

 **YAMAHA**

VENOVA™

Tenor Venova™ YVS-140

Venovaを吹いてみよう！

Let's play Venova!

Lass uns Venova spielen!

Jouons au Venova!

¡Vamos a tocar con Venova!

Vamos tocar o Venova!

Сыграйте на Venova!

让我们演奏Venova!

Venova를 연주해봅시다!

一同演奏 Venova!

日本語

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Let's play Venova™ !

This guidebook provides important tips on how to hold and play Yamaha Tenor Venova™, as well as details on controlling the pitch and timbre. Master the basics and enjoy playing!

*** Refer to the “Owner’s Manual” (separate booklet) for information regarding the care and handling of the instrument.**

Contents

Before You Play	4
Setting the Reed and Ligature	4
Let's Try Playing	5
Tips on Making Sound	6
Close the Tone Holes and Play Some Notes	7
Getting a Balanced Sound	8
Controlling Tone	9
Inside of Your Mouth	9
Tonguing	9
Troubleshooting	10
Fingering Chart	12
Sample Songs	14
When The Saints Go Marching In.....	14
Amazing Grace	18

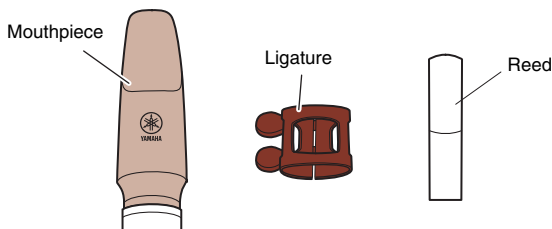
- The Venova™ is a branched pipe wind instrument manufactured and sold by the Yamaha Corporation. Venova™ and  are trademarks or registered trademarks of the Yamaha Corporation.
- The illustrations as shown in this manual are for instructional purposes only, and may appear somewhat different from those on your instrument.

Before You Play

■ Setting the Reed and Ligature

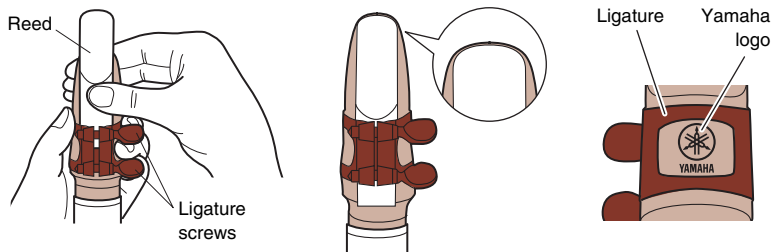
Twist the mouthpiece from side to side as you slide it onto the neck joint .
After attaching the mouthpiece, set the reed and ligature onto the mouthpiece.

- * The reed tip is delicate so please take care not to damage it with the ligature, etc.
- * If you are using a reed made from cane rather than the resin reed supplied with the instrument, moisten the end of the reed in your mouth (or water) before playing.



- 1 Slide the ligature onto the mouthpiece from its tapered end.
- 2 Position the reed so that the edge of the mouthpiece is slightly visible over the reed tip. Tighten the two screws on the ligature to secure the reed in place.

- * Position the ligature so that the tuning fork logo is centered in the ligature's open space.
- * Tighten the ligature screws just enough to keep the reed from moving. Take care not to over-tighten.



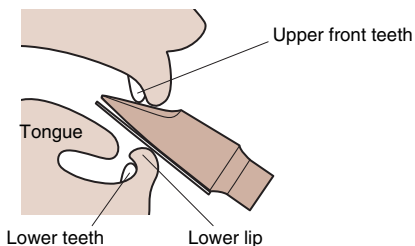
Let's Try Playing

- 1 Hold the instrument as shown in the illustration below, keeping your back straight, shoulders loose, and chin pulled in.



First, hold the instrument without covering any of the holes.

- 2 Position the mouthpiece in your mouth with your upper front teeth resting about 1 cm from the tip of the mouthpiece. Cover your lower teeth with your lower lip to keep your teeth from coming into direct contact with the reed.



- 3 **Take a deep breath**, and blow into the instrument.

■ Tips on Making Sound

1 Holding the Instrument

Holding the instrument the wrong way (wrong angle or poor posture) can result in poor tone or difficult fingering. Always be aware of proper playing form when playing the instrument.

* Refer to the illustration on page 5 **1** for proper instrument angle when holding.

