

# Principles of Technique for the Pianist

## Body Posture:

1. Sit tall at the piano; elongate the spine, but keep it relaxed.
2. The feet should be flat on the floor beside the outer pedals; this is as a general principle for the practise of exercises at the centre of the keyboard. When lateral movements occur, the feet will move in order to give an anchor for balance.
3. Sit so the front edge of the bench or chair is at the top of the leg. Sit on approximately one third of the chair or bench so that lateral movement and weight transfer are balanced and anchored.
4. Lean the torso forward so that the arms are never fully extended. This position will alter in angle as weight is transferred; more forward for crescendo or forte.
5. The shoulders should be relaxed, not raised; the shoulders may be raised in order to add power to weight transfer, especially in chords: i.e.: raised before the chord is played, and then dropped as the chord is played.

## Arms:

1. Let the elbows rest at the level of the wood under the keys. Adjust the height of your chair or bench accordingly.
2. The elbows should be even with or slightly forward of the torso; this position will be fluid depending on the amount of weight transfer needed.
3. Never hold the elbows away from or close to the body; their position should be natural and fluid depending on the technical elements needed.

## Hands:

1. The fingers should form a slightly fan shaped position on the keys. This position requires a straighter finger, which will involve playing more on the pad of the finger tip rather than the tip itself.
2. The position of the hand should form an arch; a "bridge". The wrist should descend slightly from the third knuckle which forms the culminating point. A good way to achieve this position is to place the hands flat on your lap. Pull the fingers in straight keeps the base of the palm on your lap. Slightly round the fingers.
3. When using finger technique, the wrist should not be too flexible, yet not stiff when playing. After striking a note or chord the wrist should immediately relax.

History of the County of ...

Early History

The first settlers of the county were the ...  
who arrived in the year ...  
and established a settlement at ...  
The first school was opened in the year ...  
and the first church was built in the year ...  
The first bridge was built in the year ...  
The first mill was built in the year ...  
The first store was built in the year ...  
The first hotel was built in the year ...  
The first newspaper was published in the year ...  
The first railroad was built in the year ...  
The first bridge was built in the year ...  
The first mill was built in the year ...  
The first store was built in the year ...  
The first hotel was built in the year ...  
The first newspaper was published in the year ...  
The first railroad was built in the year ...

Present

The county is now one of the most ...  
and the most fertile in the state ...  
The population is now ...  
The area is now ...  
The climate is now ...  
The soil is now ...  
The water is now ...  
The air is now ...  
The light is now ...  
The sound is now ...  
The taste is now ...  
The smell is now ...  
The touch is now ...  
The feeling is now ...  
The thought is now ...  
The action is now ...  
The reaction is now ...

Future

The future of the county is bright ...  
and the future of the state is bright ...  
The population will be ...  
The area will be ...  
The climate will be ...  
The soil will be ...  
The water will be ...  
The air will be ...  
The light will be ...  
The sound will be ...  
The taste will be ...  
The smell will be ...  
The touch will be ...  
The feeling will be ...  
The thought will be ...  
The action will be ...  
The reaction will be ...

## Fingers and Thumb:

1. The position of the thumb should be semi-diamond at the digit joint. The letter "C" should be formed between the thumb and the index finger. The playing position of the thumb should be so that contact point is just under the thumb nail in a slight vertical position. The thumb's role is to support the hand.
2. The thumb should slide across the keys in passage work and not move about in the air. Tonal equality with the fingers is achieved by pressure on the key surface and the resultant acceleration, not by lifting the thumb in the air.
3. Play with rounded fingers at the edge of the keys in order to achieve an even tone. This is the "fulcrum-lever" principal.
4. When articulating with finger strokes:
  - a) The finger movement should be just as rapid in ascent as in descent.
  - b) The third knuckle should be like an extension of the hand and forearm when lifting the finger.
  - c) The first and second joints (finger and nail) should form a natural curve.
5. Do not scratch or curl the fingers towards the body except when searching for a pizzicato sound or a very percussive tone.
6. Never allow the finger joints to collapse: this weakens the force of the finger attack.
7. To obtain an even tone using the fingers, never lift the 2<sup>nd</sup> or 3<sup>rd</sup> fingers higher than the 4<sup>th</sup> or 5<sup>th</sup>: equalize the height of the finger attack.
8. A beautiful tone is regulated by the pressure of the fingers and thumb on the keys. This pressure will vary from instrument to instrument. It is adjusted by controlled acceleration without contraction of the arm. This is similar to the pressure of the bow on the strings of a violin; just the right amount of weight is needed. The violinist need only add vibrato and the tone is beautiful.
9. The fifth finger should not be curved as a general principal. Lift it straight and place it on the keys in oblique motion. This position helps to equalize the pressure and resulting tone of this finger.

# Properties and Effects

The following are the properties and effects of the substance in question. The first property is its physical appearance, which is a white, crystalline solid. It has a melting point of approximately 150 degrees Celsius and a boiling point of approximately 250 degrees Celsius. The second property is its solubility, which is high in water and low in organic solvents. The third property is its stability, which is high under normal conditions but decreases in the presence of light and heat. The fourth property is its toxicity, which is low in acute doses but high in chronic doses. The fifth property is its reactivity, which is low with most substances but high with strong acids and bases. The effects of the substance are primarily on the respiratory system, where it causes irritation and inflammation. It also has a mild sedative effect on the central nervous system. In high doses, it can cause respiratory failure and death. The substance is also known to cause skin irritation and allergic reactions in some individuals.



### **Other General Comments:**

1. Always breathe deeply through the nose when practising and performing. Try to breathe with the musical phrasing. Singing while practising will aid the development of this habit.
2. Take breaks every 15-20 minutes. Stand up and stretch.
3. Many overuse syndromes result from tension we bring to our practise/performance situation. Be sure you are relaxed, warm and alert when practising. Begin with stretching and warm up slowly before each block of practise time.
4. If you feel tension building in your body, arms or hands, take a break.
5. Try soaking your arms and hands in warm water before you begin your practise to help loosen muscles.
6. Consult with your doctor, physiotherapist, chiropractor or other health care practitioner on a regular basis. Deep breathing exercises, Alexander Technique, Yoga, Tai-Chi, Meditation and other relaxation, posture and strengthening programs can also be quite useful.

1. Name: [Name] [Address] [City] [State] [Zip]
2. Date of Birth: [Date] [Month] [Year]
3. Education: [Degree] [Institution] [Year]
4. Employment: [Company] [Position] [Year]
5. Other: [Information]

## “TENUES” (INDEPENDENCE EXERCISE)

This exercise is designed to promote finger independence through stretching and a consistent finger stroke.

Depress silently and hold the five finger position as shown below\*.

- a) Keep the distance between the fifth finger and thumb spread wide (fan-like position).
- b) Maintain a solid bridge-like position at the knuckles.
- c) Practise SLOWLY and PIANISSIMO.
- d) Keep the arm free of tension: especially the elbow.
- e) Use a solid and direct attack to the key bed. Think of pressing rather than striking.
- f) Lift each finger and thumb to the same height. The thumb should stretch laterally away from the index finger.

\* After the exercise is mastered in this position, try repeating it with a five note diminished seventh chord.

**Pattern:**      Fingers:      5, 4, 3, 2, 1  
    5-4, 4-3, 3-2, 2-1  
    5-3, 4-2, 3-1, 4-1, 5-1

R.H. 1                      2                      3                      4                      5

L.H. 5                      4                      3                      2                      1

Count:      1              2              3              4              5              6              7              8

Finger:      5                      5                      5                      5

1947  
October 10

The above is a copy of the letter from the  
Department of the Interior, dated October 10, 1947.

Very truly yours,  
[Signature]

1. Copy of letter from the Department of the Interior, dated October 10, 1947.
2. The letter.
3. The letter from the Department of the Interior, dated October 10, 1947.
4. The letter from the Department of the Interior, dated October 10, 1947.
5. The letter from the Department of the Interior, dated October 10, 1947.
6. The letter from the Department of the Interior, dated October 10, 1947.
7. The letter from the Department of the Interior, dated October 10, 1947.
8. The letter from the Department of the Interior, dated October 10, 1947.

