



PRACTICE JOURNAL

NAME

THE COMPLETE WORK OF PREPARING A PIECE

CONCERT STAGE

3
ONSTAGE
AUDITIONS

10
PUBLIC
AUDITIONS

2 WEEKS REST
INCUBATION STAGE

10
HOME
AUDITIONS

100
HOME
REHEARSALS

LEARNING
WEEDING
ARTISTRY

ANALYSIS

Clarity in Goals and Focus at Every Stage

Stage	Objective	Focus
<i>Analysis</i>	Embody all musical elements of a piece, layer by layer, playing in the most aligned way from the first touch to avoid re-learning inefficient movements or sensations.	Nuances of sound imagination, intonation, hand motion, posture, arm weight, phrasing, form, timing.
<i>Learning</i>	Bring the analyzed layers into the subconscious mind and muscle memory through repetitions. Achieve ease in focusing on the right elements. Choose the right tempo before playing. Refining challenging sections.	Artistry Step 3 Memorization
<i>Performance Practice</i>	Confidently perform 'in the Zone' in front of audiences, on various instruments, and across different venues.	Artistry step 3 (playing in the Zone)

Understanding the specific goals and focus at each stage is crucial for making progress.
Without clear direction, it's easy to feel frustrated or stuck.

For instance:

- If, in the initial 1st Analysis stage, your aim is to memorize the piece (a goal more fitting for the 2nd Learning stage), you'll likely make little progress, reaching a plateau soon and feeling stuck with the piece for years to come because you lack the necessary tools for improvement.
- If your goal and focus in the 2nd stage are to enhance tone, touch, technique, and structure (as in the 1st stage), you won't be adequately prepared to progress to the 3rd Performance Practice stage, as you will lack muscle memory (memorization).
- Similarly, if your goal and focus in the 3rd stage are directed toward improving tone, touch, technique, and structure (akin to the 1st stage) or persistently eliminating errors and focusing on specific elements (similar to the 2nd stage), you won't be able to fully let go of 99% of the tasks and concentrate entirely on creativity and artistry. Your playing, even if technically flawless, will still sound somewhat mechanical, dry, and boring, lacking the spark of magic.

CLICK HERE FOR A
JOURNAL WALKTHROUGH

Practice Journal

In the following pages, you'll find an illustration and detailed overview of your Practice Journal. It outlines how many days it will take to progress through the stages of analysis, learning, and performance practice—guiding you to play with ease, full expression, and technical freedom on stage without 'stage fright'.

You'll also see a step-by-step breakdown of exactly what to practice each day.

With this Practice Journal, you will be able to confidently plan your musical programs in advance, while enjoying the flexibility to set your own practice pace.

For extra inspiration, consider printing this Practice Journal and making as many copies as you need. Assemble them into a beautiful journal and fill it with details of your current and future repertoire, dates throughout the year, ongoing repertoire, and names of family, students, teachers, friends, or venues!

DAY	MONTH	YEAR
<i>Regular</i> 	<i>2 short pieces</i> <i>(or 1 large composition, or a sonata movement)</i> • 8-9 pages of high-level repertoire • 8-10 minutes of slow/moderate music / 5 minutes of fast music	<i>1 full repertoire</i> 24 pieces (4-5 pages each) 1.5 hours of music
<i>Intense</i> 	<i>3 short pieces</i> • 12-14 pages of high-level repertoire • 12-15 minutes of slow/moderate music / 7 minutes of fast music	<i>2 short repertoires</i> 36 pieces (4-5 pages each) 2 hours of music

Level 1 repertoire	- Live Practice Journal session example - Music scores - Videos Playlist of analyzed pieces
Level 2 repertoire	- Music scores - Videos Playlist of analyzed pieces
Level 3 repertoire	- Music book - Videos Playlist of analyzed pieces

PRACTICE ROUTINE FOR YOUR FIRST 4 PIECES

After you complete the Recovery Program in the first 6 months, you'll move on to the next stage: applying your new skills to real pieces. This phase focuses on Levels 1, 2, and 3 repertoire over the next 3 months.

