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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

A musical score for piano, page 10. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various dynamics and fingerings. The first measure starts with a dynamic 'p' and a three-note cluster. The second measure has a '2' over a note. The third measure has a '3' over a note. The fourth measure has a '2' over a note. The fifth measure has a '3' over a note and includes a grace note with a '1(5)' above it and a '4' below it. The sixth measure has a '2' over a note. The bottom staff uses a treble clef and a common time signature. It consists of a continuous eighth-note pattern across all six measures.

A musical score for two pianos. The top staff shows a melodic line with hand positions: 5 (at the beginning), 1, 3, 1, 5, 3 (with a 1 above it), and 4 (with a 2 above it). The bottom staff shows a harmonic bass line. The score includes measure lines and a repeat sign.

- 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

Allegro non troppo ($\text{♩} = 72\text{--}92$)

1 3 5 LH 2. 1 2 5 LH 2. 5. 2. 1.

cresc.

3 1 3 5 2. 1 2 4 3. 1. 5. 1 3 5 2. 1 2 5 2.

6 5. 2. 1. dolce 1 2 4 2. 1. 4. 3. 5 2. poco rit. 1 mf.

9 1 3 5 2. 1 2 5 2. 5. 2. 1. 3 5 2. 2. 2.

12 3 1 5. 3. 2. 5. 2. 1.

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

Allegretto ($\text{♩} = 69\text{--}80$)

Stephen Heller, Op. 47, No. 1

Allegretto ($\text{♩} = 69\text{--}80$)

1

mp *mf* *mp*

ped. simile

2

mf *p* *cresc.*

3

p *cresc.*

4

mf *p* *cresc.*

5

6

7

p *cresc.*

8

9

10

mf

11

mp

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

Allegro ($\text{♩} = 112\text{--}132$)

mf risoluto

5

mf

9

p

mf

11

mf

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

Allegro ma non troppo ($\text{♩} = 100\text{--}120$)

The sheet music consists of four staves of piano music. The top staff starts with a dynamic of *pp*. The second staff starts with a dynamic of *mp*. The third staff starts with a dynamic of *f*. The bottom staff starts with a dynamic of *mp*. The music is in 6/8 time with a key signature of two sharps. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5. Hand indications include *LH* and *RH*. Dynamic markings include *pp*, *mp*, *f*, *cresc. poco a poco*, and *p*.

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

Allegro moderato ($\text{♩} = 88\text{--}100$)

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

Allegro humoresque (♩ = 104–120)

The sheet music consists of six staves of musical notation for a single instrument. The key signature is one flat, and the time signature is mostly common time (indicated by a '4'). The first staff starts with a dynamic *mf*. The second staff begins with *mp*. The third staff starts with a dynamic *p*. The fourth staff starts with *mf*. The fifth staff starts with *mp*. The sixth staff starts with *p*. Fingerings are indicated above the notes in several places, such as '1' over a note in the first staff and '5' over a note in the fifth staff. Slurs are used throughout the piece. Measure numbers 1 through 20 are present at the start of each staff.