\* The above is a copy of the letter from the  
Department of the Interior, dated October 10, 1947.

Very truly yours,  
[Signature]



## BATTEMENTS ARTICLES (ARTICULATE STRIKING)

This exercise is designed to train an articulate finger stroke.

1. Play the following exercise holding the notes indicated.
2. Repeat each part of the exercise four or more times.
3. Play LEGATO and SLOWLY.
4. Fingers not playing should be held up at equal distances from the keys (use high finger articulation).
5. Separate your fingers from each other in an equidistant fashion; especially fingers four and five.
6. Lift finger five extended straight, not curved. This is to make up for its shortened length and relative weakness.
7. Lift and strike your fingers at the same speed. When playing at a slow tempo, lift slowly. When playing at a rapid tempo, lift rapidly.
8. Think of pressing the keys, rather than striking. This facilitates a shock absorption at the wrist without stiffness.
9. Keep your elbows loose and your arm open in a "floating" fashion.

**HOLD "1"**      **HOLD "1+2"**      **HOLD "1+3"**

PLAY 2 3 4 5 4 3 2      3 4 5 4 3      2 4 5 4 2

2 3 4 5 4 3 2      3 4 5 4 3      2 4 5 4 2

**HOLD "1"**      **HOLD "1+2"**      **HOLD "1+3"**

**HOLD "1+4"**      **HOLD "1+5"**

2 3 5 3 2      2 3 4 3 2

2 3 5 3 2      2 3 4 3 2

**HOLD "1+4"**      **HOLD "1+5"**

THE HISTORY OF THE  
CITY OF NEW YORK

From the first settlement to the present time

1. The first settlement was made by the Dutch in 1614.
2. The first English settlement was made in 1624.
3. The first Dutch settlement was made in 1624.
4. The first English settlement was made in 1624.
5. The first Dutch settlement was made in 1624.
6. The first English settlement was made in 1624.
7. The first Dutch settlement was made in 1624.
8. The first English settlement was made in 1624.
9. The first Dutch settlement was made in 1624.
10. The first English settlement was made in 1624.

THE HISTORY OF THE

THE HISTORY OF THE

THE HISTORY OF THE

THE HISTORY OF THE

THE HISTORY OF THE



## "LE POUCE" (The Thumb)

One of the greatest problems concerning Piano Technique is the training of the thumb. The following exercises are designed to train the thumb properly.

Play each repeat 8 times.

The thumb does not lift, it glides across the key surface.

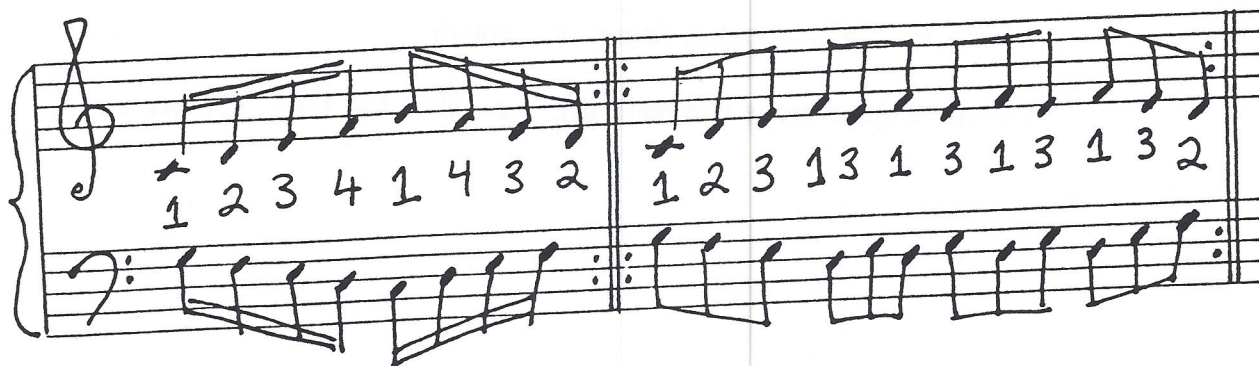
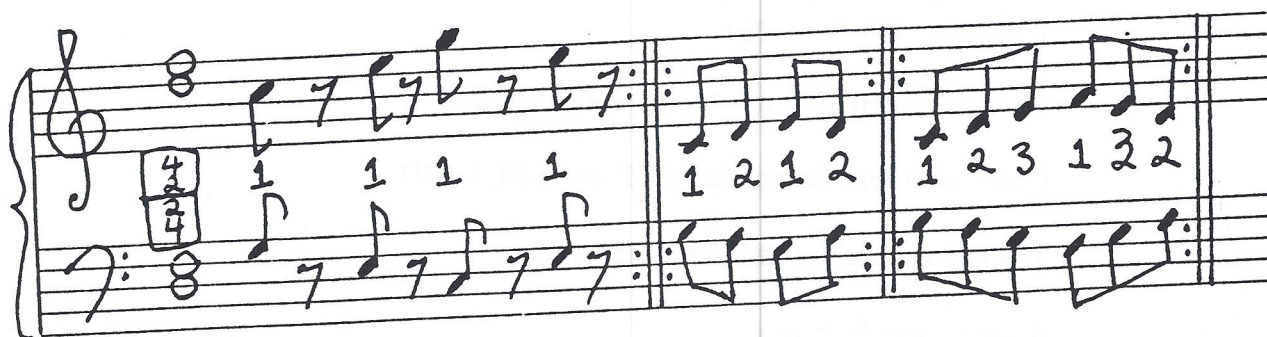
Be sure to play on the TIP (point) of the thumb, not the whole edge.

Proper thumb-bridge position forms the letter "C" between the thumb and index finger be sure the knuckle of the second finger is firm)

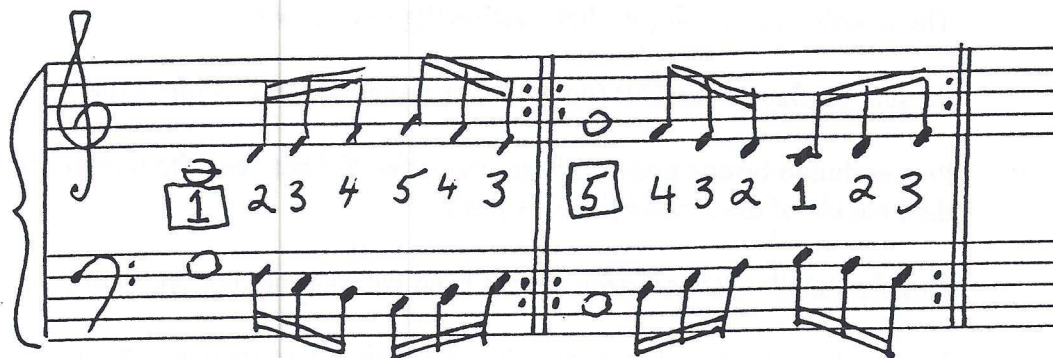
Play the thumb exercises with a quiet hand without moving the wrist.

The height of the knuckle-bridge should remain the same throughout.

These exercises may be transposed into all major and minor keys (chromatically).



## "EGALITE" (Finger Equality)



Hold finger 1 and play rapidly and evenly the notes which follow. Continue exercise holding finger five. (Do not stop)

Practise moderato to presto, always pianissimo!

Check to ensure the arm is OPEN and RELAXED.

The thumb does not attack the key surface.

Accent finger 5 slightly.

Be sure to lift and articulate finger four enough

Transpose this exercise chromatically: e.g.. C+. C-, C#+ C#- etc.

## "THUMB VOCALISE"

This exercise is called a vocalise because it uses the same pattern as singers often do when singing scales.

Be sure to play the thumb, always from the surface of the key.

