

# CONTENTS

Balancing Focused Fingertips on the Keyboard . . . . .	4	Balancing on Fingers 5 and 4 . . . . .	32
<i>Black Key Exercise</i> . . . . .	4	<i>Allegretto</i> , Op. 599, No. 16, Czerny . . . . .	32
Warm-Up Patterns in C . . . . .	5	Grouping by Motion . . . . .	33
<i>Exercise No. 1 in C Major</i> , Hanon . . . . .	5	<i>Gavotte</i> , Op. 210, No. 9, Gurlitt . . . . .	33
<i>C Scales in Progressive Rhythms</i> . . . . .	6	Warm-Up Patterns in A . . . . .	34
<i>Contrary Motion Scale Pattern</i> . . . . .	7	<i>A Scales in Progressive Rhythms</i> . . . . .	34
<i>Inversion Hurdles</i> . . . . .	8	<i>Contrary Motion Scale Pattern</i> . . . . .	35
<i>Cadences (Three Positions)</i> . . . . .	9	<i>Inversion Hurdles</i> . . . . .	36
<i>Arpeggio Exercise</i> . . . . .	9	<i>Cadences (Three Positions)</i> . . . . .	37
Slurs of Five or More Notes . . . . .	10	<i>Arpeggio Exercise</i> . . . . .	37
<i>Fall—Feel—Transfer—Pull</i> . . . . .	10	Rotation . . . . .	38
<i>A Variety of Slurs</i> . . . . .	10	Dynamic Shaping of Two-Measure Phrases . . . . .	38
Motive and Sequence . . . . .	11	<i>Rotating in A Major</i> , Beyer . . . . .	38
<i>Allegro</i> , Biehl . . . . .	11	Playing a Minuet . . . . .	39
Pedal Marks . . . . .	12	<i>Minuet in G Major</i> , Handel . . . . .	39
<i>Legato Pedal Exercise</i> , Bertini . . . . .	12	Speeding . . . . .	40
Building Music: Motive—Phrase—Sentence . . . . .	13	<i>Grouping</i> , Le Carpentier . . . . .	40
<i>Play Song</i> , Bartók . . . . .	13	Reading Broken Chords . . . . .	41
“Singing” on the Piano . . . . .	14	<i>Blocked Chord Patterns</i> . . . . .	41
<i>In the Garden</i> , Gurlitt . . . . .	14	<i>Broken Chord Patterns</i> . . . . .	41
Warm-Up Patterns in F . . . . .	15	Repeated Notes . . . . .	42
<i>Exercise No. 1 in F Major</i> , Hanon . . . . .	15	<i>Repeated Note Exercise</i> . . . . .	42
<i>F Scales in Progressive Rhythms</i> . . . . .	16	Warm-Up Patterns in E . . . . .	43
<i>Contrary Motion Scale Pattern</i> . . . . .	17	<i>E Scales in Progressive Rhythms</i> . . . . .	43
<i>Inversion Hurdles</i> . . . . .	18	<i>Contrary Motion Scale Pattern</i> . . . . .	43
<i>Cadences (Three Positions)</i> . . . . .	19	<i>Inversion Hurdles</i> . . . . .	44
<i>Arpeggio Exercise</i> . . . . .	19	<i>Cadences (Three Positions)</i> . . . . .	45
Articulations According to Béla Bartók . . . . .	20	<i>Arpeggio Exercise</i> . . . . .	45
Slur Groups with Staccato . . . . .	21	Repeated Notes and Chords . . . . .	46
<i>Smiles</i> , Handrock . . . . .	21	<i>Throw and Bounce</i> . . . . .	46
Warm-Up Patterns in G . . . . .	22	<i>Left Hand Study</i> , Bartók . . . . .	46
<i>G Scales in Progressive Rhythms</i> . . . . .	22	Warm-Up Patterns in B <sup>b</sup> . . . . .	47
<i>Contrary Motion Scale Pattern</i> . . . . .	23	<i>B<sup>b</sup> Scales in Progressive Rhythms</i> . . . . .	47
<i>Inversion Hurdles</i> . . . . .	24	<i>Contrary Motion Scale Pattern</i> . . . . .	47
<i>Cadences (Three Positions)</i> . . . . .	25	<i>Inversion Hurdles</i> . . . . .	48
<i>Arpeggio Exercise</i> . . . . .	25	<i>Cadences (Three Positions)</i> . . . . .	49
Important and Less Important Notes . . . . .	26	<i>Arpeggio Exercise</i> . . . . .	49
Detached Notes . . . . .	27	Continuous Two-Note Slurs . . . . .	50
<i>Gavotte</i> , Telemann . . . . .	27	<i>Alla Tedesca</i> , Vanhal . . . . .	50
Warm-Up Patterns in D . . . . .	28	Waltz Patterns . . . . .	51
<i>D Scales in Progressive Rhythms</i> . . . . .	28	<i>Waltz in C Major</i> , Gurlitt . . . . .	51
<i>Contrary Motion Scale Pattern</i> . . . . .	29	Crossing Hand Over Hand . . . . .	52
<i>Inversion Hurdles</i> . . . . .	30	<i>Prelude in A Minor</i> , Op. 37, No. 2, Concone . . . . .	52
<i>Cadences (Three Positions)</i> . . . . .	31		
<i>Arpeggio Exercise</i> . . . . .	31		

