

CHOOSING THE RIGHT REPERTOIRE AFTER THE PROGRAM

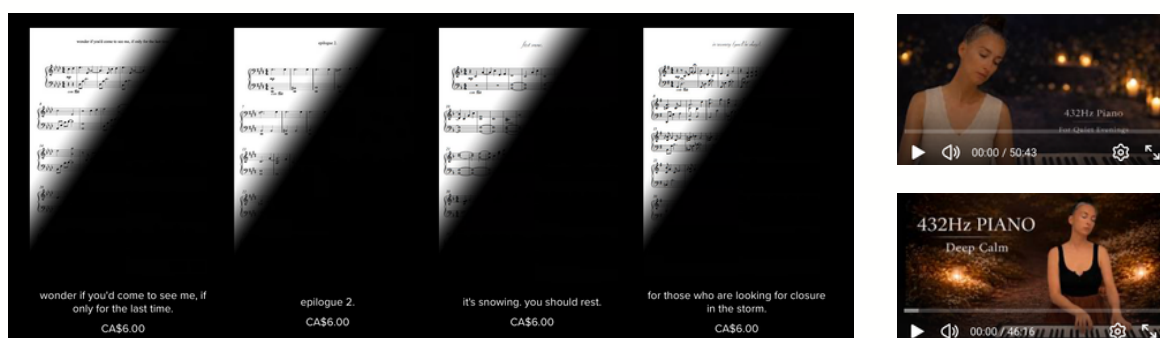
It is important, at this stage, to begin learning pieces in a style different from the Classical repertoire. Familiar Classical patterns—such as harmonic progressions and textures—may still trigger earlier associations of pressure, self-doubt, or fear, even if a new technical foundation has already been established.

For this reason, it is advisable to work with a different musical style for a period of time, ideally for one to three months. This allows the new approach to playing to settle more freely, without resistance from previously ingrained patterns. It is similar to the principle of not relearning old pieces with a new technique, as the established habits within familiar repertoire can interfere with the development of new sensations.

Temporarily setting aside Classical music and exploring a new style provides several advantages:

- it avoids familiar triggers
- it encourages a calm, relaxed approach to playing
- it offers music that is clear and accessible, without being overly simplistic
- shorter pieces with transparent textures allow for a sense of completion and steady progress
- a wide range of material supports variety and avoids boredom

The suggested repertoire below reflects these qualities. Sheet music is provided along with the accompanying videos, where selected pieces are demonstrated.



Choosing appropriate repertoire at this stage—both in style and level of difficulty—is essential. Returning too early to advanced Classical works may reintroduce tension and the impression that previous habits have not changed.

With consistent practice, new sensations begin to stabilise within a relatively short period of time. After one to three months, it becomes possible to return to the Classical repertoire with a greater sense of safety, confidence, and clarity.

Practice Guidelines for New Repertoire

- Repeat each new element introduced into the piece twice, without dwelling on it for too long. Remaining on a single element for an extended time can make it more difficult to integrate additional layers later.
- As you progress through the days, you may adjust fingering, elbow motion, pedal, phrasing and form, as needed.
- Before beginning a new day, play through the material once to recall the work from the previous day.

Additional Notes

- In harmony practice, you may naturally find yourself playing with a fuller dynamic, as the intensity of harmonic colour is expressed through your touch. Allow this to happen without restraint. In the next dynamics layer, you will have your space and time to refine the volume of your tone.
- In phrasing practice, you may naturally move toward a slightly faster tempo when working with phrases and sentences. This helps to better embrace the phrasing blocks as one unit.