

 **SCORE**

C. Czerny
100 progressive studies
Op. 139 | No.50-100

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 **PRACTICE**

Work through at least
five pieces



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

<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, and intonation & weight.

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.
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, 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. • 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 <i>Playing</i>	• 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 <i>Markings</i> <i>Imagination</i>	• 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 <i>dim.</i> or <i>cresc.</i>, 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 <i>Playing</i>	• 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 <i>forte</i> 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.

