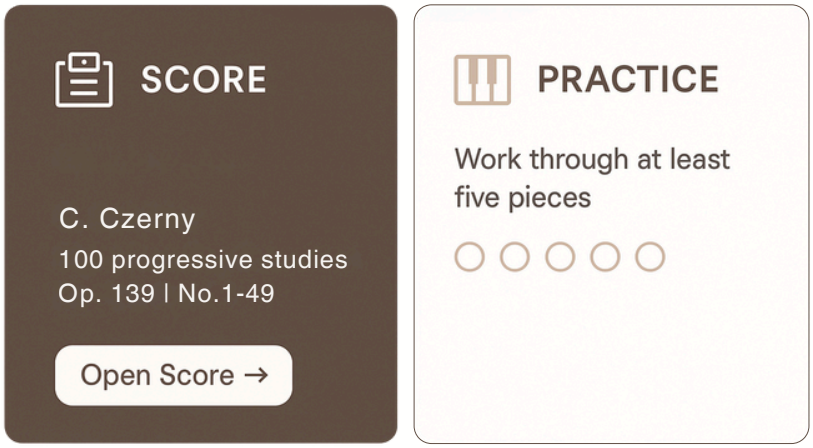


DAY 1

Practice each step through the entire piece at a slow tempo, without articulations.	
MARKING THE SCORE Day 1 *Practice Session: A Live Example*	
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

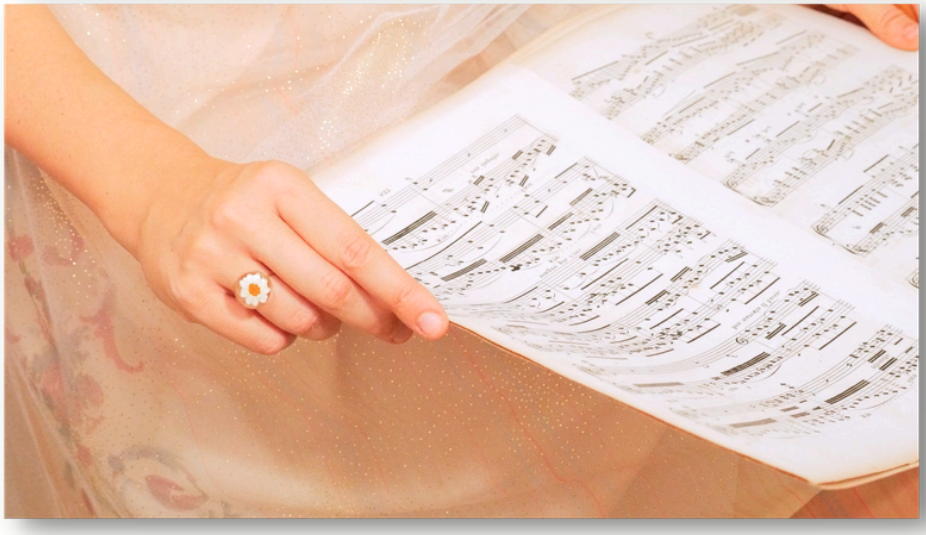
HANDS SEPARATE *Practice Session: A Live Example*	
Pre-practice Mindset Session	• Breathwork, meditations, journaling. • Manifestation (clarify your needs - the energy of your 'dreams').
Sound Texture *Imagination*	• Imagine each note in sound texture, combining it with sound movement & glissando between notes.
Sound Texture *Playing*	• Play the piece with 3D hand motion and posture, sound imagination, and intonation & weight.

HANDS TOGETHER	
Sound Texture *Imagination*	• Imagine the notes in both staves in sound texture with sound movement and glissando.
Sound Texture *Playing*	• Play the piece with 3D hand motion and posture, sound imagination, intonation & weight.
Energy	
Energy *Imagination*	• 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 *Playing*	• Play the piece with 3D hand motion and posture, sound imagination, intonation & weight, 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 *Imagination*	• Imagine the notes in both staves in sound texture & harmony, with sound movement and glissando. • Listen to the harmony and feel its emotional colour. • Then, imagine the notes as they are written in the score in sound texture and harmony with sound movement and glissando while holding the block chord with the sustain pedal. Imagine passing notes in the same harmony. • Next, imagine the notes again after you release the sustain pedal that was holding the block chord. • Imagine the notes in sound texture and harmony with sound movement and glissando.
Harmony *Playing*	• Play the piece with 3D motion, sound imagination, intonation & weight. Trust that hand motions, intonation & arm weight, and posture are in your muscle memory. So you can now focus more attentively on the sound imagination of harmony.

HANDS TOGETHER	
Harmony & Dynamics *Markings* *Imagination*	• Mark the dynamics in the score. 1. **Highlight** the existing written dynamics to keep them visually and mentally prominent. 2. **Cross out** vague instructions such as dim. or cresc., and replace them with the specific dynamics you intend for each bar or section. 3. **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 *Playing*	• Play the piece with 3D motion, guided by sound imagination, intonation and arm weight. Trust that the hand motions, intonation, arm weight, 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 *piano*, 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 *Imagination*	• 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 *Playing*	• Play the piece with 3D motion, guided by sound imagination, intonation and arm weight. The amplitude in hand motion will be reduced, adjusting to more subtle nuances of sound you intend to produce.
Energy	
Energy *Imagination*	• 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 *Playing*	• Play the piece with 3D motion, sound imagination, intonation & arm weight, infusing each note and intonation with the energy of your needs / dreams.

DAY 5

LEGATO, TWO-NOTE SLUR, STACCATO, DÉTACHÉ, TENUTO, ACCENT Play the piece with 3D or 2D motion, sound imagination, intonation & arm weight, and articulations. Play in 3 different tempos using legato, two-note slur, staccato, détaché, tenuto, and accent articulations.	
Slow tempo	At a slow tempo—approximately two seconds per note—use 'double roll and swing' for louder dynamics in legato, staccato, tenuto and accent. Keep your hands light, empty, weak and loose. When practicing a two-note slur, allow the last note of the slur also become a silent, ghost note in the next slur.

LEGATO, TWO-NOTE SLUR, STACCATO, DÉTACHÉ, TENUTO, ACCENT	
Moderate tempo	At a moderate tempo—approximately one second per note—use simple 'roll and swing' for louder dynamics in legato, staccato, tenuto and accent.

LEGATO, TWO-NOTE SLUR, STACCATO, DÉTACHÉ	
Fast tempo	At a fast tempo—approximately one note per two seconds—use a flattened 'roll and swing' for louder dynamics in legato, staccato and accent.