you can play the melody by the right hand. It's your solo performance time.

The basses and the chords at the same time

Experiment by playing 7th chords by the left hand with JUNO. You will hear an unexpectedly gloomy sound. However, the harmony must go out when there are only bass notes. Now, let's play two notes. One for bass, and another play one from the notes of the chord!



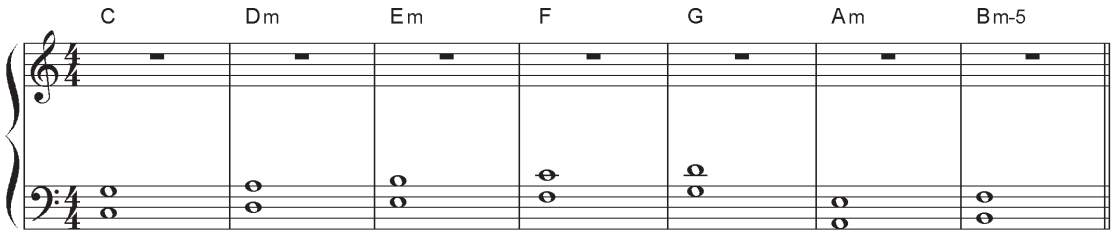
The score above : for plain chords. The note at the center of chord (3rd) is omitted. The score below : for 7th chords. Each root and the 7ths are performed. The chords change depending on the notes played by the right hand. It's interesting!



