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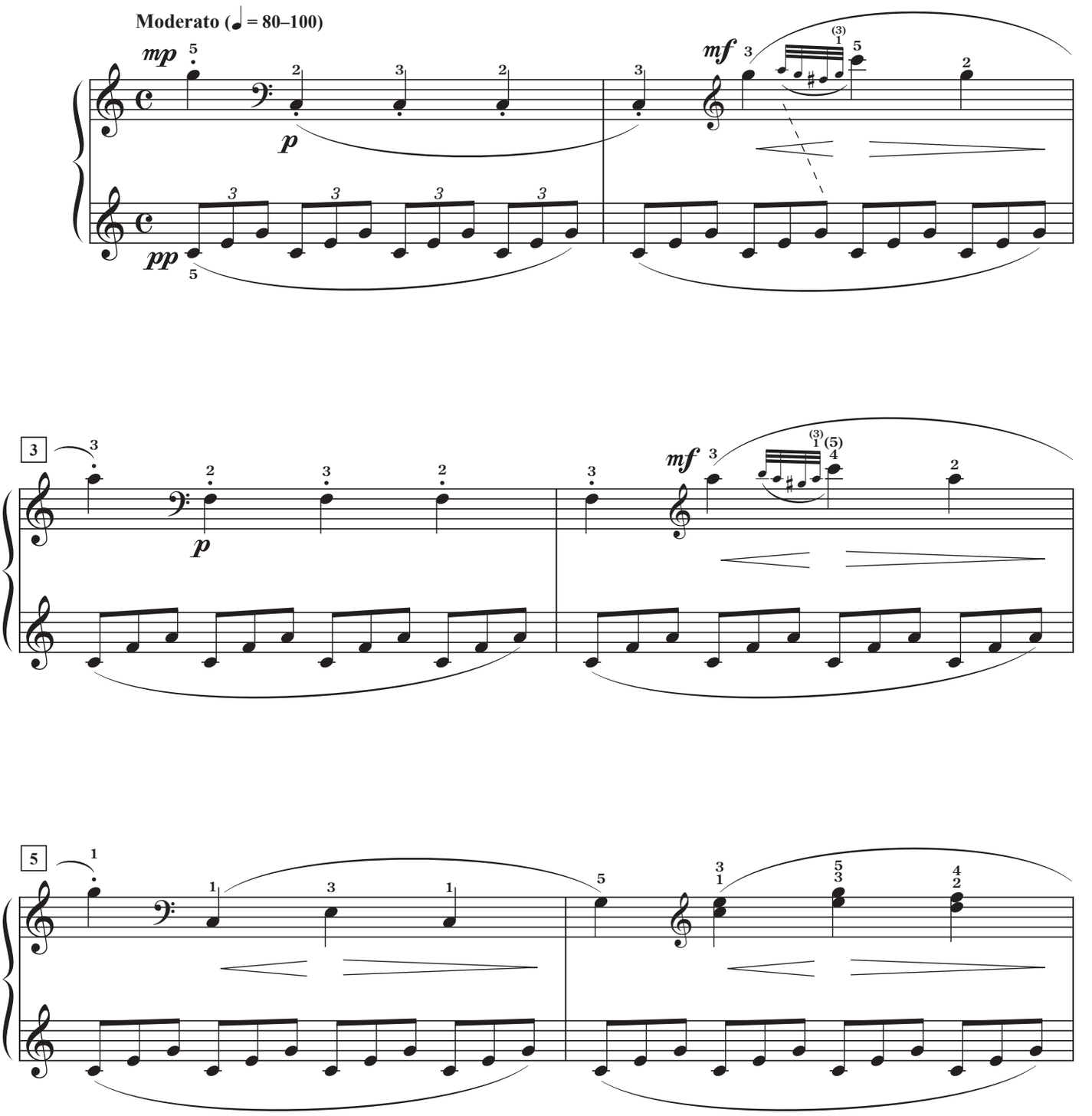
UNIT 1 Evenness and Control of Melodies Requiring Crossing of the Hands

- First practice without doing the ornaments or RH bass clef crossover notes so you can hear the continuity of the melody. Then practice as written, moving the arm gracefully and quickly as you move to the different registers of the piano.
- The detached repeated notes should be played with a loose wrist and firm fingertips; keep them lighter since they do not sound like part of the melody.
- Practice the LH in mm. 1–8 and the RH in mm. 9–16, blocking the broken chords. When playing as written, keep the fingers close to the keys and a relaxed wrist to keep it ***pp***.

