

# The Essentials for Success: When Students Practice and are Motivated

(Teaching Students How to Have Productive, Self-Directed Practice)

Dr. Helen Marlais

## 24 Essential Practice Strategies

- 1) Play-Prepare/Pause and Think  
Variation: First beat practice
- 2) Learn to listen (pedal, phrasing, balance)
- 3) Blocking
- 4) Ornamentation
- 5) Evenness—metronome practice\*
- 6) Unit practice\*
- 7) Slow vs fast\*
- 8) All notes detached and thick, with variations\*
- 9) Interpretation and expression
- 10) Impulse\*
- 11) 8X's to perfection\*
- 12) 80% tempo
- 13) Go for contrast, with variations
- 14) Regrouping
- 15) Back to front; and backwards
- 16) Change the register!
- 17) Rhythmic Discipline
- 18) *Rubato*
- 19) Voicing
- 20) Do you have it memorized?  
Variations: Play the L.H., "ghost" the R.H.  
Play the R.H., "ghost" the L.H.  
Play the L.H. on your thigh, sing or play the R.H.  
Play both hands on your thighs, sing or don't sing  
Number sections and start at each one.
- 21) Balance between the hands  
Variations: One hand plays louder than the other hand  
Teacher plays section of piece standing behind student and plays on their shoulders so that student feels the different weights.  
Imagery—characters/story, etc.  
Sections played with the opposite articulation than marked,  
listening to the clarity/difference, etc.
- 22) Pedaling
- 23) Determine the phrase shape
- 24) How to practice chords\*

\* Examples of PS's for Muscle Memory

- We can make up many variations on these practice strategies to help our students always be focused in their practicing. In this way, they will make great progress!
- Have your students name these practice strategies so that they can become self-directed learners.

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T H E  
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I N C.

Frank J. Hackinson

# MUSETTE IN D MAJOR

Composer unknown  
BWV Anh. 126

(♩ = M.M. 88-92)

\*Another articulation idea:

# MUSETTE IN D MAJOR

In the seventeenth and early part of the eighteenth century in France, the “musette” was a small bagpipe that the aristocracy used. Because of the repetitive figure in the left hand, this particular piece might suggest the drone of a bagpipe. No one knows who wrote this lively piece that Bach chose to include in the notebook he dedicated to his wife, Anna Magdalena, in 1725.



Characteristics of the Baroque Era

Characteristics of the Baroque era exemplified in this piece:

- Use of an ostinato bass  
Note in the full score the bass line that is repeated over and over again.



Characteristics of the Baroque Era

- Usually only one mood is expressed in a baroque piece, as compared to the Classical era, when a “contrast of mood” during a piece was very important. Musettes have a pastoral character, which means that you can think of a country scene when you are playing the piece. Below are some adjectives that might describe the single mood of this musette. Circle one adjective you think best characterizes this piece.

<i>heroic</i>	<i>mournful</i>	<i>impressive</i>
<i>bright</i>	<i>fearless</i>	<i>cheerful</i>
<i>joyful</i>	<i>nervous</i>	<i>edgy</i>

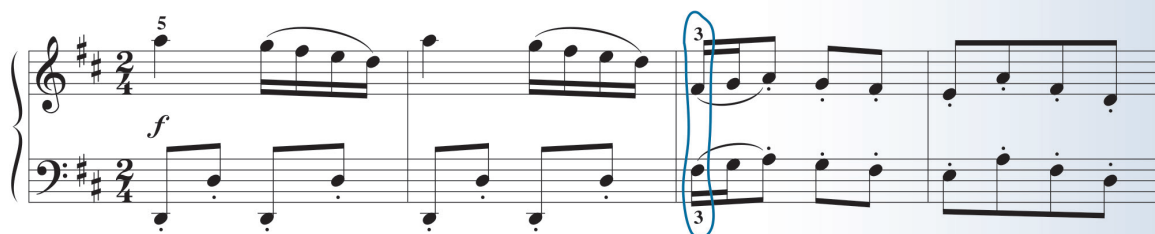


Practice Strategy

“Play-Prepare”:

This strategy assists with learning the notes and fingerings of a piece with great accuracy and precision.

Step One: Play from the beginning of the piece to the end of measure two. Then stop. Look ahead! Move your hands quickly and silently to *prepare* your fingers over the next downbeat, circled below.



Step Two: Check to see that your fingers are on the correct keys, and then *play* the notes.

# 5

DAY FIVE

## Gazing at Sunflowers

(waltz bass, balance between the hands)



- Listen carefully for a quiet LH accompaniment and for all of the articulations throughout.