left hand chords

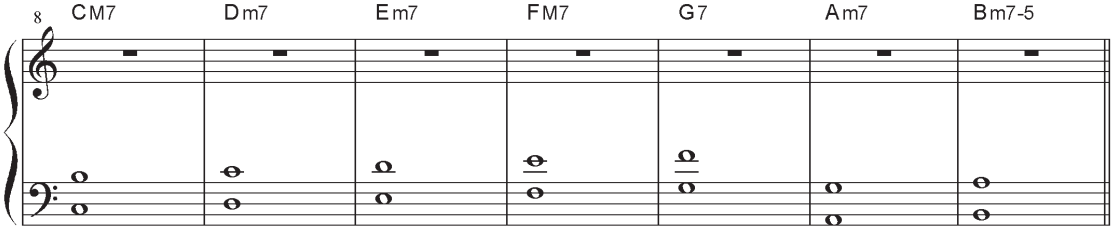
root + 5th

Drill10-1



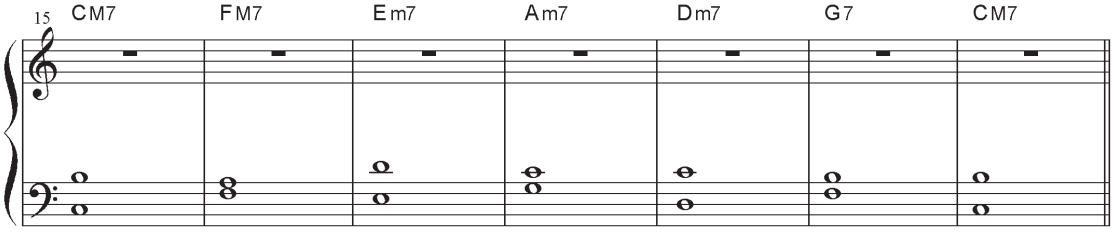
for 7th chords

Drill10-2



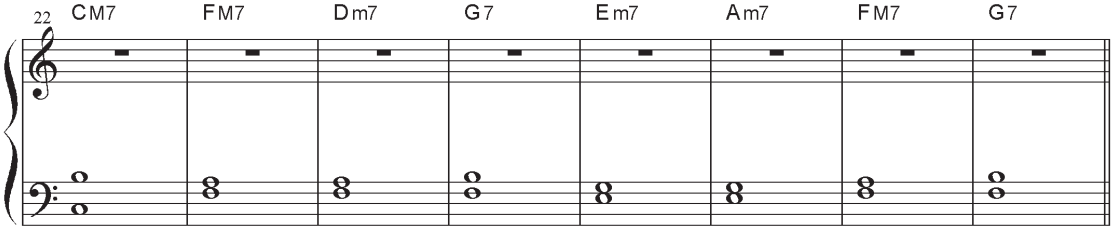
reducing movement

Drill10-3



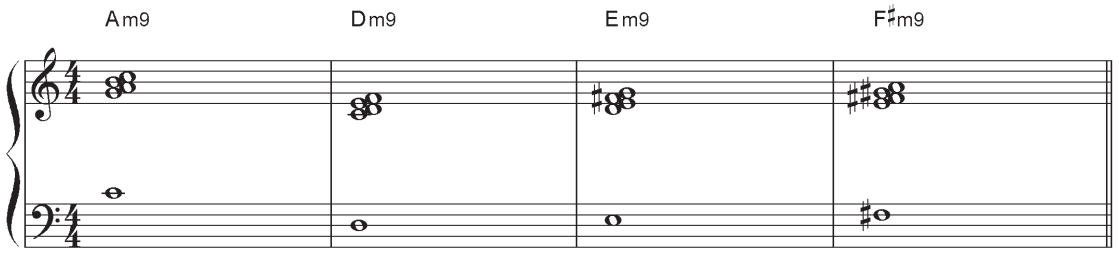
When you're playing in a band. Let your bassist play bass notes!

