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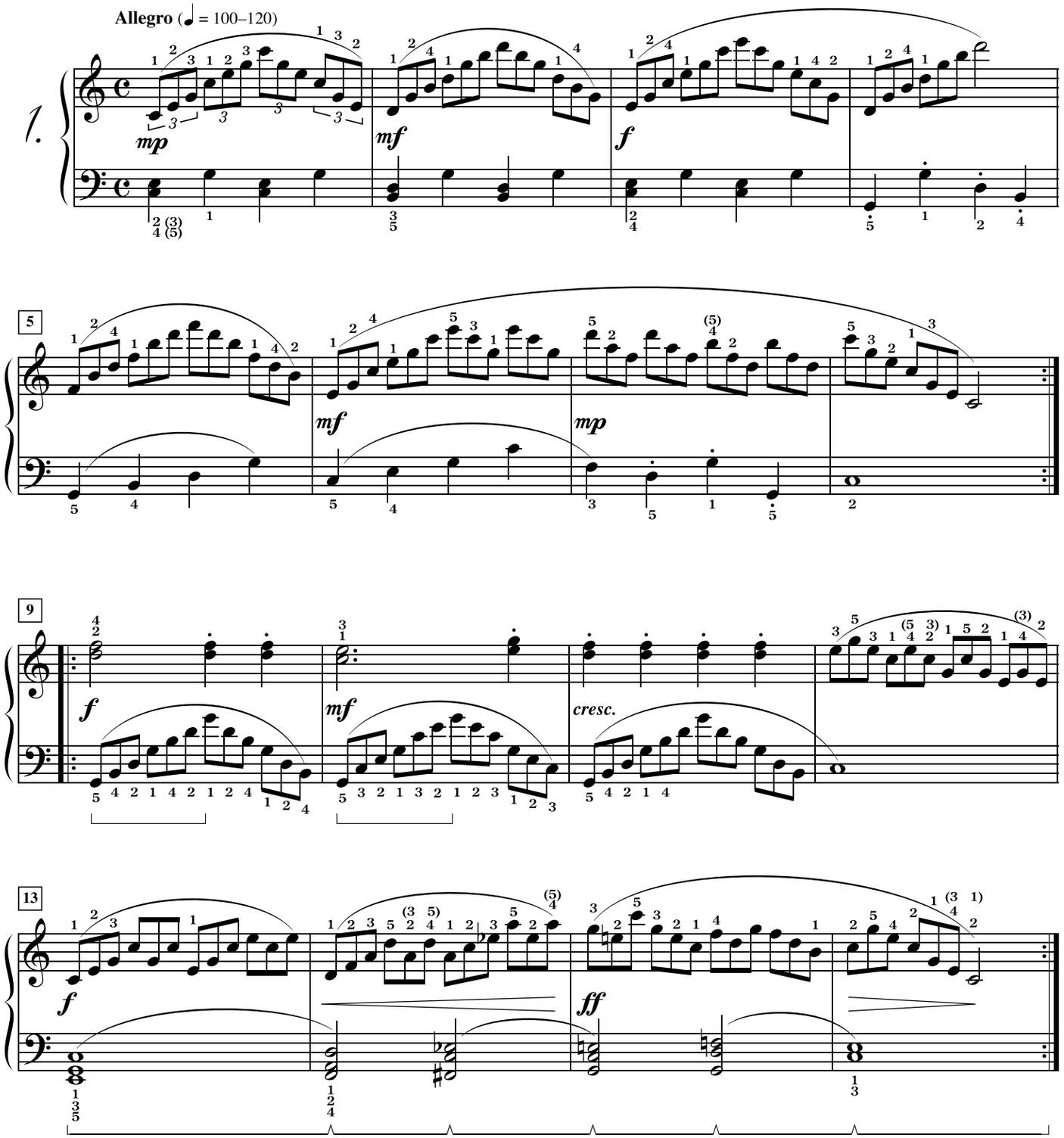
Unit Two

