

**Pianorama Notes**  
Level 2A  
Holly Kessiss, Conductor

I'm so excited to get to work with all of you for our 2021 Pianorama concert! Please follow the suggestions below to prepare for our first rehearsal. Following tempo markings, dynamics, and articulations throughout in your practice is essential!

**La Cinquantaine (The Golden Wedding)**

Tempo: 80 bpm for the half note. I will be conducting this in cut time.

General: When either part has the melody (m. 1-10, 19-20, and 23 to the end for primo, and m. 11-18 and 21-22 for secondo), the slurs and staccato articulations are so important! This adds to the dance-like quality of the piece. Make sure to observe those and taper off at the ends of phrases (at end of 1<sup>st</sup> and 2<sup>nd</sup> endings, for example). I will add a slight ritardando from m. 25-26 as we transition from the end of the B section back to the A section. Big fortissimo finish!

Primo: Chords from m. 11-12 and m. 21-22 should be extra quiet, especially as they are on beats 2 and 4.

Secondo: Anywhere you have the accompaniment (m. 1-10, 19-20, and 23 to the end), observe the tenuto markings in the LH, usually at the beginning of each measure to show the downbeat. RH stays light, bouncy, and not too sharp! You should turn the page with your LH.

**Dance of the Sugar-Plum Fairy (from the Nutcracker)**

Tempo: 90 bpm for the quarter note. I will be conducting this in 4.

General: The tenutos throughout are key to show the ends of phrases. Follow the finger numbers listed here; they are great. Slightly bigger sound for the last two lines (*mezzo forte*)

Primo: You have the melody for the whole piece! Bring it out slightly but it should still be subtle and graceful. You should turn the page with your LH.

Secondo: Again, the accompaniment here should be light and bouncy but not too sharp-sounding. Think of delicate little fairies! The slurred notes from m. 8-9, 12-13, and 16-17 should be smooth and flowing... this is imitating a woodwind instrument here from the orchestral version.

**Sunny Day Parade**

Tempo: 85 bpm for the half note. I will be conducting this in cut time.

General: Whenever you have the accompaniment, try to bring out the top notes in the RH if you can... this voice moves down in steps and creates a nice little countermelody. If you have the melody, play with a bright, happy sound! Follow the graceful crescendos and diminuendos throughout that show the musical direction of the phrases. Pace yourself especially with the crescendo in m. 25-28. Primo should bring it down to piano and both parts should slowly increase in sound each measure until we're back up to forte for the start of the A section again.

Primo: You have a great solo without any secondo accompaniment at m. 17-18 and at m. 33-34. Follow the smooth legato lines there.

Secondo: You have the melody from m. 13-17, so go for it with a "sunny" forte!

### **Knock Three Times**

Tempo: 75 for the half note. I will be conducting this in cut time.

General: For most of this piece, the primo and secondo have equal parts with a melody a 3<sup>rd</sup> apart from each other. This is why it's so important to practice steadily with the metronome and watch me as the conductor, so we all stay together to create one melody line. We will have to coordinate the part in line 3 of the 2<sup>nd</sup> page where the primo and secondo switch off with knocking on the piano fallboard (the wooden part of the piano with the brand name on it!) and playing rhythmic 2nds in each hand. The accents there for those quirky intervals are important!

Primo: You have the melody from m. 13-16. At the end of the piece, you can either cross your LH over for the last note or quickly move your RH finger 2 up to D.

Secondo: You have the melody from m. 21-24. Turn the page with your LH.