As you work through this stage, I strongly recommend revisiting the key topics from Volumes 1, 2, and 3 before each Practice Journal session with your new piece. Now that you've developed a deeper understanding, you'll notice many subtle details that might have been missed earlier. It's also a great way to refresh and strengthen your knowledge.

I also suggest sending me short videos of your practice sessions on WhatsApp. In your first few pieces, it's natural to make mistakes or overlook something. These check-ins will allow me to guide you more closely, so you progress with clarity and confidence.

In your very first Level 1 and 2 pieces, it's essential to ensure that each new element feels stable, secure, and fully absorbed before moving forward. That's why, although the Practice Journal typically schedules the Analysis stage over 6 days, giving yourself two days per step (stretching this phase to a full 12 days) will help you integrate every new layer with greater security and confidence. This extra day is also helpful if you're part of our group lessons and have received feedback after submitting your recording from the first day. It gives you the time to revisit the same material and refine it with greater accuracy.

The Learning stage, originally planned for 3 days, is designed for more advanced, 4–5 page repertoire. Since Level 1 pieces are shorter (about 1–2 pages) and easier to memorize, you may need just 2 days to complete this phase.

Now, onto the Performance Practice stage: this part deserves extra time, as it's where you truly open up and start feeling free, expressive, and connected to the Muse. It takes time and experience.

Plan to add an extra day for each step here:

- Home Rehearsal: 2 days
- Home Audition: 2 days
- Public Audition: 2-3 days

So, your adjusted timeline for the first months of Level 1 and 2 pieces looks like this:

- Analysis stage: 12 days
- Learning stage: 2 days
- Performance practice stage: 6 days
- Total: around 20 days per piece.

With this pacing, you can expect to complete about 4 pieces over the span of 3 months.

Another important note: in your first few pieces, it's natural to make plenty of mistakes and learn a huge amount along the way. That's exactly why including a Repertoire Maintenance routine (like you will later for your advanced pieces) would feel overwhelming at this stage — and frankly, it's not necessary.

Level 1 and 2 pieces are simpler by design, and chances are you won't be keeping them in your long-term repertoire anyway. So, during these first 3 months, feel free to skip the Repertoire Maintenance schedule altogether and focus fully on building your new pieces.

PRACTICE ROUTINE FOR YOUR FIRST 4 PIECES



4 Pieces • 3 Months • 7 Pages • 6 Minutes

1-2 pages piece
(1-2 minutes)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
1st month	1)	1	2	2	3	3	4	4	5	5	6	6	1-2	3	1	1	2	2	3	3		2)								
2nd month																														
3rd month																														

analysis

learning

performance practice

repertoire maintenance

reset day

COMPLETE PRACTICE ROUTINE

REGULAR PRACTICE ROUTINE



New Piece (12 days)

Morning Session
*Ideal for piano practice
when the mind is fresh and full of energy.*

New Piece:
Analysis
Learning & "Weeding"
Performance practice

Afternoon Session
*Helps refresh energy and uplift mood
when the mind is not as sharp.*

Repertoire Maintenance:
Refine, Correct, Express

Repertoire Playthrough:
Deep, healing meditation
while playing through repertoire

Repertoire Maintenance (next 4-7 days)

Morning or Afternoon Session

Repertoire Maintenance:
Refine, Correct, Express

Repertoire Playthrough:
Deep, healing meditation
while playing through repertoire

INTENSE PRACTICE ROUTINE



Morning Session

New Piece:
Analysis
Learning & "Weeding"
Performance practice

Afternoon Session

Repertoire Maintenance:
Refine, Correct, Express

Repertoire Playthrough:
Deep, healing meditation
while playing through repertoire

