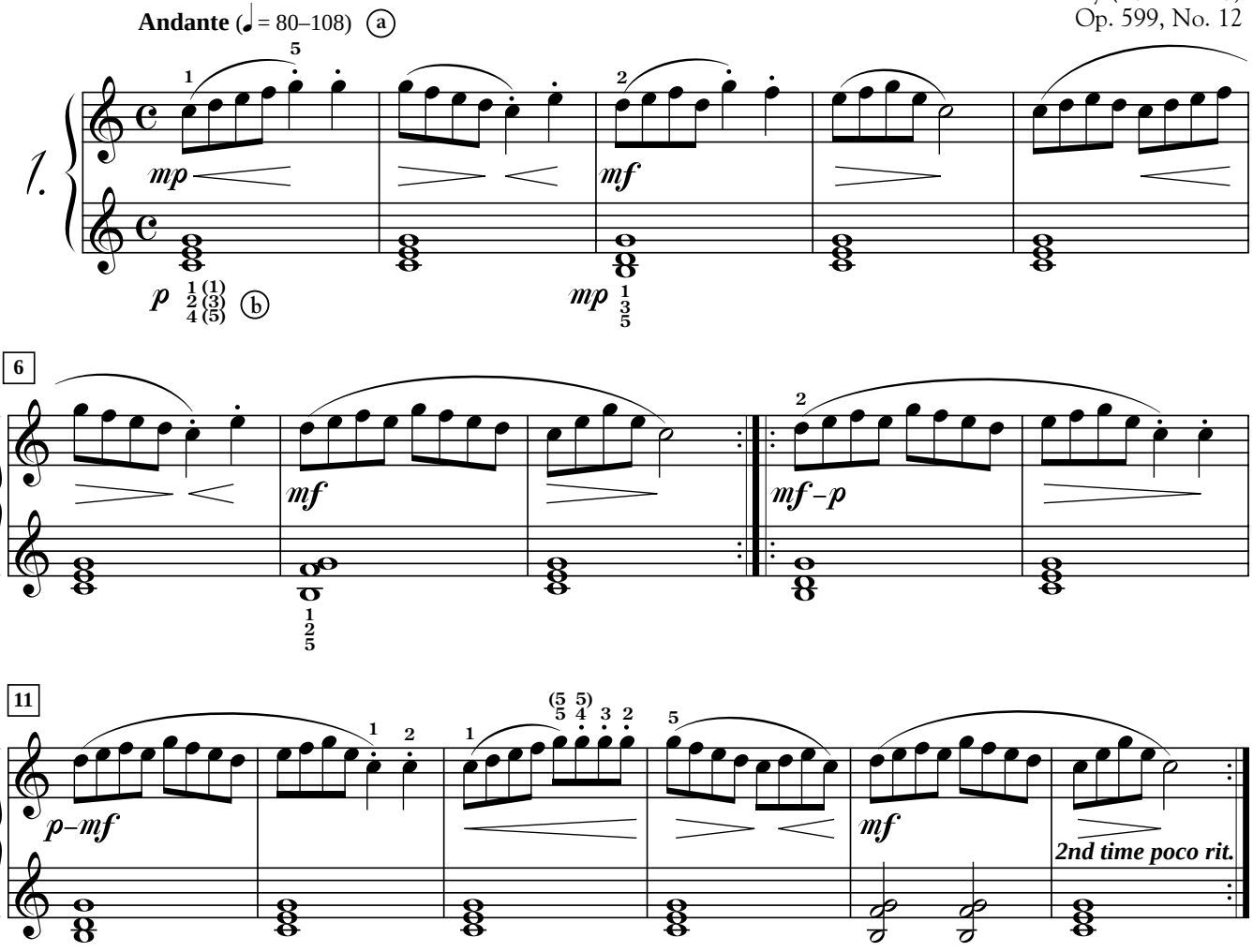
Unit One

Melodic Line in a Five-Finger Position over Chordal Accompaniment

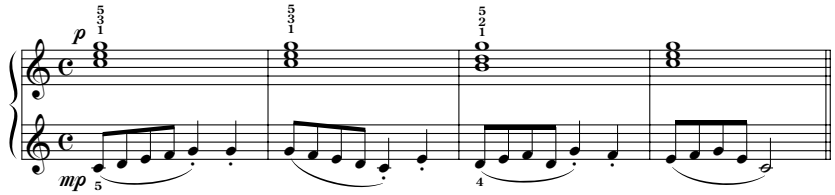
- Listen for clear, independent fingers in the RH with good melodic tone.
- Keep the right arm loose to help shape the melodic line when using the fifth finger.
- Keep the LH in a rounded arch as you sink into the chord with a relaxed wrist and arm.