Life the second finger high, and keep fingers 3, 4 and 5 fee (open hand position)

when the exercise is learned proceed to practise with the following finger combinations

1-3

1-4

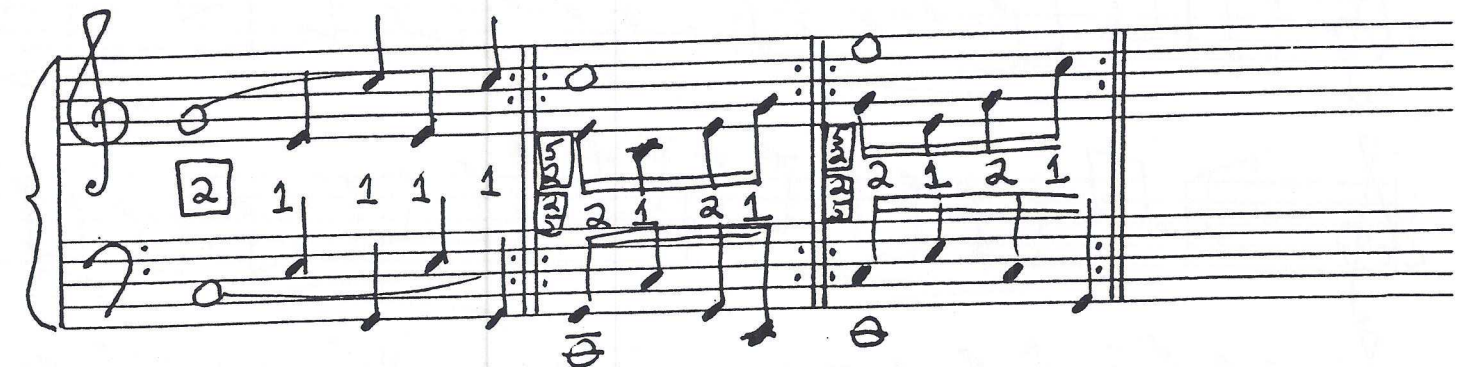
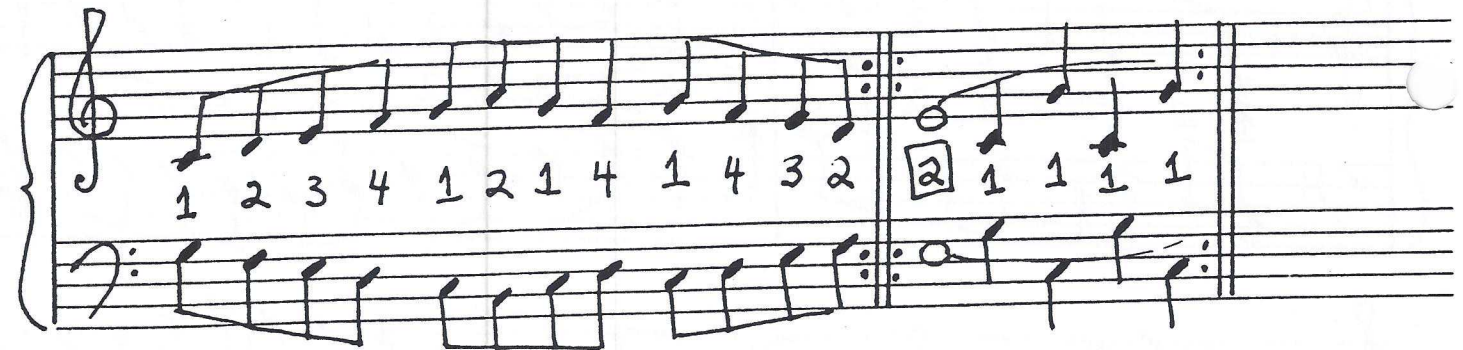
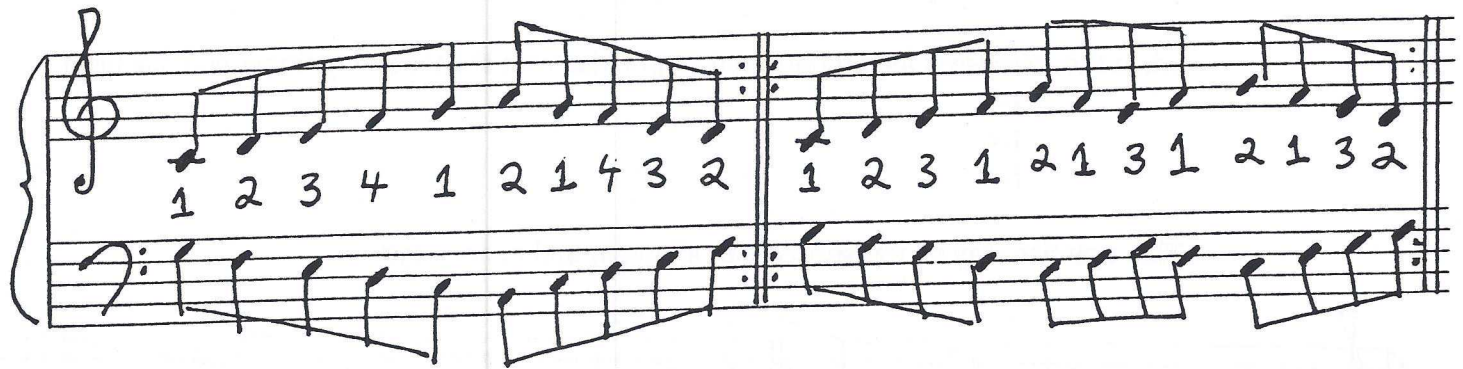
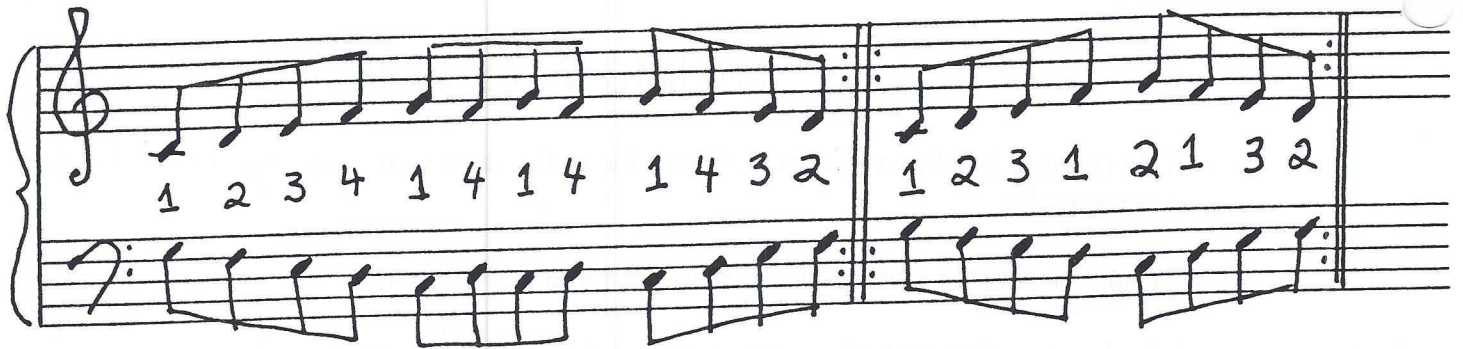
1-5

This exercise may be transposed into all major and minor keys.





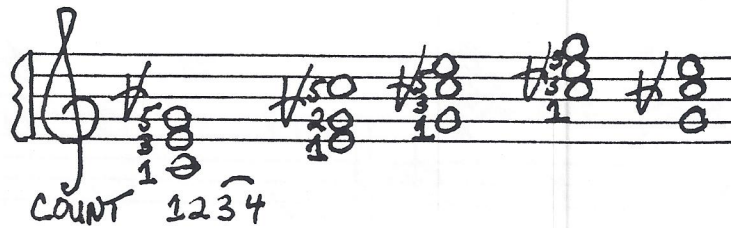
6



The hand must move across the thumb without a lateral movement of the wrist. Keep the thumb firmly in its position.

## "PRESSION"

Legato chords are a real challenge to the pianist. This exercise shows the means by which one can attain a rich, full, chain of legato chords.



Use the wrist and weight of the arm to play each chord. Lift the wrist high, not the elbow.

Keep the elbow out to the side before dropping for more weight.