PERFORMANCE PREPARATION PRACTICE ROUTINE



Morning Session

Repertoire Playthrough:
3 full playthroughs of the entire concert program

Afternoon Session

Strength, Speed & Stamina:
Warm-up and speed exercises
(silent practice without volume
while watching a calming video)



REGULAR

PRACTICE ROUTINE

4-5 PAGES PIECE (4-5 MINUTES)

REGULAR PRACTICE ROUTINE



8 Pieces • 4 Months • 40 Pages • 30 Minutes

4-5 pages piece
(4-5 minutes)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	1	2	3	
1st month	1													2																				
																1	1						1	1										
2nd month	3													1-3	1-3		4																	
			1	2	1	2				1	2	1								1	2	3	1				2	3	1					
3rd month	5													1-5	1-5		6																	
			1	2	3	4				1	2	3								1	2	3	4				5	1	2					
4th month	7													1-7	1-7	1-7	1-7		8															
			1	2	3	4				5	6	1										1	2	3	4				5	6	7			

analysis

learning

performance practice

repertoire maintenance

reset day

ANALYSIS STAGE

LEARNING STAGE

TECHNICAL ANALYSIS

fingering

elbow motion

pedal

MINDSET & MENTAL PRACTICE

pre-practice session

sound imagination

intonation

arm weight

articulations

ADVANCED MENTAL PRACTICE

harmony

dynamics

1

a playthrough 5x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(3x)

step 3 'listening'(2x)

a playthrough 3x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(1x)

step 3 'listening'(2x)

a playthrough 1x

Confirm the tempo with the metronome

conducting

step 3 'listening'(1x)

PLAYTHROUGH

part of the repertoire

ADVANCED MENTAL PRACTICE

voicing

2

a playthrough 5x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(3x)

step 3 'listening'(2x)

a playthrough 3x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(1x)

step 3 'listening'(2x)

a playthrough 1x

Confirm the tempo with the metronome

conducting

step 3 'listening'(1x)

PLAYTHROUGH

part of the repertoire

ADVANCED INTONATION

musical speech

phrasing structure

motifs

phrases

sentences

3

a playthrough 5x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(3x)

step 3 'listening'(2x)

a playthrough 3x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(1x)

step 3 'listening'(2x)

a playthrough 1x

Confirm the tempo with the metronome

conducting

step 3 'listening'(1x)

PLAYTHROUGH

part of the repertoire

ADVANCED INTONATION

form structure

timing

4

a playthrough 5x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(3x)

step 3 'listening'(2x)

a playthrough 3x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(1x)

step 3 'listening'(2x)

a playthrough 1x

Confirm the tempo with the metronome

conducting

step 3 'listening'(1x)

PLAYTHROUGH

part of the repertoire

MEMORIZATION

artistry

step 1

step 2

every sentence 5-10x

every 2 sentences 5-10x

MEMORIZATION

every 4 sentences 5-10x

half a piece 5x

the whole piece 5x

'WEEDING'

a playthrough 10x

a playthrough 10x

PERFORMANCE PRACTICE STAGE

HOME REHEARSAL

imagining performing in a concert hall

a playthrough 20x

artistry step 3

5

a playthrough 5x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(3x)

step 3 'listening'(2x)

a playthrough 3x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(1x)

step 3 'listening'(2x)

a playthrough 1x

Confirm the tempo with the metronome

conducting

step 3 'listening'(1x)

PLAYTHROUGH

part of the repertoire

HOME REHEARSAL

recording your playing in different outfit and lighting

a playthrough 10x

6

a playthrough 5x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(3x)

step 3 'listening'(2x)

a playthrough 3x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(1x)

step 3 'listening'(2x)

a playthrough 1x

Confirm the tempo with the metronome

conducting

step 3 'listening'(1x)