## Balancing Focused Fingertips on the Keyboard

Notice the **natural curve** of your hand by letting it hang at your side. Then find this hand position **on three black keys**:

- Place RH fingers 2-3-4 and LH fingers 4-3-2 **flat** on the three black keys (Ex. 1).
- **Pull nail joints back** toward the palm with a firm, scratching motion until fingers 2-3-4 lift each hand into a naturally curved hand position about **level with the wrist**.
- Place fingers 1 and 5 on E and B, connecting them to help balance hands. Thumb angle is about 45° (Ex. 2).
- Relax arms, wrists, and knuckles, **directing energy forward** to the firm nail joints.



Ex. 1



Ex. 2 Pull fingertips back into naturally curved hand shape.

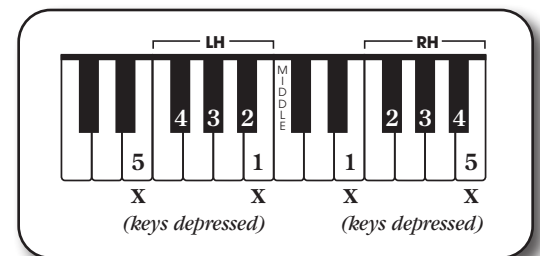
Keeping that balanced hand position, **change tone quality and volume** in *Black Key Exercise* as follows:

- Keys stay **down** (by gravity) on all notes not being played.
- Play on different parts of each fingertip, **listening** to different sound qualities.
- Increase and decrease sound by **tossing** fingers with more or less energy. Arms and wrists remain quiet and relaxed.

REMEMBER: Volume comes from the **speed** of the hammer striking the string.

## Black Key Exercise

Balance the fingers by keeping the same amount of weight on each held note.



5 4 3 2 1  
RH

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

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

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




1 2 3 4 5  
LH

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

## Warm-Up Patterns in B $\flat$

■ Play *Exercise No. 1 in C Major* by Hanon (p. 5) in B $\flat$  major. Begin on B $\flat$  and lower all B's and E's a half step.

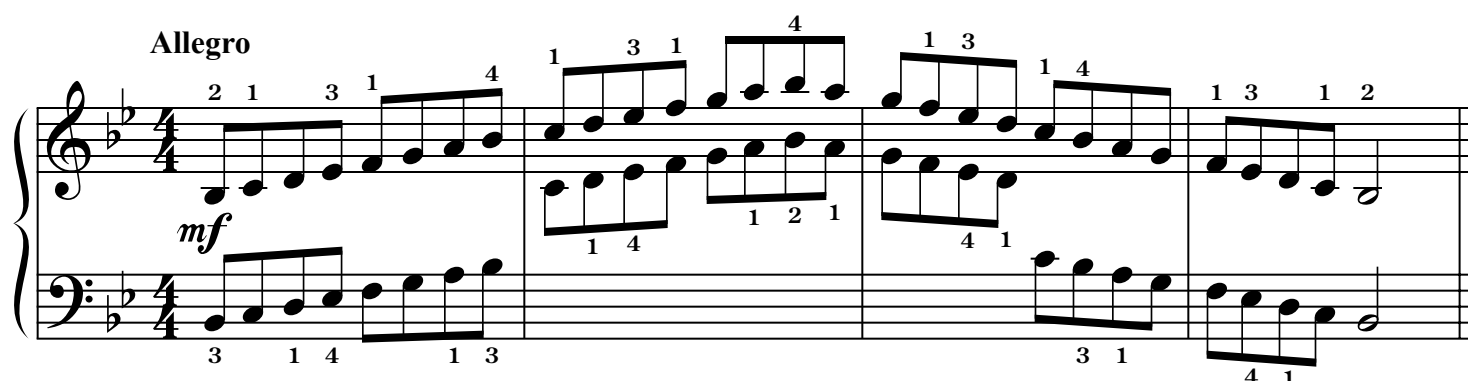
■ Practice scales in progressive rhythms:

First  one octave, then  two octaves, then  two octaves'

(Play the 16th notes hands separately, if necessary.)

