

Copy Me!

Op. 117, No. 9

This piece is from the

Cornelius Gurlitt wrote music for many different instruments. His most successful compositions were his short piano works that were influenced by the style of Robert Schumann.

Baroque Era
ca. 1600–1750

Classical Era
ca. 1750–1820

Romantic Era
ca. 1790–1910

Contemporary Era
ca. 1900–present

A SECTION

Allegretto scherzando

use strong fingers throughout
forearm staccato

Cornelius Gurlitt
(1820–1901)

* If the hand span is too large, the F may be omitted.

Play with Me

Hermann Berens was a German composer known primarily for his piano music.

This piece is from the

Baroque Era
ca. 1600–1750

Classical Era
ca. 1750–1820

Romantic Era
ca. 1790–1910

Contemporary Era
ca. 1900–present

A SECTION Vivace

Hermann Berens
(1826–1880)

use strong fingers throughout

push off staccato

mp

1 3 5 push off staccato

1 2 5

5

wrist rotation

Fine

poco rit. e dim. 2nd time

forearm staccato

elastic wrist

9 B SECTION

1

p

cresc.

mf

LH legato

1 2 5

1 2 5

1 3 5

13

1

p

cresc.

elastic wrist *D.C. al Fine*

poco rit.

*Observe the fermata the 2nd time only

Playful Etude

Op. 17, No. 6

This piece is from the

Felix Le Couppey was a French composer and pedagogue. He won numerous prizes as an outstanding pianist and wrote many teaching pieces for piano.

Baroque Era
ca. 1600–1750

Classical Era
ca. 1750–1820

Romantic Era
ca. 1790–1910

Contemporary Era
ca. 1900–present

A SECTION

Allegretto scherzando

use strong fingers throughout

Felix Le Couppey
(1811–1887)

mp

5 slur push-off staccato

4

5 5 4 2

8

3 1 5

12

5 5 5

poco cresc.

mf

*This piece was originally written in $\frac{3}{8}$.

Technical Summary—The 12 Basic Technical Skills from Pathways to Artistry Technique Book 1*

1. **Elastic Wrist**
 - A. **Lift the wrist** to prepare.
 - B. **Drop the wrist** with the weight of the arm.
 - C. **Lift the wrist** and arm weight out.
2. **Strong Fingers**
 - A. **Curve the fingers.**
 - B. **Play with the broad fingertip cushion, and with a little less than a 90° angle.**
 - C. **Resist!**
3. **Wrist Rotation (Rotation)**
 - A. **Lift the wrist** to prepare, then **drop the wrist** with the weight of the arm.
 - B. **Rotate the wrist.** (Forearm turns in elbow socket)
 - C. **Lift the wrist** and arm weight out.
4. **Two-Note Slurs**
 - A. **Lift the wrist** to prepare.
 - B. **Drop the wrist** with the weight of the arm.
 - C. **Lift the wrist and arm weight out.**
5. **Balancing Torso and Forearm**
 - A. **Align.**
 - B. **Lean.**
 - C. **Follow.**
6. **Finger Independence**
 - A. **Hands separately.**
 - B. **Hands together slowly.**
 - C. **Be patient!**
7. **Slurs (Phrases—longer physically united ideas)**
 - A. **Lift the wrist** to prepare, then **drop the wrist** with the weight of the arm.
 - B. **Transfer the weight** from finger to finger.
 - C. **Lift the wrist** and arm weight out.
8. **Forearm Staccato**
 - A. **Lift the hand** slightly off the keys.
 - B. **Drop weight** with the hand and forearm as one unit, keeping the arm in motion.
 - C. **Bounce** out.
9. **Push-Off Staccato**
 - A. **Lift the wrist** to prepare.
 - B. **Drop the weight** of the arm into the playing fingers.
 - C. **Lift the wrist** with a fast motion.
10. **Rolling Wrist**
 - A. **Lift the wrist** to prepare, then **drop the wrist** with the weight of the arm.
 - B. **Lift the wrist** to start the circle.
 - C. **Keep the wrist in motion (rolling).**
11. **Arm-to-Arm Independence**
 - A. **Hands separately.**
 - B. **Hands together slowly.**
 - C. **Be patient!**
12. **Damper Pedal Technique**
 - A. **Place** the ball of the foot on the damper pedal, heel firmly on the floor.
 - B. **Depress** the foot and pedal as one unit.
 - C. **Release** the pedal.

*See *Pathways to Artistry Technique Book 1* for a comprehensive description of each skill.