At counts 3 and 4, raise the wrist to prepare for the next chord progression.

Move directly to the next chord position, LEGATO (without "air"), letting the wrist fall to its normal level after the sound is made.

Keep the fingers rounded.

Maintain a solid bridge of the hand.

Practise MF to F.

Like previous exercise, but not up when other down.

## "DEPLACEMENT" (Lateral Arm Movement)

This exercise teaches a quick lateral arm movement which is used to play legato leaps.

### PART A:

Handwritten musical notation for Part A of the "DEPLACEMENT" exercise. The notation is written on a grand staff (Treble and Bass clefs). It includes fingerings (5, 2, 5, 2, 5, 2) and dynamics (pp). The notation uses 'x' and 'o' symbols to indicate specific notes and movements, with 'etc.' indicating continuation. The exercise is divided into two measures by a double bar line.

Keep the hand in a solid octave position

Move the whole arm laterally from position to position "without air"

The wrist should be supple

Keep the thumbs extended over the octave position

Practise SLOWLY and PIANISSIMO.

Handwritten musical notation for the second part of the exercise. The notation is written on a grand staff (Treble and Bass clefs). It includes fingerings (4, #1, 4, 5, 5, 4, 4, 5, 4, 4, 5, 5) and dynamics (pp). The notation uses 'x' and 'o' symbols to indicate specific notes and movements, with 'etc.' indicating continuation. The exercise is divided into two measures by a double bar line. The second measure is labeled "(L.H. AS ABOVE)".

Play at the end of the keys and use only a lateral movement of the arm.

After the octave exercise is mastered SLOWLY and PIANISSIMO, proceed to quicker tempos using KULLAK wrist movements.



## "TIROIR" (drawwer)

This exercise achieves two very important elements of piano technique:

- A. It frees the arm to move as a unit "in" and "out" of the keys (Part C in a circular motion).
- B. It creates another colouristic effect.



The hand and wrist should be firm with no finger action

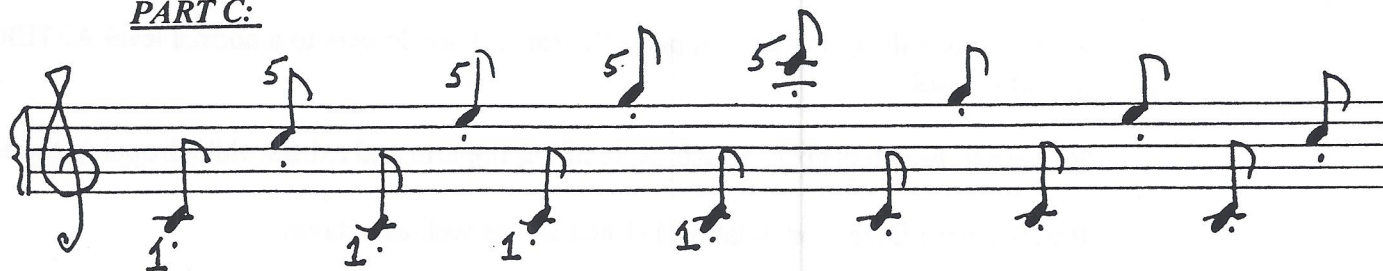
Use the whole arm in a "Pull-Push" or "Push-Pull" motion.

Also practice in 6ths.

### PART B

Practise hands together in contrary motion.

### PART C:



Play with a stirring like rotation movement of the arm at a slow tempo

Practise hands together in Contrary motion.

## "FRANCHE" (Full Arm Touch)

"Franche" means honest or direct. This exercise is designed to help the pianist acquire the feeling of relaxation of the arm by a "free fall" to the key.

### PREPATORY EXERCISE:

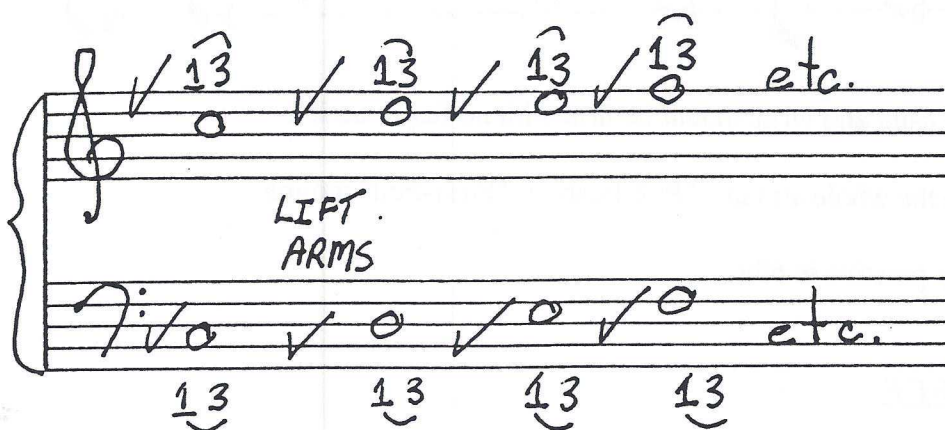
While seated, hold your arms at shoulder height in front of you.

Keep the elbows bent, as in playing position, and lift them from the shoulder muscles.

Allow hands and forearms to dangle loosely.

Consciously relax your shoulder muscles, allowing the hands and arms to drop on to your lap.

### PART A:



Play the above tones as in the preparatory exercise lifting the whole arm (not just the forearm). The wrist must be high and loose in its preparation. Be sure to use pedal.

As the wrist falls to the keys, it plays the tone(s) and lowers to a normal level AFTER the sound is made.

Be sure to breathe deeply: inhale while lifting the arm and exhale while dropping the arm.

Practise with finger combination 1-3 and 2-4 as well as octaves.

Be sure the sound is round and full, but not too loud

Practise hands together after the exercise is mastered separately.

# "CROISEMENT GAMMES" (Crossing Scales)

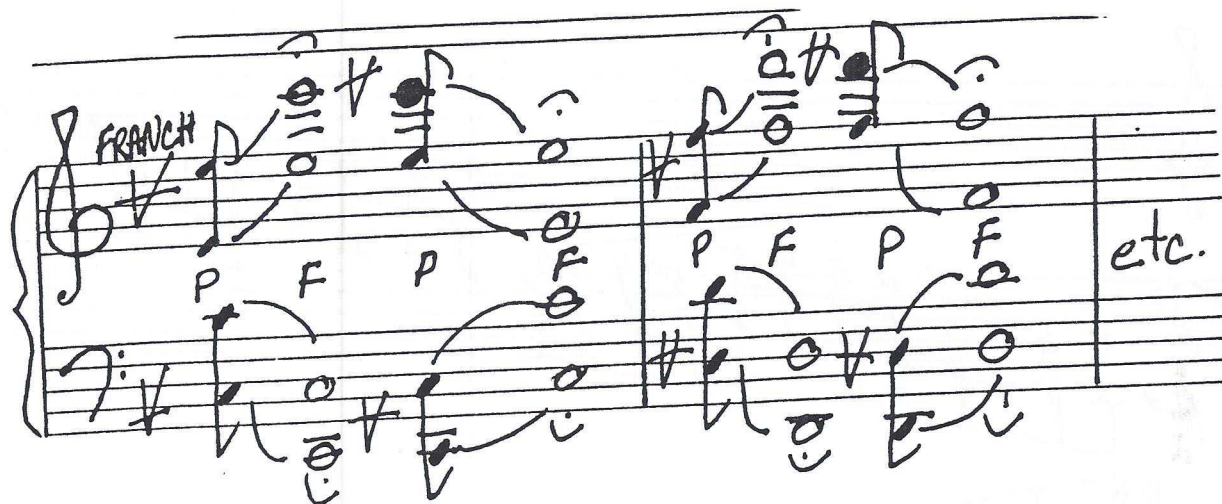
A frequent challenge to the pianist is evenness of touch needed when playing passages which continue from Right Hand to Left Hand or Visa-versa.



