Practical Tip for Faster Tempos

When working with faster timings (Timing 3 and above), immediately playing at the original fast tempo can feel overwhelming and make it difficult to remain calm and in control.
Instead, once you have found the natural heartbeat of the piece, slow it down to Timing 2 and remain there for now.

It is important to distinguish between Timing 2 as the original tempo of the music—calm with movement—and Timing 2 as a slowed-down version of energetic Timing 5. In the latter case, the pulse should still retain its energetic character, only in slower motion.

When slowing down from an originally fast tempo, the goal is not to change the energy of the pulsation, but simply its speed.

Timing 5 — Energetic
Fast — Vivo, Vivace, Allegro, Presto

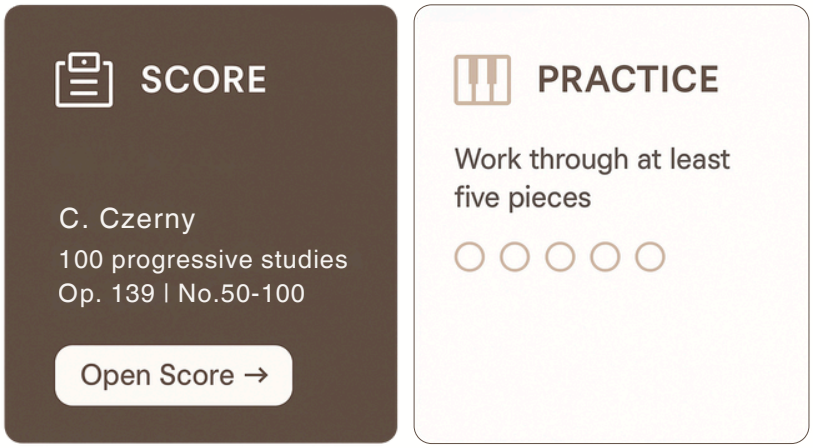
Timing 2 — Energetic ✓

Timing 5 — Energetic
Fast — Vivo, Vivace, Allegro, Presto

Timing 2 — Calm · Peaceful with Movement ✗
Slow / Moderate — Andante, Andante moderato, Andante sostenuto

Later, during the Learning Stage—when repeating short sections—you can begin gradually increasing the timing. For example, you may play a section five times in Timing 2, then in Timing 3 and 4, and finally ten times in Timing 5.

So for now, during the Analysis Stage, it is enough simply to establish a stable sense of Timing 2 in the piece.



DAY 1

Practice each step through the entire piece at a slow tempo	
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.

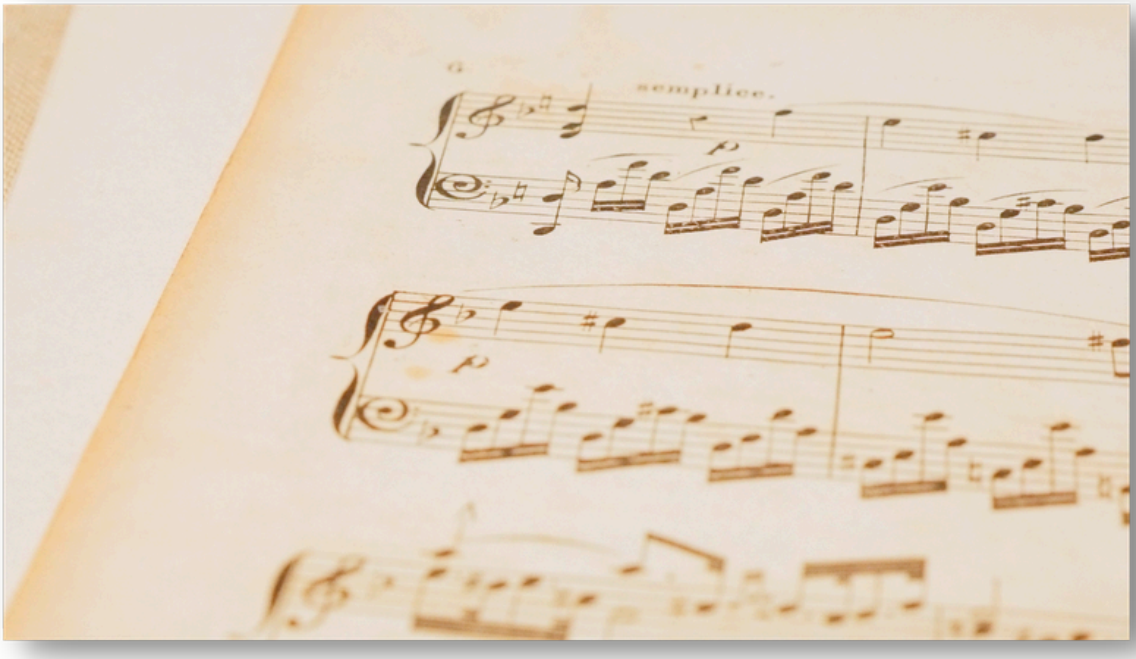
DAY 2

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, intonation & weight, and articulations.

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, and articulations.
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, 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 *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, 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.



<table>
<tr><th colspan="2">HANDS TOGETHER</th></tr>
<tr><td>Harmony & Dynamics

Markings
Imagination</td><td>

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.

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<tr><td>Harmony & Dynamics

Playing</td><td>

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 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.
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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 & 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 *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, 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 *Playing*	• 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.

Phrasing Structure	• 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.
Motifs	• Sing each motif out loud, and then internally. • 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.
Phrases	• Sing each phrase out loud, and then internally. • 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.
Sentence	• Sing each sentence out loud in a single breathe, and then internally. • 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 *Playing*	• 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 *Structure*	• 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 *Playing*	• 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 *Mental practice*	• 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 *Playing*	• 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.