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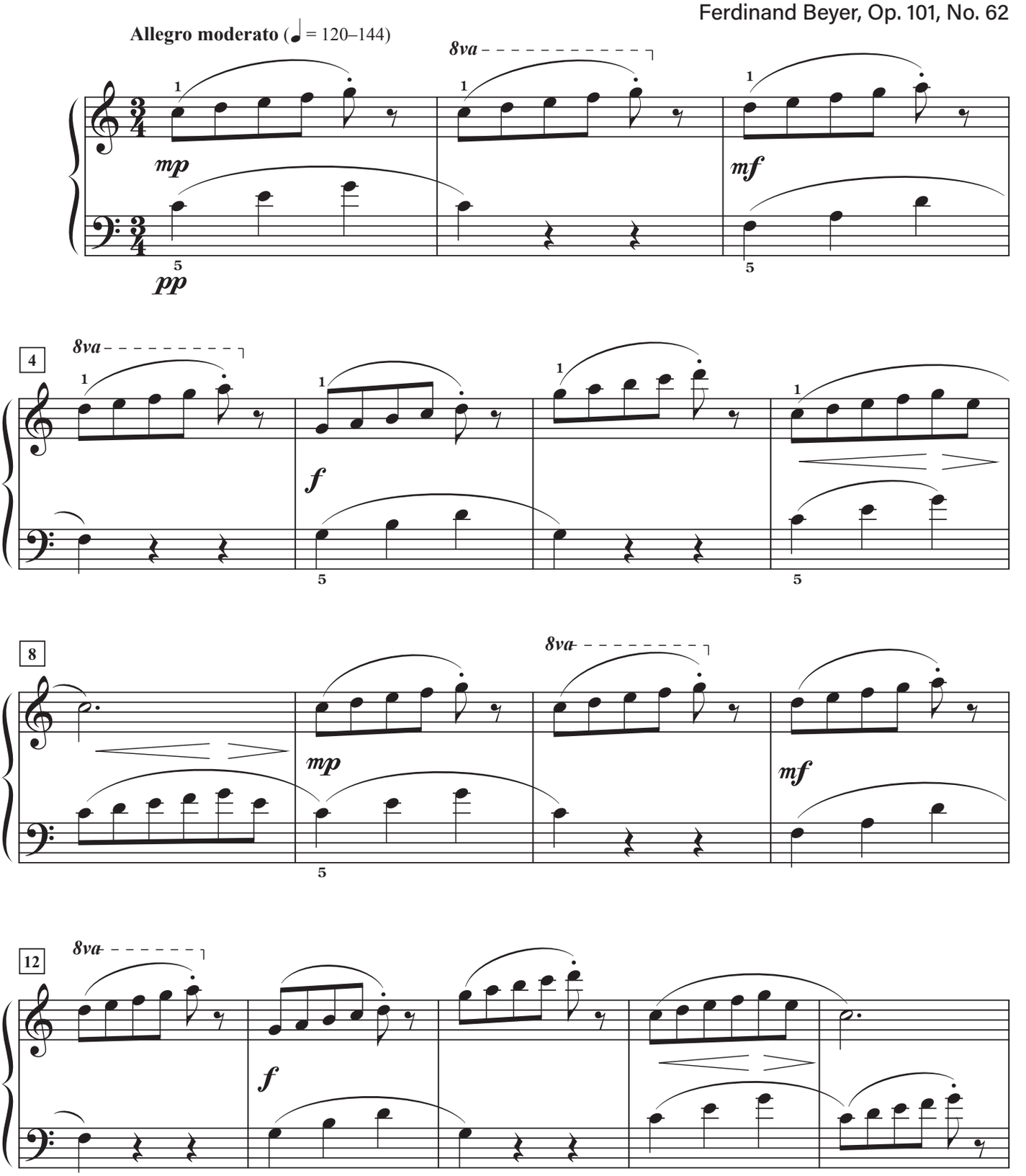
UNIT 1 Clarity and Evenness Playing Melodic Five-Finger Patterns