Practise the above exercise using "Battement Articules" action  
 The fingers should lift to the same height except the 5th.  
 When the 2nd and 3rd fingers proceed consecutively, great care must be taken to preserve  
 EVENESS and LEGATO touch.  
 Preserve the ARCH or BRIDGE of the hand.  
 Transpose into all keys  
 Practise using groups of five notes instead of four using the following fingers:  
 Left Hand 5-4-3-2-1  
 Right Hand 1-2-3-4-5  
 Practise with varied accents is also useful  
 Once mastered, extend the exercise of the entire keyboard.



## "ELAN" (Legato Leaps)



Prepare the arm by lifting as in FRANCHE.

Play both the grace notes and the principal note with ONE MOVEMENT of the arm.

Lift the arm SLOWLY and lower on to the grace note slowly

As you lift the arm, take a deep breath and let it out as you play the leap.

Play the grace note PIANO, and the principal note FORTE by using a swift LATERAL movement of the arm (One line).

Prepare each new position.

Practise the above exercise in similar and contrary motion (hands separately and together).

Practise also with 4ths, 5ths, 6ths, 8ves and various chords.

Practise from slow to fast tempos (between each leap).

It is also very useful to practise without looking at the keys.

## "PIVOTAGE"

This exercise is useful for playing arpeggiated chords; especially those which extend beyond the range of the octave.



Play the above exercise WITHOUT finger articulation, use only the pivoting movement of the wrist.

The 4th finger serves as a pivot for the hand: hold onto it as long as possible.

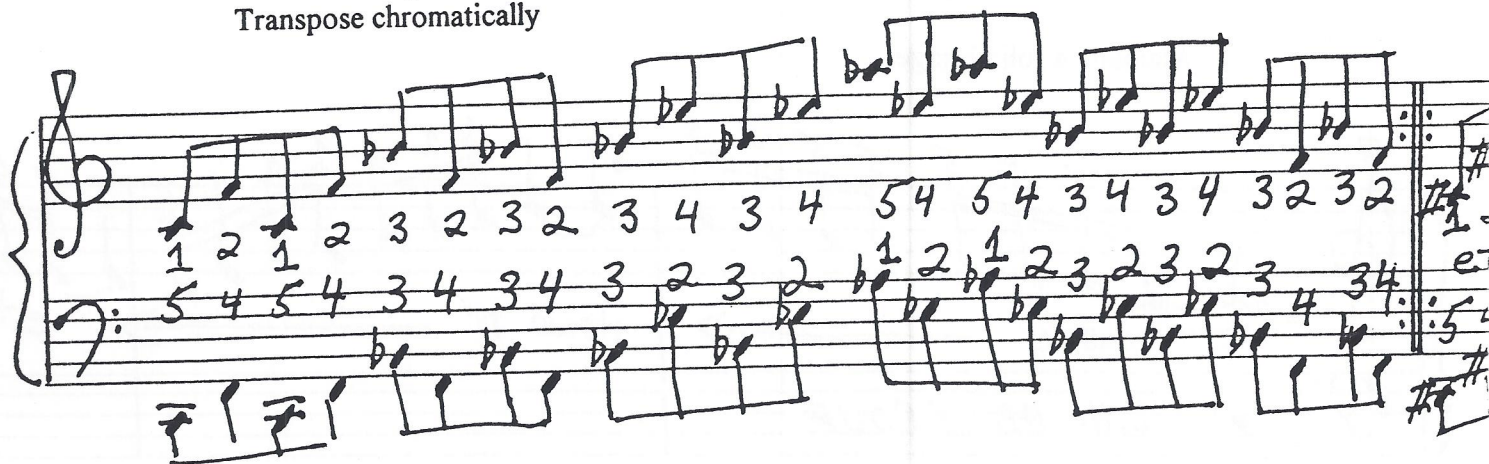
Keep the wrist high and hand arched (maintained the bridge).

The wrist should be supple (loose)

Practise PIANISSIMO with and without the pedal.

Work the temp from SLOW to FAST

Transpose chromatically



The above exercise is a variant of the first pivoting exercise

Be sure to maintain a supple, high, wrist.

Transpose chromatically.

## "ROTATION EXERCISES"

**BASCULE DE COUDE** - See-saw action of the elbow.

Hold the first note throughout this exercise with the thumb.

Play the second finger with an upward movement of the elbow.

Play the fifth finger by lowering the elbow to its normal position.

Play from the elbow not the shoulder, keep head up and poised



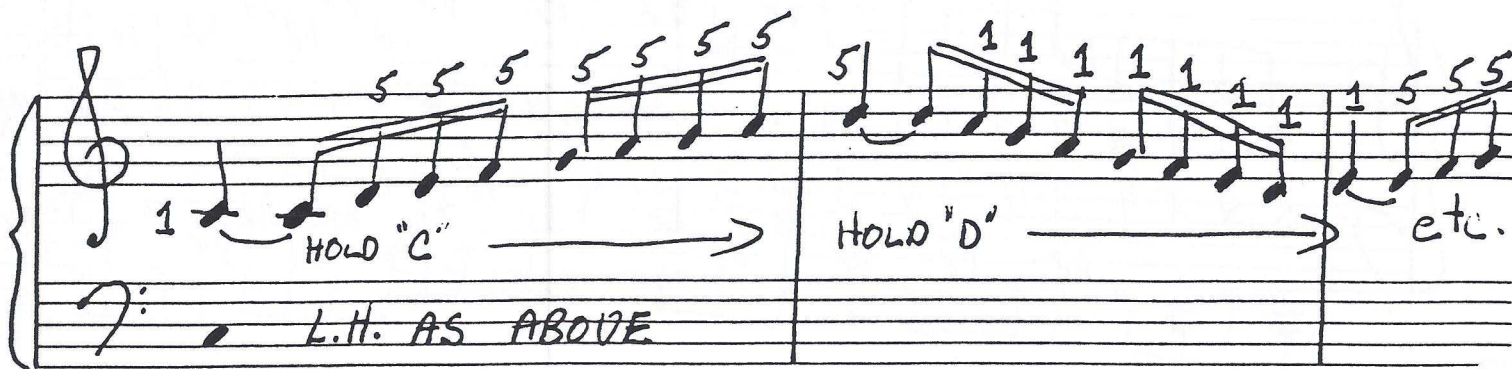
### **WRIST ROTATION:**

This exercise is to be practised using the covalize pattern.

Hold the note "C" and play the following notes with wrist rotation up to the note "D" which is held. Continue the exercise in this manner.

Practise with a very light staccato and PIANISSIMO

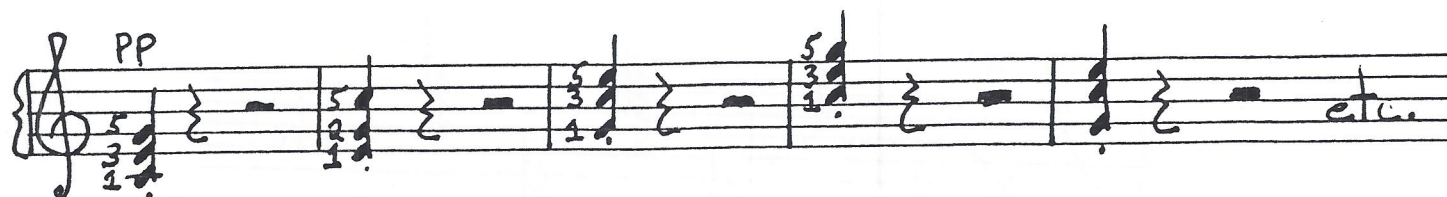
Maintain a solid bridge.





## "PRECISE"

Apply this exercise when a soft or biting chord is needed (like plucking a harp)



Push forward as in the Tiroir touche: be sure the wrist is solid

Practise pianissimo most of the time.

The movement is like an airplan taking off.

On count 2, let the hand fall on the following chord position as a preparation. You should hear the sound of the fingers fall.

