

[illegible]



PRACTICE JOURNAL DAILY STEPS

FOR 4-5 PAGES PIECE (4-5 MINUTES)

DAY 1

Practice each step through the entire piece at a slow tempo

MARKING THE SCORE

Fingering
Position-Change Notes
Markings

- Write down the fingering in the score as you play using an intuitive pedal.
- Mark position-change notes and add the pedal indications in the score.

Optional

Hand Motion

You may play through the piece using 3D wrist motion and elbow motion, gently releasing the fingers on the circled notes.
Later, once you feel confident with these skills, this step will no longer be necessary.
Instead, on the following day, you'll move straight to playing with correct hand motion — after first imagining every note in its sound texture.

DAY 2

HANDS SEPARATE

Practice Session: A Live Example

<u>Pre-practice</u> <u>Mindset Session</u>	- Breathwork, meditations, journaling. - Manifestation (clarify your needs - the energy of your 'dreams').
Sound Texture <i>Imagination</i>	Imagine each note in sound texture, combining it with sound movement & glissando between notes.
Sound Texture <i>Playing</i>	Play the piece with 3D hand motion and posture, sound imagination, intonation & weight, and articulations.

HANDS TOGETHER

Sound Texture <i>Imagination</i>	Imagine the notes in both staves in sound texture with sound movement and glissando.
Sound Texture <i>Playing</i>	Play the piece with 3D hand motion and posture, sound imagination, intonation & weight, and articulations.
Energy	
Energy <i>Imagination</i>	Imagine the notes in both staves in sound texture with sound movement and glissando, infusing each note with the energy of your needs / dreams.
Energy <i>Playing</i>	Play the piece with 3D hand motion and posture, sound imagination, intonation & weight, and articulations, infusing each note and intonation with the energy of your needs / dreams.

DAY 3

HANDS TOGETHER	
Reconnecting with the Day 2 Foundations	Play through the piece with your attention on the Day 2 tasks, gently reminding yourself of the layers you embedded into your imagination and muscle memory the previous day. This will help you maintain clarity as you add the new Day 3 layers.
Harmony <i>Imagination</i>	- Imagine the notes in both staves in sound texture & harmony, with sound movement and glissando. - Listen to the harmony and feel its emotional colour. - Imagine the notes in sound texture and harmony with sound movement and glissando.
Harmony <i>Playing</i>	Play the piece with 3D motion, sound imagination, intonation & weight, and articulations. Trust that hand motions, intonation, arm weight, articulations, and posture are in your muscle memory. So you can now focus more attentively on the sound imagination of harmony.
HANDS TOGETHER	
Harmony & Dynamics <i>Markings Imagination</i>	- Mark the dynamics in the score. Highlight the existing written dynamics to keep them visually and mentally prominent. Cross out vague instructions such as dim. or cresc., and replace them with the specific dynamics you intend for each bar or section. Remove hairpins except for those that begin and end with explicit written dynamics. Treat these as true dynamic transitions and write the exact dynamic markings, just as you would in other crescendo or diminuendo passages. - Then imagine the notes in sound texture, harmony, and dynamics, adding sound movement and glissando.
Harmony & Dynamics <i>Playing</i>	Play the piece with 3D motion, guided by sound imagination. Intonate each interval with arm weight and articulations. Trust that the hand motions, intonation, arm weight, articulations, and posture are already anchored in your muscle memory. This allows you to focus more fully on the sound imagination of harmony and dynamics. When playing forte at a slow tempo, increase the amplitude of the 3D wrist motion so that it reflects the energy of the imagined loud sound, helping the hands and tone remain free of harshness. When playing <i>piano</i>, remember that you still need the full amount of arm weight to maintain control of touch and tone. Throughout, keep the hands light, empty, weak, and loose, and allow sound imagination—rather than physical force—to guide the movement.

DAY 4

HANDS TOGETHER

Reconnecting with the Day 3 Foundations	• Play through the piece with your attention on the Day 3 tasks, gently reminding yourself of the layers you embedded into your imagination and muscle memory the previous day. This will help you maintain clarity as you add the new Day 4 layers.
Harmony Dynamics Voicing <i>Imagination</i>	• Decide which voice to project the most. Avoid voicing embellishments and ornamentation. • Imagine the notes in sound texture, harmony, dynamics & voicing, with sound movement and glissando. Remember to imagine longer notes with their full duration.
Harmony Dynamics Voicing <i>Playing</i>	• Play the piece with 3D motion, guided by sound imagination, intonation & arm weight, and articulations. The amplitude in hand motion will be reduced, adjusting to more subtle nuances of sound you intend to produce.
Energy	
Energy <i>Imagination</i>	• Imagine the notes in both staves in sound texture, harmony, dynamics & voicing, with sound movement and glissando, infusing each note with the energy of your needs / dreams.
Energy <i>Playing</i>	• Play the piece with 3D motion, sound imagination, intonation & arm weight, and articulations, infusing each note and intonation with the energy of your dreams.