Legato RH and LH Arpeggiated Melody

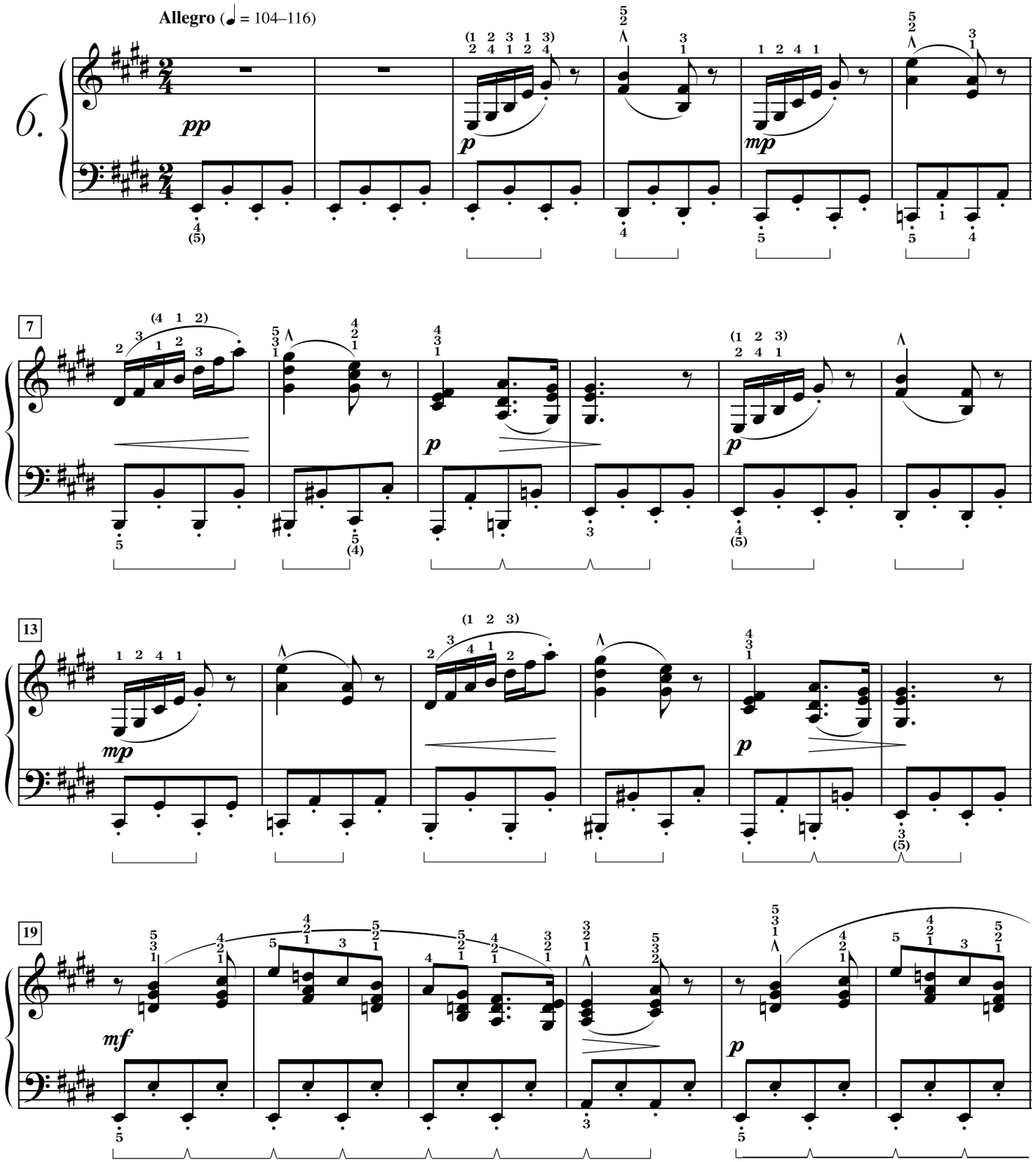
- Listen for even triplet arpeggios with smooth thumb crossings. Keep forearms and elbows loose for a good legato on arpeggios and broken chords.
- The RH arpeggiated melody should always be louder than the accompaniment.
- In mm. 12–15, use a small forearm rotation on broken intervals.
- Transpose to C-sharp major.

Carl Czerny (1791–1857)
Op. 599, No. 84



RH Melody with Light Arpeggios and Legato Chords; LH Accompaniment with Varied Patterns and Articulation

- Listen for smooth thumb crossings on all 16th note broken-chords and arpeggios; lift the wrist gently at the end of slurs.
- Sink into the RH chords with a loose wrist; listen that all notes sound together with a clear top note. Pay careful attention to the articulation in both hands.
- In mm. 68–97, use rotation in the LH, slightly emphasizing the bass notes on the beat.

The Ballet

Stephen Heller (1813–1888)
Op. 45, No. 20