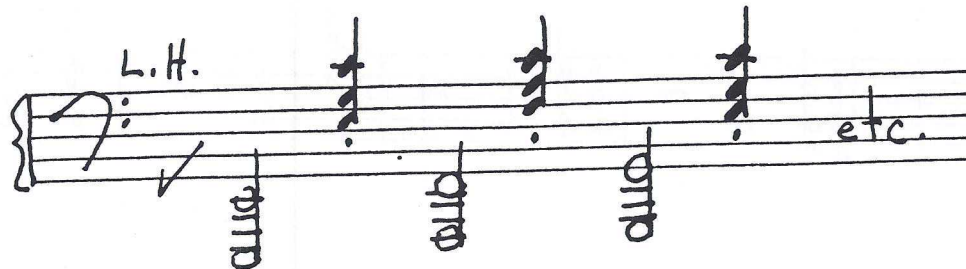
Wait until count 1 before playing the next chord position.

Fingers not being used should be held up.

Keep the hands very firm.

After the above is mastered, proceed to transpose into various keys. Then minor, dominant and diminished seventh chords can be used.

**PART B:**



The above exercise is a useful combination of Franche and Precise touches. Play the octaves with Franche and the triads with precise.

## "VOLANTE"

Part A of this exercise is designed to free the arm for a very quick release from the keys creating a very short, light colouristic effect.



### PART A:

Keep the fingers CURVED and the hand FIRM

The wrist should also be firm: the hand and lower arm will move as a unit. This is called the "FULL ARM TOUCH".

Bounce off each octave with full arm touch.

Think "UP" from the keys (not down), and work for a pianissimo and very short colour.

### PART B:

Play as above, but in a slightly faster tempo, using only forearm from elbow.

### PART C:

Play as above in a still faster tempo using only the wrist (pianissimo).

Note: for small hands use 6ths instead of octaves.

## "SUBSTITUTIONS"

This exercise is designed to train the fingers to substitute legato on the same note.

Prepare the fingers in a curved position (except the fifth, which remains straight)

Play with finger action (battement articule action and pressure).

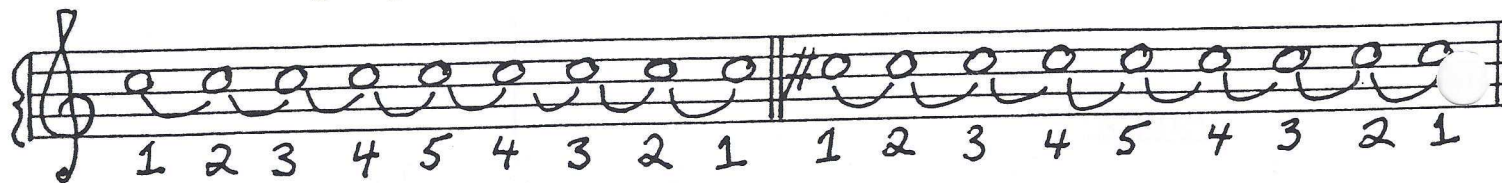
Always play at the edge of the keys with no excess movement of the hand or fingers.

The first finger joint doesn't change after playing; it remains in a solid shape.

All exercises are for Right and Left Hand.

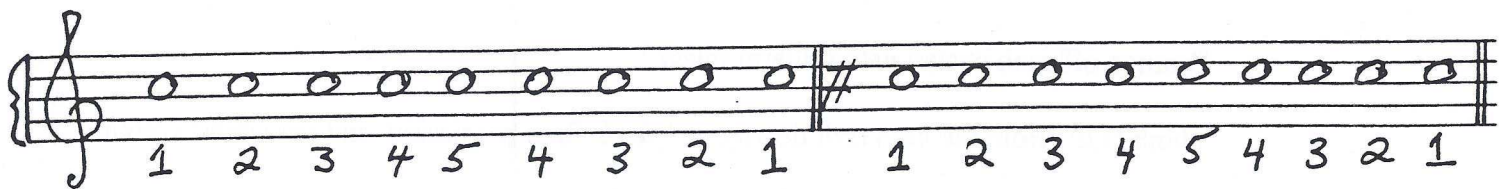
### Part A:

Change fingers on the note without releasing it.

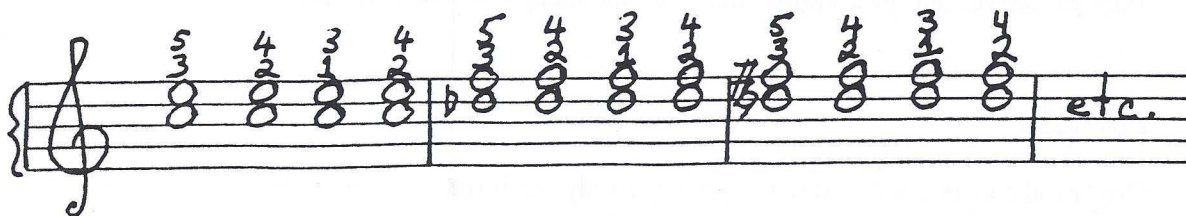


### PART B:

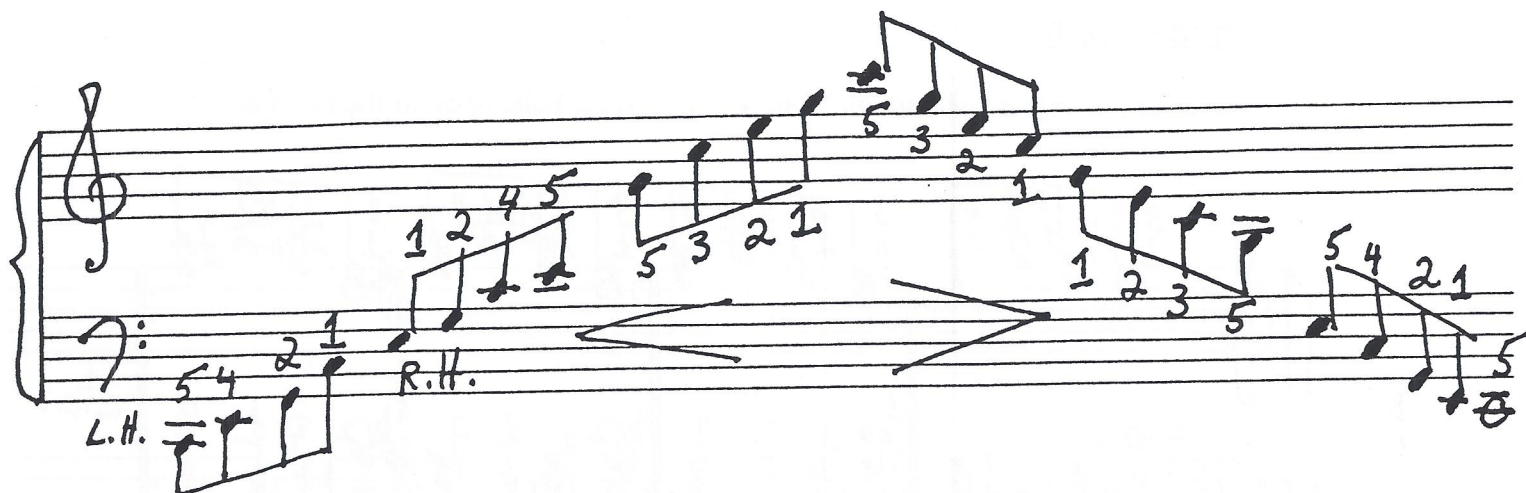
Repeat the note "without air" (legato).



Practise the following exercises in thirds as in Part A and B.



# "CROISEMENT ARPEGGES" (Crossing Arpeggios)



Practise each chord position in solid form first, moving rhythmically to the next position.

Play at the **EDGE** of the keys

Keep the hand **OPEN** (in an octave position).

Practise the major and minor chords in all keys.

Proceed to other chords: Dominant and Dimished 7ths.

Practise with varied accents is also useful

Be sure to prepare each new position as quickly as possible.



## "DOUBLE NOTES"

Double note passages are found frequently in the repertoire and pose a serious challenge to the pianist.

Here are some exercises for training the double note techniques.