PLAYTHROUGH

part of the repertoire

HOME AUDITION

playthrough 3x in a row

FAMILY MEMBER

7

a playthrough 5x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(3x)

step 3 'listening'(2x)

a playthrough 3x

Confirm the tempo with the metronome

conducting

step 2 'weeding'(1x)

step 3 'listening'(2x)

a playthrough 1x

Confirm the tempo with the metronome

conducting

step 3 'listening'(1x)

PLAYTHROUGH

part of the repertoire

HOME AUDITION

a playthrough 3X in a row

STUDENT

HOME AUDITION

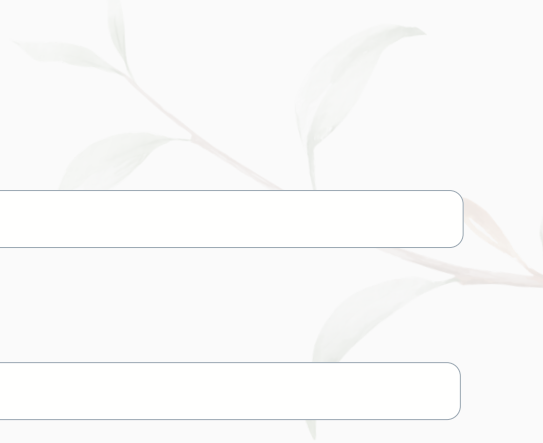
a playthrough 3X in a row

FRIEND

PUBLIC AUDITION

a playthrough

SHOWROOMS



ANALYSIS: DAYS 1-6
LEARNING: DAYS 7-9
PERFORMANCE: DAYS 10-12

PIECE NO.1
(12 DAYS)

ANALYSIS: DAYS 1-6
LEARNING: DAYS 7-9
PERFORMANCE: DAYS 10-12

PIECE NO.2
(12 DAYS)

REPERTOIRE INTEGRATION

DAY 1

1

a playthrough 5x

Confirm the tempo with the metronome

- conducting
- 'weeding' errors (3x)
- listening (2x)

NEW PIECE (2)

a playthrough 5x

2 PIECES

repertoire playthrough

1
2

ANALYSIS: DAYS 1-6
LEARNING: DAYS 7-9
PERFORMANCE: DAYS 10-12

PIECE NO.3
(12 DAYS)

REPERTOIRE INTEGRATION

DAY 1

1

a playthrough 5x

Confirm the tempo with the metronome

- conducting
- 'weeding' errors (3x)
- listening (2x)

NEW PIECE (3)

a playthrough 5x

2 PIECES

repertoire playthrough

1
2
3

DAY 2

2

a playthrough 5x

Confirm the tempo with the metronome

- conducting
- 'weeding' errors (3x)
- listening (2x)

3 PIECES

repertoire playthrough

1
2
3

PIECE NO.4
(12 DAYS)

ANALYSIS: DAYS 1-6
LEARNING: DAYS 7-9
PERFORMANCE: DAYS 10-12

REPERTOIRE INTEGRATION

DAY 1

1

a playthrough 5x
metronome

- conducting
- 'weeding' errors (3x)
- listening (2x)

NEW PIECE (4)

a playthrough 5x

2 PIECES

repertoire playthrough

1.
4.

DAY 2

2

a playthrough 5x
metronome

- conducting
- 'weeding' errors (3x)
- listening (2x)

3

a playthrough 5x
metronome

- conducting
- 'weeding' errors (3x)
- listening (2x)

4 PIECES

repertoire playthrough

1.
2.
3.
4.

PIECE NO.5
(12 DAYS)

ANALYSIS: DAYS 1-6
LEARNING: DAYS 7-9
PERFORMANCE: DAYS 10-12

REPERTOIRE INTEGRATION

DAY 1

1

a playthrough 5x
metronome

- conducting
- 'weeding' errors (3x)
- listening (2x)

NEW PIECE (5)

a playthrough 5x

2 PIECES

repertoire playthrough

1.
5.