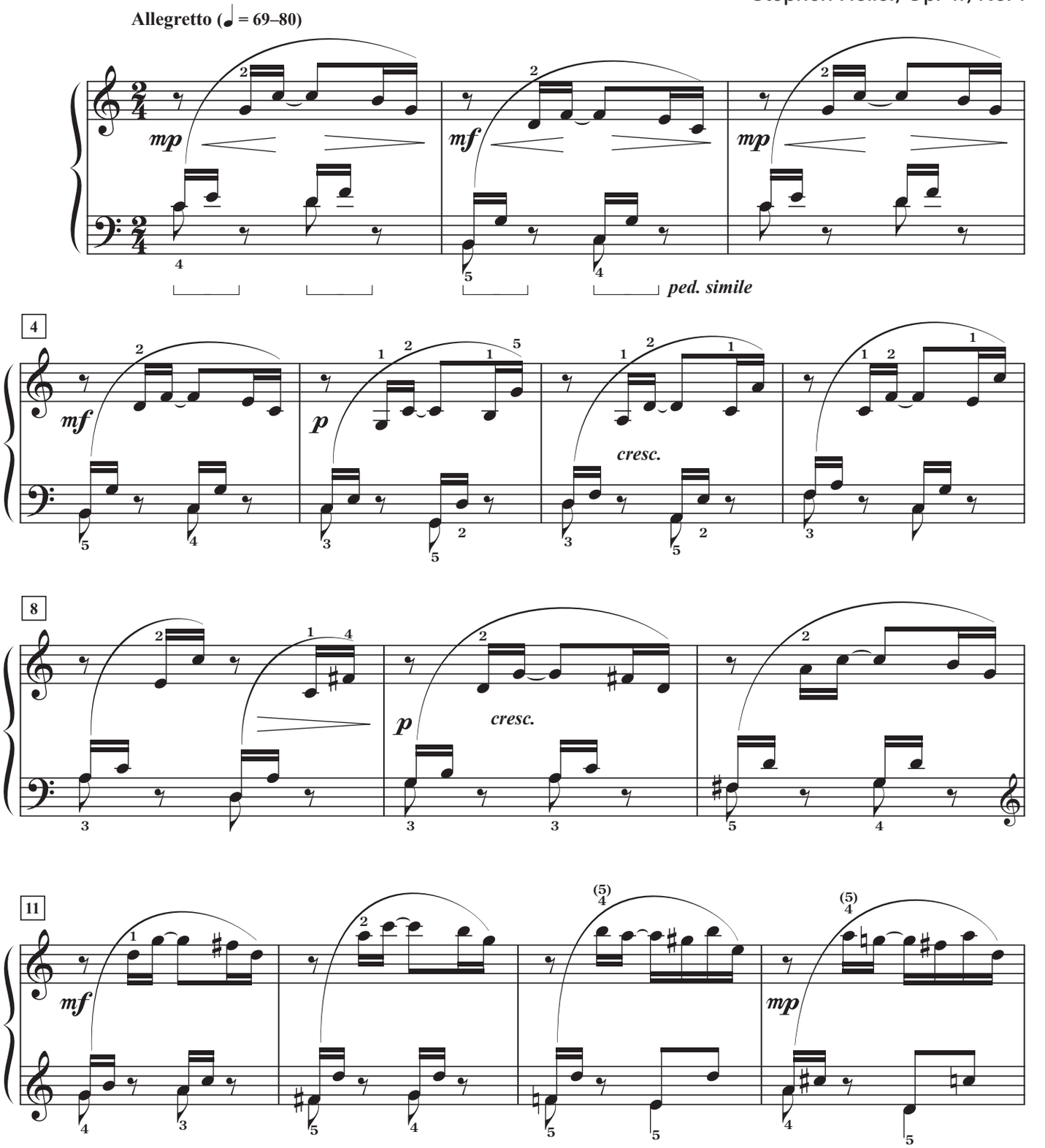
Carl Czerny Op.599, No. 86



UNIT 2 Control and Shaping of Melodies Divided Between the Hands

- First practice by blocking the broken intervals. When playing as written, slightly emphasize the tied top note and be sure to hold on to it.
- Listen for an even sound as the melody transfers from one hand to the other, avoiding accents as you transfer the weight between hands.
- Slightly bring out the LH double-stemmed bass note and use a short pedal to help emphasize it.

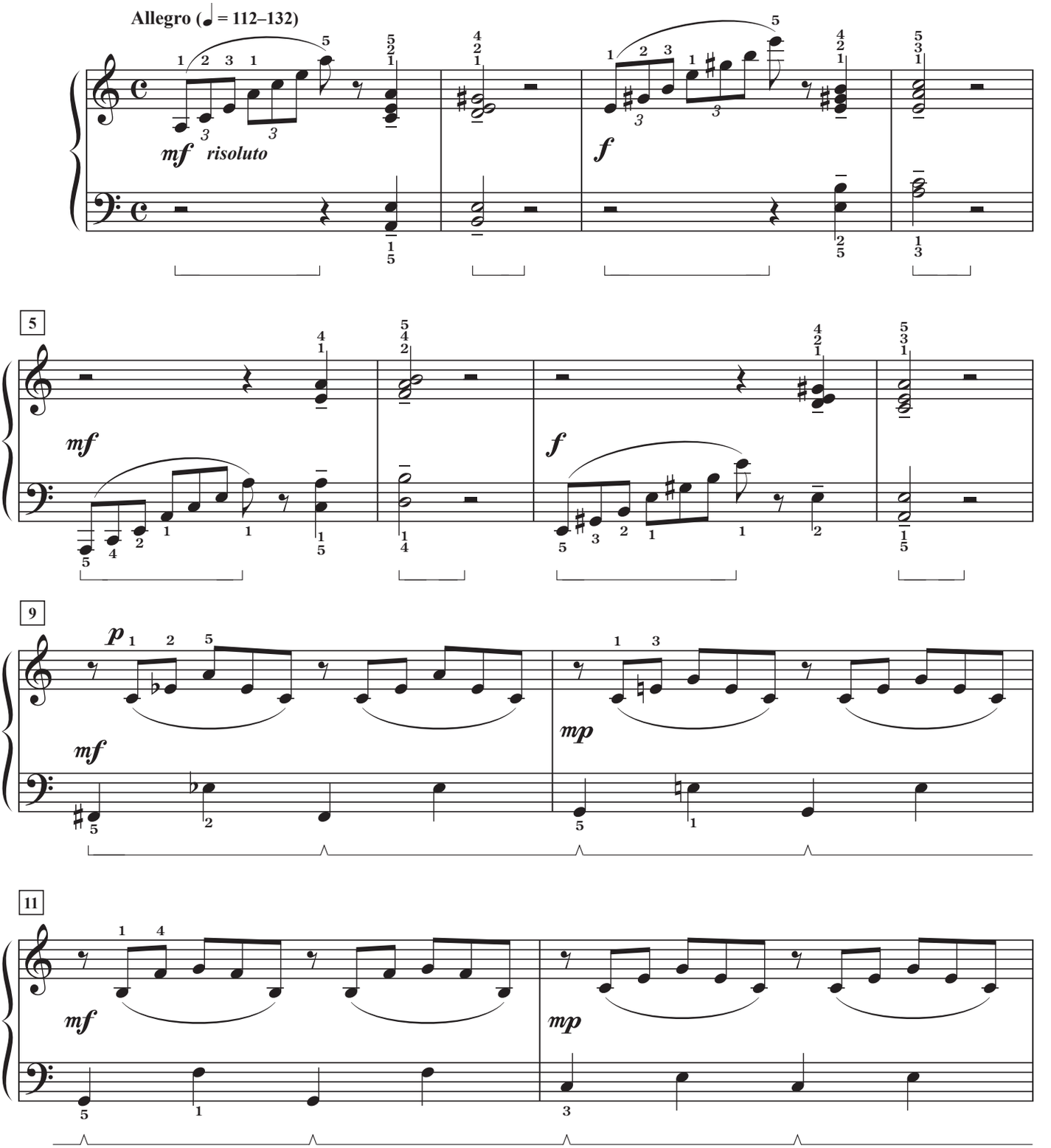
Stephen Heller, Op. 47, No. 1



UNIT 3 Evenness and Control of Melodies Based on Arpeggios

- First practice without pedal, listening for even triplet arpeggios with smooth thumb crossings. Keep forearms and elbows loose for a smooth legato on arpeggios and broken chords.
- With a loose wrist, sink into all quarter-note and half-note chords. Listen for good tone, clear top notes, and crisp release to observe rests.
- When adding pedal, listen for crisp releases on arpeggios and clear pedal changes in mm. 9–16.