Carl Czerny (1791–1857)
Op. 599, No. 12



Challenge

To develop LH clarity and independence, practice this etude with the hands switched.



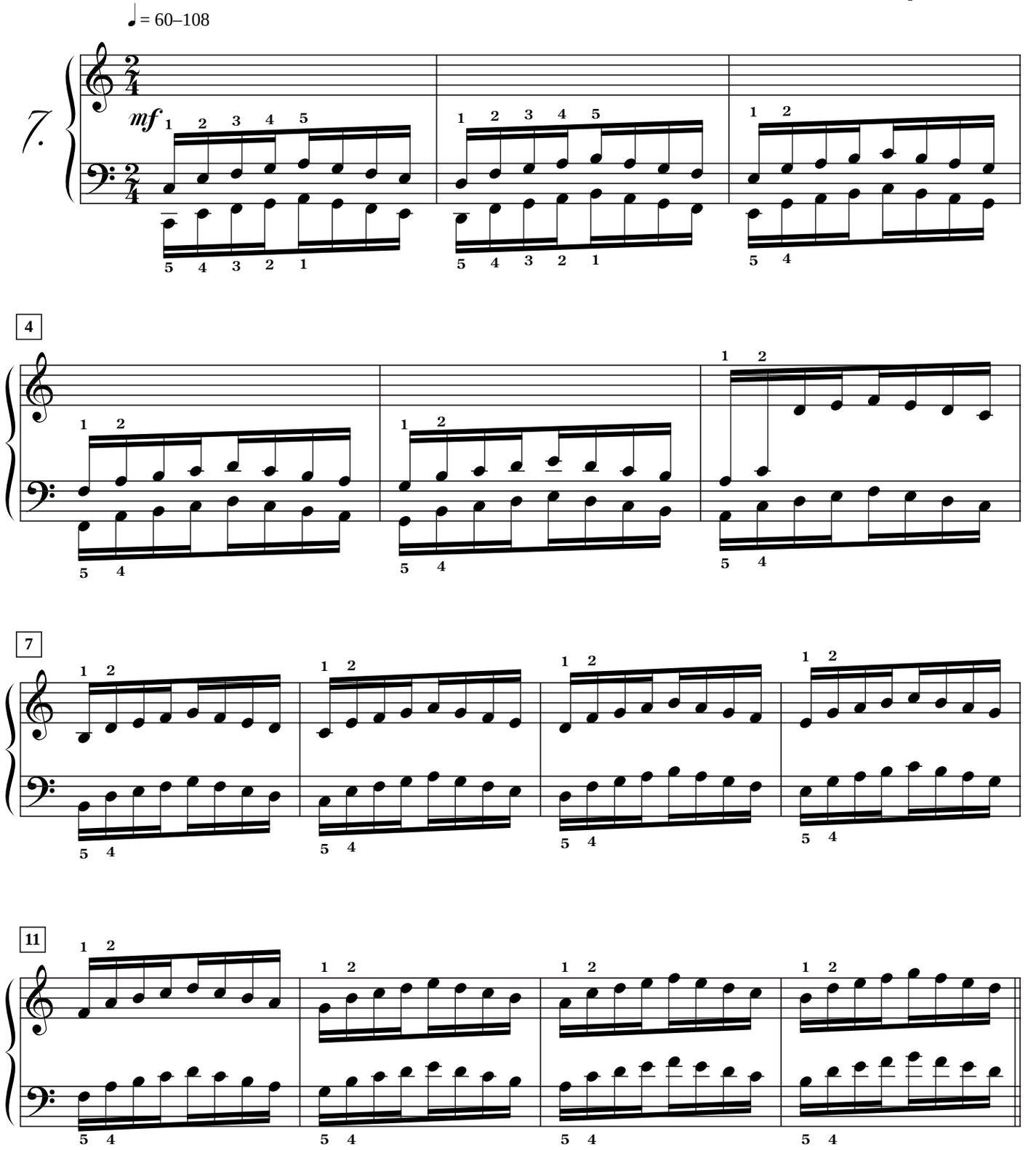
a See the explanation of metronome marks in *About This Edition,* **Tempo,** page 5.

b See *About This Edition,* **Fingering,** page 5.

