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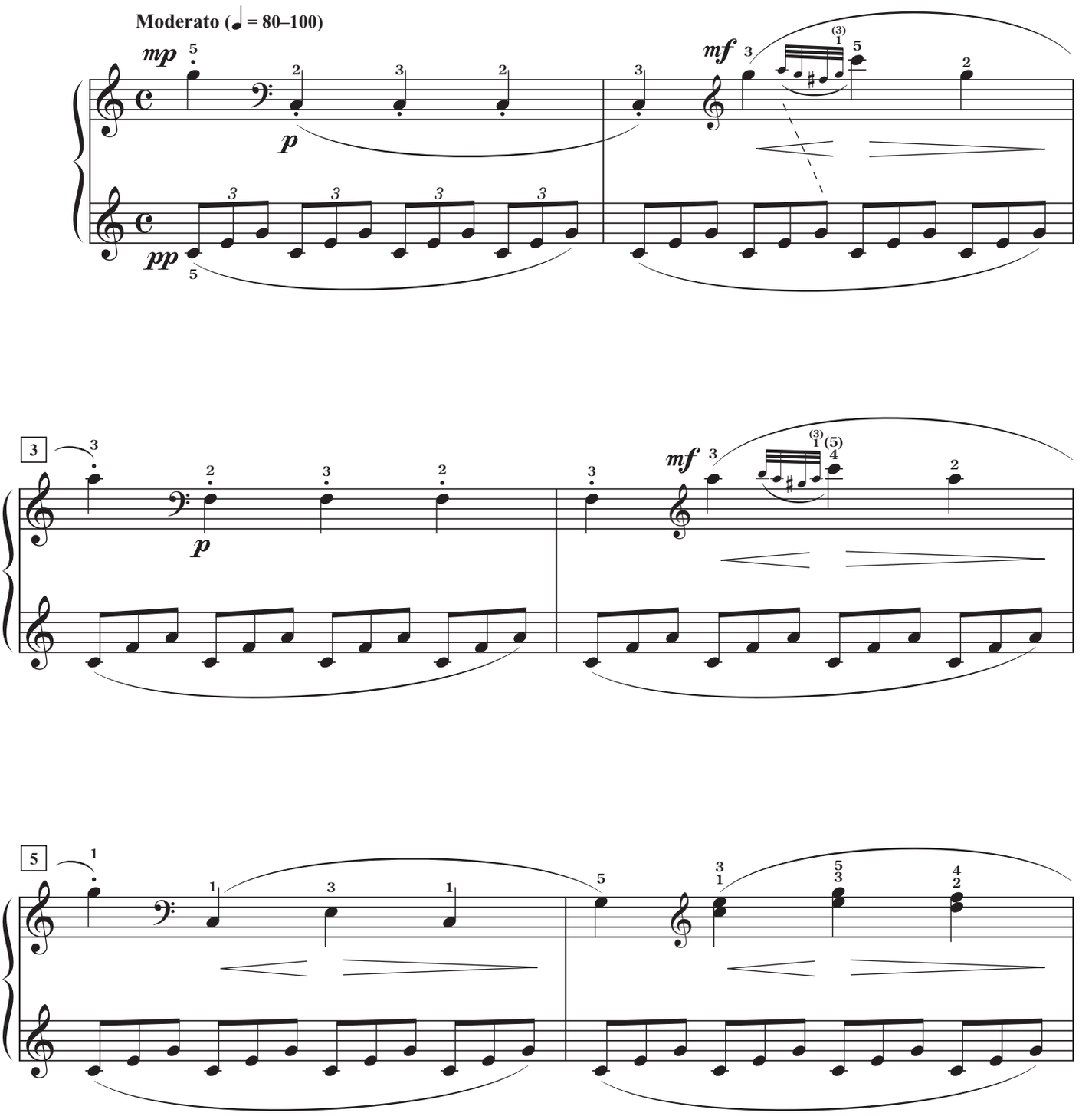
UNIT 1 Evenness and Control of Melodies Requiring Crossing of the Hands

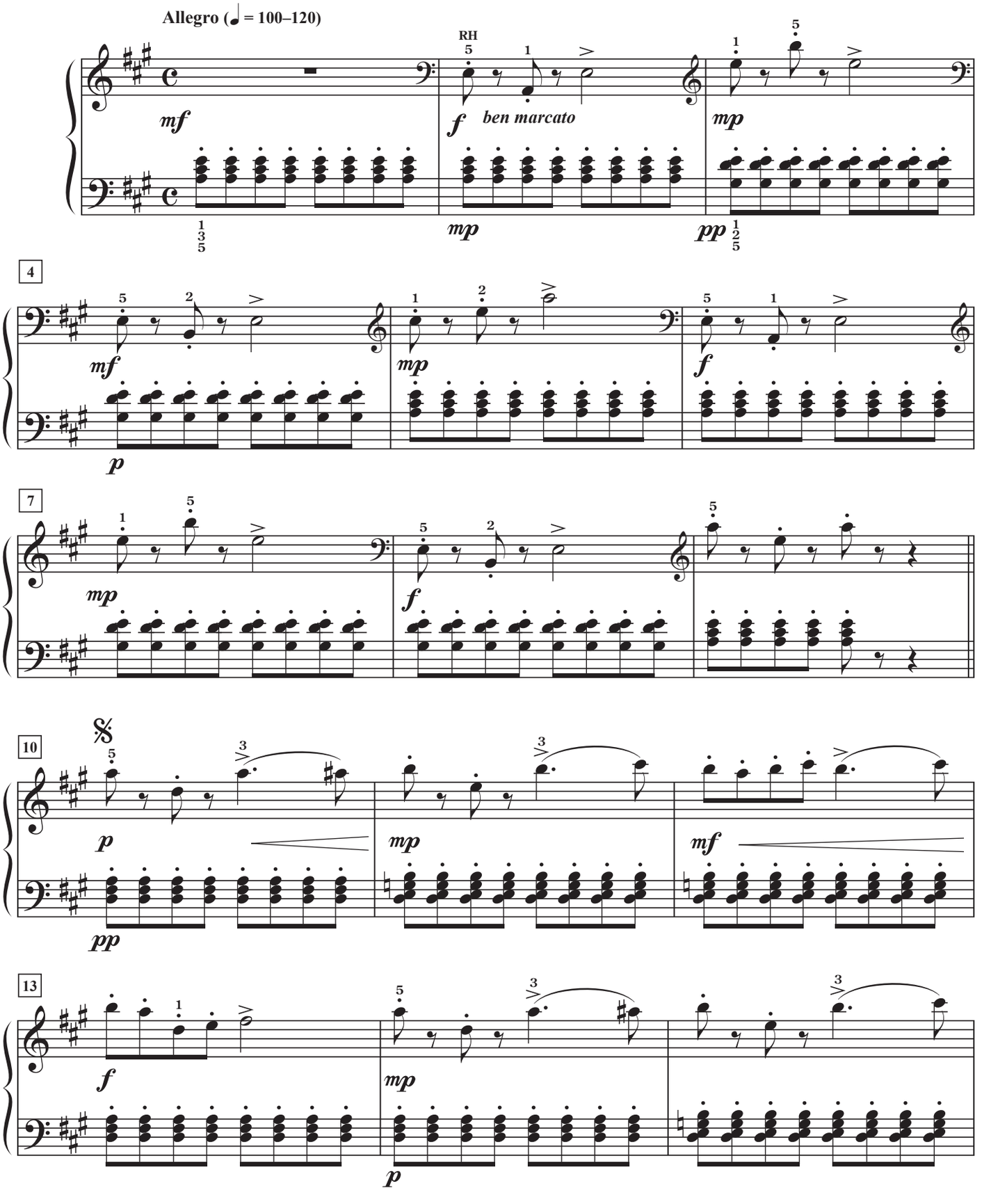
- First practice without doing the ornaments or RH bass clef crossover notes so you can hear the continuity of the melody. Then practice as written, moving the arm gracefully and quickly as you move to the different registers of the piano.