### EXERCISE 1:

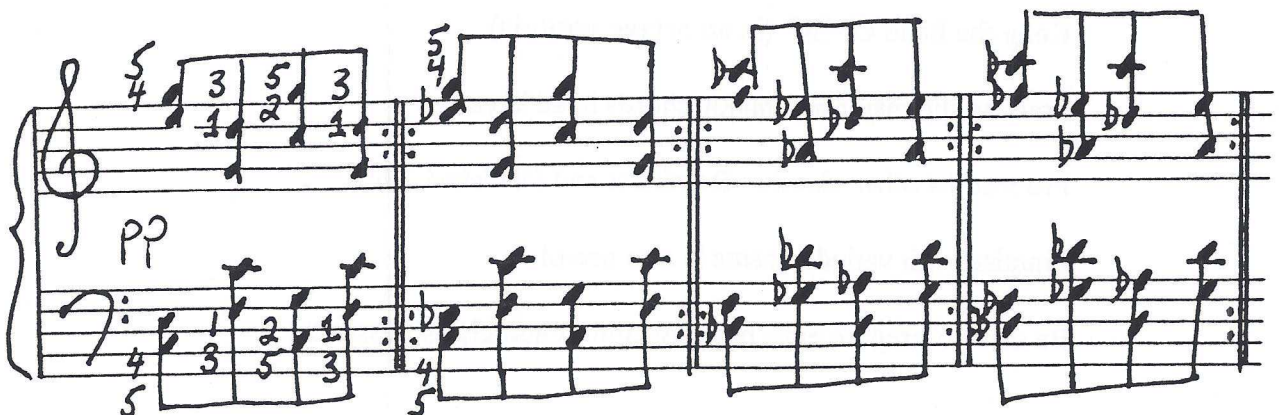
Change the fingers "without air" (substitution) while holding on to the thumbs.



### EXERCISE 2:

Transpose the following pattern chromatically.

Practise PIANISSIMO.





EXERCISE 3:

C.V.K. "Warm Up" Exercise.

Continue the following pattern by raising each finger one semi-tone.



The following are sets of fingerings for both major and minor chromatic thirds.

MAJOR: m.d. : 4 5 3 4 3 4 5 3 4 3 4 3 4  
 (C) 2 3 1 2 1 2 3 1 2 1 2 1 2

m.g. 2 1 2 1 2 1 3 2 1 2 1 3 2  
 4 3 4 3 4 3 5 4 3 4 3 5 4

MINOR: m.d. 3 4 5 4 5 3 4 3 4 5 4 5 3  
 (C) 1 2 1 2 1 1 2 1 2 1 2 1 1

m.g.: 2 1 1 2 1 2 1 2 1 1 2 1 2  
 4 3 5 4 5 4 3 4 3 5 4 5 4



### EXERCISE 3:

### C.V.K. "Warm Up" Exercise.

Continue the following pattern by raising each finger one semi-tone.

The following are sets of fingerings for both major and minor chromatic thirds.

MAJOR: m.d. : 4 5 3 4 3 4 5 3 4 3 4 3 4  
(C) 2 3 1 2 1 2 3 1 2 1 2 1 2

m.g. 2 1 2 1 2 1 3 2 1 2 1 3 2  
4 3 4 3 4 3 5 4 3 4 3 5 4

MINOR: m.d. 3 4 5 4 5 3 4 3 4 5 4 5 3  
(C) 1 2 1 2 1 1 2 1 2 1 2 1 1

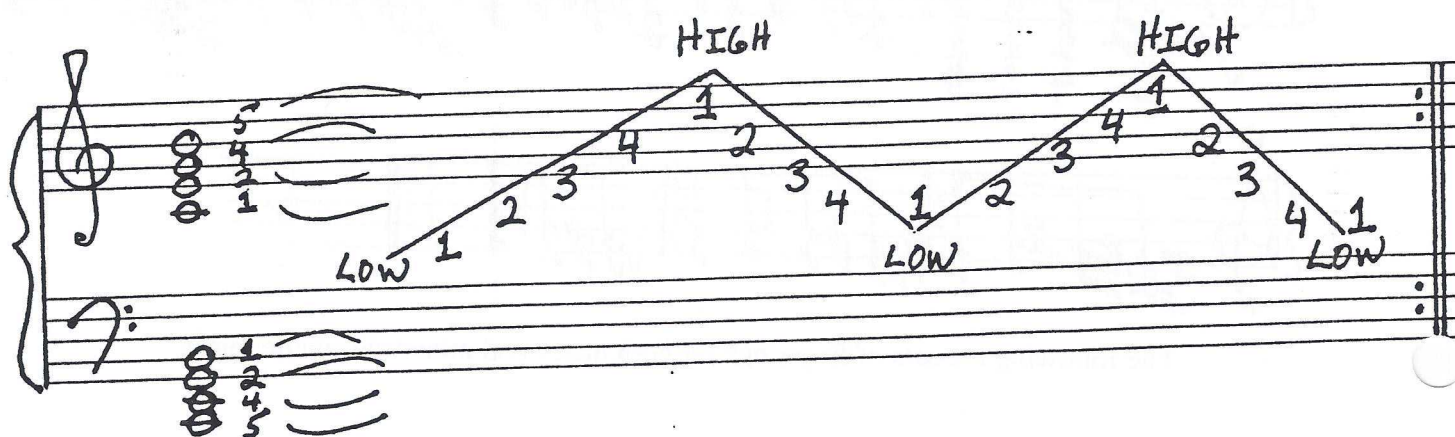
m.g.: 2 1 1 2 1 2 1 2 1 2 1 2  
4 3 5 4 5 4 3 4 3 5 4 5 4

## "KULLAK OCTAVE EXERCISE"

Theodor Kullak was a leading piano teacher in Berlin during the mid-nineteenth century. He formulated a method for playing all types of octave passages. The following exercises are the germ of this method.

### EXERCISE I:

Play the following exercise with a progressive up-down movement of the wrist.

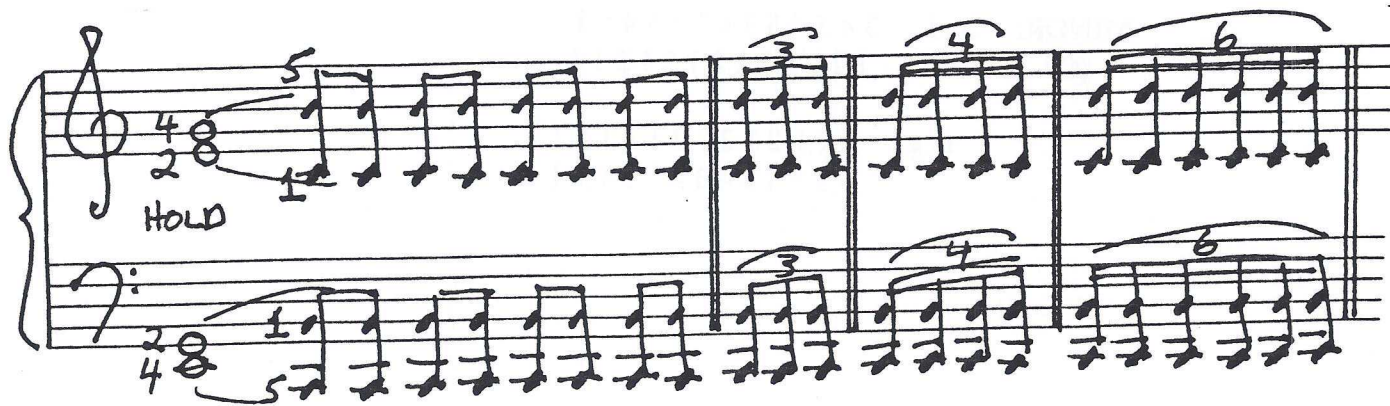


### EXERCISE II:

Play the following exercise using only close articulation (no wrist movement).

After close articulation is achieved, apply the up-down wrist movement from exercise I.

Keep the arm open.





23  
218

### EXERCISE III.

Play the following exercise with a progressive UP-DOWN movement of the wrists.

Practise hands separately at first.

Keep the fingers inside of the thumb and the fifth finger toward the fifth finger. This provides strength to the bridge.