Finger Strength and Agility with Wrist Flexibility, Emphasizing Fingers 4–5 in Both Hands

- Lift the fingers and listen for evenness on each note. Keep the arms and wrists loose and flexible.
- See pp. 10–11 for different ways to practice.
- Transpose to G and D Major.

Charles-Louis Hanon (1819–1900)
Op. 100, No. 1

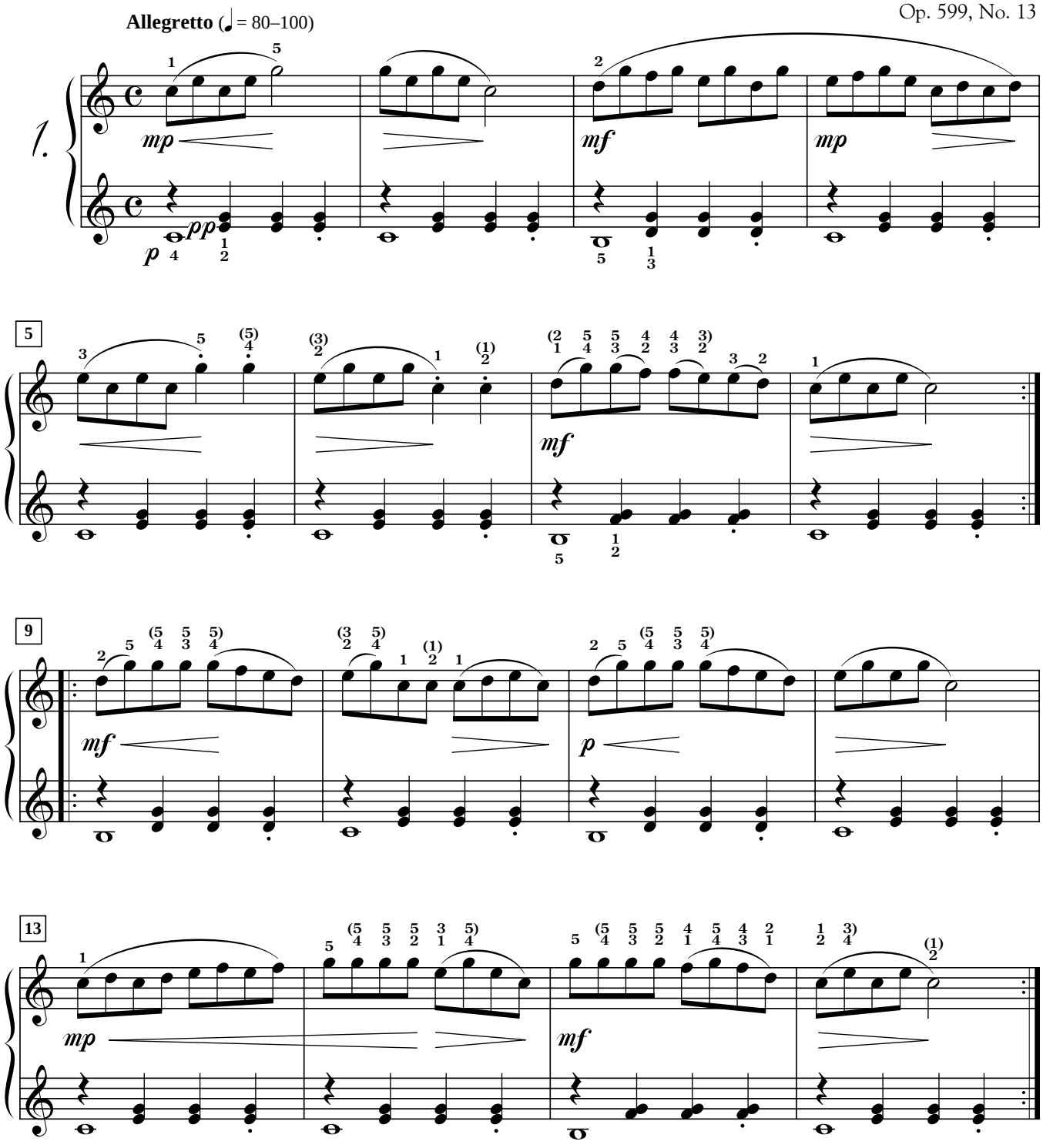


Unit Two

Melodic Line over Sustained Bass and Broken-Chord Accompaniment

- Listen for a clear melody in the RH. Keep your fingertips firm and your wrist loose on the repeated notes.
- Use a small rocking motion (rotation) for broken intervals in the RH (mm. 1–6, 8, 12, 13, 16); use a small down-up wrist motion for two-note slurs in the RH (mm. 7, 9–11).
- In the LH, sink into the first beat of each measure and listen for a lighter sound on beats 2, 3, and 4.