2 Mouth Shape (Embouchure*)

With the reed resting on your lower lip, seal your mouth around the mouthpiece to keep air from leaking out of the corners of your mouth when blowing.



- Do not bite hard on the reed or mouthpiece.
- If you are experiencing difficulty getting sound from the instrument, refer to the chart on page 8 and check the mouthpiece position.

* The shape of your mouth when playing the instrument is called the “embouchure.” The embouchure is very important when playing wind instruments. Proper positioning of lips, tongue, teeth, etc., creates an optimum embouchure, which lets you control the pitch and timbre of the instrument.

3 Blowing the Instrument

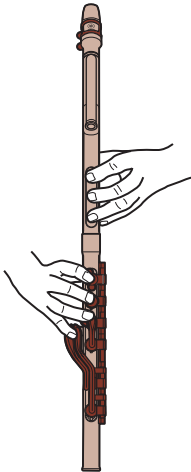
Compared to a recorder, the Venova requires more breath to play. Use a lot of air and blow firmly into the instrument.

Close the Tone Holes and Play Some Notes

- Use the ball of your finger (not the tip) to cover the hole.
- Use your fingers in a relaxed, stress-free form.

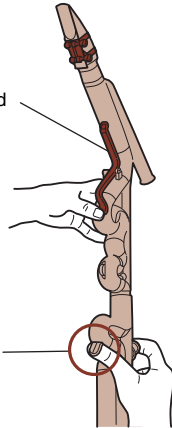
● Finger Position

* The illustration below shows all tone holes being covered.



Octave Key

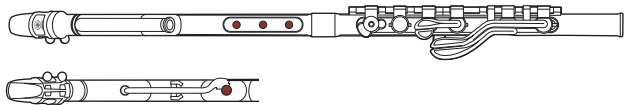
The octave key is used for playing notes above a high "D". It is not used for playing any other notes so take care not to press the octave key by mistake.



Put your right thumb under the thumb hook to hold the instrument securely.

Since lower pitches are hard to produce without good embouchure and sufficient airflow, let's try playing a "G".

● Fingering a "G"



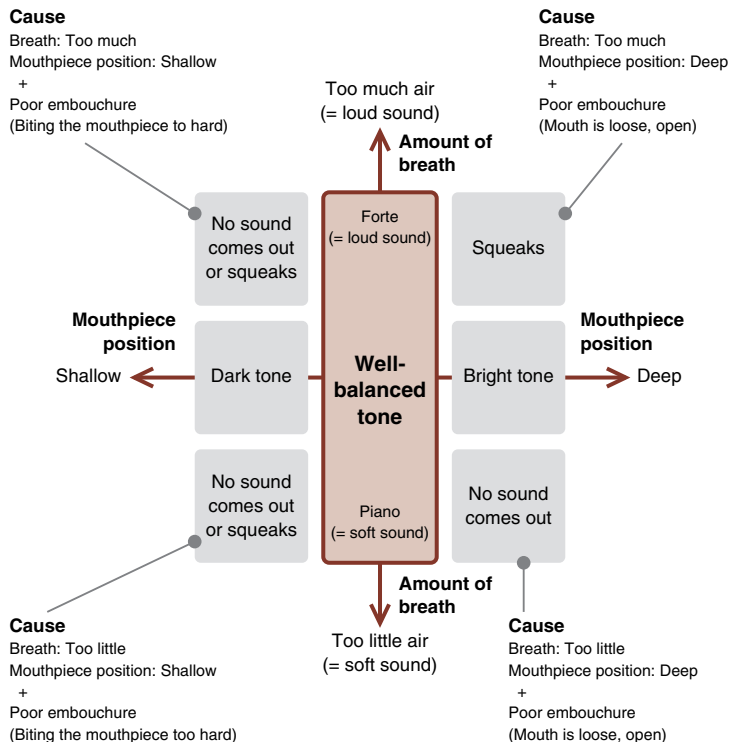
Close the tone holes properly to achieve beautiful and stable tone, and good pitch.

Fingerings for other pitches are provided from page 12.

Getting a Balanced Sound

If you are experiencing difficulty getting sound from your instrument, it might be a good time to review your embouchure.

Mouth shape and teeth alignment vary widely among individuals so take time finding an embouchure that works best for you. Refer to the chart below and try varying the position of your teeth, the angle that you hold the instrument, etc., to find a well-balanced tone.



