



Inspiring Artistry Repertoire Project

A Clavier Companion subscriber-exclusive digital resource

Hannah Creviston presents: Mazurka, Op 6 No. 3 by Clara Schumann

Preparation and Presentation

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

- Le Sommeil de l'Enfant (Berceuse), Op. 35 by Teresa Carreño
- Prelude Op. 29, No. 6 by Frederic Chopin
- Abschied von Rom by Fanny Mendelssohn Hensel
- Humming Song Op. 68, No. 3 by Robert Schumann
- Mazurka Op. 39, No. 10 by Peter Ilyich Tchaikovsky

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

- Listen and move to mazurkas – the 3/4 feel is different than that of a waltz.
- Practice voicing exercises: Strong, legato melody while keeping other voices light and staccato.

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

- Figure out and write in RH fingerings in sections like mm. 21-22, 26-27, 47-49, etc.
- Be aware of (and mark, if necessary) clef changes in both hands.
- Identify which voice has the melody and where changes occur.
- Recognize phrase structure and where the focal points of each phrase are.

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

- Practice LH leaps separately for accuracy.
- Isolate sections such as mm. 23-26 and repeat the voicing exercise in context.
- Focus on alignment of the hands, particularly in measures where the RH has many more notes than the LH or is 3:2. Tip: Identify which notes in the RH are most important and which are more ornamental.
- Be sure to notice when the LH downbeat is held and when it is not.

Expressivity: ideas to connect and re-connect with the expressive and musical nature of the piece

- How many characters can you identify in this piece? How can you make each one sound different?
- Think of rubato like speaking or driving a car. There shouldn't be any sudden accelerations or decelerations; it should all feel smooth and organic.

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

- The return of the A section is a bit tricky to coordinate with the grace notes and voicing. Practice without the grace note first.
- Be aware of pedaling and make sure that harmonies are not blurred together.
- Listen for clarity of each melodic voice.