Carl Czerny (1791–1857)
Op. 599, No. 13



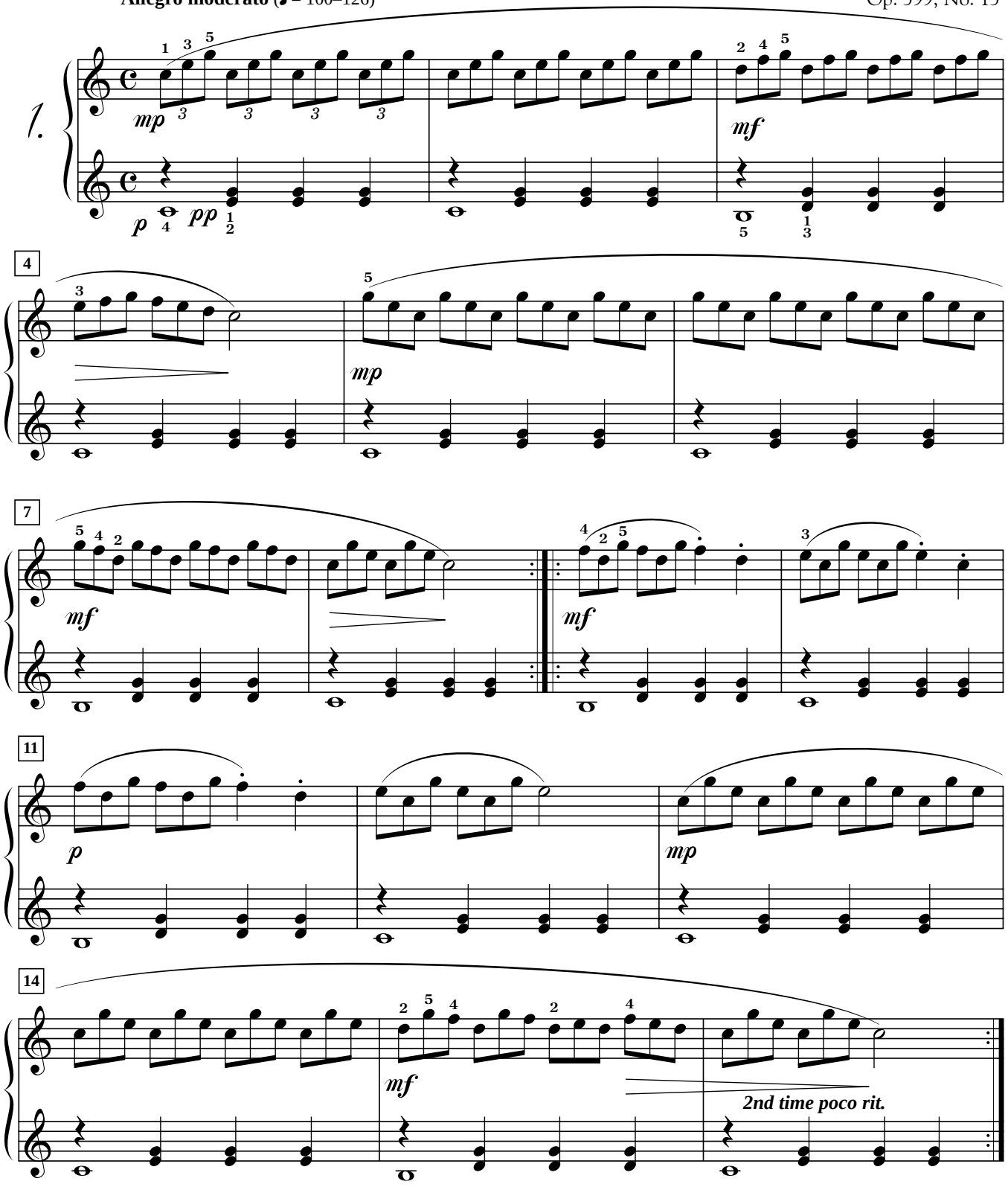
Unit Three

Even Legato Triplets over Sustained Bass and Broken-Chord Accompaniment

- Listen for smooth even triplets in the RH. Keep firm fingertips close to the keys and the wrists loose.
- In the LH, sink into the first beat of each measure, and gradually lift both wrists slightly higher on beats 2, 3 and 4.

