

CONTENTS

Daily Warm-Up	4	Counterpoint	31
Hand-Shape Review	4	<i>Finger Independence 2</i> (for voicing)	31
<i>Major-Minor Workout</i>	4	Pedal Levels of the Damper Pedal	32
All 24 Triads, Played with Variations	6	Finding Pedal Level 1	32
<i>The 24 Triads</i> , Wieck	6	Finding Other Pedal Levels	32
<i>Triad Variations</i> , Wieck	6	<i>Aria</i> (excerpt), Reichardt	32
<i>Four-Note and Dominant Seventh Chords</i> , Wieck	8	Warm-Up Patterns in G Major	33
Warm-Up Patterns in C Major and A Minor	9	<i>G Major Scale in Doubling Rhythms</i>	33
<i>C Major and A Minor Scales in</i> <i>Doubling Rhythms</i>	9	<i>Arpeggio Études in G Major</i> , Op. 261, Nos. 38 and 39 (transposed), Czerny	33
<i>Arpeggio Études in C Major</i> , Op. 261, Nos. 38 and 39 (transposed), Czerny	10	Increasing Speed	34
<i>Arpeggio Études in A Minor</i> , Op. 261, Nos. 38 and 39 (transposed), Czerny	11	<i>Étude for Agility</i> (excerpt), Op. 599, No. 59, Czerny	34
Slurred Chords	12	Warm-Up Patterns in E-flat Major and C Minor	35
Phrasing and “Joyful” Musical Spirit	12	<i>E-flat Major and C Minor Scales in</i> <i>Doubling Rhythms</i>	35
<i>Arpeggio Étude in C Minor</i> , Op. 261, No. 38 (transposed), Czerny	13	<i>Arpeggio Étude in E-flat Major</i> , Op. 261, No. 28, Czerny	36
“Sorrowful” Musical Spirit	13	<i>Arpeggio Études in C Minor</i> , Op. 261, Nos. 38 and 39 (transposed), Czerny	37
A Trill with Termination	14	“Singing” a Melody	38
<i>Wrist Étude</i> (excerpt), Op. 823, No. 25, Czerny	14	<i>Lyric Étude in E-flat Major</i> , Op. 261, No. 29, Czerny	38
<i>Cartwheels</i> (excerpt), Ricci	14	Playing in $\frac{4}{2}$ Meter	39
Warm-Up Patterns in F Major and D Minor	15	Grouping Chords and Octaves	39
<i>F Major and D Minor Scales in</i> <i>Doubling Rhythms</i>	15	<i>Bagatelle No. 1</i> , Op. 5, No. 1 (excerpt), Tcherépnin	39
<i>Arpeggio Études in F Major</i> , Op. 261, Nos. 38 and 39 (transposed), Czerny	16	Balancing a Melody and Repeated Chords	40
<i>Arpeggio Études in D Minor</i> , Op. 261, Nos. 38 and 39 (transposed), Czerny	17	Escapement and Double Escapement	40
Rests	18	<i>Prelude in C Minor</i> (excerpt), Op. 8, No. 1, Pachulski	40
Voicing	18	Warm-Up Patterns in A-flat Major and F Minor	41
<i>Finger Independence</i> (excerpt), Op. 16, Schmitt	18	<i>A-flat Major and F Minor Scales in</i> <i>Doubling Rhythms</i>	41
The Musical Score and Technique	19	<i>Arpeggio Étude in A-flat Major</i> , Op. 821, No. 31, Czerny	42
<i>Étude</i> (excerpt), Op. 823, No. 48, Czerny	19	Layers of Sound	43
Warm-Up Patterns in D Major and B Minor	20	<i>Étude in A-flat Major</i> , Wieck	43
<i>D Major and B Minor Scales in</i> <i>Doubling Rhythms</i>	20	Baroque Style Review	44
<i>Arpeggio Études in D Major</i> , Op. 261, Nos. 38 and 39, Czerny	21	<i>Allegro in C Major</i> (excerpt), Pescetti	44
<i>Arpeggio Études in B Minor</i> , Op. 261, Nos. 38 and 39 (transposed), Czerny	22	<i>Repeated-Note Étude</i> (with octave extensions), Wieck	44
Fingering Legato Melodies	23	Warm-Up Patterns in D-flat Major and B-flat Minor	45
Pedaling to Connect Tones	23	<i>D-flat Major and B-flat Minor Scales in</i> <i>Doubling Rhythms</i>	45
More About Pedaling	24	<i>Arpeggio Étude in D-flat Major</i> , Op. 599, No. 100, Czerny	46
Waltz-Style Pedaling	24	<i>Arpeggio Étude in B-flat Minor</i> , Op. 261, No. 72, Czerny	47
Warm-Up Patterns in B-flat Major and G Minor	25	Grace Notes within a Triplet, Broken 4ths, Changing Colors	48
<i>B-flat Major and G Minor Scales in</i> <i>Doubling Rhythms</i>	25	Wrist Flexibility	49
<i>Arpeggio Étude in B-flat Major</i> , Op. 261, No. 72, Czerny	26	<i>Wrist-Staccato Étude</i> , Op. 176, No. 24, Duvernoy	49
<i>Arpeggio Études in G Minor</i> , Op. 261, Nos. 38 and 39 (transposed), Czerny	27	Left-Hand Leaps in Chopin Waltzes	50
Double Notes	28	<i>Waltz in A Minor</i> (excerpt), Op. posth., Chopin	50
<i>Double Third Étude</i> , Wieck	28	Appendix	51
Trill with Termination	28	Diminished Seventh Chords	51
<i>Étude</i> (excerpt), Op. 821, No. 14, Czerny	28	Scale Review	52
More About 18th-Century Articulation	29		
<i>Bourrée in A Minor</i> (excerpt), Telemann	29		
Baroque Style Elements	30		
Non-legato Touch	30		
Motive and Sequence	30		
Rhythm	30		
<i>Menuet in G Minor</i> (excerpt), Stölzel	30		