DID IT!

# ECOSSAISE IN E FLAT MAJOR

Ludwig van Beethoven  
WoO 86

(♩ = m.m. 144-168)

The first system of the score covers measures 1 through 5. It is written in E-flat major (three flats) and 2/4 time. The right hand (RH) features a melodic line with various fingerings: 2-1, 3-2-1, 3-2-1, 4-3-2, and 3-2-1. The left hand (LH) provides a simple harmonic accompaniment. Dynamics include *mf* at the start and *sf* for the remainder of the system. A repeat sign is present after measure 2.

*legato L.H. throughout*

The second system covers measures 5 through 8. It begins with a box containing the number 5. The RH continues with a melodic line, including a first ending (1.) and a second ending (2.). Fingerings 2-1 and 2-1 are indicated. Dynamics include *f* and *mf*. A repeat sign is present after measure 7.

The third system covers measures 9 through 12. It begins with a box containing the number 9. The RH continues with a melodic line, including a first ending (1.) and a second ending (2.). Fingerings 2-1 and 2-1 are indicated. Dynamics include *p*. A repeat sign is present after measure 11.

The fourth system covers measures 13 through 16. It begins with a box containing the number 13. The RH continues with a melodic line, including a first ending (1.) and a second ending (2.). Fingerings 2-1 and 2-1 are indicated. Dynamics include *mf*. A repeat sign is present after measure 15.

# THE BANJO PLAYER

Fritz Kaylor  
(20th Century)

With energy (♩ = ca. 108)

The musical score is written for piano and banjo. It consists of six systems of music, each with a piano part on the left and a banjo part on the right. The piano part is written in treble clef, and the banjo part is written in bass clef. The tempo is marked 'With energy (♩ = ca. 108)'. The score includes various dynamics such as *sfz*, *p*, *mf*, and *f*. Fingerings are indicated by numbers 1-5 above or below notes. The score also includes a *con pedale* instruction for the piano part. The piece concludes with a final *p* dynamic marking.

# MOONLIT MEADOWS

from *Music for Children, Opus 65, No. 12*

Sergei Prokofiev  
(1891-1953)

Andantino (♩ = ca. 116)

The musical score is written for piano and consists of 36 measures. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Andantino' with a quarter note equal to approximately 116 beats per minute. The score is divided into five systems, each with a grand staff (treble and bass clefs).  
- **Measures 1-7:** Treble clef has a melody starting with a quarter note D4, followed by eighth notes E4, F4, G4, A4, B4, C5, and D5. Bass clef has a steady eighth-note accompaniment. Dynamics include *p* and *molto dolce*. Fingerings are indicated with numbers 1-5. A *con pedale* instruction is present in the bass clef.  
- **Measures 8-15:** Treble clef continues the melody with slurs and ties. Bass clef accompaniment continues. Dynamics include *dim.*  
- **Measures 16-23:** Treble clef melody continues. Bass clef has a *mp* accompaniment. Dynamics include *p* and *espressivo*.  
- **Measures 24-31:** Treble clef melody continues. Bass clef has a *mp* accompaniment. Dynamics include *p* and *with rubato*.  
- **Measures 32-36:** Treble clef melody continues. Bass clef has a *mf* accompaniment. Dynamics include *mp* and *a tempo*.

**Practice steps:**

- Circle one measure that has a half step.
- Practice R.H. m.1-6 at a "thinking" tempo. How do these changing chords feel?
- Then practice by "units" – 1 measure plus 1 downbeat.



TRACK 72, 73, 74

**Robin Hood**

**Boldly**

5 3 1 5 3 1 5 3 1 5 3 1

5 3 1 5 3 1 5 3 1 5 3 1

5 3 1 5 3 1 5 3 1 5 3 1

5 3 1 5 3 1 5 3 1 5 3 1

There *mf*

9 once was a young out-law who lived in a wood. He

13 had man-y fine fel-lows, and their deeds were all good. They

Theory p. 30

17 took from the rich while they roamed through the land, But *mf*

21 gave to the poor; oh, they were a mer-ry band!

25 *f* Rob - in Hood! Rob - in Hood!

29 Fa - mous Rob - in Hood! Push forward and off the keys, wrist first.

5 3 1 5 3 1 5 3 1 5 3 1

5 3 1 5 3 1 5 3 1 5 3 1

5 3 1 5 3 1 5 3 1 5 3 1

5 3 1 5 3 1 5 3 1 5 3 1

8<sup>va</sup> 8<sup>va</sup>



**Practice step:**

- Circle all the G major octave scales in this piece.  
Then practice them.