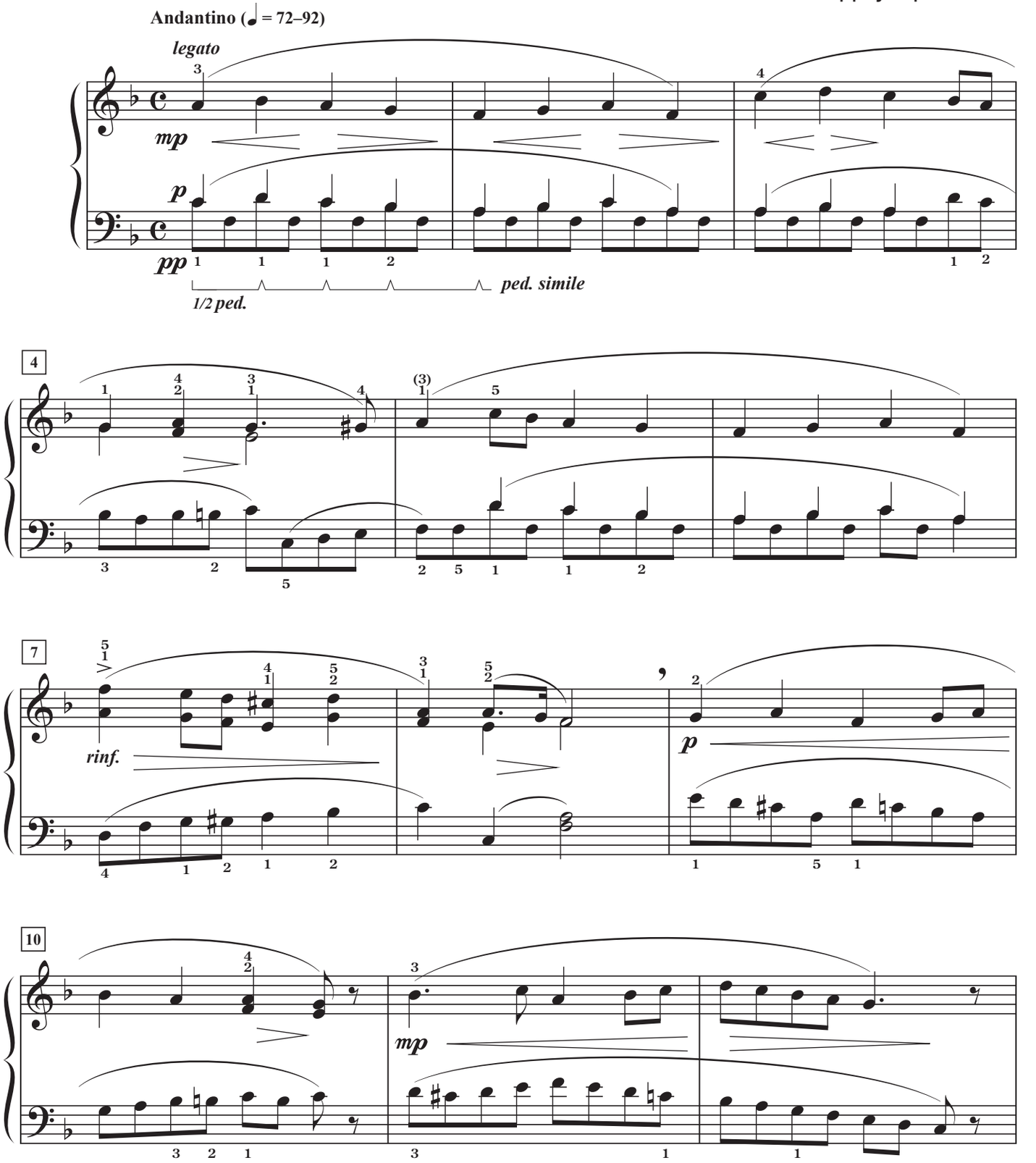
Cornelius Gurlitt, Op. 141, No. 14



UNIT 4 Projecting and Shaping Melodies Over Broken Chords or Intervals

- Use arm weight so the RH melody sings prominently over a subdued LH accompaniment. Shape the melody following the rise and fall of the line.
- Bring out the double-stemmed notes in the LH and shape along with the RH so it sounds like a duet
- Lift the hands gracefully at the ends of long slurs, being careful not to clip the sound.

