

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

Andante (♩ = 80–108) (a)

1. *mp* *mf*

p $\frac{1}{4}$ (1) (2) (3) (4) (5) (b) *mp* $\frac{1}{3}$ $\frac{5}{5}$

6 *mf* *mf-p*

11 *p-mf* *mf* *2nd time poco rit.*

Challenge

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

p $\frac{5}{5}$ $\frac{1-5}{5}$ $\frac{1-5}{5}$

mp $\frac{5}{5}$ $\frac{4}{4}$ $\frac{5}{5}$

(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

$\text{♩} = 60\text{--}108$

7. *mf*

Exercise 7 consists of three measures. The treble clef part starts with a dynamic marking of *mf*. The first measure contains a half-note scale from C4 to G4 (1 2 3 4 5). The second measure contains a half-note scale from G4 to C5 (1 2 3 4 5). The third measure contains a half-note scale from C5 to G4 (1 2). The bass clef part mirrors the treble clef part with descending half-note scales: 5 4 3 2 1, 5 4 3 2 1, and 5 4.

4

Exercise 4 consists of three measures. The treble clef part starts with a dynamic marking of *mf*. The first measure contains a half-note scale from C4 to D4 (1 2). The second measure contains a half-note scale from D4 to E4 (1 2). The third measure contains a half-note scale from E4 to F4 (1 2). The bass clef part mirrors the treble clef part with descending half-note scales: 5 4, 5 4, and 5 4.

7

Exercise 7 continues with four more measures. Each measure contains a half-note scale in the treble clef (1 2) and a descending half-note scale in the bass clef (5 4).

11

Exercise 11 consists of four measures. Each measure contains a half-note scale in the treble clef (1 2) and a descending half-note scale in the bass clef (5 4).

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

Allegretto (♩ = 80–100)

1. *mp* *mf* *mp*

5 *mf*

9 *mf* *p*

13 *mp* *mf*

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.

Allegro moderato (♩ = 100–126)

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

The musical score is presented in a grand staff format, consisting of a right-hand (RH) treble clef and a left-hand (LH) bass clef. The piece is in common time (C) and consists of 15 measures. The tempo is marked 'Allegro moderato' with a quarter note equal to 100-126 beats per minute. The key signature is one flat (B-flat major or F minor).

The score is divided into five systems, each starting with a measure number in a box:

- System 1 (Measures 1-3):** The RH begins with a triplet of eighth notes (1, 3, 5) marked *mp*. The LH has a broken-chord accompaniment with dynamics *p* and *pp*. Fingerings 4 and 2 are indicated for the LH.
- System 2 (Measures 4-6):** The RH continues with triplets, marked *mf*. The LH accompaniment continues with dynamics *p* and *pp*. Fingerings 5 and 3 are indicated for the LH.
- System 3 (Measures 7-9):** The RH features triplets with dynamics *mf*. The LH accompaniment continues with dynamics *p* and *pp*.
- System 4 (Measures 10-12):** The RH continues with triplets, marked *mp*. The LH accompaniment continues with dynamics *p* and *pp*.
- System 5 (Measures 13-15):** The RH concludes with triplets, marked *mf*. The LH accompaniment continues with dynamics *p* and *pp*. The final measure is marked '2nd time poco rit.'.

Throughout the piece, the RH plays even legato triplets, while the LH provides a steady accompaniment of broken chords. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte).

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

Moderato (♩ = 80–108)

1. *mf*

3. *f*

5. *mf*

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

Allegro ($\text{♩} = 100-138$)

The musical score is presented in three systems, each with a measure number in a box at the beginning (5, 9, 13). The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is written for piano, with a grand staff (treble and bass clefs).
- **System 1 (Measures 5-8):** Starts with a mf dynamic. The right hand (RH) plays double notes with a slur. Fingerings: 5, 3, 4, 2, 3, 1, 4, 2. The left hand (LH) plays a continuous eighth-note line. Fingerings: 5, 1, 3, 2, 4, 5, 1, 3, 2, 5.
- **System 2 (Measures 9-12):** Starts with a p dynamic. The RH plays double notes with a slur. Fingerings: 4, 2, 3, 1, 5, 2, 1, 5, 2, 1. The LH plays staccato double notes. Fingerings: 2, 3, 2, 5.
- **System 3 (Measures 13-15):** Starts with a f dynamic. The RH plays a continuous eighth-note line. Fingerings: 2, 1, 2, 3, 5, 3, 2, 1, 4, 3, 5, 4, 2, 1, 3, 5. The LH plays double notes with a slur. Fingerings: 1, 2, 1, 3, 5, 2.
The score includes various performance markings such as slurs, staccato, and dynamic changes.