### Hiking the Canyon



With excitement ( $\text{♩} = \text{ca. } 132$ )

Musical score for page 12, measures 1-12. The score is in G major, 4/4 time, and consists of two systems. The first system contains measures 1-6, and the second system contains measures 7-12. Dynamics include *mf*, *mp*, *f*, and *p*. Fingerings and articulation marks are present throughout.

12

FJH2279 – page 12

Lesson p. 32

Musical score for page 13, measures 13-23. The score is in G major, 4/4 time, and consists of two systems. The first system contains measures 13-15, and the second system contains measures 16-23. Dynamics include *mp*, *mf*, and *f*. The piece concludes with a *poco rit.* marking and a final cadence. Fingerings and articulation marks are present throughout.

FJH2279

13

FJH2279 Succeeding at the Piano® Recital Book, Grade 2B, (2nd Edition) - Page 12 and 13,  
Hiking the Canyon

# MINUET IN G MAJOR

This piece was written by a friend of the Bach family, Christian Pezold, who lived from 1677–1733. An organist and composer, Pezold spent the bulk of his career in Dresden; he was appointed court organist by 1697, and court chamber composer in 1709. One of Europe’s most famous organists of the early eighteenth century, he made concert tours to such locations as Paris (1714) and Venice (1716). Very few of his compositions survive, but this famous one is found in the *Anna Magdalena Bach Notebook*.

## Observe in this Minuet:

- Use of binary form (AB)
- Use of one recurring rhythmic pattern. Clap and count the following pattern four times in a row so that it will be natural to you.



Characteristics of the Baroque Era

## Adding ornamentation:

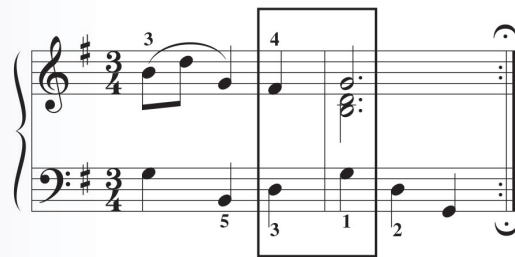
Baroque composers used ornamentation to “fill out” the texture and sustain the sound through long notes. The overall sound, then, was more elaborate and grand. Even when ornaments were not written in, it was customary for the performer to add them, improvised! Ornaments should always be played musically as an extension of the melodic line. Only after you have learned this Minuet well *without* the ornaments will it be time to add them.



Practice Strategy

In the box below, observe the ending of the Minuet. Experiment with playing a trill, a mordent, and then a turn. Decide for yourself which one you would like to play in this measure to end the piece!

Measure 31–end:



1. trill: ✦ or *tr*



2. mordent: ✦



3. turn: ∞



Refer to pages eight and nine for more ideas on how to ornament pieces.

# MINUET IN G MAJOR

Christian Pezold  
BWV Anh. 114

(♩ = M.M. 96-120)

*f*

(a)

\*

(b)

5

(c)

9

*mf*

(a)

*cresc.*

(b)

13

1 3 2 1 2 1 1

\*N.B. Quarter notes should be played slightly detached, unless marked otherwise.

(a)

The first note of the mordent begins *on* the beat.

# I F YOU WERE A COMPOSER

If you were a composer during the Baroque era, you might have worked for a royal family and lived in a palace. Circle four activities that would be part of your everyday life:

*Wake up early in order to prepare the music and the musicians for every event during the day*

*Compose pieces for the royal family whenever they ask*

*Make sure the horses and carriages are in good shape*

*Teach some of the royal family members how to play the harpsichord*

*Put on a jogging suit and go jogging in the palace gardens*

*Cook some of the meals*

*Put on a big fancy white wig and greet the musicians*

*Dine with the royal family*

*Entertain your own friends with fancy dinners and take many vacations*

*Go on a hunting trip on the grounds of the palace*

# BALLADE

Perrin d'Angicourt  
(fl. 1245–1270)\*  
arr. Helen Marlais

Andante

Musical notation for measures 1-4. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics: *p dolce*. Pedal: *ped. simile*. Fingerings: 5, 3, 4, 5, 1, 5.

Musical notation for measures 5-8. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Fingerings: 5, 2, 3, 5, 5, 5.

8<sup>va</sup>-----

Musical notation for measures 9-12. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics: *pp*. Fingerings: 5, 3, 4, 1, 2.