## B $\flat$ Scales in Progressive Rhythms (Parallel Motion)

**Allegro**

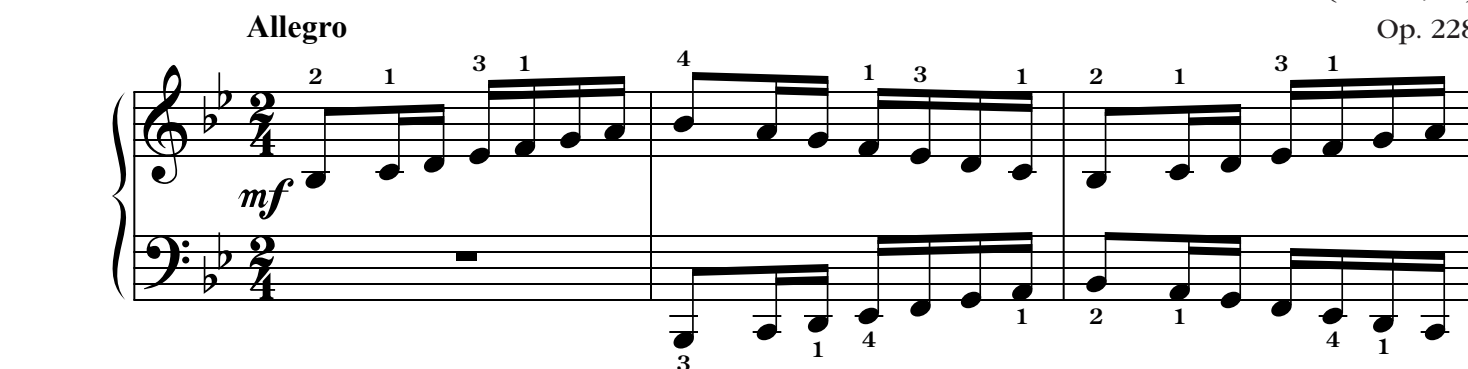


## Contrary Motion Scale Pattern in B $\flat$

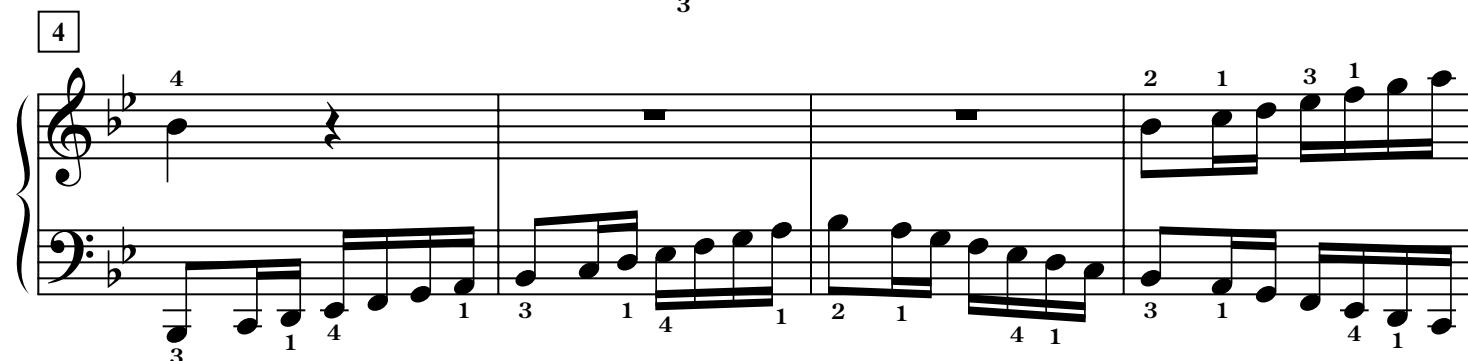
Cornelius Gurliitt (1820-1901)

Op. 228

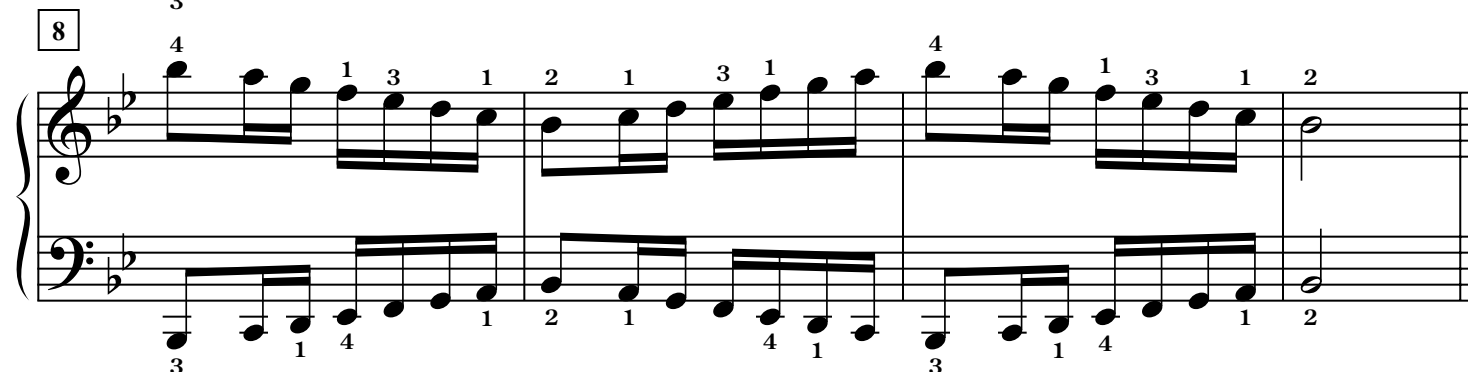
**Allegro**



4



8



■ Play both exercises in B $\flat$  harmonic minor by lowering all D's and G's a half step.

■ Also play them with different touches and vary the dynamics.