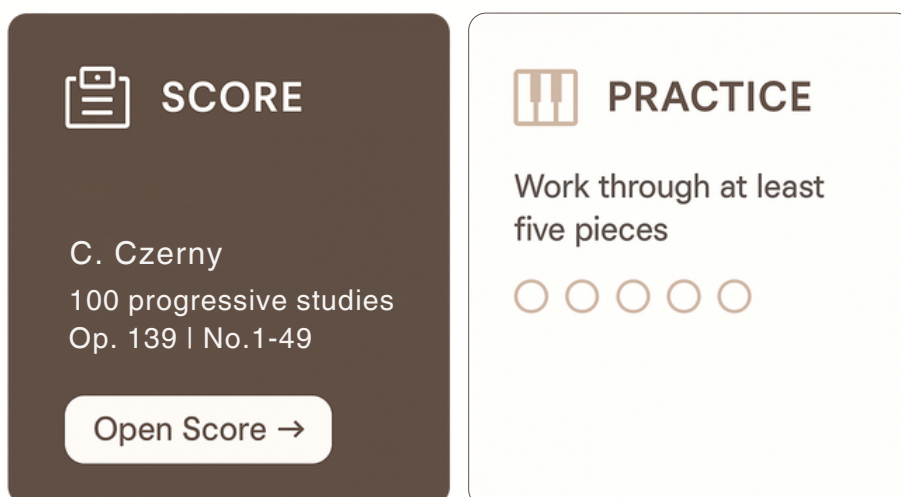




Posture as the Final Touch

Understanding the physical sensation of proper posture is essential.

However, as you move through the learning process, it is perfectly fine to let go of this focus for a while — especially as you begin exploring the new musical elements introduced in the next two Volumes: harmony, dynamics, voicing, articulation, musical speech and phrasing, musical form, and timing. Paying too much attention to posture too early can limit the freedom needed for these musical elements to be fully expressed in playing.

That said, posture should never be forgotten.

Once you feel that these new musical elements are integrated into your mind, your singing, and your inner physical sensations, it is time to bring full awareness back to posture.

You can complete each set of Exercises and Practice sessions with the posture fully reintegrated — as the final, unifying element of your playing.

In Volume IV, when we explore how to complete a new piece within 10 days, posture becomes essential once again at the final stage of the process.

During this stage, you will revisit your posture on Day 7 of your Practice Journal — the first day dedicated to the “Learning Stage.”

Until then, allow your body to move freely, so that all expressive layers can settle naturally before being aligned with the stillness and balance of correct posture.

Practice in 4-bar sections

HANDS SEPARATE

Play slowly at 50-70 bpm a note. Give each note the same duration, without applying rhythm, dynamics or articulations.

When playing with arm weight, the tone will naturally become louder, gaining depth and roundness through the weight of the body. Some notes may sound uneven — and that's perfectly fine. At this stage, we are not yet engaging the imagination of sound texture; we will explore that in the next and final lesson of this Volume I.

So allow yourself to relax, knowing that you don't need to control the evenness or elegance of sound. Let it emerge freely — raw and unrefined — just as it is when the tone sings naturally through arm weight.

Elbow Motion Markings	• Mark fingering and position-change notes in the score where necessary. – Now that you feel intonation more clearly while playing, start including the pedal in your practice — it will support the depth and resonance of the three-dimensional arm-weight tone.
Hand Motion Playing <i>50 bpm a note</i>	• Play using three-dimensional wrist motion and elbow motion, gently releasing the fingers on the circled notes where possible. – When playing double notes, gently release the supporting tone, keeping only the melodic note, to let the wrist breathe naturally.
Intonation Arm Weight Singing	• Sing each bar out loud with intonation & arm weight: with clear sound movement, glissando, and resistance. – No hand movement is necessary—focus entirely on the inner sensation of intonation & arm weight. – Pause to breathe after each bar. – Sing without rhythm, avoiding staying on any note too long. • Sing all 4 bars internally with intonation & arm weight.
Intonation Arm Weight Playing <i>50 bpm a note</i>	• Play with 3D motion and intonation & arm weight. – Transfer arm weight to the keyboard before playing. – When transferring weight to the keyboard — and while playing — make sure to maintain the correct direction of the weight wave into the instrument. Avoid sending the weight down into the keyboard; instead, direct it horizontally into the instrument, allowing the energy to flow naturally forward. – Keep your hands relaxed, loose, light, empty, and weak throughout your playing. Let the hands remain soft and weightless, simply channeling the energy of intonation & arm weight. – Remind yourself that at this slow tempo, the amplitude of 'rolls and swings' will be naturally more pronounced.