(8<sup>va</sup>)-----

Musical notation for measures 13-16. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics: *poco rit.* Fingerings: 2, 3.

\* fl. is the abbreviation for *floruit*. It means *he/she flourished*.

## II.

Is this movement binary or ternary form? Circle one.  
Binary Ternary

**Allegro grazioso** (♩ = ca. 104)

Measures 1-4 of the first system. The right hand features a melody with slurs and fingerings (5, 3, 1, 2, 1, 2, 3). The left hand provides a bass line with chords and slurs, including fingerings 3/5 and 2/4. Dynamics include *p leggiero* and *legato*.

Measures 5-8 of the first system. The right hand continues the melody with slurs and fingerings (5, 4, 2, 1, 3, 2, 5, 4, 2). The left hand has a bass line with slurs and fingerings (1/2, 1/3). Dynamics include *poco cresc.*, *mp*, and *mf*.

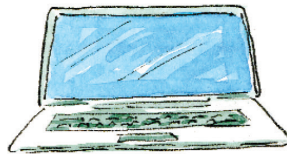
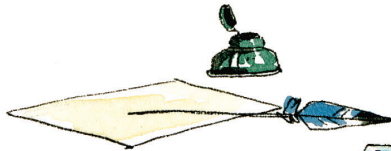
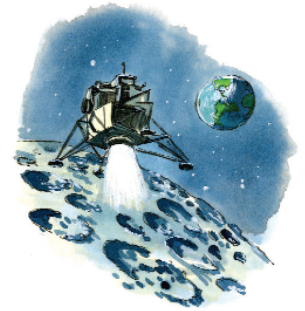
Measures 9-12 of the first system. The right hand continues the melody with slurs and fingerings (1, 1, 2, 3). The left hand has a bass line with slurs and fingerings (2/4). Dynamics include *legato* and *mp*.

Measures 13-16 of the first system. The right hand continues the melody with slurs and fingerings (4, 1, 2, 1, 2, 1). The left hand has a bass line with slurs and fingerings (1/5, 1/2). Dynamics include *cresc.*, *mf*, and *mp*.

# 20TH/21ST CENTURIES

## STEP INTO THE 20TH/21ST CENTURIES (1900–PRESENT)

Circle the pictures that represent something NEW during the 20th/21st Centuries.



**“First beat” practice:**

Here is another way to make your technique stay with you in performance:

- 1) Turn on your metronome to ♩ = M.M. 80.
- 2) Play the first downbeat of the piece and then lift your hands and follow the musical score with your eyes. Play the next downbeat, making sure to use the fingering that is marked in the score and that you stay in tempo with the metronome.

This practice strategy trains your eyes to look ahead and trains your ear to “hear” the music in your head as you prepare for each downbeat.



Practice Strategy



Picture of musicians performing, from *The Universal Musician*, 1731.

**FJH1438 Succeeding with the Masters<sup>®</sup>,  
Baroque Era, Volume One – page 55**

**I and V<sup>7</sup> Chords**

Recital p. 25 • Theory p. 24, 25

**Practice step:**

- Use “unit” practice (1 measure plus 1 downbeat) and repeat three times correctly.

**Trumpet Tune**

Henry Purcell (1659-1695)



TRACK 89, 90, 91

**Boldly** *f*

1                      V<sup>7</sup>                      1

5                      1                      2

9                      1                      2

13                      1                      4                      1



- Which 2 lines of music are exactly the same? Place a ✓ in front of each of them.
- Bring out the melody over the left-hand harmony.

FJH2272

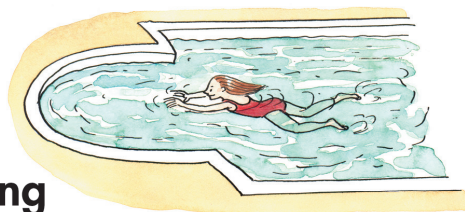
43

**FJH2272 Succeeding at the Piano<sup>®</sup> Lesson and Technique Book, Grade 1B - page 43, Trumpet Tune**



**Practice steps:**

- Practice hands separately.
- Practice each phrase **four times** correctly.



# Swimming, Swimming

Folk Song

Arranged by Helen Marlais

With spirit! (♩ = ca. 100)

5

*mf* Swim - ming, *mp* swim - ming in my swim - ming pool, when

Use a rolling wrist motion

5

days are hot, when days are cold in my swim - ming pool!

Roll wrist

9

*f* Breast - stroke, side - stroke, fan - cy div - ing too! Oh,

13

don't you wish you nev - er had an - y - thing else to do.