Daily Warm-Up

Daily practice should include:

1. Creating a naturally “arched” hand shape with firm nail-joints.
2. Basic keyboard patterns in different keys: five-finger patterns, scales, chords (blocked, staccato, and broken), and arpeggios.

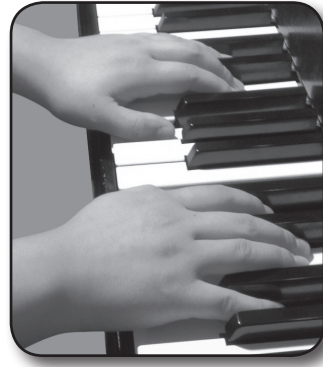
Hand-Shape Review:

- Turn palms up (toward the ceiling) in their natural curve.
- Activate or hollow out the palm muscles—keeping the top of the hand relaxed.
- Knock the fingertips on the keyboard from the wrist to make them firm and heavy.
- Gently place the hand in its arch on the keyboard, aligning the forearm with fingers.
- Direct the energy from the angled thumb-tip toward the knuckles.
- Keep fingertips on the surface of the keys, feeling each one in *Major-Minor Workout*.

This



Not This



Major-Minor Workout

Moderato–Allegro*

C Major

C Minor

Move hands
forward to
D-flat position

3 D-flat Major

C-sharp Minor

simile

* Practice only as fast as can be controlled. Start at a moderate tempo and gradually increase speed.

In the *Arpeggio Études in F Major*:

- Form the chord shape in the hand, and maintain it as the hand moves through different registers.
- When crossing, slightly roll finger 3, finger 4, and the thumb. Avoid turning the wrist.

This (finger 3)



Not This



Arpeggio Études in F Major

Carl Czerny (1791-1857)
Op. 261, No. 38 (transposed)

Allegro moderato

3

Allegro moderato

Carl Czerny (1791-1857)
Op. 261, No. 39 (transposed)

3