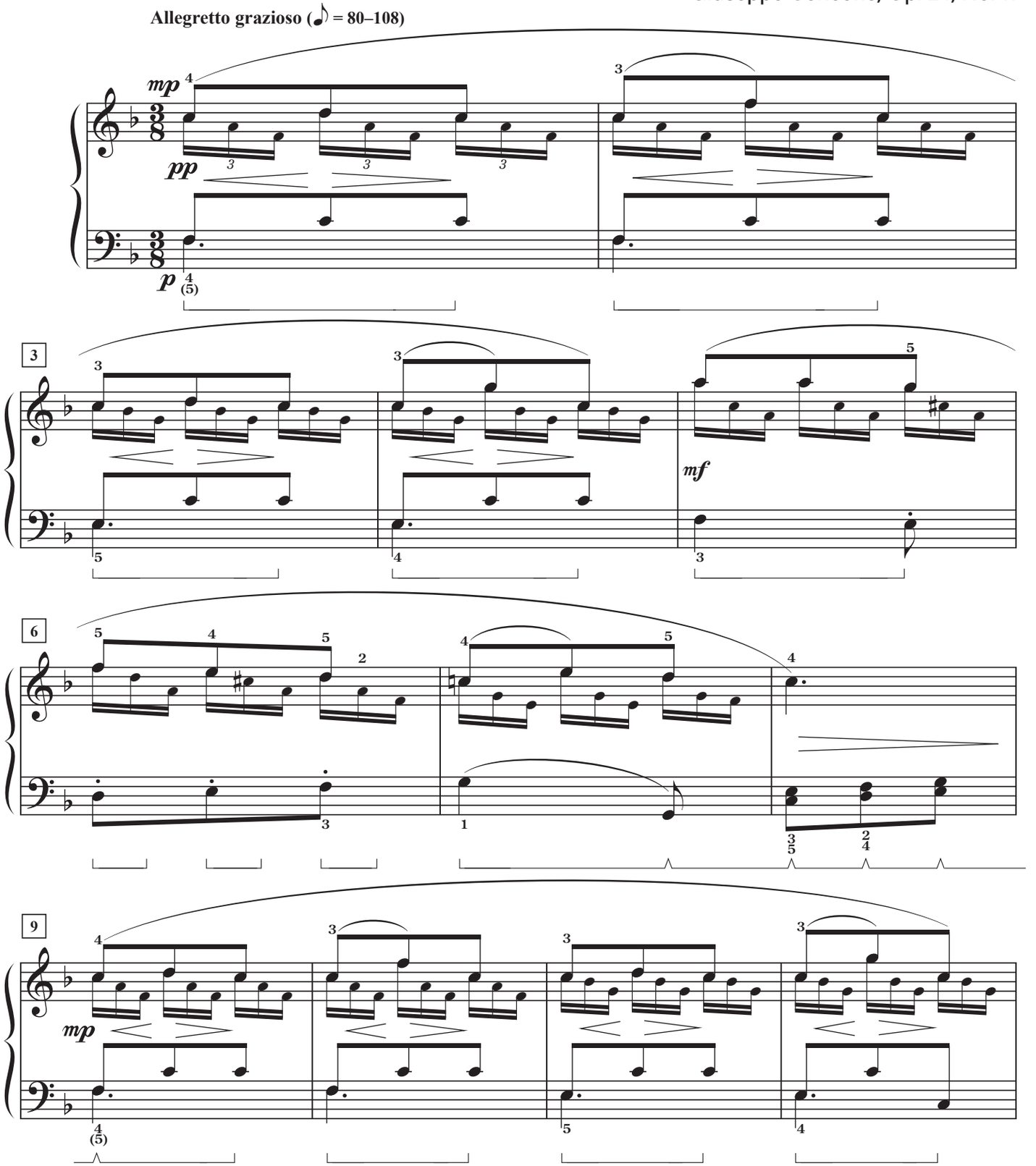
Félix Le Couppey, Op. 10, No. 7



UNIT 5 Voicing Chordal, Double Notes, and Double-Stemmed Melodies

- Practice first by playing all the RH double-stemmed eighth notes together with the LH. Notice how they make a duet.
- Slightly lower the RH wrist on the 8th note melody. Keep the wrist loose as it goes *down-up-up* (↓ ↑ ↑) on the sixteenth notes and listen that they are lighter.
- Follow the specific dynamics to achieve proper voicing and shaping.

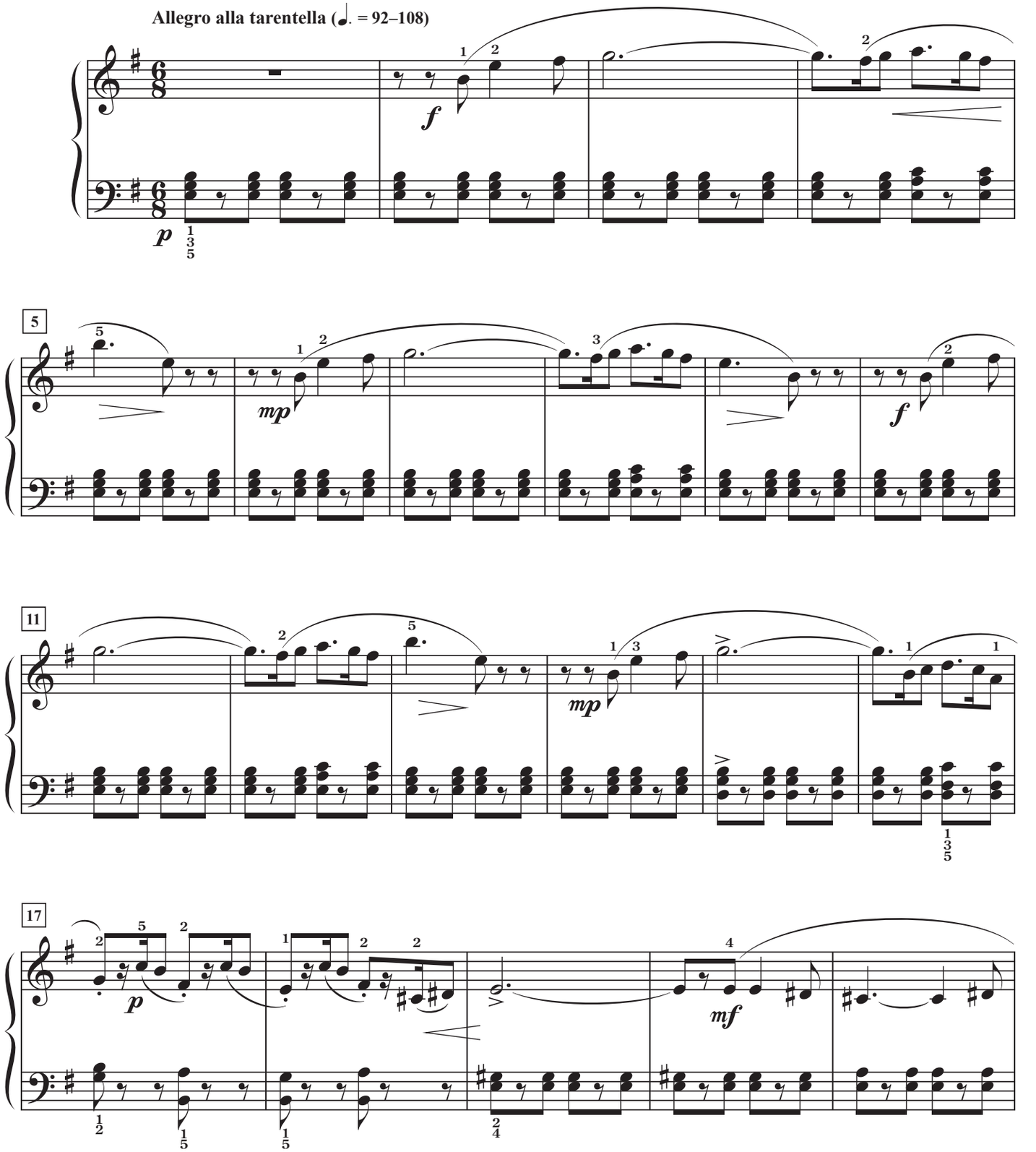
Giuseppe Concone, Op. 24, No. 11



UNIT 6 Clarity and Shaping of Repeated Note Patterns

- Listen for a clear, but soft sound on all repeated notes; keeping your wrist loose and your fingertips firm.
- Follow the legato indications for the RH and lift your wrist gracefully at the ends of the phrases and the slurs.
- Observe all the dynamics, being sure to keep the LH repeated notes much softer than the RH melody.