Roll forward

Push Off, wrists first



• Did this piece sound like the tempo marking?

# GERMAN DANCE IN B FLAT MAJOR

Franz Joseph Haydn  
Hob. IX: 12, No. 2

(♩ = m.m. 138-168)

(a)

5

9

13

# TOCCATINA

David Karp

Allegro vivace (♩ = ca. 120)

FJH1464

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21 **Meno mosso** (♩ = ca. 108)

FJH1464

**FJH1464 In Recital® Throughout the Year, Book 6, Volume 1 - page 36 and 38, Karp - Toccatina**

# SONATINA IN F MAJOR

ANH. 5, No. 2

## I.

Ludwig van Beethoven  
(1770-1827)

**Allegro assai** (♩ = ca. 100)

*f* *p*

*L.H. legato*

*f* *p*

*mf*

*f* *p*

*p*



# It's Calypso Time!

by Kevin Costley



With a happy Caribbean beat ( $\text{♩} = \text{ca. } 84$ )

Musical notation for measures 1-3. Treble clef, 2/4 time. Dynamics: *mf*. Performance instruction: *L.H. legato*. Fingerings: 1, 2, 3 in the right hand; 5, 1, 5, 1 in the left hand.

Musical notation for measures 4-6. Treble clef, 2/4 time. Fingerings: 4, 2 in the right hand; 2 in the left hand.

Musical notation for measures 7-9. Treble clef, 2/4 time. Dynamics: *mp*. Fingerings: 1, 2, 3, 5 in the right hand; 5, 1, 2 in the left hand.

Musical notation for measures 10-12. Treble clef, 2/4 time. Fingerings: 1, 2, 3 in the right hand; 1 in the left hand.

Musical notation for measures 13-15. Treble clef, 2/4 time. Dynamics: *cresc. poco a poco*. Fingerings: 1, 2, 3, 5 in the right hand; 2, 3, 2 in the left hand.

Musical notation for measures 16-18. Treble clef, 2/4 time. Dynamics: *f*, *sempre f*. Performance instruction: *L.H. legato*. Fingerings: 5, 1, 4, 3 in the right hand; 5, 1, 5 in the left hand.

Musical notation for measures 19-21. Treble clef, 2/4 time. Dynamics: *mf*. Fingerings: 2, 1 in the right hand; 5 in the left hand.

Musical notation for measures 22-24. Treble clef, 2/4 time. Dynamics: *f*. Fingerings: 1, 2 in the right hand; 5, 1 in the left hand.

Musical notation for measures 25-27. Treble clef, 2/4 time. Dynamics: *p sub.*, *cresc.*, *f*. Performance instruction: *R.H.*. Fingerings: 4, 2 in the right hand; 2 in the left hand.

**After playing, ask yourself:**  
 • Did the piece sound like the title?

# Sonata in F Major

(No. 38, Hob. XVI/33)

Franz Joseph Haydn  
(1732-1809)

## First Movement

**Moderato**

*mp*

*mf* *p* *mf*

*p*

*cresc.*

*mf*

*p*

a) b)

N.B. Dynamic markings are editorial.

a) b)

FJH2101

# ETUDE

(Opus 82, No. 53)

Cornelius Gurlitt  
(1820-1901)

- Use a rolling motion in your right-hand wrist to play evenly.

**Allegro**

**f**

**mf** **mp** **f** **mf** **mp**

**p** **mf** **f**

1 2 3 4 5 1 2

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

1 5 1 2 2

1 2 2

1 2 3 4 5 1 2

3 1 3 3 1 3 2 1 2 2

1 4 1 4 5 1 4 5 1 4

6 2 2 (3) 1 2 1 2 1 2 (3)

1 5 1 4 1 5 1 2

# PRELUDE

(Opus 40, No. 3)

Anatol Konstantinovich Liadov  
(1855-1914)

Lento (♩ = ca. 54)  
dolce espressivo

Musical notation for measures 1-3. The right hand features a melodic line with slurs and fingerings (1, 2, 3). The left hand has a bass line with chords and fingerings (1, 2, 1, 2). A *p* dynamic marking is present. A *con pedale* instruction is at the bottom.

Musical notation for measures 4-7. The right hand continues the melodic line with slurs and fingerings (3, 2, 1, 5, 3, 2, 3, 2, 1, 3). The left hand has a bass line with chords and fingerings (3, 2, 1, 2, 3).

Musical notation for measures 8-11. The right hand continues the melodic line with slurs and fingerings (2, 3, 1, 2, 3, 4, 5, 3, 1, 4). The left hand has a bass line with chords and fingerings (3, 2, 1, 3).