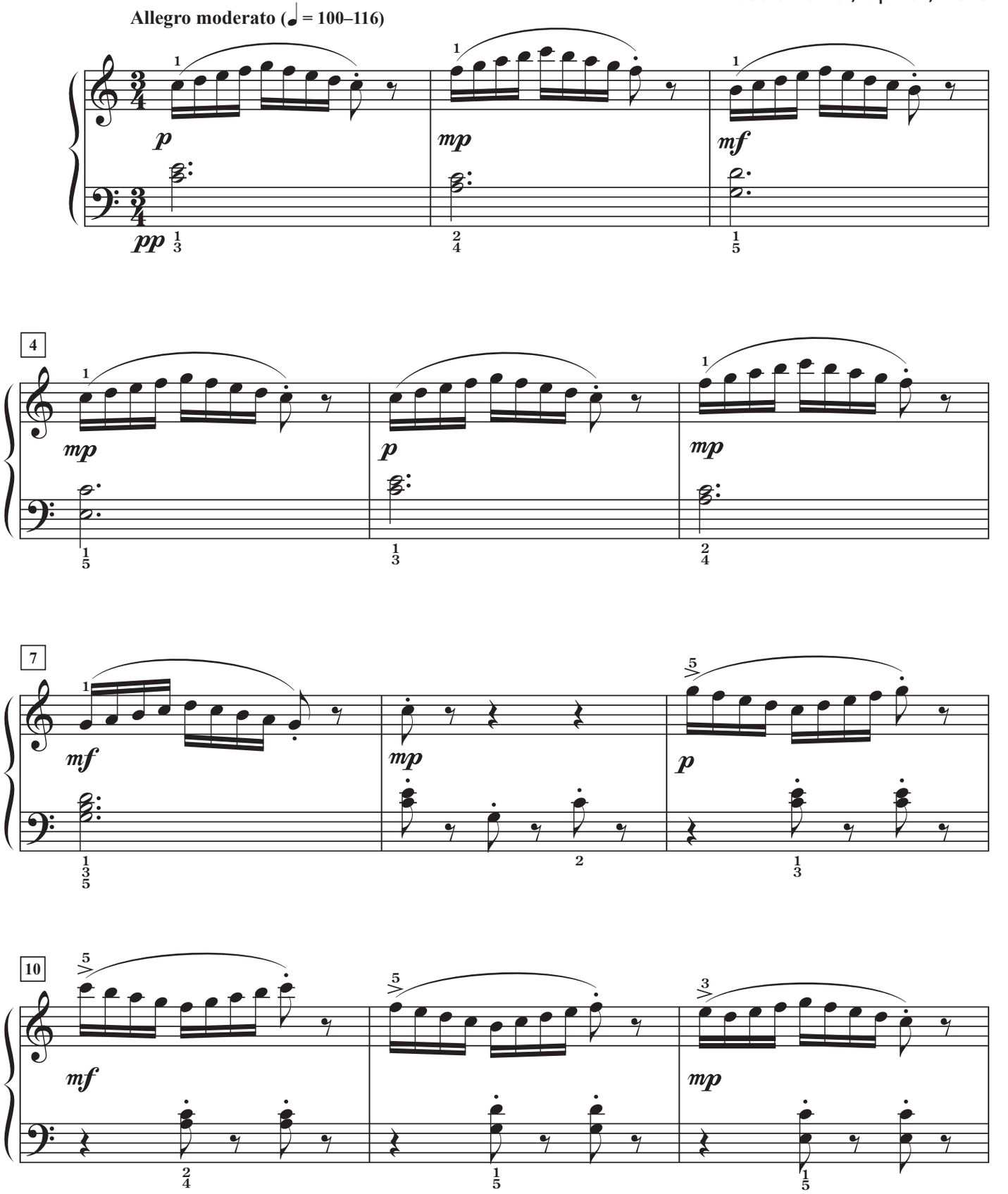
- Listen for clarity, using clear, even fingers in the RH. During the rests, move gracefully to the next measure.
- Using an upward wrist motion, crisply release the last note in each group, listening for good tone.
- In mm. 7, 15, 24, and 31, move your wrist and forearm in a small circular motion to create beautiful shaping.