Controlling Tone

■ Inside of Your Mouth

When blowing into the instrument, the inside of your mouth should be shaped as if you were pronouncing “OH.”

■ Tonguing

Tonguing is a technique for dividing a tone by interrupting the air flow with your tongue.

It is done by touching the end of the reed with the end of your tongue and releasing.

Tips on creating tone

The Venova is compatible with tenor saxophone mouthpieces and reeds, so once you are able to produce individual notes smoothly using the supplied mouthpiece (**equivalent of Yamaha 4C tenor saxophone mouthpiece**) you might want to experiment with different reed/mouthpiece* combinations to change the way the instrument blows and produce different tones (brighter, mellower, clearer).

- * **The instrument comes with a soft reed making it easier to play for beginners however, higher pitches may be more difficult to articulate.**
Once you can blow sufficient amount of air into the instrument, you might want to move to a stiffer reed to play higher pitches more smoothly.
- * **Stiffer reeds tend to play slightly sharp in pitch. If so, refer to the “About Tuning” section in the owner’s manual and adjust the mouthpiece position.**
- * **Some tenor saxophone mouthpieces made by other manufacturers may fit poorly or produce poor pitch making them unsuitable for use with the Tenor Venova. Always consult with your Yamaha dealer before purchasing.**

Troubleshooting

Condition	Cause	Solution
No sound.	The reed is not properly positioned on the mouthpiece.	Refer to page 4 2 and properly position the reed.
	Not enough air to make the reed vibrate.	Increase the amount of air you blow into the instrument.
	Biting too hard on the mouthpiece (too much lower lip pressure on the reed).	Reduce the amount of pressure your lower lip is applying to the reed.
	Mouth is too loose (lower lip is not sufficiently supporting the reed).	Close your mouth tighter around the reed (not to the extent that the sound squeaks) to firmly support the reed with your lower lip.
Low-pitch sounds are hard to make.	The upper front teeth are not resting firmly on the mouthpiece.	Use your left thumb to firmly support the instrument so that the mouthpiece is in firm contact with the upper teeth.
Low-pitch sounds shake and waver.	Lower lip is covering too much of your lower teeth.	Reduce the amount of lip covering your teeth.
Makes a squeaking sound.	Mouthpiece is positioned too deep in the mouth.	Refer to the “Getting a Balanced Sound” section on page 8 and review your embouchure.
	Biting too hard on the mouthpiece.	Refer to the “Getting a Balanced Sound” section on page 8 and review your embouchure.
	Holding the instrument at the wrong angle.	Refer to the “Tips on Making Sound” section on page 6 and review the angle you hold the instrument.
	Not adequately covering the tone holes.	Refer to the “Close the Tone Holes and Play Some Notes” section on page 7 and firmly cover the tone holes.

Condition	Cause	Solution
Water noise can be heard while playing.	Moisture has accumulated in the body, mouthpiece, or reed.	Remove moisture from inside of the body with the supplied cleaning swab and also remove moisture from inside of mouthpiece and reed with a soft cloth.
Overall pitch is high.*	Biting too hard on the mouthpiece.	Don't bite too hard on the mouthpiece.
	Mouthpiece is positioned too shallow in the mouth.	Position the mouthpiece deeper into your mouth.
	Upper front teeth are not firmly resting on the mouthpiece.	Make sure your upper front teeth are placed firmly on the mouthpiece.
Overall pitch is low.*	Mouth is too loose or open (the lower lip is not sufficiently supporting the reed).	Close your mouth tighter around the reed (not to the extent that the sound squeaks) to firmly support the reed with your lower lip.

* The reason the pitch is off is possibly due to a poor embouchure. Refer to the "Getting a Balanced Sound" section on page 8 to find a solution that improves your pitch.

The end section of this guide provides fingering charts (from page 12) and some sample songs (from page 14). You can find more information for the Venova, such as playing tips and performance videos, on the web site listed below.

Yamaha's special Venova Site:
<https://www.yamaha.com/venova/>

運指表 / Fingering Chart / Griffabelle / Tableau des doigtés / Gráfico de digitado /

■ ジャーマン式運指

テナーヴェノーヴァの運指はジャーマン式のみとなります。

* F#, G#, B♭などの半音は音程が高く出やすく、音色も響きにくなります。替え指や息の量、アンブシュアをコントロールして、より良い音程で演奏しましょう。

■ German System

The Tenor Venova is used only with the German fingering system.