Practice in 4-bar sections

HANDS SEPARATE

When you begin to introduce the feeling of your needs or dreams into your intonation, your sound may naturally become softer and more intimate — and that is exactly as it should be.

You may also notice that your tempo slows down. This happens because your musical expression now requires more space between the notes, allowing your emotions to be expressed through intonation and arm weight.

Intonation
Arm Weight
Energy

50 bpm a note

- Play with 3D motion, intonation & arm weight, infusing intonation with the energy of your needs / dreams.

Posture

50 bpm a note

- Play with 3D motion and posture, intonation & arm weight, infusing intonation with the energy of your needs / dreams.
-
- Before playing, bring your attention to your posture.
 - Sit in a relaxed, slightly slouched position that feels steady and grounded.
 - Imagine an invisible thread gently pulling the crown of your head upward — allowing the torso to lengthen and open naturally, while the chin remains slightly lowered.
 - Keep your thighs, shoulders, and upper arms soft and open. A gentle shake of these areas can help release any tension.
-
- Transfer arm weight to the keyboard right before playing.
-
- When transferring weight to the keyboard — and while playing — make sure to maintain the correct direction of the weight wave into the instrument.
Avoid sending the weight down into the keyboard; instead, direct it horizontally into the instrument, allowing the energy to flow naturally forward.
-
- While playing, focus on how intonation helps you maintain a still, upright posture — with relaxed shoulders and thighs.
You can also take a moment to check the distance from the keyboard and the depth of your sitting on the bench.

Practice in 4-bar sections	
HANDS TOGETHER	
Play at a slow tempo, this time incorporating rhythm. Play without dynamics or articulations.	
Hand Motion Playing	• Play using 3D wrist motion, and elbow motion, gently releasing the fingers on circled notes. – If wrist tension arises when holding long notes in one hand, gently add “ghost rolls” on the sustained notes. This prevents static energy and keeps the motion fluid.
Intonation Arm Weight Playing <i>Play at a very slow tempo</i>	• Play with 3D motion and intonation & arm weight. – Transfer arm weight to the keyboard before playing. – When transferring weight to the keyboard — and while playing — make sure to maintain the correct direction of the weight wave into the instrument. Avoid sending the weight down into the keyboard; instead, direct it horizontally into the instrument, allowing the energy to flow naturally forward. – Remind yourself that when combining both hands with inner singing, it's completely natural to feel only about half of the usual resistance and glissando in your intonation. – While playing, keep your hands relaxed, loose, and light. – At this slower tempo, the amplitude of ‘rolls and swings’ will feel more pronounced—allow that fullness of motion to support your free expression.
Intonation Arm Weight Energy <i>Play at a very slow tempo</i>	• Play with 3D motion and intonation & arm weight, infusing intonation with the energy of your dreams.



Practice in 4-bar sections

HANDS TOGETHER

Posture

Play at a very slow tempo

- Play with 3D motion and posture, intonation & arm weight, infusing intonation with the energy of your needs / dreams.
- Before playing, bring your attention to your posture.
 - Sit in a relaxed, slightly slouched position that feels steady and grounded.
 - Imagine an invisible thread gently pulling the crown of your head upward — allowing the torso to lengthen and open naturally, while the chin remains slightly lowered.
 - Keep your thighs, shoulders, and upper arms soft and open. A gentle shake of these areas can help release any tension.
- Transfer arm weight to the keyboard right before playing.
- When transferring weight to the keyboard — and while playing — make sure to maintain the correct direction of the weight wave into the instrument.
Avoid sending the weight down into the keyboard; instead, direct it horizontally into the instrument, allowing the energy to flow naturally forward.
- While playing, focus on how intonation helps you maintain a still, upright posture — with relaxed shoulders and thighs.
You can also take a moment to check the distance from the keyboard and the depth of your sitting on the bench.

Faster tempo

- You can try playing faster if it feels natural, noticing how the wrist motions become less visible yet remain deeply embedded in your muscle memory.
- Remind yourself to let go of any concern for evenness or balance in your tone — you have not yet added sound imagination to your practice. For now, focus only on hand motion and inner singing supported by arm weight.