Carl Czerny (1791–1857)
Op. 599, No. 15

Allegro moderato (♩ = 100–126)

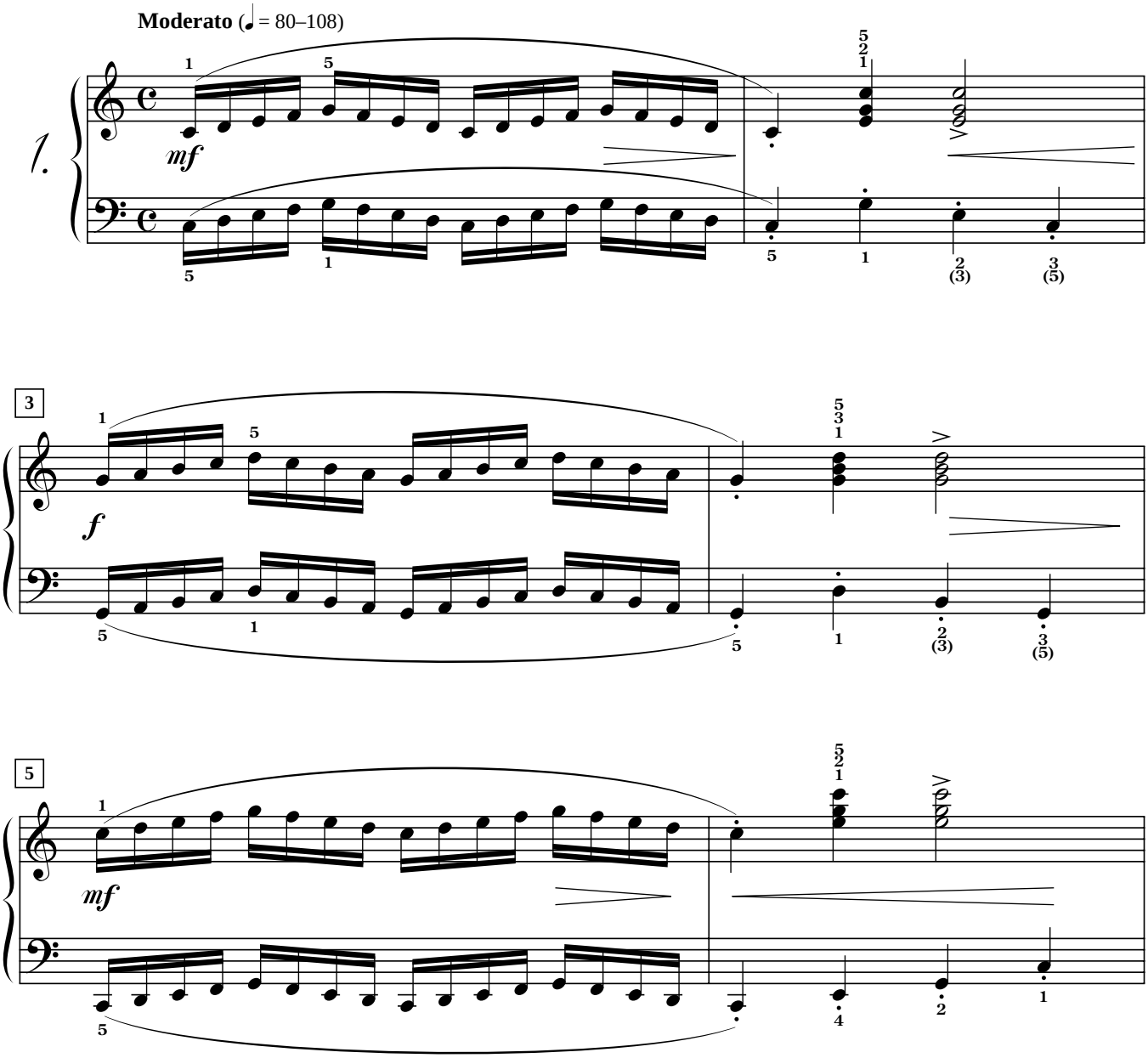


Unit Four

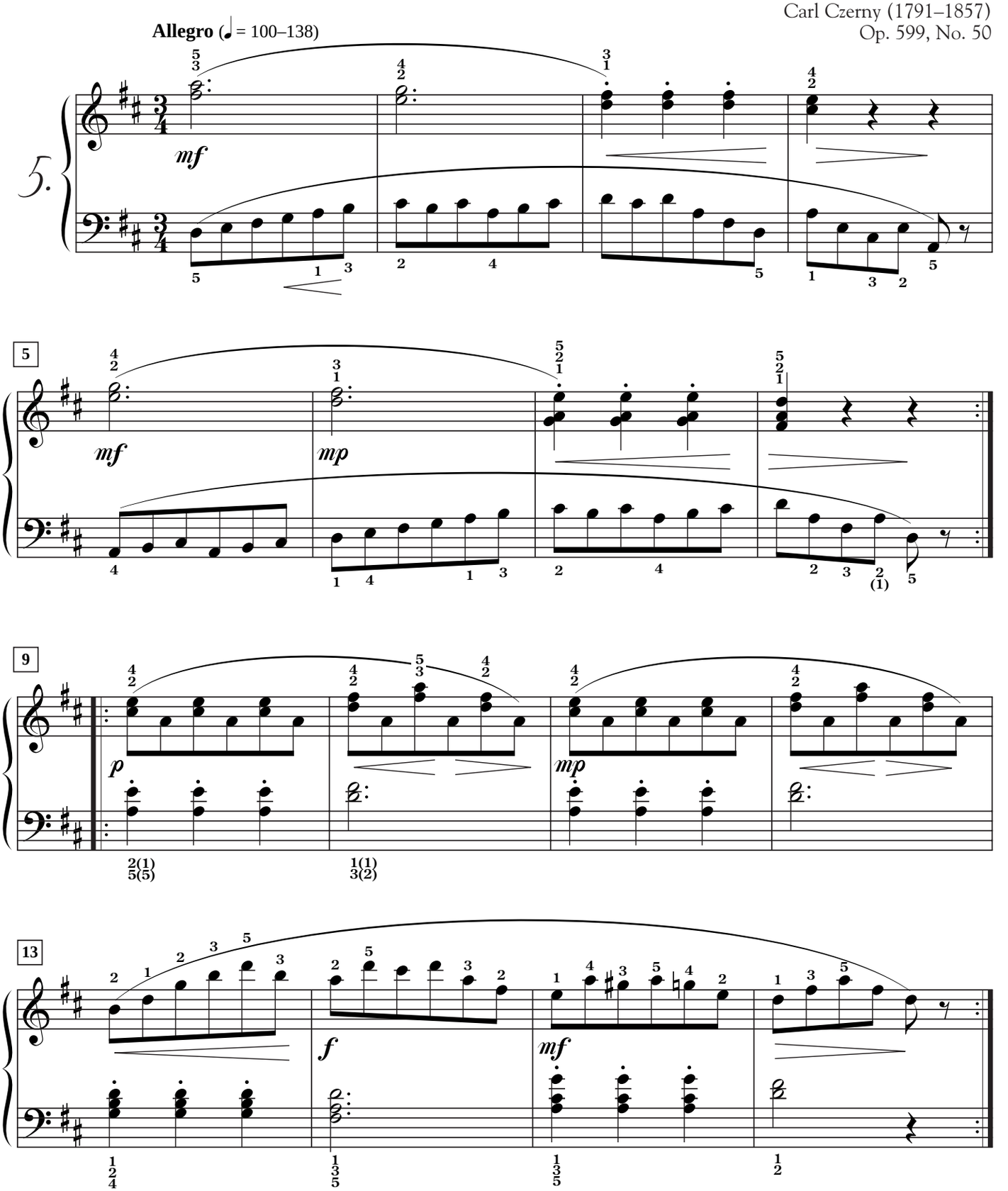
Strength and Independence of Fingers Playing Scale Patterns in Both Hands and in One Hand against Chordal Accompaniment

- Listen for clarity and evenness on all 16th notes, and be sure that both hands are exactly together.
- Sink into the half notes with a loose wrist and snap the wrist up on all the staccatos.
- On all chords, listen for good tone and a clear top note.

Carl Czerny (1791–1857)
Op. 599, No. 33



LH Legato Line against Double-Note Melody and Bringing out RH Melody in Broken-Chord Passage

- Sink into the 𝅗𝅥. with a loose wrist motion in mm. 1, 2, 5 and 6 (RH) and mm. 10, 12 and 14 (LH).
- Use a loose wrist and firm fingertips on the staccato double notes and/or chords in mm. 3 and 7 (RH) and mm. 9, 11, 13 and 15 (LH).
- Use a small rocking motion and keep the RH thumb light in mm. 9–12.

Carl Czerny (1791–1857)
Op. 599, No. 50