

### C. Chords and Cadences:

1. Can his hands instantly locate each chord without groping for the piano keys?
2. Are his hands comfortably fitted into the shape of each chord?
3. Does he travel from one chord to the other smoothly because he knows the location and shape of the coming chord?

### D. Rhythm:

1. Does he have a steady basic rhythmic pulse?
2. Can he feel the rhythm of the printed score without "mathematizing" each note value?
3. Does he perform the exercises smoothly without hesitations?
4. Does his rhythmic pulse continue through rests and silences?

### E. Reading and Sightplaying:

1. Does he have the habit of predetermining time signatures, key signatures, hand positions and general content of a piece before he plays?
2. Does he play with a steady pulse without hesitations and pauses?
3. Can he recognize groupings of notes as being intervals, chords and scales?
4. Does he remember accidentals long enough to keep them in effect through the end of measures?

## Part II - Prepared Pieces and Studies

### A. Legato playing:

1. Can he play legato with his fingers alone, without depending on the pedal?
2. Are his legato tones evenly matched?
3. Does he shape his legato lines into phrases?

### B. Staccato playing:

1. Can he execute wrist staccato (the hands look like they are dribbling a ball)?
2. Are his staccato phrases shaped into musical lines?
3. Are his hands relaxed and "bouncy"?

### C. Finger techniques:

1. Are his fingers individually strong and independent?
2. Can he play single-note passages without pushing with his hands or arms?
3. Are his fingers as comfortable playing on the black keys as they are playing on the white keys?
4. Do the fingers play without breaking at the joints?
5. Does he play with the balls of his fingers for maximum contact with and control of the keys?
6. Do the fingers pick up as well as they go down?