Keep the arm OPEN.

The image shows two systems of handwritten musical notation for piano exercises. Each system consists of a grand staff (treble and bass clefs) and a series of rhythmic patterns below. The first system features a treble staff with eighth-note triplets and a bass staff with a single note. The second system features a treble staff with eighth-note triplets and a bass staff with a single note. Both systems include diagrams of a triangle with 'HIGH' at the top and 'LOW' at the bottom, indicating wrist movement. The first system has two such diagrams, and the second system has three. The word 'etc.' is written at the end of each system.

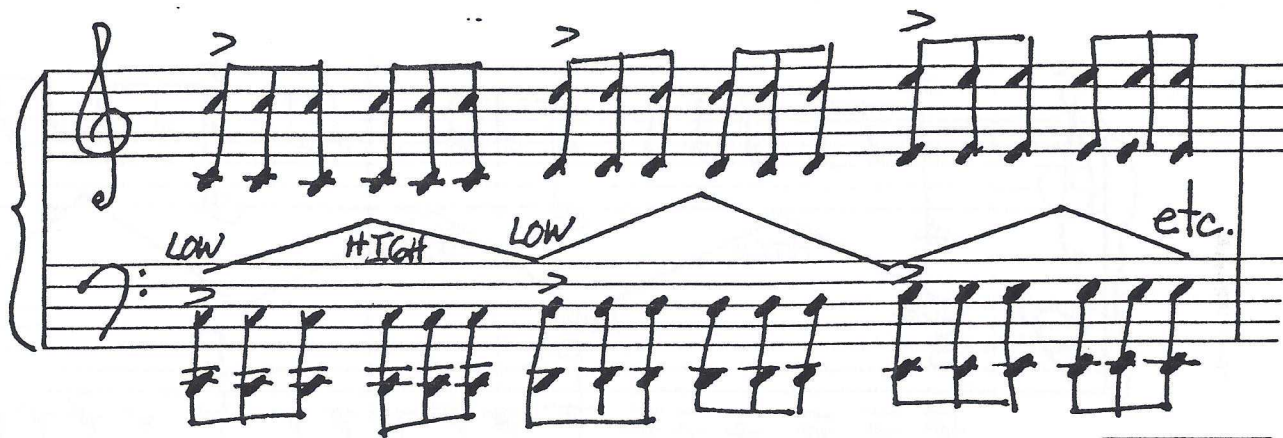
After the above exercise has been mastered, proceed with the following groups instead of triplets.

The image shows two groups of handwritten musical notation. The first group consists of four eighth notes beamed together. The second group consists of six eighth notes beamed together.

EXERCISE IV:

Play the following exercise with the same progressive UP\_DOWN movement of the wrists.

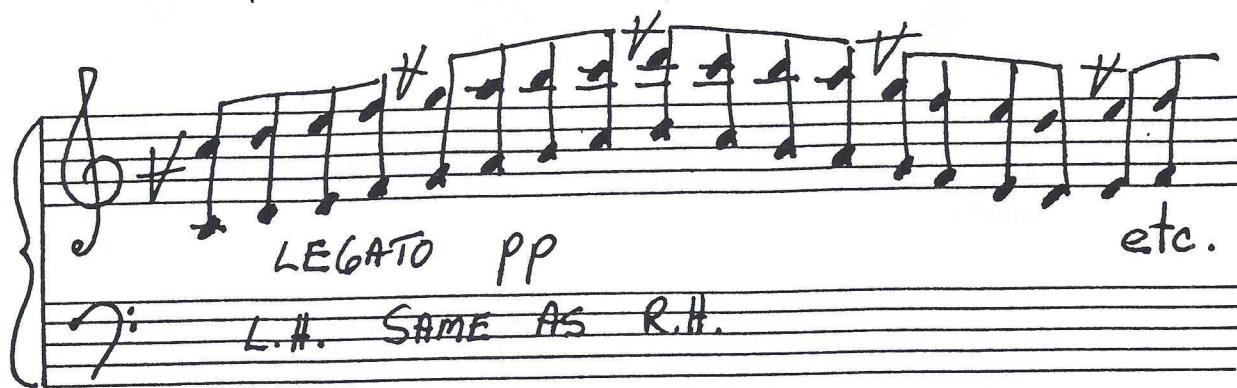
After mastered with triplets, proceed with the following rhythmic groups:

EXERCISE V:

Continue the following exercise using vocalise pattern.

Lower the wrist on the first note of each group.

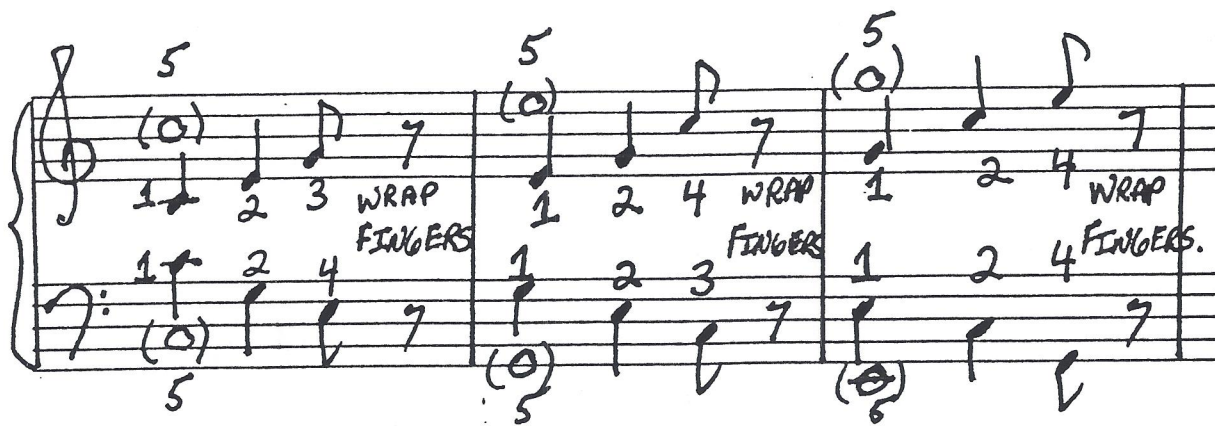
Practise LEGATO and PIANNISIMO.



## ARPEGGES (Legato Arpeggios with Displacement)

When playing arpeggios, the wrist should NOT move. Since this involves gaps where the fingers cannot play legato, displacement must be used (see exercise for review).

The following exercise helps to position the hand to play displacement arpeggios.



### THIS EXERCISE REQUIRES DEMONSTRATION!

1. Play the hand in the C major 4 note position.
2. Play the thumb (from the key surface).
3. Play the second finger and begin to pass the thumb under the hand.  
Pivot the hand in order to bring the second finger close to the edge of the keys and the fifth finger toward the black keys.
4. Play the third finger with a wiping touch wrapping the second and third fingers around the thumb (La Pichenette).  
DO NOT RAISE THE WRIST (the hand will tilt toward the fifth finger)
5. Leap displacement to the next 4-note position playing the thumb.
6. Open the hand (extend fingers to cover the next 4-note position). Repeat this process for the next positions.

\*This exercise helps to develop the suppleness of opening and closing the hand.

# THE HISTORY OF THE UNITED STATES

When the first settlers came to the United States, they found a land of wild beasts and wild men. The Indians were the only people who lived in the country.

The first settlers were the Pilgrims. They came to the United States in 1620.



## THE HISTORY OF THE UNITED STATES

The first settlers were the Pilgrims. They came to the United States in 1620.

The first settlers were the Pilgrims. They came to the United States in 1620.

The first settlers were the Pilgrims. They came to the United States in 1620. The Pilgrims were a group of people who wanted to live a life of freedom and religion.

The first settlers were the Pilgrims. They came to the United States in 1620. The Pilgrims were a group of people who wanted to live a life of freedom and religion.

The first settlers were the Pilgrims. They came to the United States in 1620.

The first settlers were the Pilgrims. They came to the United States in 1620.

The first settlers were the Pilgrims. They came to the United States in 1620.