DAY 2

2

a playthrough 5x
metronome

- conducting
- 'weeding' errors (3x)
- listening (2x)

3

a playthrough 5x
metronome

- conducting
- 'weeding' errors (3x)
- listening (2x)

4 PIECES

repertoire playthrough

1.
2.
3.
5.

DAY 3

4

a playthrough 5x
metronome

- conducting
- 'weeding' errors (3x)
- listening (2x)

5 PIECES

repertoire playthrough

1.
2.
3.
4.
5.

PIECE NO.6 (12 DAYS)

ANALYSIS: DAYS 1-6
LEARNING: DAYS 7-9
PERFORMANCE: DAYS 10-12

REPERTOIRE INTEGRATION

DAY 1	DAY 2	DAY 3
1 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)	2 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)	4 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)
NEW PIECE (6) a playthrough 5x	3 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)	5 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)
2 PIECES repertoire playthrough 1. 6.	4 PIECES repertoire playthrough 1. 2. 3. 6.	6 PIECES repertoire playthrough 1. 2. 3. 4. 5. 6.

PIECE NO.7 (12 DAYS)

ANALYSIS: DAYS 1-6
LEARNING: DAYS 7-9
PERFORMANCE: DAYS 10-12

REPERTOIRE INTEGRATION

DAY 1	DAY 2	DAY 3	DAY 4
1 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)	2 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)	4 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)	6 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)
NEW PIECE (7) a playthrough 5x	3 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)	5 a playthrough 5x metronome - conducting 'weeding' errors (3x) - listening (2x)	
2 PIECES repertoire playthrough 1. 7.	4 PIECES repertoire playthrough 1. 2. 3. 7.	6 PIECES repertoire playthrough 1. 2. 3. 4. 5. 7.	7 PIECES repertoire playthrough 1. 2. 3. 4. 5. 6. 7.

[illegible]

REGULAR PRACTICE ROUTINE



	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	1	2	3
4th month	7																		8														
3rd month	5																																
2nd month	3																																
1st month	1																																

analysis

learning

performance practice

repertoire maintenance

reset day

LIGHT MAINTENANCE ROUTINE

Once a piece or program has passed through the Home and Public Audition stage – performed in front of at least five different groups of people – you’ll find that your relationship with it changes. Something deep settles. The body and mind no longer rely on strict repetition to remember.

At this point, you no longer need to follow the full repertoire maintenance table. ***Performance itself is one of the most powerful ways to transfer the music into your subconscious***, anchoring it far deeper than any isolated practice session could.

So, when a piece has been shared in this way, you can gently shift to a more spacious maintenance schedule. All it needs is a light playthrough on the easy practice days – Day 4, Day 6, Day 9, and Day 12.

1	2	3	4	5	6	7	8	9	10	11	12	13
analysis	analysis	analysis	analysis	analysis	analysis	learning	learning	learning	performance practice	performance practice	performance practice	reset day
			repertoire playthrough		repertoire playthrough			repertoire playthrough			repertoire playthrough	

analysis

learning

performance practice

repertoire playthrough

reset day



PRACTICE JOURNAL DAILY STEPS

FOR 4-5 PAGES PIECE (4-5 MINUTES)

It's completely normal, and even beneficial, to begin each practice day by playing through the piece once with the previous day's result.

This refreshes sensations, builds confidence, and provides clarity for adding new layers.

Avoid mixing different practice days into one session.

Your mind needs **overnight sleep** to solidify new skills into the subconscious, making space for the next day's learning.

Rushing through layers will only lead to overwhelm, confusion, and mental fog, making new elements feel unsteady while dulling the clarity of what you've already built.

DAY 1

Practice each step through the entire piece at a slow tempo	
MARKING THE SCORE	
Day 1 <i><u>Practice Session: A Live Example</u></i>	
Fingering Position-Change Notes <i>Markings</i>	• 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.
<i>Optional</i>	
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 <i>Practice Session: A Live Example</i>	
<i>Pre-practice Mindset Session</i>	- 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, intonation & weight, and articulations.