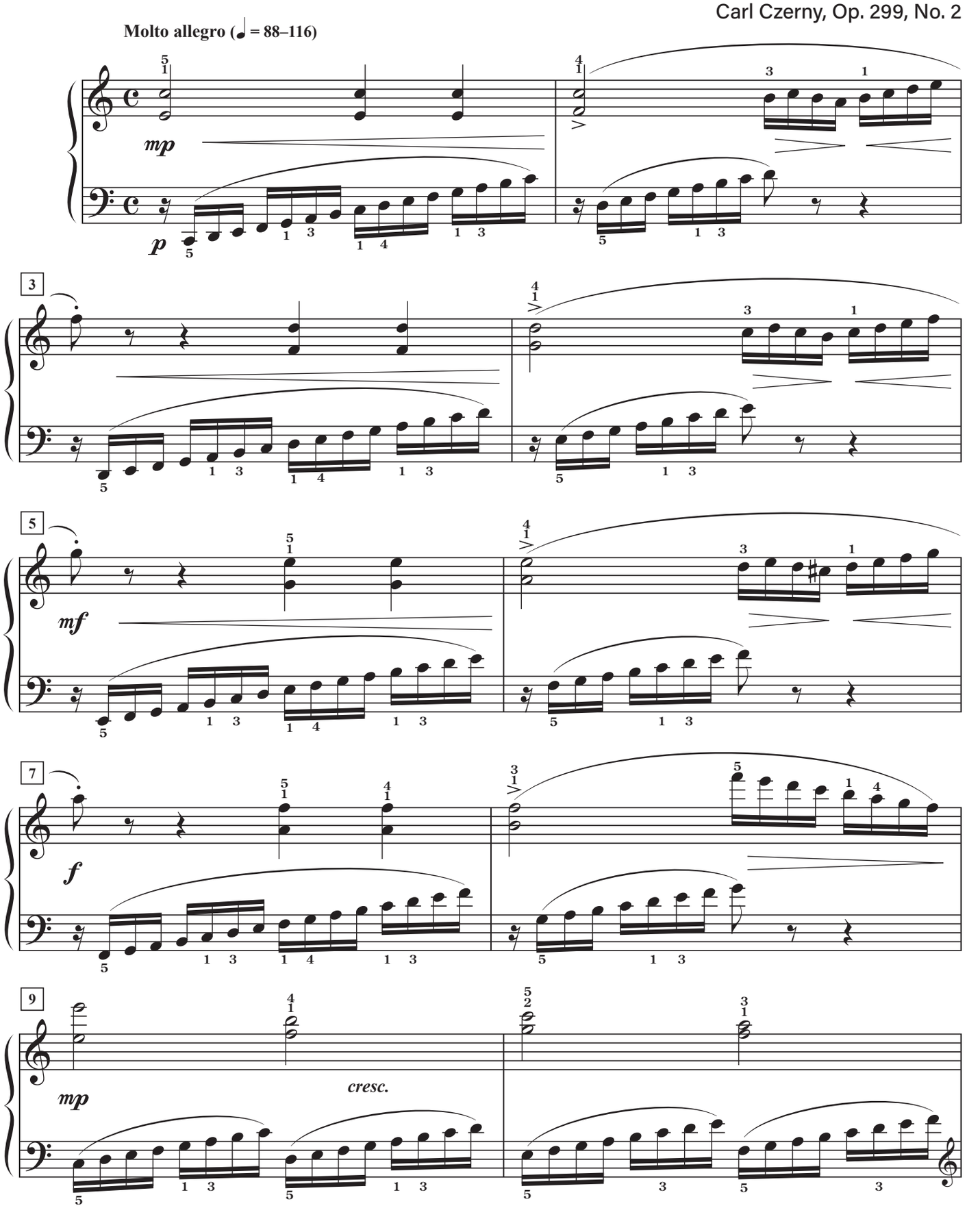
Félix Le Couppey, Op. 10, No. 22



UNIT 7 Evenness and Velocity Playing Chromatic and Diatonic Scales

- Keep the fingertips firm and forearms loose as you listen for smooth thumb crossings.
- Shape all the scale melodies, listening for a good, even tone. Listen for graceful lifts at the ends of the scales. Keep wrist loose on the half notes and quarter notes that accompany the scale melodies.

