



A Piano Magazine subscriber-exclusive digital resource

Pamela Pike presents:
A Little Piece, op. 68, no. 5 by Robert Schumann

Preparation and Presentation

Context: pieces that are helpful to have experienced or played before approaching this one

- Berens: Op. 70, No. 8 & No. 23
- Christopher Norton: Duet for One (from The Microjazz Collection 1)
- Czerny: Op. 777, No. 3
- Konrad Kuhner: School of Etudes, No. 1
- (right before or after) Schumann: Op. 68, No. 3

Get Ready: creative activities to explore *before* the first encounter with the score, to *prepare* a student for deeper engagement and more immediate success

- Blocking LH harmonic intervals (2nd through 7ths)
- Transposing these to other keys in LH
- Playing LH melodic intervals (shadow thumb; then play softly)
- Connecting bass line notes: Sing and play bass line
- Listening: Identify when thumb is too loud or melody note sticks out (note gentle crescendo or diminuendo)

Initial Focus: features to pay attention to *first*, priority steps in reading and absorbing the music

- Look, Listen & Identify: Melody, bass line & inner voice (repeated notes)
- Hear, sing, understand melody and bass line relationship
- LH Prep Exercises (bass line only; shadow thumb)
- Shaping each phrase
- Breathing musically

Coordination essentials: physical skills and drills for common technical challenges in the piece

- LH voicing of intervals (harmonic & melodic - light thumb)
- Legato bass line; appropriate fingering
- Balance between RH melody & LH bass line
- Identify small practice chunks (based on melodic line)

Keep it musical: ways to connect and re-connect with the expressive nature of the piece

- Sing the melody
- Play the melodic line and the bass line on different instrument sounds on a digital piano (instruments that can sustain dynamic level on held note) or imagine these sounds
- Harmonic surprises - how do these impact shaping of the phrase?

Look forward: ways to set up for success with refinements that will need attention a few weeks down the road

- Student listens for & answers the following:
 - How is the balance between melody & bass line?
 - Is the LH thumb soft and not intruding?
 - Are we breathing at correct spots in the phrase? Is melody legato?
 - Is bass line legato?