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Unit One

- *Shaping and projecting an expressive melody*
 - *Subduing simple accompaniments of solid, broken, and repeated chords*
1. **Czerny Op. 599, No. 12**12
Melodic Line in a Five-Finger Position over Chordal Accompaniment
 2. **Czerny Op. 599, No. 19**13
Melodic Line over Chordal Accompaniment
 3. **Burgmüller Sincerity, Op. 100, No. 1**14
Lyrical Melody Supported by Chordal and Melodic Accompaniment
 4. **Czerny Op. 599, No. 20**16
Melody over Alberti Bass Accompaniment
 5. **Czerny Op. 599, No. 23**17
Melody over Broken-Chord Accompaniment
 6. **Burgmüller Pastorale, Op. 100, No. 3**18
Flowing Melody over Repeated-Chord Accompaniment
 7. **Hanon No. 1**20
Finger Strength and Agility with Wrist Flexibility, Emphasizing Fingers 4–5 in Both Hands
 8. **Hanon No. 2**22
Finger Strength and Agility with Wrist Flexibility, Emphasizing Fingers 3–4 in Both Hands

Unit Two

- *Clarity in RH and LH melodies with 16th notes and slurs*
 - *Voicing more complex accompaniments with different articulation*
1. **Czerny Op. 599, No. 13**24
Melodic Line over Sustained Bass and Broken-Chord Accompaniment
 2. **Czerny Op. 599, No. 16**25
Rapid Five-Finger Patterns over Sustained Bass and Broken-Chord Accompaniment
 3. **Burgmüller Arabesque, Op. 100, No. 2**26
Rapid Five-Finger Patterns in Both Hands
 4. **Czerny Op. 599, No. 18**28
Rapid Five-Finger Patterns over Chords
 5. **Burgmüller Innocence, Op. 100, No. 5**29
Finger Independence and Agility over Chordal and Single-Note Accompaniment
 6. **Hanon No. 5**30
Finger Strength and Agility for All Fingers in Both Hands
 7. **Hanon No. 6**32
Finger Strength and Independence, Emphasizing Fifth Finger in Both Hands
 8. **Burgmüller Ballade, Op. 100, No. 15**34
LH Melody against Repeated Staccato Chords; Lyrical RH Melody over Repeated Chords