- The detached repeated notes should be played with a loose wrist 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



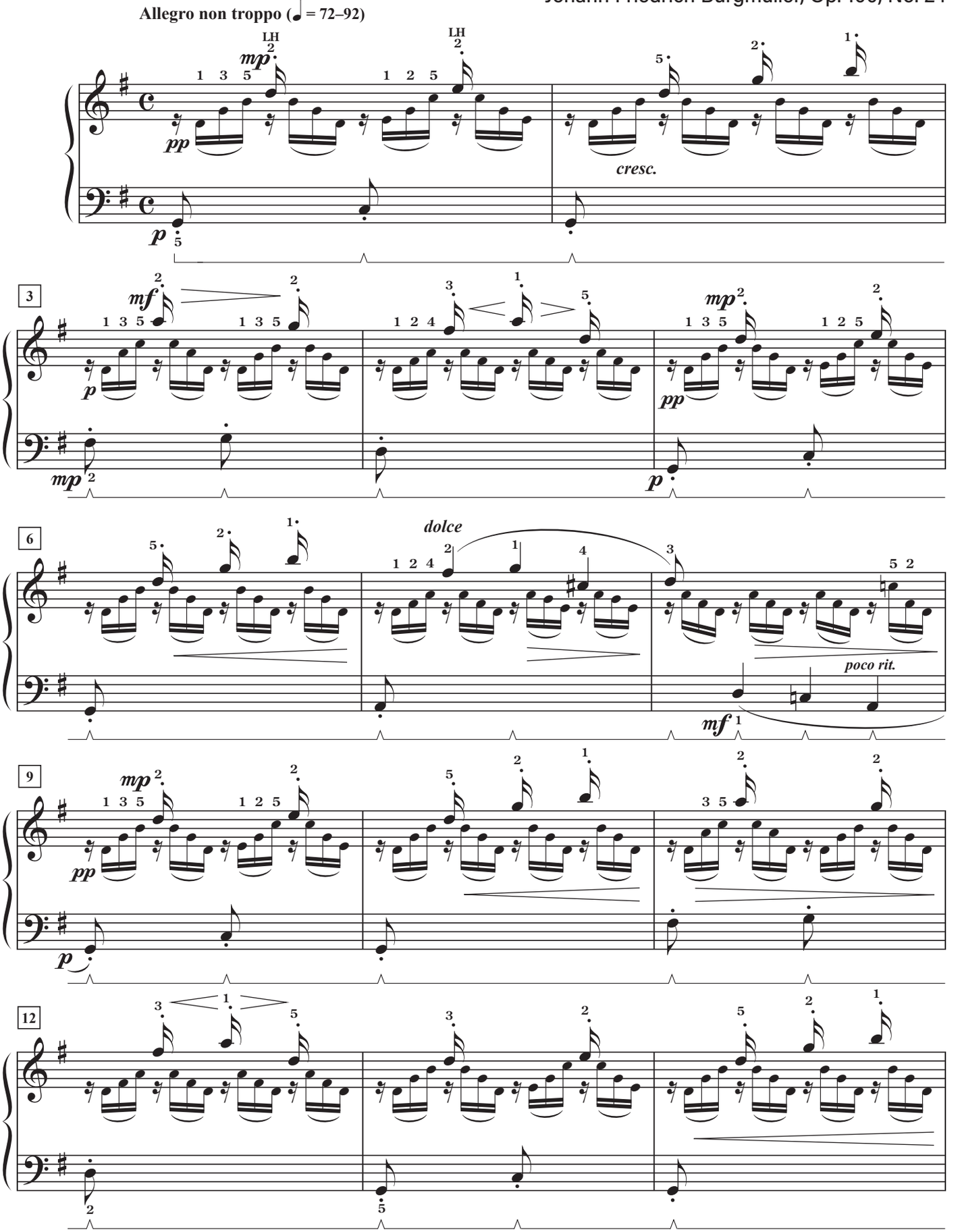
- Practice the RH alone keeping the arm relaxed as it quickly shifts registers on the piano.