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, and articulations.
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, 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 <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. - 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, 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.
HANDS TOGETHER	
Harmony & Dynamics <i>Markings Imagination</i>	- Mark the dynamics in the score. Highlight the existing written dynamics to keep them visually and mentally prominent. Cross out vague instructions such as dim. or cresc., and replace them with the specific dynamics you intend for each bar or section. 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. 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 <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.

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 <i>Imagination</i>	• 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 <i>Playing</i>	• 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 <i>Imagination</i>	• 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 <i>Playing</i>	• 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 <i>Playing</i>	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.
<i>Phrasing Structure</i>	- 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.
<i>Motifs</i>	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.
<i>Phrases</i>	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.
<i>Sentence</i>	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 <i>Playing</i>	• 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 <i>Structure</i>	• 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 <i>Playing</i>	• 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 <i>Mental practice</i>	• 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 <i>Playing</i>	• 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.

DAY 7

Practice Session: A Live Example

Artistry — Step 1 Freedom in Posture and Shoulders

Repeat each section 3-5 times without aiming for full memorization at this stage.

- every sentence
- every 2 sentences
- every 4 sentences
- every 8 sentences
- the whole piece, or a larger section (3-5 pages)

Before Playing

Before playing, focus on:
Dream (needs, form, timing) → Energy Field → Posture with relaxed shoulders.

Mentally play through the piece while gently shaking the shoulders.

While Playing

While playing, return to the question:
“Where is my Dream to Rest?”

Shoulder and upper arm motions may look and feel exaggerated at this stage.
This is completely normal.

DAYS 8-9

Practice Session: A Live Example

Artistry — Step 2 Freedom in Arms

- Repeat 3–5 times:
- every sentence
 - every 2 sentences
 - every 4 sentences
 - every 8 sentences
- the whole piece, or a larger section of the piece (3–5 pages)

Before Playing

Before playing, clarify the elbow motion pattern.

Then conduct following that pattern while focusing on Step 1 — dream, energy field, and posture — together with free elbow motion.

Mentally go through the conducting motions in the correct timing and flow.

While Playing

While playing, return to the question:
“What is my Dream to Manifest?”

Repeat each section until it becomes memorized.

Memorization becomes especially important at this stage, since constantly returning to the score can interrupt the continuity of focus needed for Step 3.

Remain in a comfortable Timing 2 pace and without yet bringing the sections to their original fast tempo.

At this stage, the elbow motions may appear and feel exaggerated. This is completely normal, as in Step 3 these movements will gradually settle more deeply into the inner muscular sensations.

DAYS 10-11

Practice Session: A Live Example

Artistry — Step 3 Listening to the Higher Mind

Play-throughs 20x

<i>Mental practice</i>	Mentally go through every element of form, change of timing, and energy field: • Step 1: “Where is my Dream to Rest?” • Upload this forward toward the Higher Mind. • Return the attention to the energy of the Audience-self — “Listen” — as though listening with a thousand ears, remaining deeply attentive and curious about what the Higher Mind brings forward.
<i>Before Playing the Piece</i>	Choose an appropriate tempo. Take three mindful breaths aligned with the pulse of the timing — exhaling on the downbeats and inhaling on the upbeats. This breathing helps align the body and heartbeat with the chosen timing, establishing a stable and natural inner pulse before playing. Then zoom into the opening block (B) and briefly move through the three stages: Step 1, Uploading, and Listening.
<i>Playing</i> <i>Repeat 10x with brief pauses between sections</i>	Keep the focus on the word “Listen.” When shifting between different elements of form, timing, or energy fields, allow brief pauses between the segments. Gradually reduce these pauses throughout the ten play-throughs.
<i>Playing</i> <i>Repeat 10x without brief pauses between sections</i>	Play without pausing between shifts of form, timing, and energy field.