FJH1590 – page 70

Musical notation for measures 12-15. The right hand continues the melodic line with slurs and fingerings (4, 3, 2, 3, 4, 5, 4, 3, 2, 3, 4, 5). The left hand has a bass line with chords and fingerings (3, 3, 3, 3, 2, 1). A *cresc. e agitato* instruction is present.

Musical notation for measures 16-18. The right hand continues the melodic line with slurs and fingerings (4, 3, 4, 5, 4, 3, 1, 4, 1, 5, 4, 2). The left hand has a bass line with chords and fingerings (2, 2, 2). A *f* dynamic marking and *espressivo* instruction are present.

Musical notation for measures 19-22. The right hand continues the melodic line with slurs and fingerings (3, 2, 1, 2). The left hand has a bass line with chords and fingerings (4, 5, 2, 1, 5, 2). A *p* dynamic marking, *dim.* instruction, and *pp* dynamic marking are present.





# Sunday Morning Revival

Kevin Olson

Slowly and expressively, with rubato

*mf*

*con pedale*

With a driving swing  
(♩ = ca. 144) (♩♩ = ♩)

*poco rit. e dim.*

*p*

*mf*

\* Octaves are optional.

40

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FJH1742 - page 40

FJH1742

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FJH1742 In Recital® with Jazz, Blues & Rags, Book 4, page 40 and 41, Olson - Sunday Morning Revival

# THE YOUNG MUSTANGS

Valerie Roth Roubos  
(1955- )

• Before playing, tap and count aloud.

**Allegro** (♩ = ca. 120-132)

*mp*

*mf*

*f*

*p*

8va

# Starry Night

by Timothy Brown



TRACK 1617

Animato\* (♩. = ca. 54)

\* An Italian term that means "animated."

# INNOCENCE

(Opus 100, No. 5)

Johann Friedrich Burgmüller  
(1806-1874)

Moderato (♩ = 104-112)

*p grazioso*

*cresc.*

*dim.*

*p leggiero*

*f*

*dim.*

*f*

IV.

Finale  
Allegro giocoso (♩ = ca. 112)

1  
*fp*  
*mf*  
2 3 3

4  
*p*  
*cresc. poco a poco*  
1 2 2

8  
5 2 5 3 5 2  
2 2 2

11  
*mf* *cresc.*  
5 3 5 2 4 1 4 1  
2 2 1/4

# MAZURKA

Frédéric Chopin  
Op. 67, No. 3

Allegretto (♩ = ca. 108)

*p*  
*rubato*

5

9

13

*f*

*cresc.*

*sf*

*ff poco rit.*

Red. \*

FJH1441

# MEDITATION IN THE RAIN

37

Timothy Brown

Andante (♩ = 96-100)

Measures 1-3 of the piece. The right hand features a melodic line with slurs and fingerings (5, 4, 5, 2, 1, 3, 5). The left hand provides a harmonic accompaniment with slurs and fingerings (2, 1, 2). A *ped. simile* marking is present at the end of the first measure.

Measures 4-7. The right hand continues the melodic line with slurs and fingerings (4, 2-3, 2, 5, 4, 2, 1, 1, 2, 3, 4). The left hand accompaniment includes slurs and fingerings (2, 1, 5). A *mp* dynamic marking is shown.

Measures 8-10. The right hand melodic line uses slurs and fingerings (1, 2, 1, 5, 4, 1). The left hand accompaniment includes slurs and fingerings (5, 3, 4, 1). A *mf* dynamic marking is shown.

Measures 11-13. The right hand melodic line uses slurs and fingerings (1, 5, 2, 4, 5, 2, 4-5). The left hand accompaniment includes slurs and fingerings (5, 3, 2, 1). A *cresc.* marking is present.

Measures 14-16. The right hand melodic line uses slurs and fingerings (2, 1, 4, 5, 4). The left hand accompaniment includes slurs and fingerings (5, 2, 1, 2, 5, 3, 2). A *mf* dynamic marking is shown.

Measures 17-19. The right hand melodic line uses slurs and fingerings (5, 1, 4). The left hand accompaniment includes slurs and fingerings (2, 1, 4, 1, 2, 3, 2, 1, 5, 2, 1, 3). A *mf slightly faster* dynamic marking is shown.

Measures 20-22. The right hand melodic line uses slurs and fingerings (2, 1, 3, 4, 3). The left hand accompaniment includes slurs and fingerings (5, 3, 5, 2, 1, 3, 4, 3). A *mf* dynamic marking is shown.