- Keep fingertips firm to exaggerate the RH articulation. Sink into the accented half notes with a relaxed wrist.
- When playing hands together, keep the LH close to the keys so it is much softer than the RH melody.

Louis Streabbog, Op. 64, No. 6



- Gracefully move your arm as you first practice just the LH crossover notes with and without pedal; then add the RH as a blocked chord. Listen for clear pedal changes wherever indicated.
- Shape the melody to project above the broken chord accompaniment. Note the three dynamic levels in m. 1.

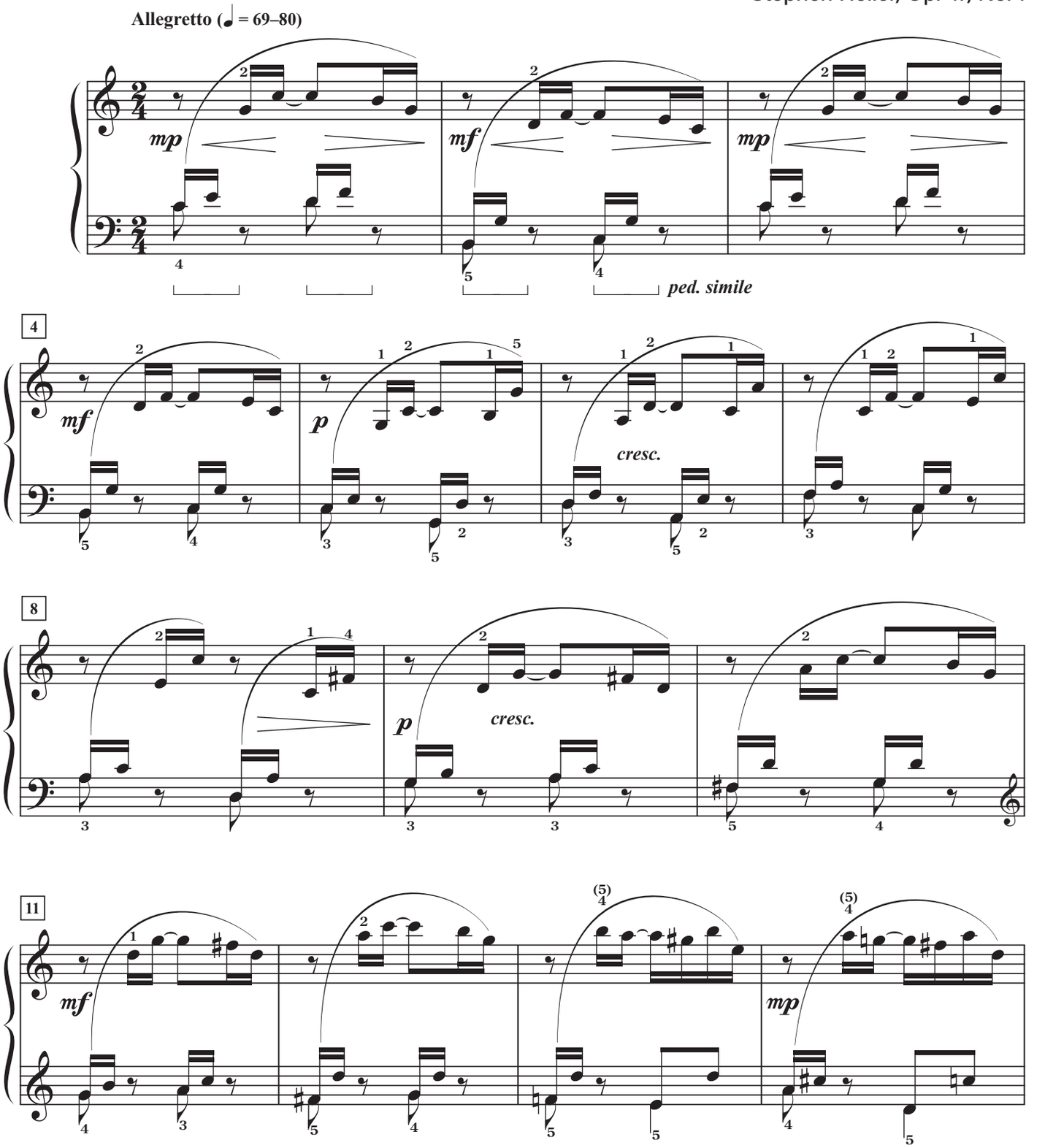
Johann Friedrich Burgmüller, Op. 100, No. 24



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.

