

PEERY FIXED STANDARDS AND POLISHING PRINCIPLES

FIXED STANDARD MUSCULAR HABITS - MUST BE TAUGHT AND PERFECTED FROM THE BEGINNING. These are muscular habits that are nearly if not totally impossible to correct and change later.

| NAME | MOTION | SOUND | Application | Found In | Peery Level |
|--|---|---|--|---|--------------------|
| Wrist Lift | fingers pointing down, wrist up, | soft | end of phrase | Gently Lift, Aura Lee, Minuetto | Habits 1, 2 and 3 |
| Drop/Float | arm free falls into key, low wrist - followed by a wrist lift | loud/soft | 2 note slur, multi note slur | Pop Drop and Float, Minuetto, Bouncing, Eagle | Habits 1 and 3 |
| Pop | fast wrist lift, pushing from the elbow towards fallboard | sharp and short | single staccato | Halloween Pranks, Pop Drop and Float, Bouncing, | Habits 1, 2 and 3 |
| Push | same as pop, but stay on the key | sharp and sustained | tenuto, accent, chord | Chimes, Eagle | Habits 2 and 3 |
| Muscle Builders | Down Curved, Relax, Straight Up | loud and sharp, individual, articulate | any passage requiring even, articulate sound. Especially useful in Baroque and Classical period music. | MB, Halloween Pranks, Bouncing, Minuetto | Habits 1, 2, and 3 |
| Power Fingers | Deep (arm weight), close fingers. Efficient, relaxed movement. | round, deep and full | Lyrical passages, general playing technique | All Musical Pieces and PF | Habits 1, 2, and 3 |
| Thumb on corner | | NA, helps avoid unevenness | scales and arps | All Muscular exercises | Habits 1, 2 and 3 |
| Wrist Leading | RH - low to high, LH high to low | Even in tone and rhythm | scales and arps | Habits 3 - scales | Habits 3 |
| Diamond Arms/Thumb at angle/Straight line from pinky to elbow | Thumbnail faces player, not parallel to key | NA, helps avoid unevenness | scales and arps | Habits 3 - scales | Habits 3 |
| Thumb crossing under and over | Wrist stays stable, no twisting (side to side), no wobbling (up and down) | fast and even | scales | Habits 3 - scales | Habits 3 |
| POLISHING PRINCIPLES - these can be added and perfected when the student has the capacity in time, focus and/or understanding. | | | | | |
| NAME | MOTION | SOUND | Application | Found In | Peery Level |
| Chicken Peck | lock wrist, straight fingers, like tree branches, attack from elbow | short and sharp | staccato, quick tempo, many short notes in a row | | Players |
| Dynamics | Adjusting amount of arm weight (more for loud, less for soft), using wrists to put in or take away arm weight gradually or suddenly. | wide range of volume, clearly distinguishable | repertoire pieces | Eagle, Minuetto, Chimes | Habits 2 and 3 |
| Shape Everything | notice if passage ascends or descends, recognize the apex of the phrase or line | ascending lines getting louder, descending lines get softer. volume increase to the apex and decreases moving away from apex. Consider the apex as having more than 1 note. | any melodic line | Eagle, Minuetto, Bouncing | Habits 2 and 3 |
| Balance | ghost the accompaniment hand and gradually get louder | accompaniment soft as possible, melody deep and shaped | melody and accompaniment | Players 1 List B | Players |
| Voicing | play most important note (dominant note) by itself as loud as possible followed by other notes, gradually playing them closer together. Play dominant note legato and other notes staccato. | dominant note loud and all other notes soft | multiple notes in one hand | Higher Level Players | Players |
| Tone | Playing with different amounts of finger surface. | Pointier fingertips (less surface area), sharper sound. Pads of fingers (more surface area), rounder, warmer sound. | used with different line characters - virtuosic, articulate: pointy. Lyrical, melodic: pads | different composers, periods, tempi | Players |