Measures 23-25. The right hand melodic line uses slurs and fingerings (3, 3, 2, 3). The left hand accompaniment includes slurs and fingerings (5, 2, 1, 4). A *f* dynamic marking is shown, followed by a *rit.* marking.

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FJH2247 Best of In Recital®, Book 6, Volume 1 - page 21, Brown - Meditation in the Rain

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			Succeeding with the Masters® Volume Two (Intermediate through Early Advanced)	Student Activity Book and Teacher's Handbook Baroque Era, Volume Two	Book 5 (Late Intermediate)	Book 5 (Late Intermediate)	Book 5 (Late Intermediate)
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In Recital® Ready, Set, Play! In Recital® with Little Pieces for Little Fingers		<b>GREAT FOR THEORY AND EAR TRAINING!</b>	Preparatory			
Book 1 (Early Elementary)	Books A & B "Let's Get Started!" Books 1A & 1B	Book 1	Book 1	Be A Star! Book 1 (Early Elementary/Elementary) Be A Star at Christmas! (Elementary to Late Elementary) On Stage! Book 1 (Early Elementary/Elementary) Be A Star! Hymns, Book 1 (Early Elementary to Elementary)	Book 1	
Book 2 (Elementary)	Book 2A	Book 2	Book 2A	Be A Star! Book 2 (Late Elementary) Be A Star! Hymns, Book 2 (Late Elementary) On Stage! Book 2 (Elementary/Late Elementary)	Book 1	Contemporary Collage, Volume 1, Book 1  Pictures and Beyond, Book 1
Book 3 (Late Elementary)	Book 2B	Book 3	Book 2B	Be A Star! Book 2 (Late Elementary) On Stage! Book 2 (Elementary/Late Elementary)	Book 2	Contemporary Collage, Volume 1, Book 1
Book 3 (Late Elementary)	Book 3A  Book 3B	Book 4	Book 3A  Book 3B	Be A Star! Book 3 (Early Intermediate to Mid-Int.) On Stage! Book 3 (Early Intermediate/Intermediate) Be A Star! Book 3 (Early Intermediate to Mid-Int.) On Stage! Book 3 (Early Intermediate/Intermediate)	Book 3	Echoes, Pictures, Riddles, and Tales for Piano Solo
Book 4 (Early Intermediate)	Book 4A	Book 4	Book 4A  Book 4B (In Production)		Book 4	Echoes, Pictures, Riddles, and Tales for Piano Solo  Travels Through Sound
Books 4 and 5 (Early Intermediate/Intermediate)	Book 4B Book 5	Book 5	Book 5 (In Production)		Book 5 (In Production)	Modern Miniatures, Volume 1 Contemporary Collage Volume 1, Book 2
Book 5 (Intermediate)	Book 5	Book 5			Book 6 (In Production)	SOUND/WORLD, Vol. 1 Reaching Out, for Solo Piano Portraits for Piano
Book 6 (Late Intermediate)	Book 5	Book 5			Book 7 The Technique Handbook	Contemporary Collage, Volume 1, Book 3 Musical Treasures, Vol. 1
Book 6 (Late Intermediate)	Book 6	Book 6	Book 6 will complete this series.			Musical Treasures, Vol. 2 Outside the Box Watercolors for Ten Fingers
In Recital® for the Advancing Pianist*** (Early Advanced)	Book 6	Book 6				Concertino No. 1 Preludes, Volume 1
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# Succeeding at the Piano® through 5 Physical Gestures

Friendly icons throughout *Succeeding at the Piano*® remind students which touch release to use for a desired sound.



## Touch Release No. 1: Drip-Drop-Roll

This most basic gesture at the keyboard teaches students arm weight, and complete coordination of the shoulder, upper arm, elbow, forearm, wrist, and fingers. Arm weight is used to drop the wrist and forearm to the bottom of the key. Have the student feel their flexible wrists when they drop. Then slowly roll forward and off the key, *wrist first*.



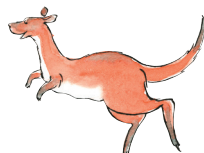
## Touch Release No. 2: Tissue Box

Do you wish for a sound that is very quiet and *pp*? This is the touch release! It's the same motion as the "Drip-Drop-Roll" except the wrist and forearm slowly lifts up and off the key.



## Touch Release No. 3: The Woodpecker

For basic staccato, the wrist stays level with the forearm but is not locked or overly loose. The wrist is indeed flexible. Make little woodpeckers, medium-sized woodpeckers, and big woodpeckers for big differences in sound!



