

2021 Pianorama Conducting notes for Level 3B

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Patriot's Pride

**Watch the tempo changes!!:

m.1-5: Quarter note = 88

m.6-31: Quarter note = 108

m. 32-63: Quarter note = 98

m. 64-the end: Quarter note = 88

Musical Elements for both parts:

-Highlight in your music the: 1) Time signature changes, 2) Key changes, 3) Tempo changes, 4) Song changes

Secondos: -Sorry secondos, Primos have the vast majority of the melody! Your only big cheese moment is m. 14-17, so play out that Forte!

-Unless your LH specifically has slurs or pedal markings, play the single quarter notes slightly detached. The RH intervals that are played between the LH quarter notes should be played lightly. (ex. m.22-28)

-**Primos:** Be careful of all the 8va changes! Highlight them in your music! You start with just the RH as 8va, but then both hands switch to 8va at m.14-21. The LH moves back down at m.22 (bottom of p.1). The 8va ends entirely at m.30, and doesn't come back until the end of the piece.

-Phrase shaping: Primos, because you have basically ALL of the melody throughout, you are responsible for shaping the melodic phrases. The phrases are usually 4 measures long, and sound like a musical sentence. Listen to the musical lines- do the notes go up or down? If they go down, then add a slight decrescendo; if the notes in the phrase go up, crescendo.

-Bring out the contrast between staccatos and slurs! You have so many different moods to create; the energetic staccatos and the smooth slurs will really help bring out the character of each song.

Emoji Magic

Quarter note = 106

Character: Picture a happy emoji-faced person confidently strutting down the street. That's the picture this music helps to create! So have fun with it!

Musical Elements for both parts:

-Swing rhythm: Once you've gotten the basic notes down, swing the eighth notes (pretend every two eighth notes are actually triplets. Tie the second and third eighth notes together, so the rhythm will sound like a "short-long, short-long" pattern) All eighth notes are to be swung in this manner.

-Get off the ends of slurs, when playing eighth notes! This doesn't mean to play the last note of each slur as a staccato, but don't accidentally sit on it either 😊

-Shape the slurs: for example, in the pickup measure for both parts, have a slight crescendo that mimics the direction of the notes. So if the notes go up, so does your sound! Another example would be in m. 3: slight crescendo, and then back off when playing the C in m. 4. Slur shape should be in the context of the marked dynamics, and we'll work more on that in rehearsals.

-Watch your dynamics!

-When your part has thirds, play lightly! Primos, that's in m.3-5, and m.9, then again on p.3. Secondos have the light thirds on p.2.

Mountain Serenity

Quarter note= 70

Character: "Serenity" kind of gives this away; the piece has a lovely flow of smooth triplets to evoke a peaceful feeling.

Musical Elements for both parts:

-Practice the triplets with your metronome, then practice moving between regular eighth notes and the triplets because this rhythm change can feel confusing. For example, Secondos have this concept between m. 5 and 6; Primos have it between m. 7 and 8. (Another tricky spot for primos is from m.16-18, secondos from m.17-20).

-The triplet eighth note patterns need to be quiet; they're usually NOT the primary melody. Examples of where the melody does have a few triplets: Primos, m.11, 25; Secondos, m.5, 13.

-Phrase Shape! This is a big musical element in this piece! Unlike Emoji Magic, your phrase shapes are marked for you 😊 Dramatize those crescendos and decrescendos that are written underneath the slurs.

Secondos: play light quarter notes at m.1-2 and m.33-34. The Primos have the melody most of the time, so make sure to play lightly/watch your dynamics in general!

-You get the job of pedaling, so make sure to clearly change pedal every two beats. Change slightly after the beat (either beat 1 or 3) so the pedal doesn't accidentally cut off your sound too early, or smear it by combining the sound of two chords. There's a fine line with nice pedaling!

Primos: Balance between the melody and harmony is key for you in this piece. Make sure the LH is softer than the RH by practicing with “ghosting” or fake playing techniques where you play the RH normally but barely play the LH. This will allow your ear to better hear/pay attention to the melody.

Smoke and Mirrors

Quarter Note = 106

Character: Mysterious! Smoke and mirrors are for magicians- that’s how they make objects disappear and magically reappear. In this piece, the melody is what you have to keep your audience guessing on: it switches between primo and secondo quickly and you never know which part will have it next.

Musical Elements for both parts:

-Staccatos need to sound like little sparks- they should be played lightly and with energy! The melody is slurred, so the difference between the slurs and staccatos should be very distinctive.

-Dynamics: Memorize these! There’s so many different dynamics in this piece, but they are necessary for creating your air of mystery! Where will the melody be next? Will it be soft or loud? Keep your audience guessing by making the dynamic differences stand out.

-**Secondos:** Be careful of the pattern that’s pervasive between m.19 and 33. In m.19, make sure to come in properly with the last two RH 16th notes; then the shift from 16th notes to quarter notes in m.21 will take careful metronome practice so you don’t rush the quarter notes.