DAY 12

SLOW PIECES OBJECTIVE

Learning to choose the correct tempo consistently before beginning to play.
Strengthening memorization.

Playthrough the piece 10 times	After each repetition, identify any challenging sections and work through them using the 3 steps of the Weeding method.
Step 1 <i>Identify the memory slip</i>	• Identify which intervals became unclear or went blank while playing. • Focus on improving the musical speech within those intervals to strengthen memorization.
Step 2 <i>Practice the error measure within a larger block</i>	Add a sentence before and after the error measure.
Step 3 <i>Play through the piece</i>	When playing through the piece next time, keep in mind any corrected measures and pay attention to new challenging sections to practice afterward.

DAYS 12-14

FAST PIECES

OBJECTIVE

Bringing the piece to its appropriate tempo.

Learning to choose the correct tempo consistently before beginning to play.

Strengthening memorization.

Practice the piece by sections 1 sentence - Tempo 2: ♩ = 60 - Tempo 3: ♩ = 70 - Tempo 4 or 5: ♩ = 80-90 2-3 sentences - Tempo 2 - Tempo 3 - Tempo 4 or 5 4-6 sentences - Tempo 2 - Tempo 3 - Tempo 4 or 5 The entire piece - Tempo 2 - Tempo 3 - Tempo 4 or 5	After each repetition, identify any challenging sections and work through them using the four steps of the Weeding method. Progress to the next block only when the current one has been fully memorized and feels comfortable at the required tempo.
Step 1 <i>Identify the problem</i>	- analyze which intervals didn't feel stable - focus on improving musical speech and speed and amplitude of the elbow motion - practice only at a slow tempo
Step 2 <i>Practice the error measure in 3 tempos</i>	Only move to the next tempo when you feel comfortable.
Step 3 <i>Practice the error measure within a larger block in 3 tempos</i>	Add a sentence before and after the error measure. Move to the next tempo only when feeling comfortable.
Step 4 <i>Play through the piece</i>	When playing through the piece next time, keep in mind any corrected measures and pay attention to new challenging sections to practice afterward.

A good sign it's time to move to the next level (staircase)
is when a playthrough stops feeling challenging and starts to feel too easy or even boring.
When that happens, it's a sign to push yourself and take on a bigger challenge.

Throughout your playthroughs, regularly check back with the metronome to realign with your original tempo.
Even if you feel you've settled into the right Timing, it's easy to drift faster or slower without noticing.

Finding the perfect heartbeat pace – one that truly aligns with your musical message – takes time.
Sometimes, it only fully reveals itself after multiple performances at home and in public auditions.

Remember, refining your Timing and incorporating strong and light beats to avoid stagnation in music is a long-term goal.

PERFORMANCE PRACTICE

Day 14 onwards

Practice Session: A Live Example

Home Rehearsal

Playthrough (10x)

Visualize yourself in a concert hall.

Play with pauses when shifting between different energy fields.

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Grab a bite, stretch out, or take a quick nap — whatever refreshes you.

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Playthrough (10x)

Visualize yourself in a concert hall.

Play without pauses.

Playthrough (10x)

Outfit, Shoes, Lighting, Time Variations

Record audio or video of your performance

Day 12

Home Audition

Playthrough (3x)

Perform for one person

<i>Day 4 onwards</i>
<i>Home Audition</i>
Playthrough (3x) Perform for a small group
Playthrough (1x) Perform for family, neighbors, friends, students, or livestream (YT/FB/IG)
<i>Public Audition</i>
Perform in different venues for one person Play at friends' homes, classrooms, piano showrooms
Perform in different venues for a small group Perform at libraries, churches, restaurants, street pianos, airports, malls
<i>Onstage Audition</i>
Public Performances Home concerts, golf clubs, churches, libraries, Steinway/Yamaha events, music festivals
Enroll in Professional Opportunities Join music festivals, associations, summer piano schools, masterclasses