## Touch Release No. 4: Push Off

Use arm weight to drop the wrist and forearm to the bottom of the key. Have the student feel it sink! Then the wrist and forearm pushes forward for a crisp, snappy sound. The upper arm is the energy source when pushing forward and off the key. Great for *legato* phrase lines with a *staccato* note at the end!



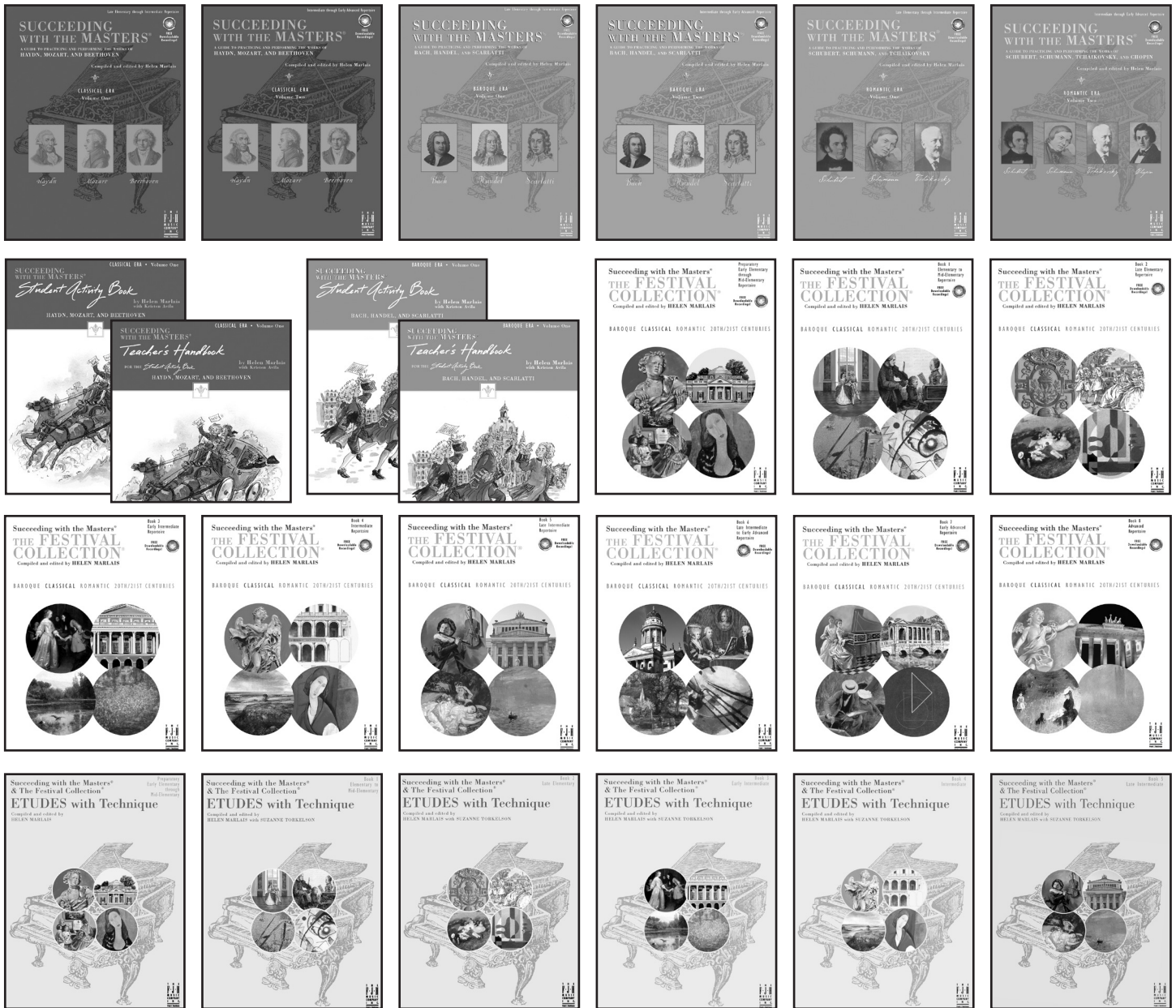
## Touch Release No. 5: Kick Off

For a very short staccato sound, start on the key. Then move the wrist and forearm at the same time from the key forward and off the key. The wrist stays level with the forearm. The fingers and hand stay close to the keys on the release. Experiment with different dynamics!

**Teach musicianship with body-friendly technique.  
Learn to Listen.**



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