Ferdinand Beyer, Op. 101, No. 62



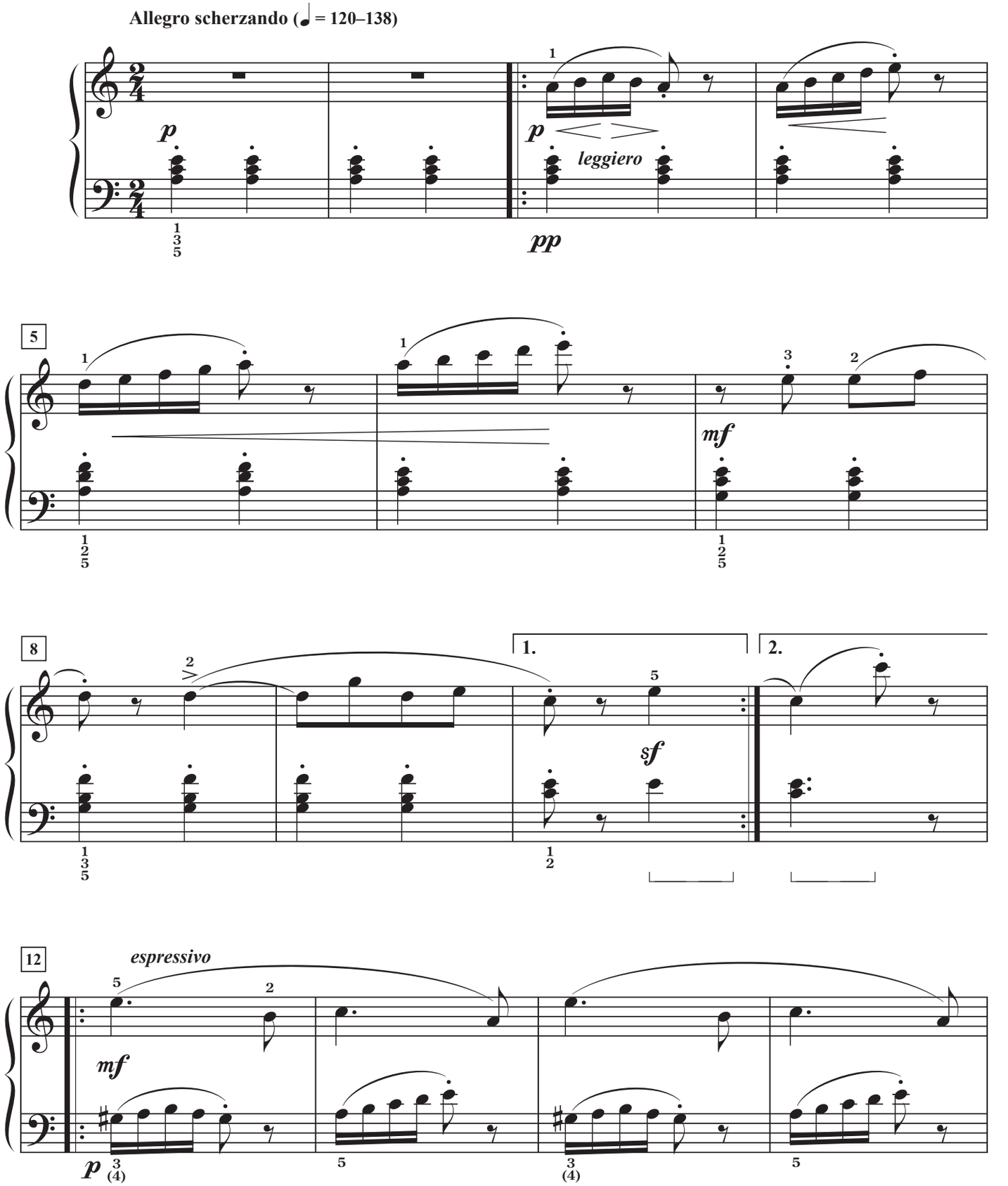
- In mm. 1–16, use strong fingers and a small forearm circular motion.
- In m. 17 to the end use a small down-up wrist motion on each slur to create fluidity.
- Listen for smooth, even sixteenth notes, good tone color in both hands, and crisp releases on the rests.

Louis Köhler, Op. 157, No. 5



- Strive to execute clear, even 16th notes. To achieve good tone on the final note of each phrase, gently lift the wrist on the eighth notes with staccatos (RH mm. 3–6, 20–23, 28–31; LH mm. 12–16; hands together m. 32).
- Use firm fingertips and a flexible wrist to allow soft and crisp LH chords.
- In mm. 12–19 listen for an expressive RH melody while keeping the LH soft.

