

2019 PIANORAMA Level 3A
Carol Rein, conductor

Swing Your Partner!

This will be conducted in 2, half-note = 100 as marked. Teachers, practice conducting this piece in 2 with your students so they know what it looks like before the audition.

Whenever your part does not have the melody (*mp*), play softer than marked (*p*). Cross out all the mezzos (*m*) so they all read piano (*p*).

Both parts have frequent changes from *p* to *f* or *mf* which must be very precise. Work for big contrasts.

Insert an *mf* sign at measure 35, beat one, in the secondo part.

There are many phrases marked with slurs that have repeated notes in them (e.g. primo m.13, secondo m. 27-28). Do not pop the repeated notes! Play them as legato as possible.

Secondo must work especially hard to play the RH legato and LH with a light staccato in several places. Insert a *p* in the secondo part for the left hand staccato notes at measures 27/28, 31/32, 35/36, 39/40.

It is recommended that secondo do the first page turn by leaving out either the LH or RH notes in measures 15 and 16.

Primo should do the second page turn. They may leave out one hand in measure 36 if necessary to be ready to carry the melody in measure 37.

Be ready for the key change at 40/41 and notice the B flats in measure 42.

Bouquet

Most or all of the participants have purchased legal photo copies of this piece. **Do not** come to auditions or rehearsals with loose sheets of paper. That would be a recipe for disaster. Get a 1/2 inch binder (no 1-inch binders please), hole punch the sheets and place them in the binder so that the corresponding primo and secondo parts face each other. Then use 2 or 3 small lengths of tape to hold together the backs of pages 2 to 3 and pages 4 to 5. Each binder should contain a complete set. Each piano will be permitted to use one binder during practice and performance, but both binders should come to rehearsals so notes can be made on each student's copy. (Partner pairs who are in the same family will only need to have one binder/copy.)

With all the tempo changes, meter changes, and cesura marks, eyes will need to be on the conductor nearly all the time!

The tempo at measure 8, Moderato, will be m.m. qtr = 100 - 105.

Secondos will need to do a quick page turn after playing the first beat at measure 15.

Secondo, work for legato thirds at m. 16 - 22. We may be removing some of the pedal if it sounds too muddy, so don't depend on pedal for the legato sound.

The ritard that appears in both the 1st and 2nd endings will be moved back one measure to the second beat of measure 22.

The second ending is tricky as it involves a ritard, a cut off, and a page turn! The first 2 beats of measures 23 and 32 are essentially identical, so the page does not need to be turned until after the cut off. Then primo should make the page turn. Primo should be cautious there, because the instinct is to come in early with the next beat 1 instead of waiting for the secondo's cue and entrance. Teachers, please drill this spot with your students.

The last eight measures of this piece are one big beautiful mess of tempo and meter changes! All I can say is know your notes really well and be ready to watch me. Write in measure numbers for each measure from 40 to the end so rehearsal can be efficient. Primo, memorize the last two measures. I recommend the fingering 3 4 5 1 4 2 4 2 1 2 for the final phrase.

This is a mature and challenging piece, but the lovely final result will make it worth your efforts!

Keep Rockin'

m.m. quarter = 132.

Practice with the metronome. Begin the metronome work at a slower tempo as necessary and work up to 132. There are a couple of spots where rushing could be a factor, and the primo has some syncopated rhythms that may need drilling.

All marked staccatos should be performed with a light bounce. Keep in mind that just because your part is marked forte, principles of good phrasing and shaping still apply and you shouldn't just wail on every note. Ends of phrases, especially those on weaker beats, should not generally be played loud or popped or accented.

Memorize the notes in measures 19 and 20. Secondo will do the page turn there, and may need to omit the RH in m. 20

Be ready for the tempo change at the end. Know your notes well so you can watch!

The final low C played by the secondos will be *piano*. Cross out the *m*.

Fire and Ice

m.m. qtr = 116

Metronome work is recommended to master the syncopated rhythms.

Secondo will do the page turn at m.16.

Both parts, memorize m. 33. Either player may do the page turn at m. 33, though secondo has a little more time to turn with their RH.

All the crescendos and diminuendos are extremely important to get the most out of this charming tango.

Take care to play all the staccatos, even the louder ones, with a relaxed wrist so they "ping" instead of "bang".

Thank you to all the 3A teachers and performers. I can't wait to meet everyone!