* Semitones such as F#, G#, B♭ tend to easily play sharp, and are hard to resonate. Use fingering, airflow, and embouchure control to adjust intonation.

■ Deutsche Griffweise

Das Tenor Venova wird nur mit der Deutschen Griffweise gespielt.

* Halbtöne wie F#, G#, B♭ klingen häufig grell und sind schwer zu intonieren. Passen Sie die Intonation durch Kontrolle von Fingersatz, Luftstrom und Ansatz an.

■ Système allemand

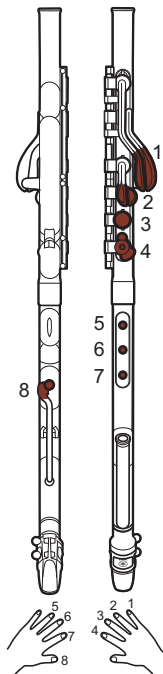
Le Tenor Venova n'est utilisé qu'avec le système de doigté allemand.

* Les demi-tons tels que le fa dièse, le sol dièse et le si bémol ont tendance à devenir facilement stridents et résonnent difficilement. Pour ajuster l'intonation, contrôlez le doigté, le jet d'air et l'embouchoir.

■ Sistema alemán

El Tenor Venova solo se utiliza con el sistema de digitado alemán.

* Los semitonos como F#, G# y B♭ suelen tocarse sostenidos y difícilmente tienen resonancia. Ponga los dedos en su posición, sople aire y utilice el control de la embocadura para ajustar la intonación.



1	●	●	●	●	●	●	●
2	●	●	●	●	●	●	●
3	●	●	●	●	●	●	●
4	●	●	●	●	●	●	●
5	●	●	●	●	●	●	●
6	●	●	●	●	●	●	●
7	●	●	●	●	●	●	●
8	●	●	●	●	●	●	●

1	●	●	●	●	●	●	●
2	●	●	●	●	●	●	●
3	●	●	●	●	●	●	●
4	●	●	●	●	●	●	●
5	●	●	●	●	●	●	●
6	●	●	●	●	●	●	●
7	●	●	●	●	●	●	●
8	●	●	●	●	●	●	●

- Tenor Venovaはこの記譜よりも実際は1オクターブ下の音が鳴ります。
- The Tenor Venova actually sounds an octave lower than this notation.
- Das Tenor Venova klingt in Wirklichkeit eine Oktave tiefer als in dieser Notation.
- Le Tenor Venova est inférieur d'une octave à cette notation.
- En realidad, el sonido del Tenor Venova es una octava inferior que esta notación.

Tabela de digitação / Таблица аппликатуры / 指法图 / 운지법 / 指法表

■ Sistema germânico

O Tenor Venova é usado somente com o sistema de dedilhado germânico.

* Semitons como Fá sustenido, Sol sustenido e Si bemol tendem a ser reproduzidos mais agudos e são difíceis de produzir. Use o dedilhado, o fluxo de ar e o controle de embocadura para ajustar a entonação.

■ Немецкая система

Tenor Venova используется только с немецкой системой аппликатуры.

* Полутона, такие как F#, G#, Bb, как правило, звучат резко и резонируют плохо. Скорректировать звучание можно с помощью аппликатуры, амбюшюра и контроля потока воздуха.

■ 德式指法

Tenor Venova 只能使用德式指法演奏。

* F#、G#、Bb 等半音很容易演奏得更尖锐，且不易形成共鸣。请通过指法、气流和口型控制来调整声调。

■ 독일식

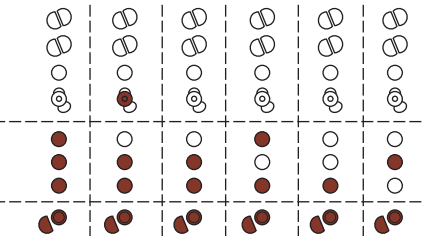
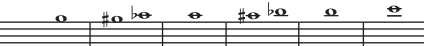
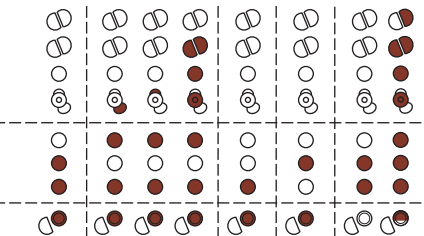
Tenor Venova는 독일식 운지법만을 사용해 연주합니다.