DAY 5

HANDS TOGETHER

Reconnecting with the Day 4 Foundations	Play through the piece with your attention on the Day 4 tasks, gently reminding yourself of the layers you embedded into your imagination and muscle memory the previous day. This will help you maintain clarity as you add the new Day 5 layer.
Musical Speech <i>Playing</i>	Play the piece with 3D motion, guided by sound imagination. Intonate each interval with arm weight, articulations, and musical speech. Trust that sound imagination, hand motions, intonation & arm weight, and articulations are in your muscle memory. It may feel complex and overwhelming to intonate musical speech in both hands at the same time. For this reason, focus on one hand only—typically the one carrying the more active melodic line. Direct your attention to intonating musical speech within the melody, rather than trying to apply it equally to both hands.
<i>Phrasing Structure</i>	- Analyze the phrasing in the score by marking motifs, phrases, and sentences. - Listen to the piece with attention to your phrasing choices, using this to confirm and refine your interpretation. - Give yourself the freedom to refine your phrasing structure over the coming days.
<i>Motifs</i>	Play the piece by motifs, allowing a natural slowing as you approach the main interval in a motif. Sense musical speech in both hands within main intervals. A natural change in dynamics may also occur. After each motif, pause briefly without lifting your hands, allowing a full release of energy. Begin the next motif from a neutral, empty state. Direct your attention to intonating musical speech within the melody, rather than trying to apply it equally to both hands.
<i>Phrases</i>	Play the piece by phrases. Play the main motif in the phrase with slightly more volume. After each phrase, pause briefly without lifting your hands, allowing a full release of energy. Begin the next phrase from a neutral, empty state. When playing at the level of phrases, you may naturally find yourself moving at a slightly faster tempo, helping you perceive the unity of the motifs within the phrase.
<i>Sentence</i>	Play the piece by sentences. Play the main phrase in the sentence with slightly more volume. After each sentence, pause briefly without lifting your hands, allowing a full release of energy. Begin the next sentence from a neutral, empty state. When playing by sentences, you may naturally find yourself moving at a slightly faster tempo, helping you perceive the unity of the phrases within the sentence. When first applying phrasing in playing, allow for greater freedom—slightly faster tempo and clearer dynamic contrast. Once the energy and flow are established, gradually slow the tempo and shift your focus toward sound imagination, refining the dynamics.

DAY 6

Reconnecting with the Day 5 Foundations	Play through the piece with your attention on the Day 5 tasks, gently reminding yourself of the layers you embedded into your imagination and muscle memory the previous day. This will help you maintain clarity as you add the new Day 6 layer.
Musical Image <i>Playing</i>	• Play the piece focusing on the musical image (energy of your dream). Play at a slow tempo. Trust that musical speech and phrasing are already present in your muscle memory.
Musical Form <i>Structure</i>	• Choose sections in the piece ranging from half a page to two pages. • Identify how many sentences each section contains, and select a suitable form template.
Musical Image Musical Form <i>Playing</i>	• Mentally play through the piece, sensing the musical image and form within each sentence. Focus less on individual notes and more on moving through the elements of form, sensing the energy behind them. • Play the piece, allowing the musical image and form to guide your intonation. Play at a moderate tempo (around 2–3 notes per second). The focus is on sensing how the energy of the musical image and form is expressed through the intonation between the notes. Let go of previous steps and shift your focus entirely to expressing musical phrasing and form through your body—using arm motions, dynamics, and flexible timing to convey every nuance and contrast.
Musical Image Musical Form Timing <i>Mental practice</i>	• Look at the time signature and tempo markings to identify the pulsation and tempo. • It may help to experience the timing physically rather than only imagining it mentally through breathing aligned with the inner pulse: exhale on the stronger beats and inhale on the lighter beats of the chosen timing. • Mentally play through the first two bars of each element of form in the piece, focusing on how these blocks are felt within musical image, form, and timing. Be very clear in your inner sensations about the feeling of each form element and every tempo change.
Musical Image Musical Form Timing <i>Playing</i>	• Play the piece while focusing on musical image, form, and timing. Begin with a slower timing, regardless of the original tempo in the score, knowing that the piece will gradually be brought to its intended tempo during the Learning Stage.

DAY 7

Artistry — Step 1 Freedom in Posture and Shoulders

Repeat each section 3-5 times without aiming for full memorization at this stage.

- every sentence
- every 2 sentences
- every 4 sentences
- every 8 sentences
- the whole piece, or a larger section (3-5 pages)

Before Playing

Before playing, focus on:
Dream (needs, form, timing) → Energy Field → Posture with relaxed shoulders.

Mentally play through the piece while gently shaking the shoulders.

While Playing

While playing, return to the question:
"Where is my Dream to Rest?"

Shoulder and upper arm motions may look and feel exaggerated at this stage.
This is completely normal.

DAYS 8-9

Artistry — Step 2 Freedom in Arms

- Repeat 3-5 times:
- every sentence
 - every 2 sentences
 - every 4 sentences
 - every 8 sentences
- the whole piece, or a larger section of the piece (3-5 pages)

Before Playing

Before playing, clarify the elbow motion pattern.

Then conduct following that pattern while focusing on Step 1 — dream, energy field, and posture — together with free elbow motion.