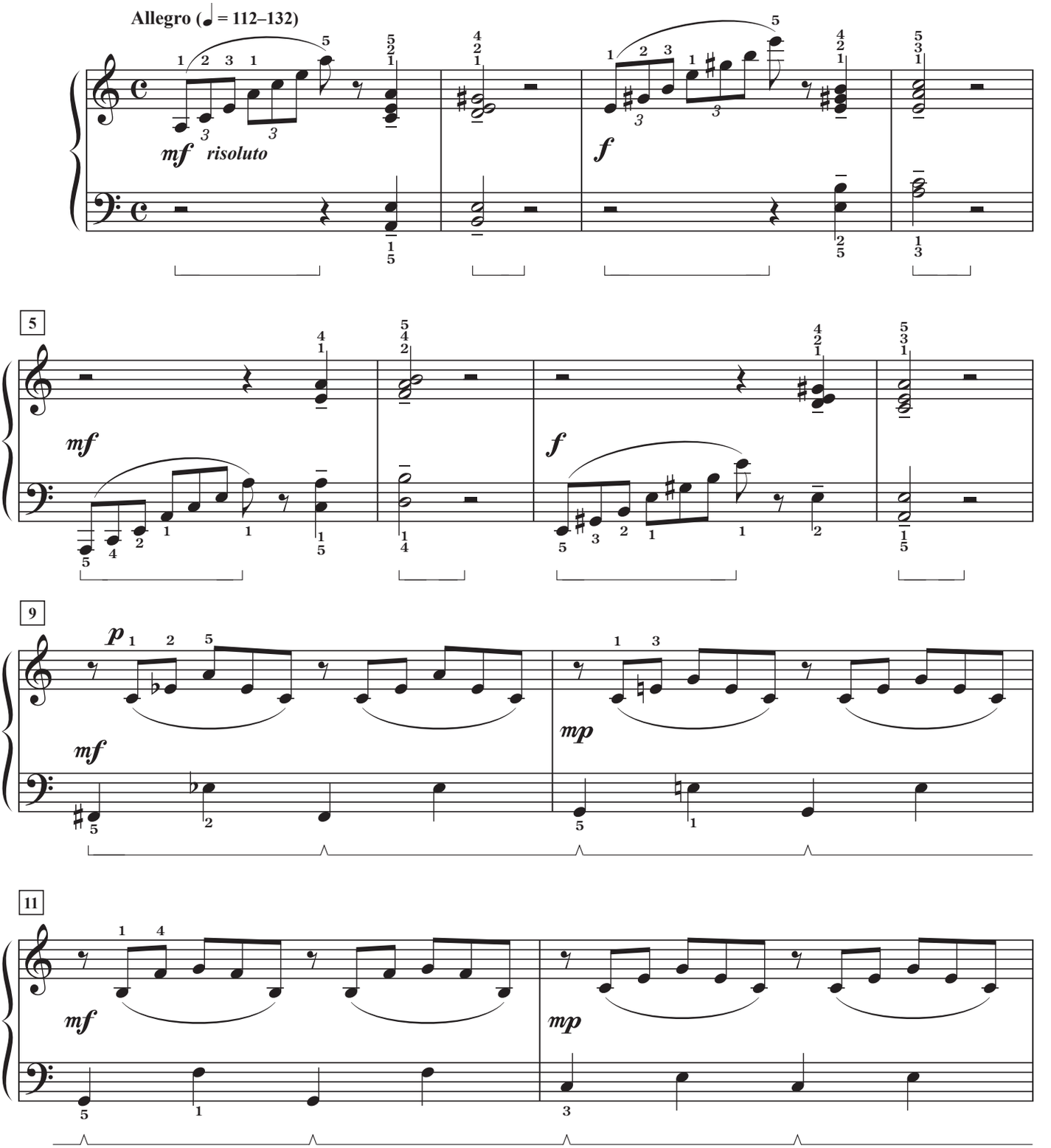
Stephen Heller, Op. 47, No. 1



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 10 Combining Multiple Techniques