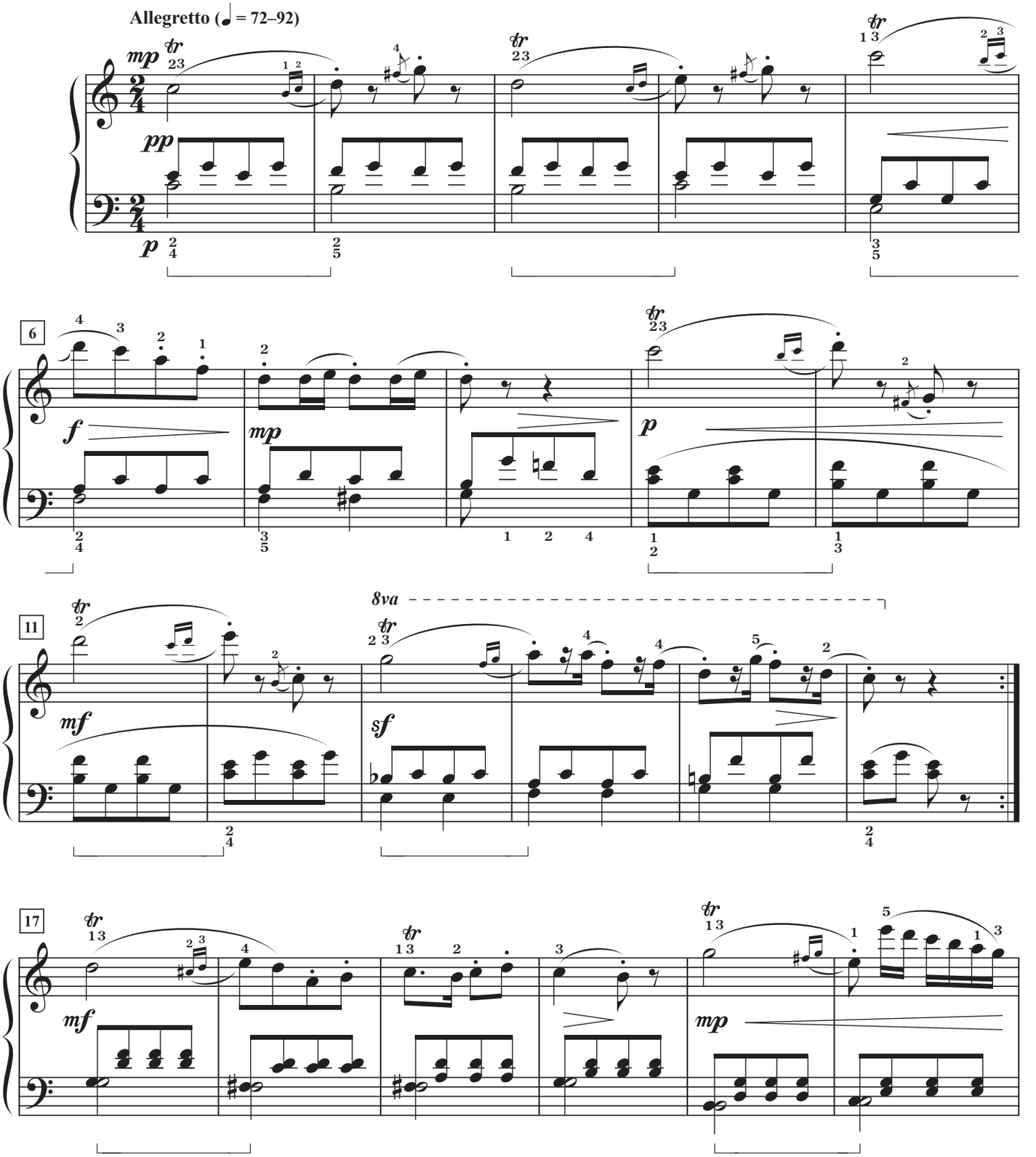
Carl Czerny, Op. 299, No. 2



UNIT 8 Clarity in Execution of Ornaments, Trills, and Grace Notes

- First practice leaving out the trills and grace notes. When adding the trills and grace notes, keep your wrist loose and listen that they create a melodic line.
- Listen for clear, even trills with graceful endings.
- In the LH, sink into the bass notes with more weight and keep the eighth notes softer.

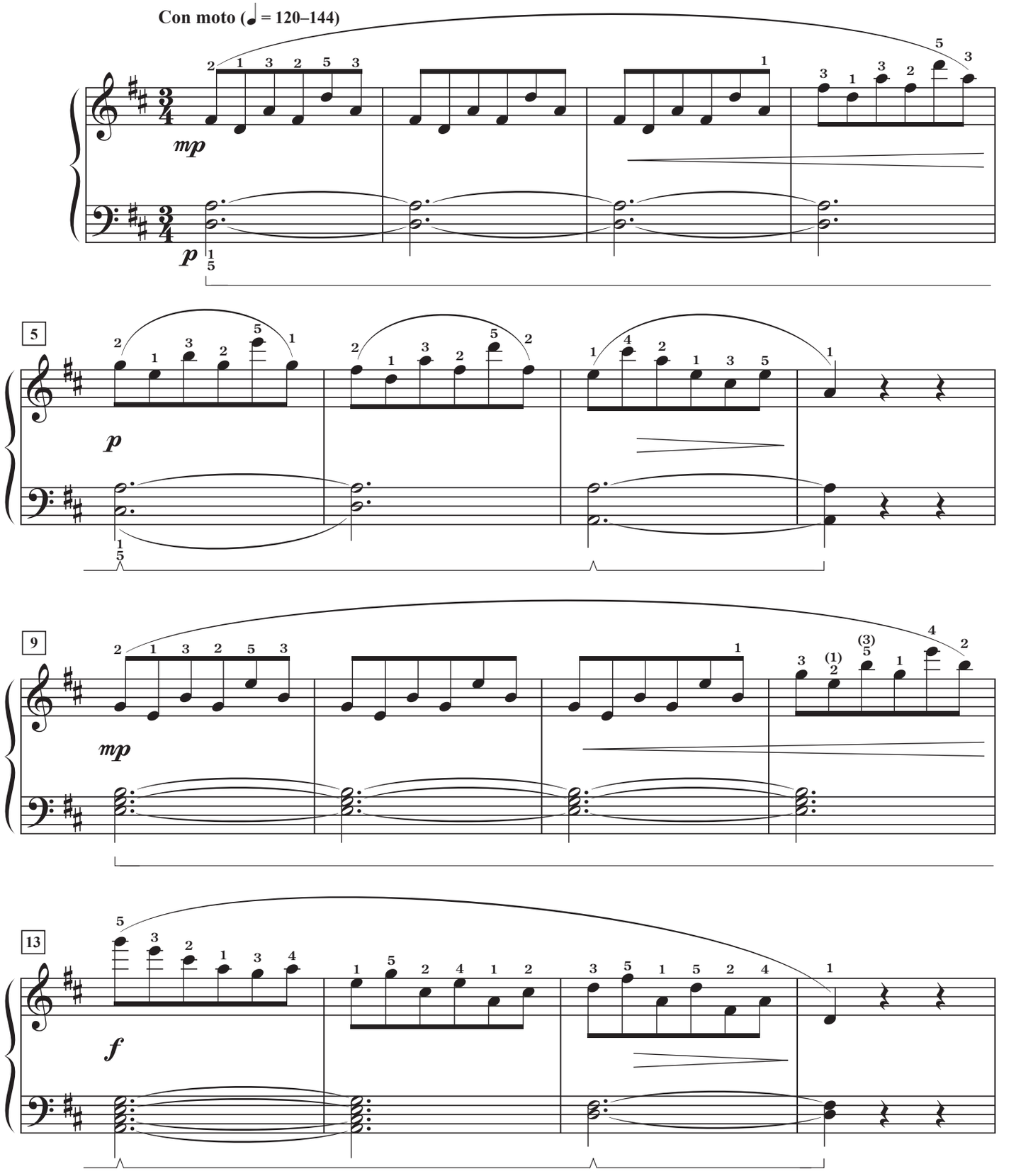
Carl Czerny, Op. 823, No. 62



UNIT 9 Clarity and Velocity of Melodies Requiring Rotation

- First practice RH alone by blocking the broken intervals.
- When playing as written, keep fingertips firm and use a small forearm rotation on every two 8th notes. Listen for a clear, even sound on every note.
- Sink into the LH chords with a rounded hand arch and a relaxed wrist and arm.

