

TECHNICAL SKILLS

COMPILED AND EDITED BY JANE MAGRATH

CONTENTS

	<i>Page</i>
Warm-Ups	
Introduction to Warm-Ups	2
No. 1 Creeping Along.....	3
No. 2 Free at Last.....	4
No. 3 Working Diligently.....	5
No. 4 Hot-Air Balloons	6
No. 5 Awesome Mountains	7
No. 6 Jazzy Fingers	8
No. 7 Going Round 'n' Round	9
No. 8 Mr. Alberti.....	9
No. 9 Chord March	10
No. 10 Attending a Wedding	11
Etudes	
Introduction to Etudes.....	12
Berens, Hermann	Etude, Op. 70, No. 413
	Etude, Op. 70, No. 817
Czerny, Carl	Etude, Op. 823, No. 615
	Etude, Op. 823, No. 916
	Etude, Op. 823, No. 11.....19
	Etude, Op. 823, No. 22.....21
	Etude, Op. 777, No. 322
Gurlitt, Cornelius	Etude, Op. 117, No. 918
	Song.....17
	Two Are Playing
	20
Köhler, Louis	Etude, Op. 190, No. 813
	Etude, Op. 190, No. 13.....14
	Etude, Op. 190, No. 15.....14
Schytte, Ludwig	Etude, Op. 108, No. 323
Notes to the Teacher	24

**A complete
piano method
based on the
classics**

(All loosely
correlated with
*Alfred's Basic
Piano Library*—
with corre-
sponding levels)

*Masterwork
Classics*
Levels 1-6

*Practice and
Performance*
Levels 1-6

Technical Skills
Levels 1-6

WARM-UPS

PURPOSE

These exercises will help students develop fluent fingers and flexibility in moving about the keyboard. The degree of flexibility developed in the warm-ups exceeds that demanded in the repertoire at this point in order to keep the students' technique ahead of the demands of the music.

MAY BE LEARNED BY ROTE

It is suggested that these warm-ups be presented by rote. They are all based on easy-to-learn patterns that the student should be able to remember. However, several of these pieces enhance the sound by featuring rhythmic values that some students may not have studied and for which special attention may be needed. Also, since the warm-ups encourage the student to utilize the entire keyboard, their study by rote may make them easier to play. Average students at this book's level of difficulty also will be able to read the warm-ups with minimal explanation concerning rhythm and ledger lines.

HOW TO PRACTICE

Each warm-up should be played over an extended period of time, not just for one or two weeks. The goal is to develop fluency and flexibility. Students should learn to play these exercises with dynamic inflection and nuance, with the right hand voiced above the left hand and alternately with the left hand voiced above the right hand, matching tones in sequence and with evenness of technique. These practices may be extended to such exercises as playing the right hand staccato while the left hand is legato, and so on. The goals can provide guidance for teacher and student in working out the examples. Teachers are encouraged to make modifications in the exercises, either temporarily or permanently. For instance, an example with dotted rhythms might be played for several weeks with even rhythms before dotted rhythms are used.

HOW MANY EXERCISES AT ONCE?

A student should be playing two or three (perhaps even four) of the warm-ups in different stages as part of daily practice. The student should learn to listen for evenness in technique, phrasing and nuance.

WHAT IF...

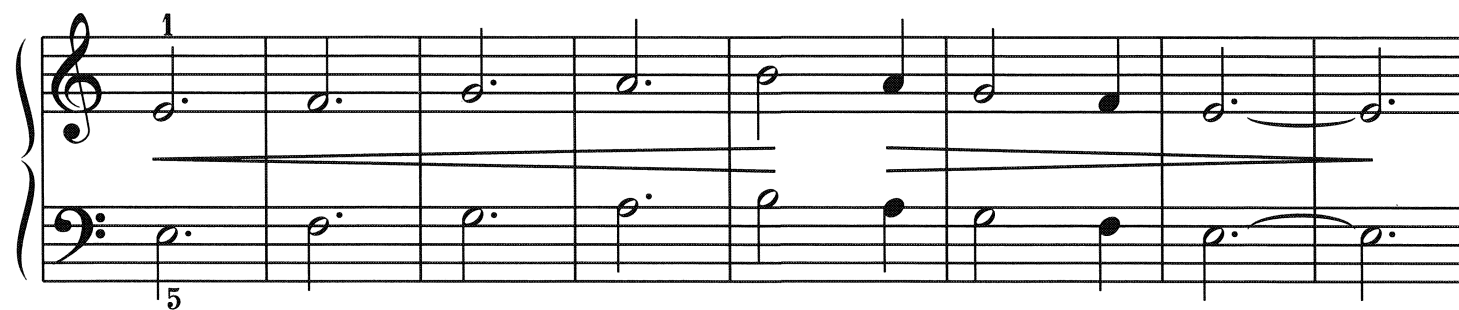
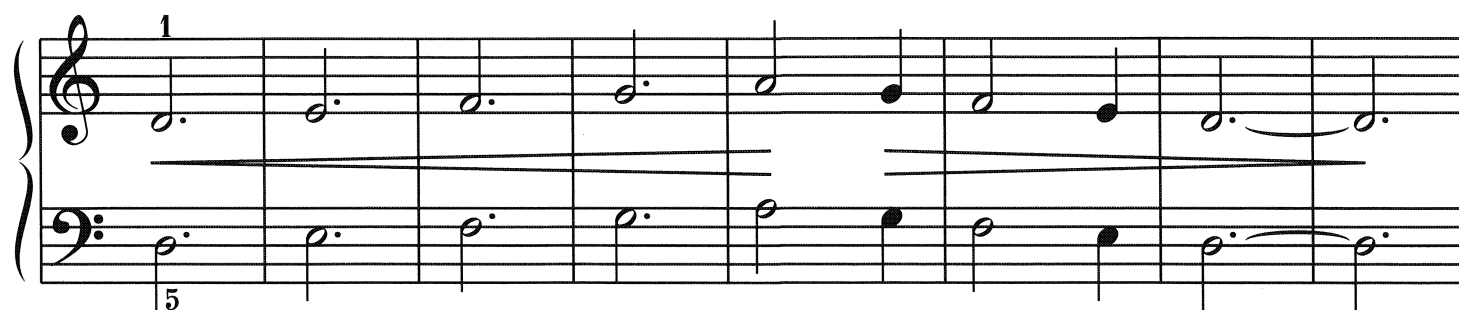
An exercise is too hard for a student at first? Have the student practice only one or two repetitions of the pattern until that is mastered. Then assign more of the pattern to be played. The *Crawling* versions of the warm-ups make them easy to assign in this way.

The student cannot play in a steady tempo? The student should play the example much slower with a steady beat and strong pulse. All of the warm-ups should sound like mini-pieces and should display musical inflection and shaping. Students should count all examples carefully.

The student has been introduced to several of the five-finger patterns? He/she should transpose the examples to the major (or minor) five-finger patterns. In this first book, *Crawling* versions of the exercises simply progress upward using the white keys only. If possible, it is preferable for the student to play the examples in major five-finger positions. Later books will ask that the patterns be played in the major and minor finger positions.

Warm-Up No. 1

Creeping Along



Continue upward on white keys until...