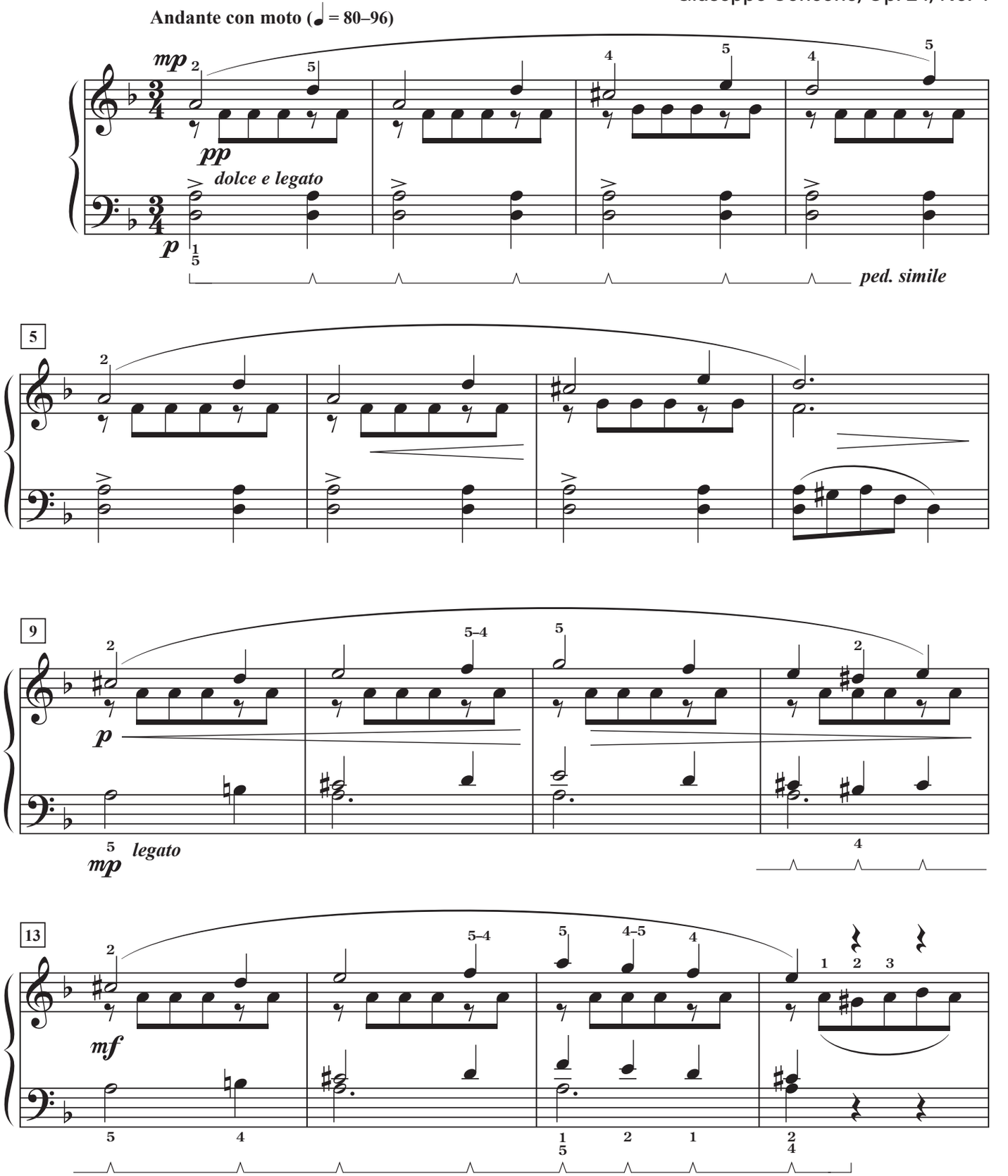
Johann Friedrich Burgmüller, Op. 100, No. 2



UNIT 2 Voicing Half Notes, Double Notes, and Double-Stemmed Melodies

- Practice mm. 1–8 by playing all the top notes of the RH together with the LH. In mm. 9–16, play the RH top notes with the LH top notes and notice how they make a duet. Keep the repeated note accompaniment ***pp***.
- In mm. 25–36, bring out the top note of the RH intervals, shaping to the dotted half note in the next measure.
- Notice the specific dynamics to achieve proper voicing and expressive shaping.