Cornelius Gurlitt, Op. 141, No. 21



UNIT 10 Combining Multiple Techniques

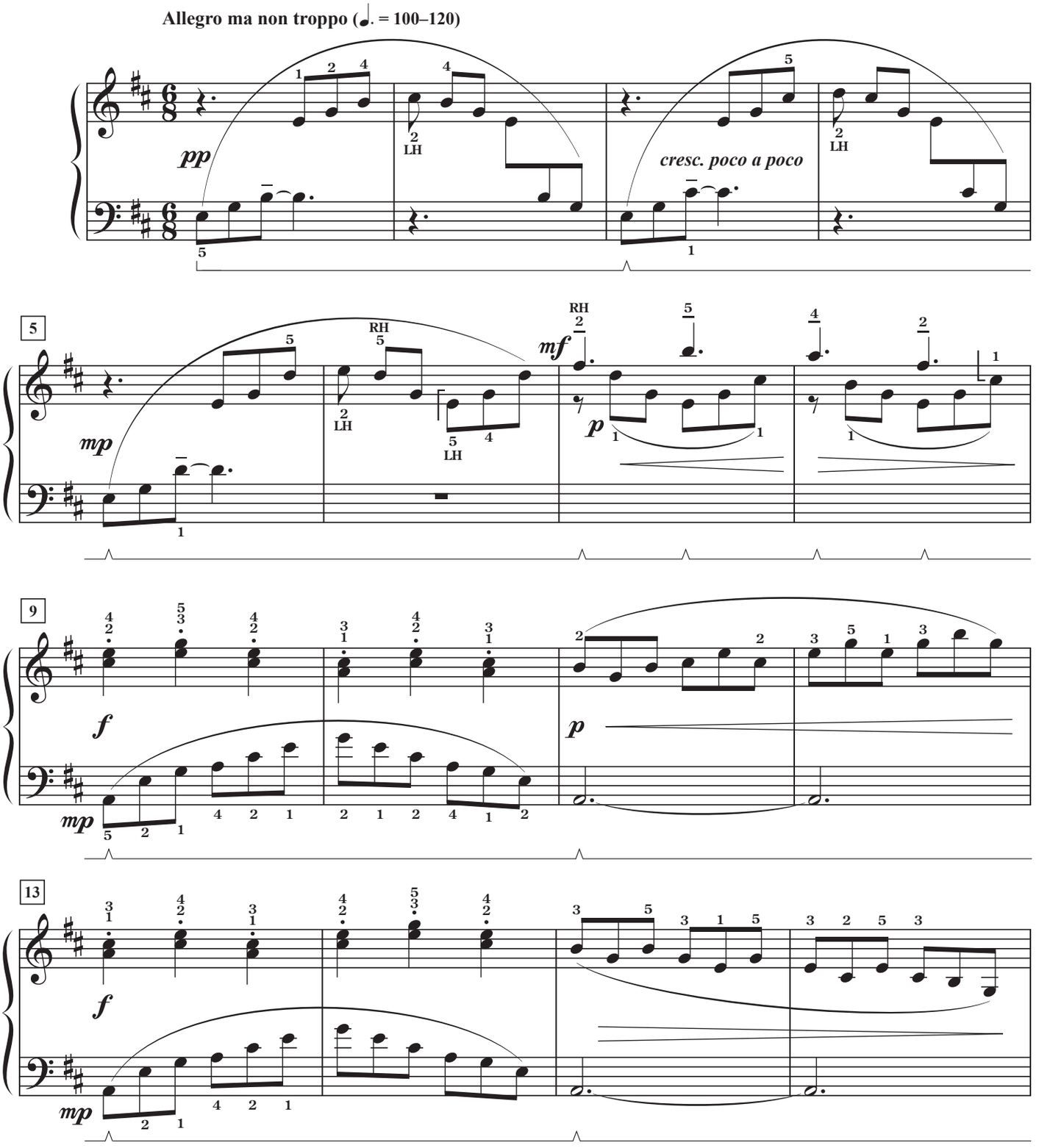
Use after:

UNIT 1 **Evenness and Control of Melodies Requiring Crossing of the Hands**

UNIT 2 **Control and Shaping of Melodies Divided Between the Hands**

UNIT 3 **Evenness and Control of Melodies Based on Arpeggios**

Tom Gerou, Etude No. 5



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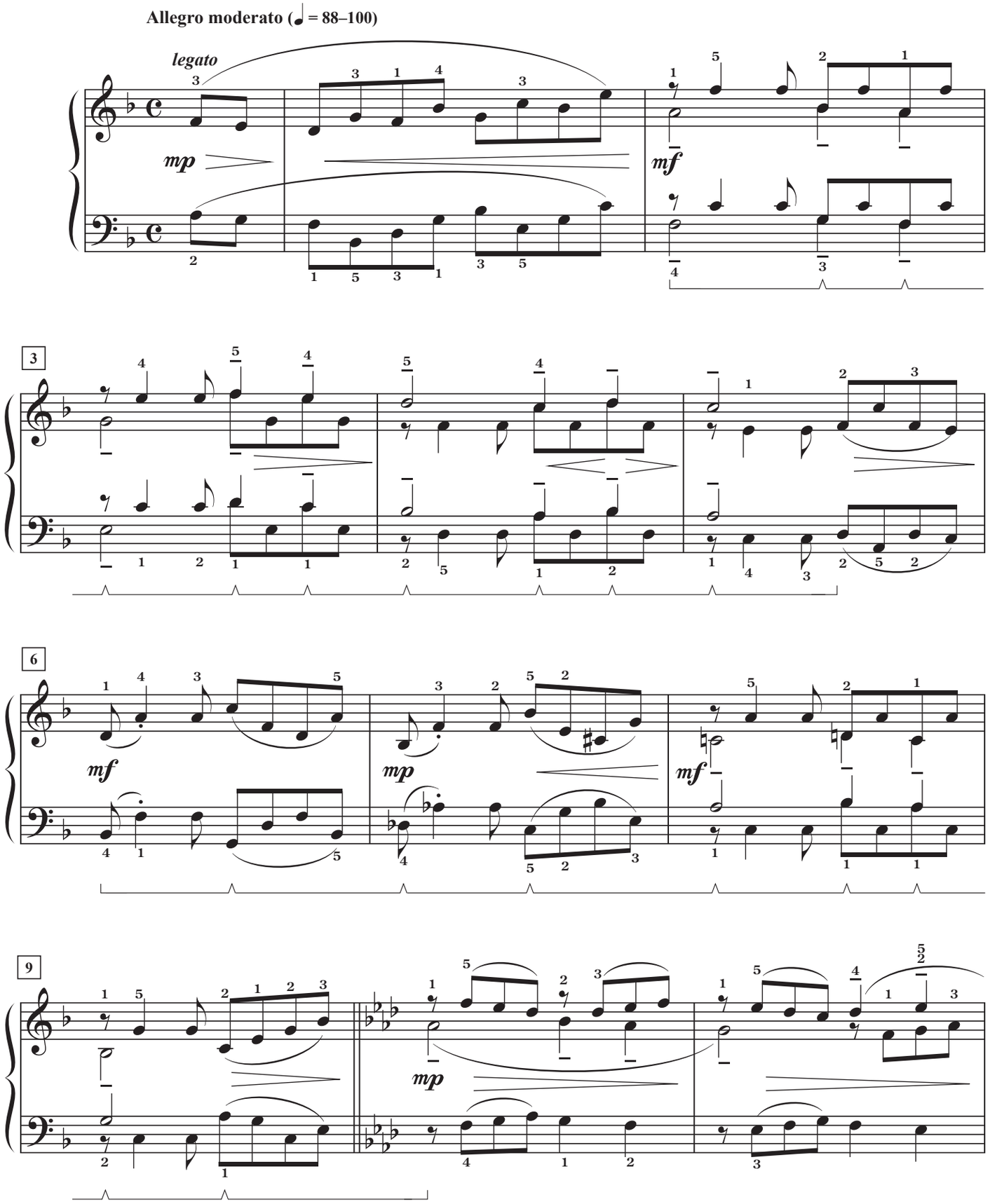
Use after:

UNIT 4 **Projecting and Shaping Melodies Over Broken Chords or Intervals**

UNIT 5 **Voicing Chordal, Double Notes, and Double-Stemmed Melodies**

Tom Gerou, Etude No. 6



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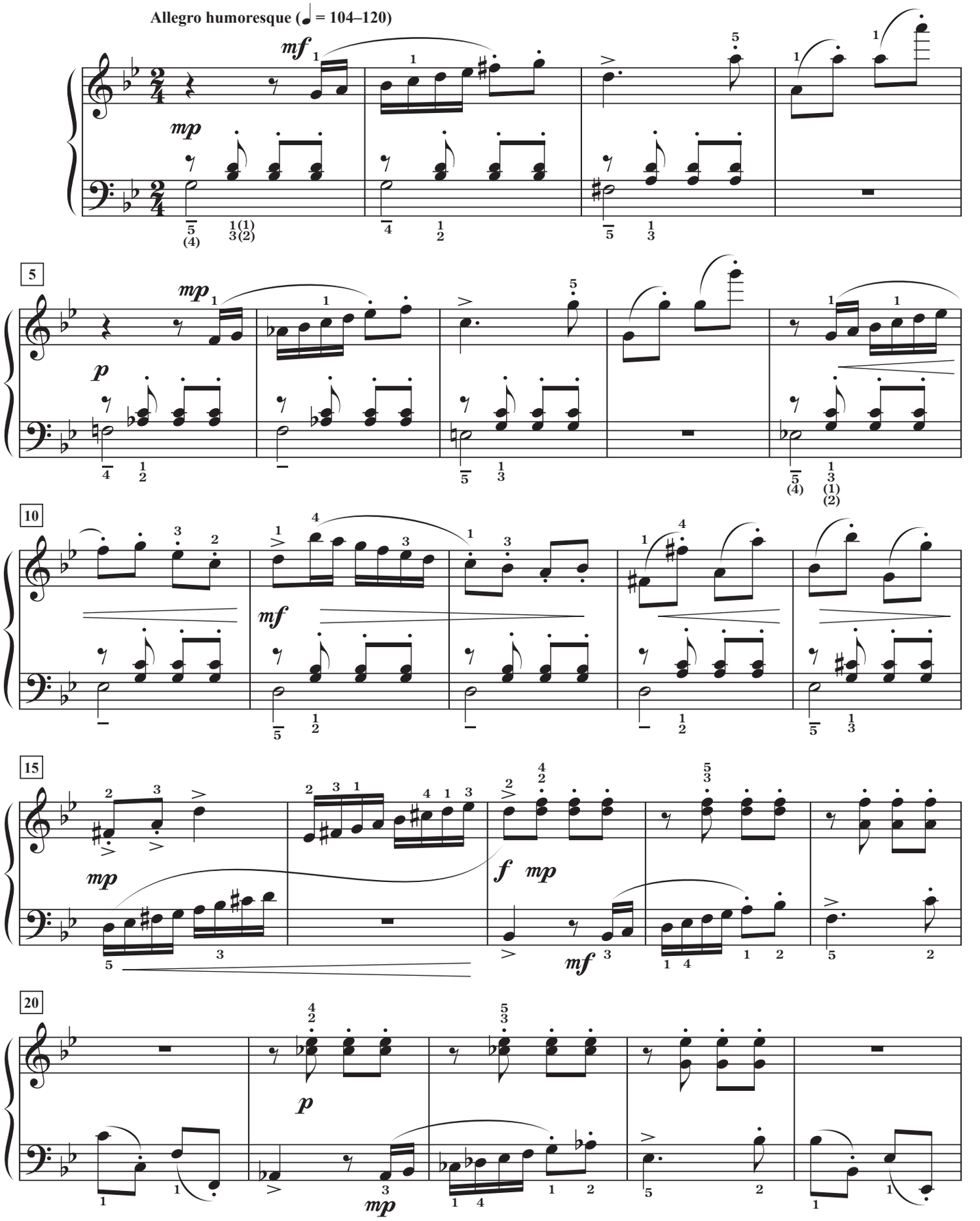
Use after:

UNIT 5 **Voicing Chordal, Double Notes, and Double-Stemmed Melodies**

UNIT 6 **Clarity and Shaping of Repeated Note Patterns**

UNIT 7 **Evenness and Velocity Playing Chromatic and Diatonic Scales**

Tom Gerou, Etude No. 7



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