Mentally go through the conducting motions in the correct timing and flow.

While Playing

While playing, return to the question:
“What is my Dream to Manifest?”

Repeat each section until it becomes memorized.

Memorization becomes especially important at this stage, since constantly returning to the score can interrupt the continuity of focus needed for Step 3.

Remain in a comfortable Timing 2 pace and without yet bringing the sections to their original fast tempo.

At this stage, the elbow motions may appear and feel exaggerated. This is completely normal, as in Step 3 these movements will gradually settle more deeply into the inner muscular sensations.

DAYS 10-11

Artistry — Step 3 Listening to the Higher Mind

Play-throughs 20x

<i>Mental practice</i>	Mentally go through every element of form, change of timing, and energy field: • Step 1: “Where is my Dream to Rest?” • Upload this forward toward the Higher Mind. • Return the attention to the energy of the Audience-self — “Listen” — as though listening with a thousand ears, remaining deeply attentive and curious about what the Higher Mind brings forward.
<i>Before Playing the Piece</i>	Choose an appropriate tempo. Take three mindful breaths aligned with the pulse of the timing — exhaling on the downbeats and inhaling on the upbeats. This breathing helps align the body and heartbeat with the chosen timing, establishing a stable and natural inner pulse before playing. Then zoom into the opening block (B) and briefly move through the three stages: Step 1, Uploading, and Listening.
<i>Playing</i> <i>Repeat 10x with brief pauses between sections</i>	Keep the focus on the word “Listen.” When shifting between different elements of form, timing, or energy fields, allow brief pauses between the segments. Gradually reduce these pauses throughout the ten play-throughs.
<i>Playing</i> <i>Repeat 10x without brief pauses between sections</i>	Play without pausing between shifts of form, timing, and energy field.

DAY 12

SLOW PIECES

OBJECTIVE

Learning to choose the correct tempo consistently before beginning to play.
Strengthening memorization.

Playthrough the piece
10 times

After each repetition, identify any challenging sections and work through them using the 3 steps of the Weeding method.

Step 1
Identify the memory slip

- Identify which intervals became unclear or went blank while playing.
- Focus on improving the musical speech within those intervals to strengthen memorization.

Step 2
*Practice the error measure
within a larger block*

Add a sentence before and after the error measure.

Step 3
Play through the piece

When playing through the piece next time, keep in mind any corrected measures and pay attention to new challenging sections to practice afterward.

DAYS 12-14

FAST PIECES

OBJECTIVE

Bringing the piece to its appropriate tempo.

Learning to choose the correct tempo consistently before beginning to play.

Strengthening memorization.

Practice the piece by sections 1 sentence • Tempo 2: ♩ = 60 • Tempo 3: ♩ = 70 • Tempo 4 or 5: ♩ = 80-90 2-3 sentences • Tempo 2 • Tempo 3 • Tempo 4 or 5 4-6 sentences • Tempo 2 • Tempo 3 • Tempo 4 or 5 The entire piece • Tempo 2 • Tempo 3 • Tempo 4 or 5	After each repetition, identify any challenging sections and work through them using the four steps of the Weeding method. Progress to the next block only when the current one has been fully memorized and feels comfortable at the required tempo.
Step 1 <i>Identify the problem</i>	• analyze which intervals didn't feel stable • focus on improving musical speech and speed and amplitude of the elbow motion • practice only at a slow tempo
Step 2 <i>Practice the error measure in 3 tempos</i>	Only move to the next tempo when you feel comfortable.
Step 3 <i>Practice the error measure within a larger block in 3 tempos</i>	Add a sentence before and after the error measure. Move to the next tempo only when feeling comfortable.
Step 4 <i>Play through the piece</i>	When playing through the piece next time, keep in mind any corrected measures and pay attention to new challenging sections to practice afterward.

PERFORMANCE PRACTICE

Day 14 onwards
Home Rehearsal

Playthrough (10x)
Visualize yourself in a concert hall.
Play with pauses when shifting between different energy fields.
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Grab a bite, stretch out, or take a quick nap — whatever refreshes you.

Playthrough (10x)
Visualize yourself in a concert hall.
Play without pauses.

Playthrough (10x)
Outfit, Shoes, Lighting, Time Variations
Record audio or video of your performance

Home Audition

Playthrough (3x)
Perform for one person

<i>Home Audition</i>
Playthrough (3x) Perform for a small group
Playthrough (1x) Perform for family, neighbors, friends, students, or livestream (YT/FB/IG)

<i>Public Audition</i>
Perform in different venues for one person Play at friends' homes, classrooms, piano showrooms
Perform in different venues for a small group Perform at libraries, churches, restaurants, street pianos, airports, malls

<i>Onstage Audition</i>
Public Performances Home concerts, golf clubs, churches, libraries, Steinway/Yamaha events, music festivals
Enroll in Professional Opportunities Join music festivals, associations, summer piano schools, masterclasses

REGULAR PRACTICE ROUTINE



	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	1	2	3
4th month	7																		8														
3rd month	5																																
2nd month	3																																
1st month	1																																

analysis

learning

performance practice

repertoire maintenance

reset day