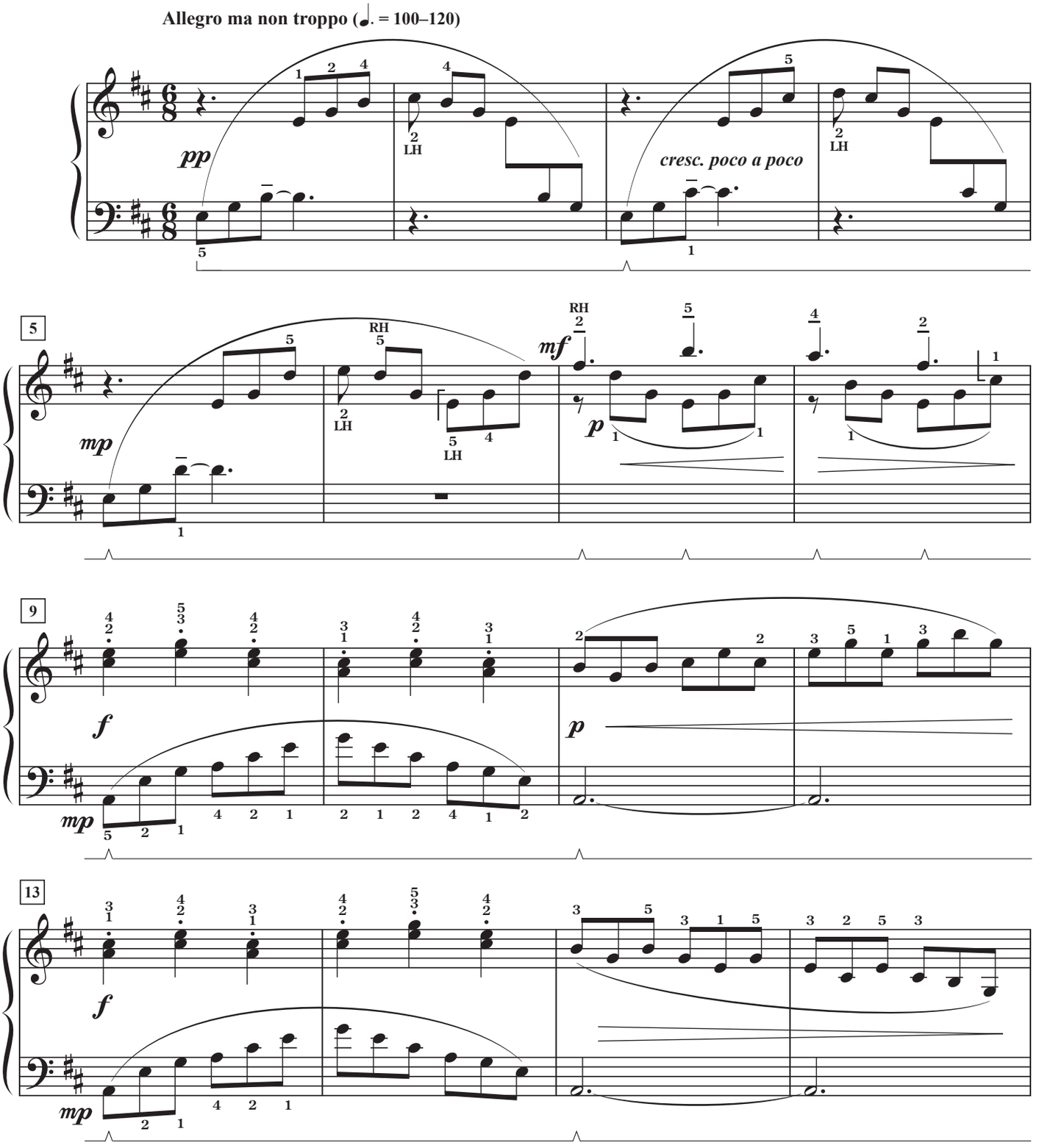
Use after:

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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