Drill10-4

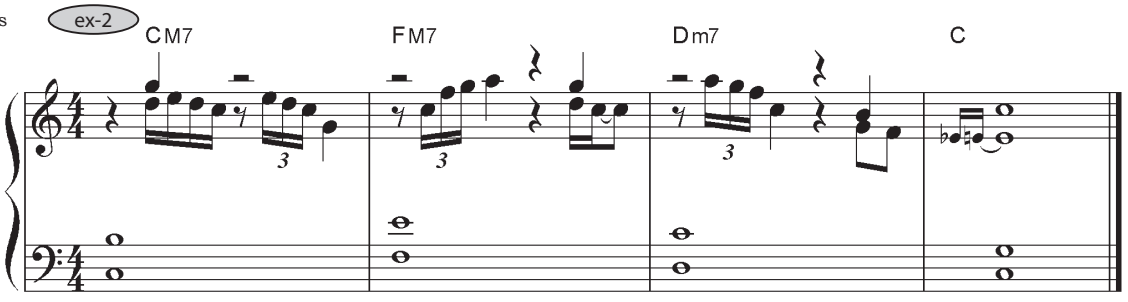


Performance example

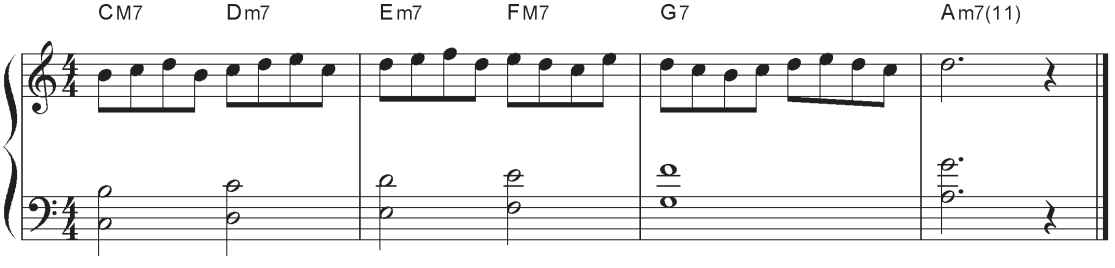
Like brazilian music ex-1



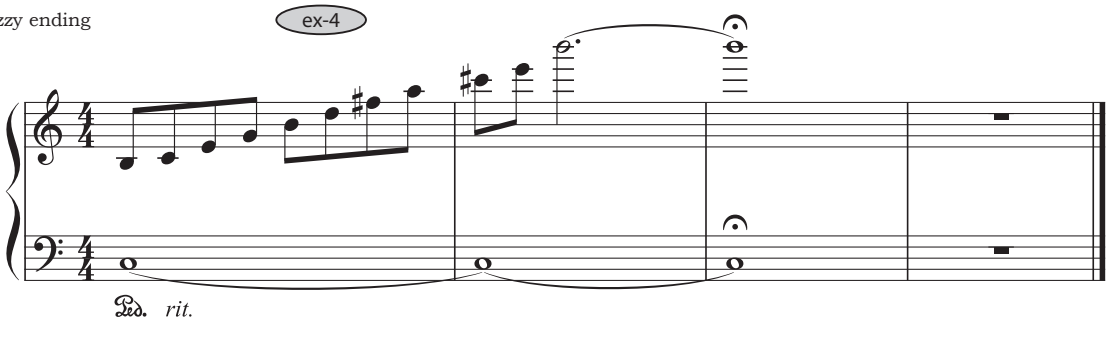
Fills ex-2



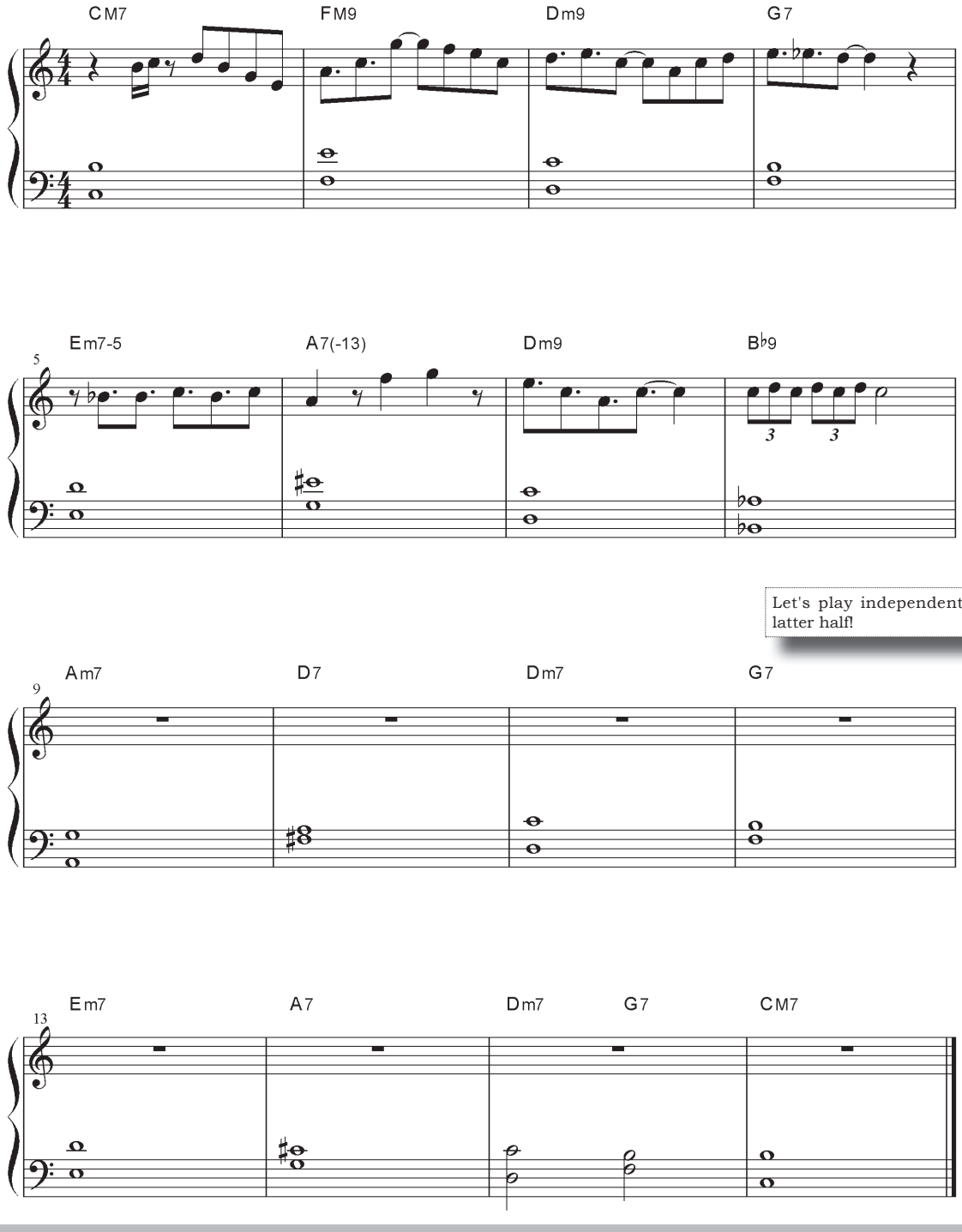
For warming up ex-3



Jazzy ending ex-4



ex-5a ex-5b


CM7
FM9
Dm9
G7
Em7-5
A7(-13)
Dm9
B♭9
Let's play independently by the latter half!
Am7
D7
Dm7
G7
Em7
A7
Dm7
G7
CM7