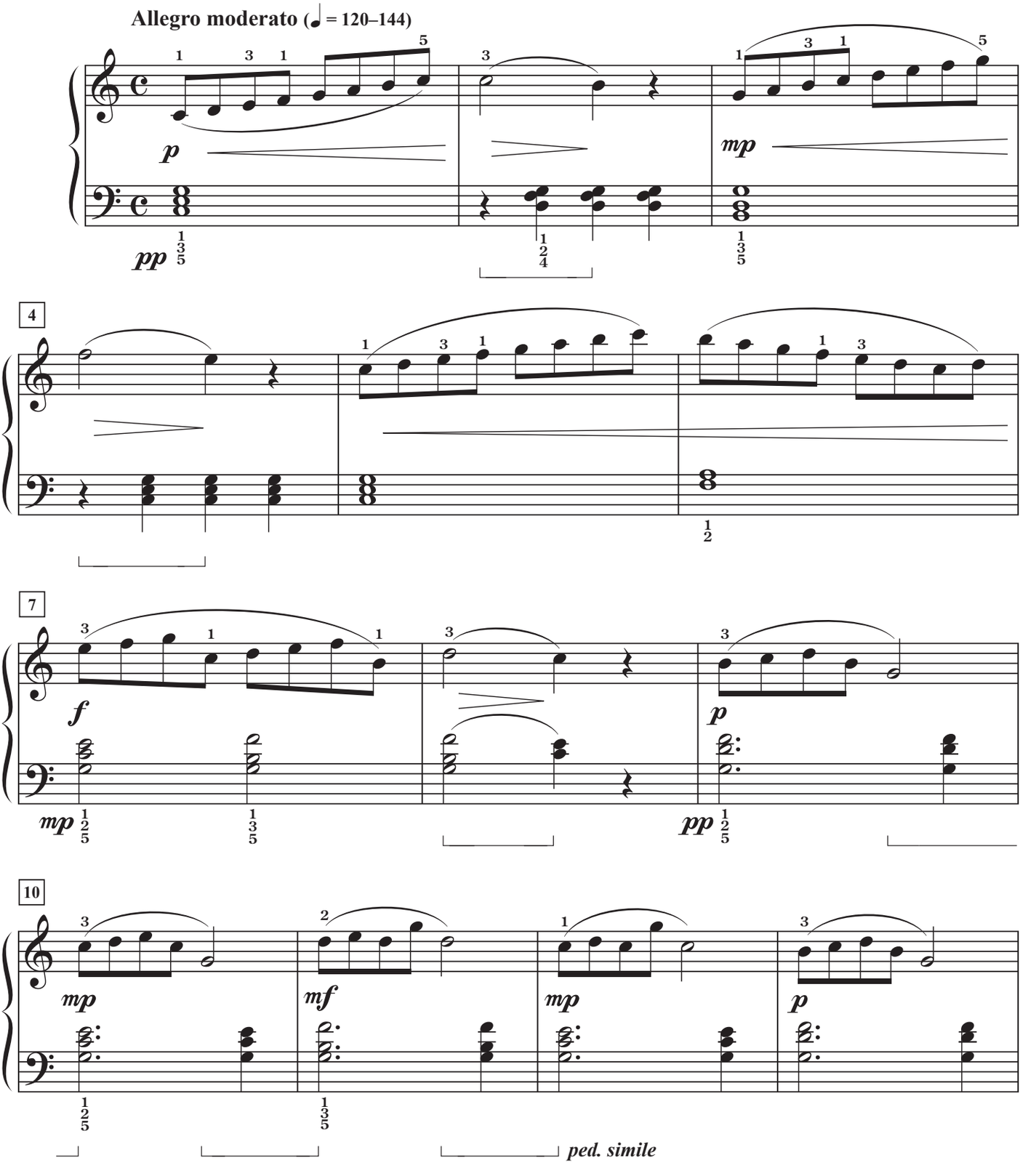
Giuseppe Concone, Op. 24, No. 4



UNIT 3 Evenness and Velocity Playing Diatonic Scales

- Listen for smooth thumb crossings to avoid bumps in the scale, keeping the elbow loose while coming around the top of the scale.
- Shape the melody to the half notes and then listen that the next quarter note is softer.
- Keep the LH in a rounded arch as you sink into the half and whole note chords with a relaxed wrist and arm.

Louis Streabbog, Op. 63, No. 1



UNIT 10 Recital Etudes Combining Multiple Techniques

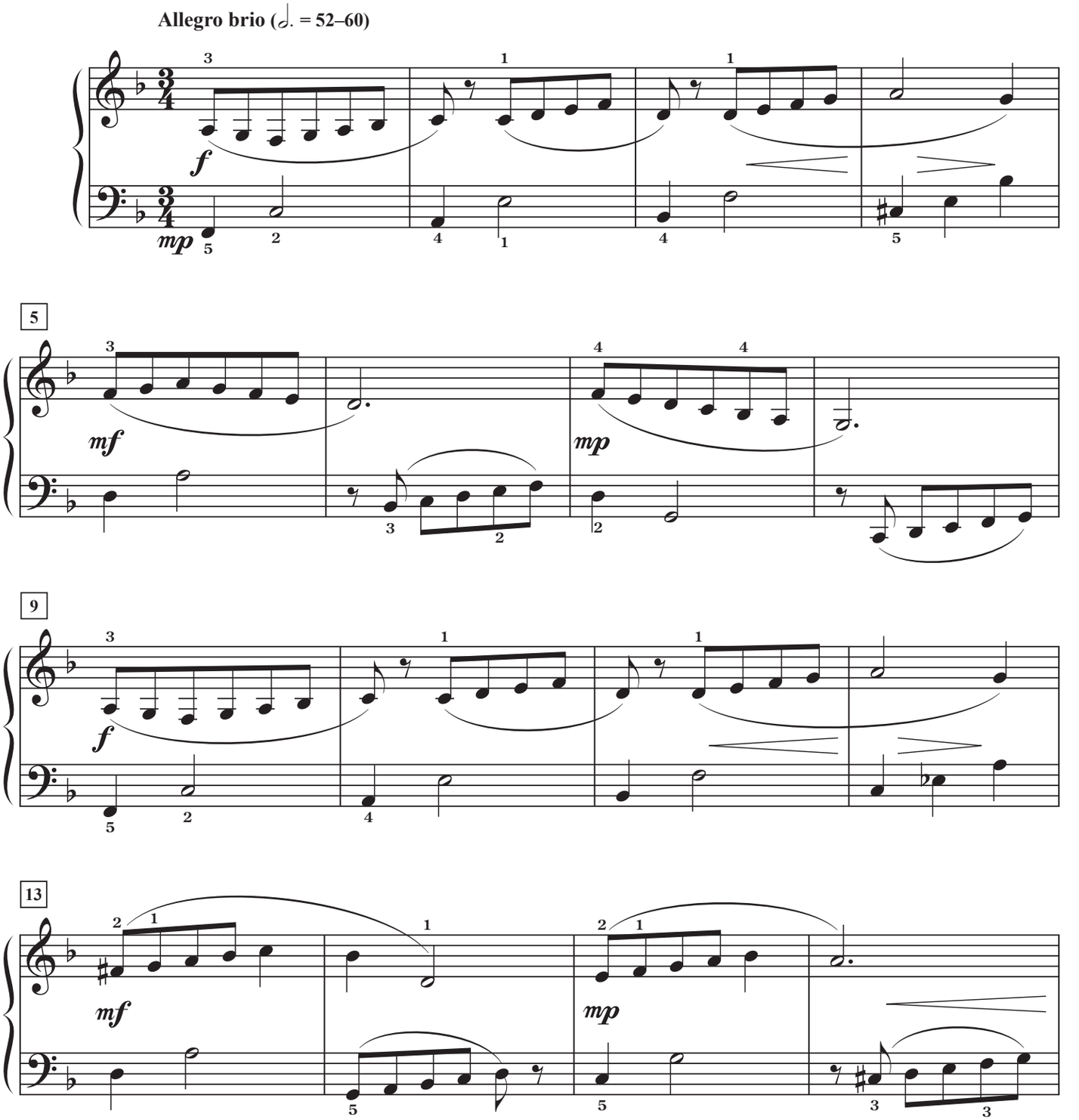
Use after:

UNIT 1 Clarity and Evenness Playing Melodic Five-Finger Patterns

UNIT 2 Voicing Half Notes, Double Notes, and Double-Stemmed Melodies

UNIT 3 Evenness and Velocity Playing Diatonic Scales

Tom Gerou, Etude No. 1



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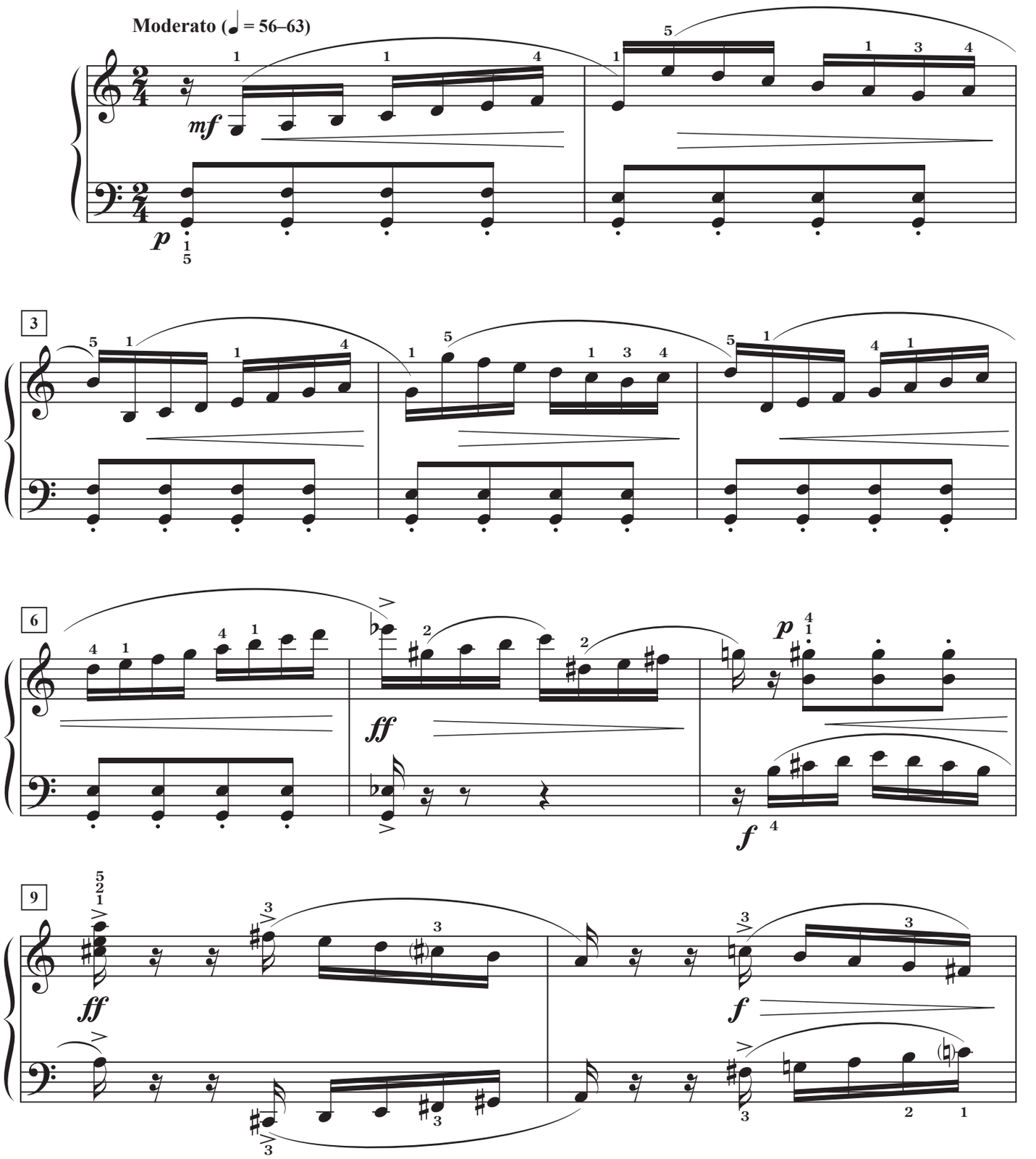
Use after:

UNIT 3 Evenness and Velocity Playing Diatonic Scales

UNIT 4 Clarity and Shaping Repeated Note Patterns

UNIT 5 Projecting and Shaping Melodies over Simple Accompaniments

Tom Gerou, Etude No. 2



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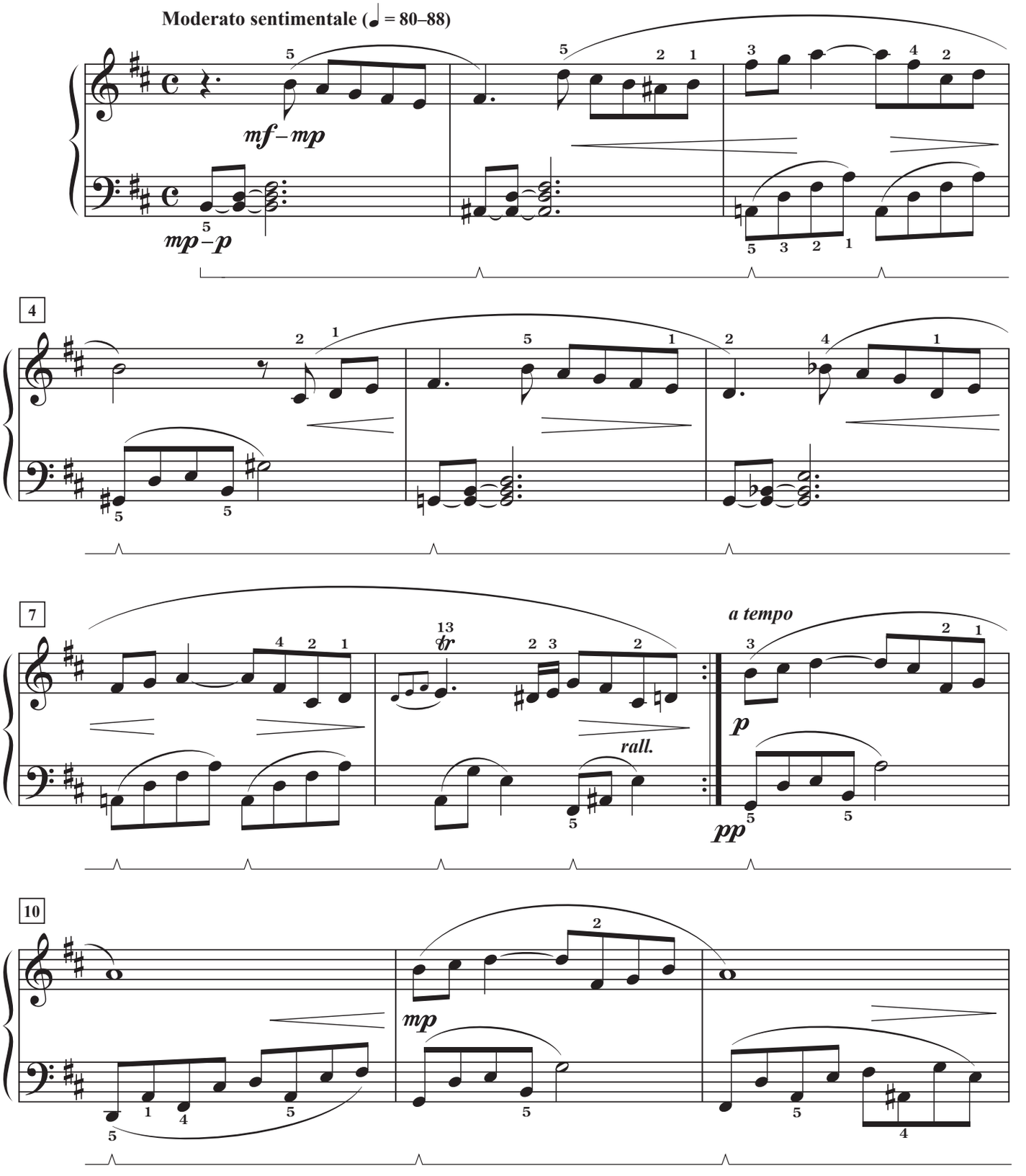
Use after:

UNIT 5 Projecting and Shaping Melodies over Simple Accompaniments

UNIT 6 Clarity and Velocity in Left Hand Sixteenth-Note Passages

UNIT 7 Clarity in Execution of Ornaments, Trills, and Grace Notes

Tom Gerou, Etude No. 3



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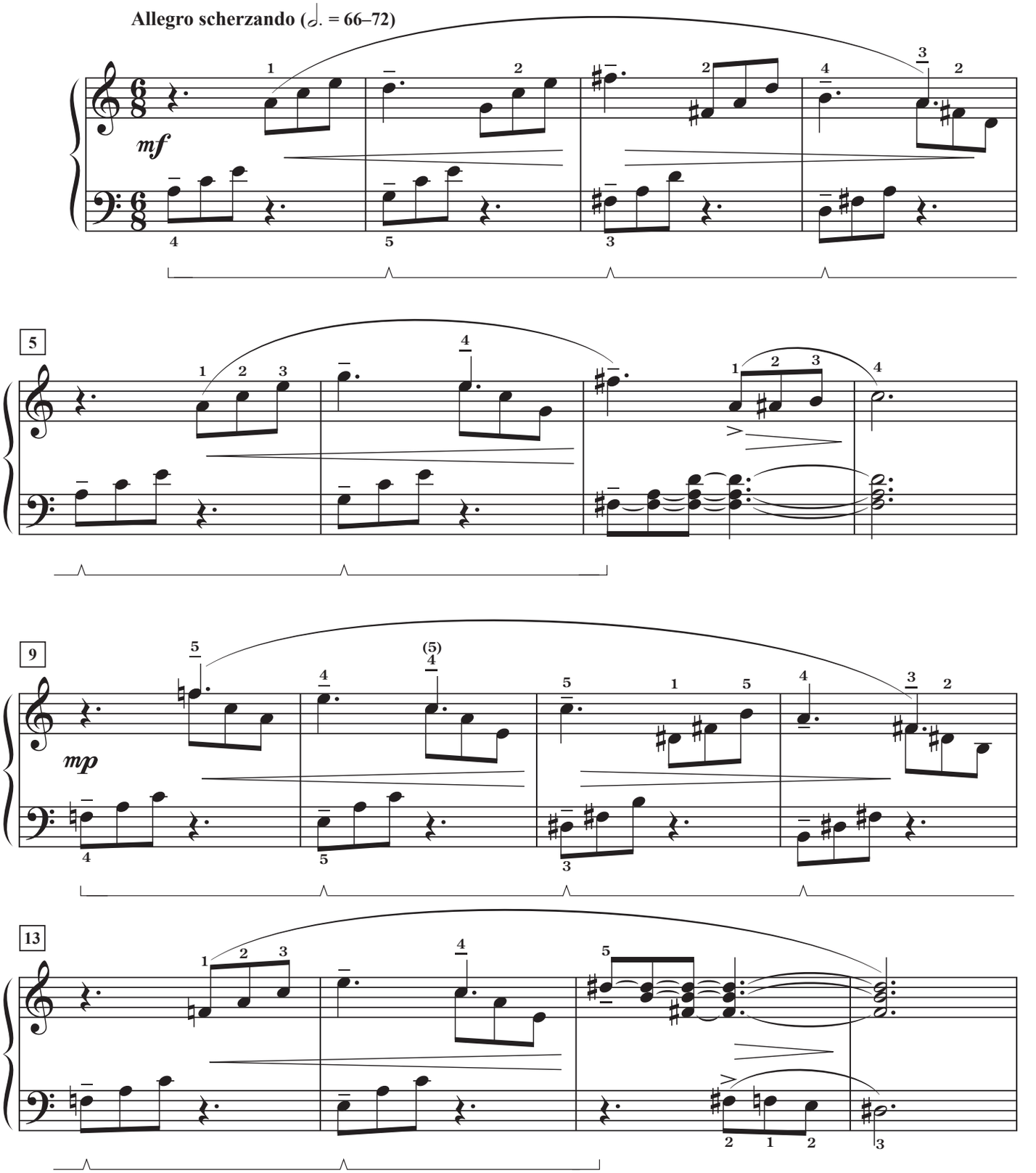
Use after:

UNIT 7 Clarity in Execution of Ornaments, Trills, and Grace Notes

UNIT 8 Balance and Shaping of Melodies Divided Between the Hands

UNIT 9 Evenness and Velocity Playing Chromatic Scales

Tom Gerou, Etude No. 4



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