* F#, G#, Bb 등의 반음을 날카롭게 연주하기 용이하지만 공명시키기 어렵습니다. 운지와 공기 흐름, 암부쉬어 제어를 사용하여 음조를 조절하십시오.

■ 德式指法

Tenor Venova 只採用德式指法系統。

* 演奏 F#、G#、Bb 等半音時聲音容易顯得尖銳，較難共鳴。請運用指法、氣流和控制嘴型來調整音準。



- 押さえる
- Close
- Geschlossen
- Fermée
- Cerrado
- Fechado
- Закрыто
- 闭孔
- 닫기
- 閉孔



- 3/4 ぶさぐ (キイは押さえない)
- Cover 3/4 (octave key is not closed)
- 3/4 abgedeckt (die Oktavklappe ist nicht geschlossen)
- Couverture aux 3/4 (la clé d'octave n'est pas couverte)
- Cubierto 3/4 (la llave de octava no está cerrada)
- Tapar 3/4 (as teclas não são fechadas)
- Закрыто на 3/4 (октавный клапан не закрыт)
- 覆盖 3/4 (八度音键未闭合)
- 커버 3/4 (옥타브 키가 닫히지 않음)
- 覆蓋住 3/4 (八度鍵不閉合)

- O Tenor Venova soa uma oitava mais grave do que esta notação.
- Реальное звучание Tenor Venova — на октаву ниже указанного в данной записи.
- Tenor Venova 实际上听起来要比该音符低一个八度。
- Tenor Venova는 실제로는 이 표기법보다 한 옥타브 낮은 소리로 들립니다.
- Tenor Venova 實際音高比記譜低一個八度。

■ 聖者の行進

難易度：低

左手だけの運指で演奏できますが右手の親指もしっかり支えて楽器がぐらぐらしないように気をつけましょう。

■ When The Saints Go Marching In

Difficulty: Low

This song only requires fingering with the left hand so make sure you provide good support with your right thumb to keep the instrument from moving about.

■ When The Saints Go Marching In Schwierigkeit: Gering

Für diesen Song benötigen Sie nur die Finger der linken Hand. Dabei sollten Sie das Instrument mit dem rechten Daumen gut stützen, um zu verhindern, dass es sich unkontrolliert bewegt.

■ When The Saints Go Marching In

Difficulté: faible

Ce morceau ne nécessite qu'un doigté à la main gauche : vous pouvez par conséquent tenir l'instrument de la main droite afin d'éviter qu'il ne bouge.

■ When The Saints Go Marching In

Dificultad: Baja

Para tocar esta canción solo es necesario el digitado con la mano izquierda, de manera que deberá asegurar un soporte adecuado con el pulgar derecho para evitar que el instrumento se mueva constantemente.

■ When The Saints Go Marching In

Dificuldade: Baixa

Esta canção exige dedilhado apenas com a mão esquerda, portanto, dê uma sustentação firme com o polegar direito para impedir que o instrumento se mova.

■ When The Saints Go Marching In

Сложность: низкая

При исполнении этой композиции применяется аппликатура лишь для левой руки, поэтому как следует поддерживайте инструмент большим пальцем правой руки и не давайте ему шататься.

■ 圣者的行进 - When The Saints Go Marching In

难度：低

此曲目仅使用左手指法，请确保您的右手拇指可以支撑乐器让其保持不动。

■ 성자의 행진 (When The Saints Go Marching In)

난도: 낮음

이 곡은 왼손으로만 운지하므로 악기가 움직이지 않도록 오른손 엄지로 잘 받쳐주시시오.

■ 《聖者の行進》(When The Saints Go Marching In)

難度：低

這首歌只需用到左手指法，因此請確保您的右手拇指支撐好樂器不要晃動。

When The Saints Go Marching In

聖者の行進

American folk song

アメリカ民謡

The image displays a musical score for the song "When The Saints Go Marching In" in G major (one sharp) and 2/4 time. The score is divided into four systems, each with a guitar chord diagram above the staff. The diagrams use black dots for fretted notes and open circles for open strings. The first system covers measures 1-4, the second system (starting at measure 5) covers measures 5-8, the third system (starting at measure 9) covers measures 9-12, and the fourth system (starting at measure 13) covers measures 13-16. The melody is written in a single treble clef staff.

