

Pianorama 2025
Conductor's Notes: Level 1A

General

- Write your name at the top of your music.
- Number all measures in your music with a pencil.
- Bring a pencil with an eraser to the rehearsals.

All three pieces:

- Watch out! Make sure you are practicing your part in the correct octave. Secondo is an octave lower than written, and Primo is an octave higher than written.
- Have you noticed all the dynamic markings? Make sure you include crescendos and diminuendos!
 - I encourage circling or coloring every marking.
 - As you learn the notes and rhythms, make sure you listen to make sure you are also doing the dynamics.
- Test your rhythm, coordination, and ensemble with your duet partner! Do the Tapping Challenge!
 - Close the fallboard (key cover) on your piano or go to a table.
 - Count out loud together.
 - Your LH taps the rhythm of your LH notes. Your RH taps the rhythm of your RH notes.
 - Tap with your whole hand, not individual fingers.
 - Are you tapping in the correct dynamic?
 - Are your taps and counts with your partner's?
- After you think you have the piece learned, test it! Pick random places to stop and start with your partner.
- Practice at a variety of tempos for control: slow motion, slow, under tempo, at tempo, and too fast (but steady!).
- Can you play the pieces without looking at your hands? If so, you are ready for a rehearsal with a conductor.
 - Test it—have your teacher hold a folder or book over your hands while you play.

Eine Kleine Nachtmusik

Half note at 100 / Quarter note at 200

Both parts:

- Did you notice all the dynamic markings?
- This piece has a LOT of rests. Rests need to be musical silence.
 - Make sure that you let the key come up (don't hold your finger down).
 - Count them just as you do the notes!
- Make sure you and your partner are exactly together in mm. 1-8.
 - Count out loud as you play together!
- Who is going to turn the page? Practice the page turns as you practice together!

Primo:

- Articulation: Play most of this piece with a crisp, clear, detached touch, except the measures below.
 - Mark slurs in your music in these measures so you remember to play legato.
 - m. 10
 - m. 11 (beats 1 and 2)
 - m. 13 (beats 1 and 2)
 - m. 14
 - m. 15 (beats 1 and 2)
 - m. 21-22 (from G to A)
 - mm. 23, 24, and 25 (beats 1 and 2)
 - m. 26-27
- Make sure you play suddenly softer at m. 17 so that your partner's melody is louder than you!

Secondo:

- Articulation: Play most of this piece with a crisp, clear, detached touch, except the places below.

- Mark slurs in your music in these measures so you remember to play legato.
 - mm. 17, 18, and 19 (beats 3 and 4)
 - mm. 21-22 (from E to F)
 - mm. 23 (beats 1 and 2)
 - mm. 25-26 (from F to G in LH)
- Make sure mm. 9-16 are bouncy, light, and steady!
 - Don't let it get heavy and slow down.
 - Don't let it rush.
- Hold the tied note in your RH in mm. 25-26.
- Make sure you can hear your partner's melody in measures 9-16. You should be quieter.
- In measure 17, YOU get to have the melody. Play mezzo-forte!

In the Hall of the Mountain King

Quarter note at 176

Both parts:

- Almost every note in this piece is staccato!
 - Does your staccato sound short?
 - Remember: just because the sound is short doesn't mean the beat rushes. Keep steady counting as you play!
- Find all the accidentals (sharps, flats, and naturals) and circle them.
 - Reminder—accidentals last for the whole measure, not just one beat.
- Count! ...especially when you have lots of rests so that you don't rush.
- Make sure you can play this slowly before gradually bumping it up to tempo.
- Look at the dynamics! It's one long crescendo through the entire piece.
- Have you decided who will turn the page?
- Big accents at the end!

Primo:

- Make sure you are softer than your partner at m. 9. They have the melody!

Secondo:

- Your pianissimo should be very light at the beginning so that your partner's melody shines!

You're a Grand Old Flag

Quarter note at 184

Both parts:

- The melody is filled with changing steps and skips, so read carefully as you learn!
- Any note that is not marked staccato should be played legato.
- All dynamic changes should be *subito*—the melody switches back and forth between primo and secondo.
 - For fun, exaggerate the changes with your partner. Play the melody fortissimo and the accompaniment pianissimo. When you get good at this, do the dynamics as written.
- At the beginning, the primo part has two pick-up notes. Count together and get used to coming in at different times!
- Who is turning the page?

Primo:

- Find the B-flat and the C-sharp in your part and circle them so that you remember to play the accidental.

Secondo:

- Find the F-sharp in mm. 14-15 and circle it. Then, circle the natural in m. 16 as a reminder to switch back!
- There's a C-sharp in your part. Find it and circle it!

I can't wait to make music together! See you soon!

- Dr. Tim