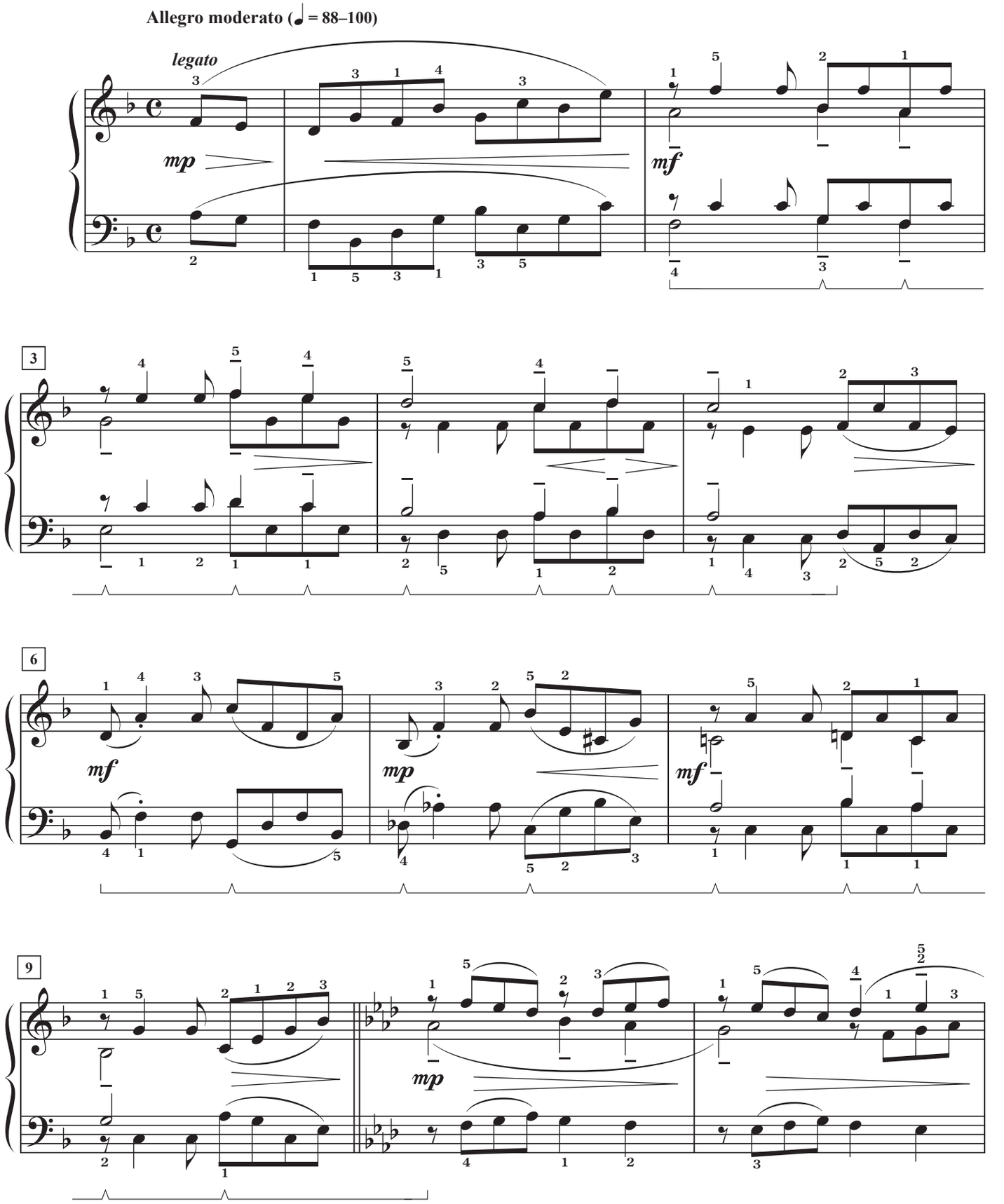
Use after:

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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