■ 聖者の行進

難易度：高

低いドは難易度の高い音ですが「指のフォーム」「アンブシュア」「息の入れ方」のバランスを整えしっかりと鳴らしましょう。

■ When The Saints Go Marching In

Difficulty: High

The low "C" is difficult to sound. Make sure your fingering, embouchure, and airflow balanced well.

■ When The Saints Go Marching In

Schwierigkeit: Hoch

Das tiefe „C“ ist schwierig zu intonieren. Achten Sie darauf, dass Fingersatz, Ansatz und Luftstrom gut ausgewogen sind.

■ When The Saints Go Marching In

Difficulté: élevée

Le do grave est difficile à obtenir. Veuillez à bien équilibrer le doigté, l'embouchoir et le jet d'air.

■ When The Saints Go Marching In

Dificultad: Alta

El Do alto es difícil de tocar. Compruebe que el digitado, la embocadura y el aire están bien equilibrados.

■ When The Saints Go Marching In

Dificuldade: Alta

O "C" (dó) grave é difícil de produzir. Equilibre bem o dedilhado, a embocadura e o fluxo de ar.

■ When The Saints Go Marching In

Сложность: высокая

Нижнее до сложно извлечь. Хорошо сбалансируйте аппликатуру, амбушюр и воздушный поток.

■ 聖者の行進 - When The Saints Go Marching In

难度：高

低音“C”难以发声。请确保您指法、口型和气流的统一。

■ 성자의 행진 (When The Saints Go Marching In)

난도: 높음

낮은 "C"는 소리를 내기가 어렵습니다. 운지와 암부슈어, 공기 흐름이 균형을 잘 이룰 수 있게 하십시오.

■ 《聖者の行進》(When The Saints Go Marching In)

難度：高

低音「C」較難演奏。請確保您的指法、嘴型和氣流穩定平衡。

When The Saints Go Marching In

聖者の行進

American folk song

アメリカ民謡

The image displays a musical score for the song "When The Saints Go Marching In" in G major, 2/4 time. The score is presented in four systems, each consisting of a guitar chord diagram above a staff of music. The chord diagrams use a standard six-string guitar layout, with red dots representing fretted notes and white circles representing open strings. The first system covers measures 1-4, the second system (starting at measure 5) covers measures 5-8, the third system (starting at measure 9) covers measures 9-12, and the fourth system (starting at measure 13) covers measures 13-16. The music features a simple, rhythmic melody with a steady bass line, characteristic of a march.

■ アメージング・グレース

難易度：低

オクターブキー（またはサミング）を使った「ミ」がしっかり鳴るように運指を気をつけましょう。

■ Amazing Grace

Difficulty: Low

The “E” requires use of the octave key (or thumbing) so pay close attention to your fingering to get a good, solid tone.

■ Amazing Grace

Schwierigkeit: Gering

Für das „E“ benötigen Sie die Oktavklappe (per Daumendruck), achten Sie also gut auf Ihren Fingersatz, um einen reinen, stabilen Ton zu erzeugen.

■ Amazing Grace

Difficulté: faible

Le mi nécessite l'utilisation de la clé d'octave : le doigté est donc essentiel pour que le son obtenu soit plein et de bonne qualité.

■ Amazing Grace

Dificultad: Baja

Para la nota Mi es necesario utilizar la llave de octava (o el golpe de pulgar), de manera que preste especial atención al digitado para conseguir un tono bueno y sólido.

■ Amazing Grace

Dificuldade: Baixa

O “E” (mi) requer o uso da chave de oitava (“thumbing”), então preste atenção ao seu dedilhado para obter um tom sólido.

■ Amazing Grace

Сложность: низкая

Для исполнения ми нужно использовать октавный клапан (или действовать большим пальцем), поэтому уделите большое внимание аппликатуре, чтобы получить хороший, чистый тон.

■ 奇異恩典 - Amazing Grace

难度：低

“E” 需要使用八度音键（或大拇指），请特别注意您的指法，以获得一流音色。

■ 어메이징 그레이스 (Amazing Grace)

난도: 낮음

“E”는 옥타브 키(또는 엄지)를 사용해야 하므로 안정적인 소리가 나도록 운지에 주의를 기울이십시오.