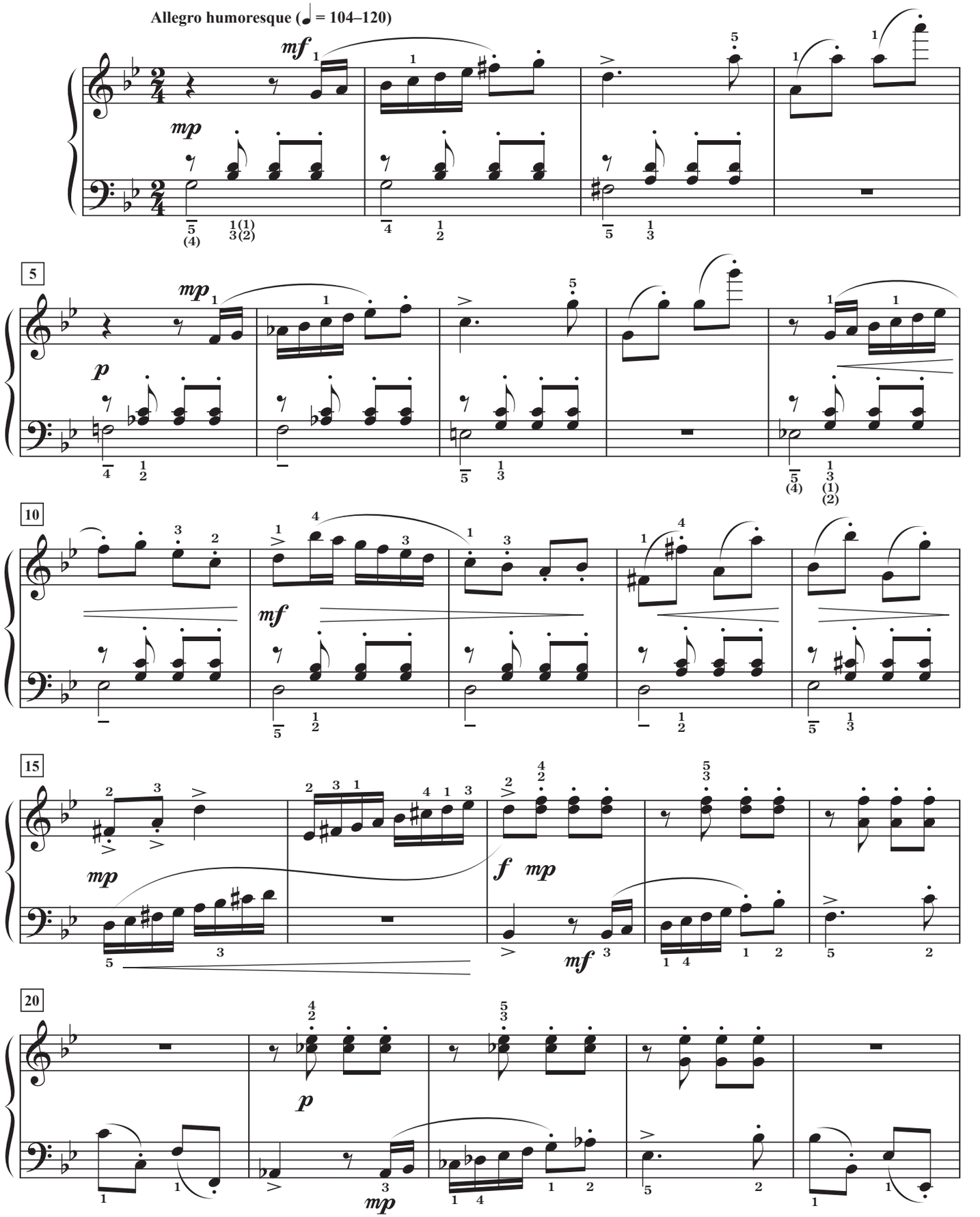
Use after:

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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