■ 《奇異恩典》(Amazing Grace)

難度：低

「E」音需使用八度鍵（即大拇指），請特別注意指法以演奏出優美、紮實的音色。

Amazing Grace

アメージング・グレース

Traditional
伝承曲

The image displays a musical score for the piece 'Amazing Grace' in 3/4 time. It consists of four staves of music, each with a corresponding guitar chord diagram above it. The diagrams use circles to represent strings and dots to represent fret positions. The score includes a key signature of one sharp (F#) and a 3/4 time signature. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third staff starts with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fourth staff begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The score includes a key signature of one sharp (F#) and a 3/4 time signature. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third staff starts with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fourth staff begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The score includes a key signature of one sharp (F#) and a 3/4 time signature. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third staff starts with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fourth staff begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

■ アメージング・グレース

難易度：高

低い音をしっかりと鳴らすにはすべての音孔がきちんと塞がれている事が重要です。指の腹の部分で確実に音孔をふさぎましょう。

■ Amazing Grace

Difficulty: High

It is important that all the tone holes are properly covered in order to get a good resonant tone on the low notes. Make sure the tone holes are completely covered with the ball of your finger (not the tip).

■ Amazing Grace

Schwierigkeit: Hoch

Es ist wichtig, dass alle Tonlöcher richtig abgedeckt sind, um im tiefen Tonbereich einen guten, klangvollen Ton zu erzeugen. Achten Sie darauf, dass Sie die Tonlöcher vollständig mit den Fingerkuppen abdecken (nicht mit den Fingerspitzen).

■ Amazing Grace

Difficulté: élevée

Il est important que toutes les cheminées soient correctement couvertes pour que le son des notes basses résonne correctement. Veillez à couvrir complètement les cheminées avec la pulpe du doigt (et non avec l'extrémité).

■ Amazing Grace

Dificultad: Alta

Es importante que todos los agujeros tonales se cubran correctamente para conseguir un buen tono resonante en las notas bajas. Asegúrese de que los agujeros tonales queden cubiertos completamente con la yema de los dedos (no con la punta).

■ Amazing Grace

Dificuldade: Alta

É importante que todos os orifícios de tom sejam tapados adequadamente a fim de obter um tom ressonante nas notas graves. Certifique-se de que os orifícios de tom estejam completamente tapados com a polpa do seu dedo (não a ponta).

■ Amazing Grace

Сложность: высокая

Для хорошего резонирующего тона в низких нотах важно правильно закрывать все тональные отверстия. Убедитесь, что тональные отверстия полностью закрыты подушечкой (не кончиком) пальца.

■ 奇異恩典 - Amazing Grace

难度：高

重要事項：为了在低音上获得良好的共鸣效果，请以正确的方式按下所有音孔。请确保使用指腹（而不是指尖）完全按住音孔。

■ 어메이징 그레이스 (Amazing Grace)

난도: 높음

낮은 음에서 좋은 공명음을 내기 위해서는 모든 톤 홀을 적절히 덮어야 합니다. 손가락 (끝이 아니라) 지문 부분으로 톤 홀을 완전히 막으십시오.

■ 《奇異恩典》(Amazing Grace)

難度：高

重點在於所有音孔都要覆蓋好，才能在演奏低音時有良好的共鳴音色。請確保您的指腹（不是指尖）完全覆蓋住音孔。

Amazing Grace

アメージング・グレース

Traditional
伝承曲

The first staff of music is in 3/4 time and begins with a treble clef. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it. The fretboard diagrams above the staff show the fingerings for these notes: G (open), A (1st fret), B (2nd fret), and the triplet notes (C, B, A) on the 3rd fret.

The second staff continues the melody in the same 3/4 time signature. It starts with a whole note G4, followed by a half note A4, and then a quarter note B4. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it. The fretboard diagrams show the fingerings for these notes: G (open), A (1st fret), B (2nd fret), and the triplet notes (C, B, A) on the 3rd fret.

The third staff continues the melody. It starts with a whole note G4, followed by a half note A4, and then a quarter note B4. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it. The fretboard diagrams show the fingerings for these notes: G (open), A (1st fret), B (2nd fret), and the triplet notes (C, B, A) on the 3rd fret.

The fourth staff concludes the melody. It starts with a whole note G4, followed by a half note A4, and then a quarter note B4. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it. The fretboard diagrams show the fingerings for these notes: G (open), A (1st fret), B (2nd fret), and the triplet notes (C, B, A) on the 3rd fret.

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