

Welcome to the 2010 Piano Ensemble Reading session.

Attached are the following:

1. Conductor notes for all groups – Please read carefully and refer to these often as you prepare your students for ensemble.
2. Music List
3. Order Forms— please send these to the families of participating students
 - Ensemble CD Order Form
 - Support Ad Form
 - Piano Ensemble Book Advertising Order Form

Please visit the website www.phoenixmusicteachers.org for the following info:

1. Registration forms –(remember you can register online)
2. Student information forms
3. Teachers information forms
4. Music lists
5. Music Selection Audio Files
6. Rehearsal times, days and locations
7. Support ads form
8. A video clip of last year's concert

Please encourage families to visit the website for:

1. Maps to rehearsal location and a map of Camelback High School
2. Invitations families can download to mail or email to family and friends.

Dates:

Ensemble Registration Deadline: October 31, 2009.

Registration forms are in the yearbook and on the website. Send registration via mail or email (paid through Paypal) (addresses on forms) Send registration forms to Susan Shiner.

Ensemble Performance: **Saturday, February 27, 2010**

Tuesday Rehearsals: February 9 16 23

Thursday Rehearsals: February 11 18 25

Saturday Rehearsals: February 6 13 20

Chairpersons:

Rita Quay (602) 841-0142 bobritaq@msn.com

Susan Shiner (602) 992-3351 shinermusic@cox.net

Conductors:

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Liz Owens	(602) 404-0533	lizmo1@cox.com
Charlene Zundel-Shelzi	(480) 502-6948	charzundel@cox.net
Sharon Stevens	(602) 996-6504	sgstevens@cox.net
Jodi Poston	(623)825-0356	bradposton@mindspring.com
Jim Sage	(602) 374-3555	jjsage@cox.net
Barbara Tilson	(623) 334-3041	barbtilson1@cox.net

To All Participating Teachers:

There are 14 weeks from the end of registration to the first rehearsal. It is our desire that every student contribute in such a manner as to make everyone proud of the performance. Each student must ask himself/herself “When I play at the first rehearsal, how will my performance affect the entire group?”

Each performer should set the goal of musically playing with:

- A. Correctness of notes, rhythm and fingering
- B. Steady tempo
- C. Ability to play with a partner
- D. Continuity (Being able to play through mistakes and stay with the group)
- E. Balance of melody and accompaniment
- F. Page arrangement (follow conductors suggestions)
- G. Ability to follow the conductor

Copyright requirements:

The following conductor notes will give you the page set-ups for each piece. Please follow these carefully and have them set up **before** the first rehearsal. Whether you need to copy pages to avoid page turns, or decide to copy the piece and put in plastic sleeves in their black notebook, all students **MUST OWN** their own copy of the music. This is required by copyright laws and will be **verified at the first rehearsal check-in**. The teacher will be called if the student does not have the original music at all rehearsals.

2010 Duet Ensemble

Conductors Notes

All students must have a black three ring binder at the first rehearsals. This will contain their music and the signed student information form with all dates and times filled in (located in the yearbook or on the website) This black notebook is also used for placement of their nametags (used for attendance and entrance into the concert.)

TUESDAY GROUPS

Festive Dance – Conductor: Susan Shiner

MM – quarter note = 88. Be able to play slowly at rehearsal.

Memorization Required. Music must be brought to every rehearsal. Number all measures. Practice looking up at conductor often.

Music Set-up: since each part is only one page, there is no issue of page turns. I would like the teachers to cut and paste the piece so that it flows through the DC al coda and Coda. Therefore number measures straight through the piece. There are then 28 measures in this piece. I think this will be helpful during rehearsals.

Primo: please observe the staccatos and accents of the main theme. .

Secondo: observe the accents on beat 3. Mark the whole rest in measure 25 (the first measure of the coda) Please play softly and legato in measures 9-16

Overall:

1. Please work with this level of student on placement of hands on the piano. It is very important that you sit next to the student so they are comfortable playing sitting on half the bench, and can find their proper position at rehearsals (this is one of the biggest obstacles at the first rehearsals – hand placement in the correct octave)
2. Work often with finding the notes in measure 16 without looking at the hands so we can work out the Rit. together
3. You must play often with your student for balance.
4. Highlight all dynamic markings, not only for overall dynamics, but because this helps the student playing the melody to bring it out and the accompaniment to play softer.
5. You will find that the primo is the more difficult part. Please assign accordingly

Toymaker's Express- Conductor: Susan Shiner

MM – Half note- 100 (starting at M. 5)

Music Set-up: please copy each page twice, then place in order page 1-2/ 3-1, 2-3 so there will be two page turns. This will eliminate turning back at the DS al Coda, then turning at an awkward place to get to the coda. I really want all students set up this way so there is uniformity on stage.

Primo: mark rests in m. 5-8 and 37-38 (lightly draw in notes that secondo is playing so primo counts and hears what is going on during the rests.) Although m.25-36 looks easy, the difficulty will come in playing the chords on beats 2 & 4 and not rushing. Metronome practice will help.

Secondo: Mark the notes of the primo part in m.1&2 so the student knows what to listen for. Metronome is so important to keep the beat steady. Watch octave sign m.37-39 and 51-52

Overall:

1. Please conduct the students often. Conduct in two since this is cut time
2. Count and clap the syncopated rhythms
3. Mark key changes, dynamics, and tenuto marks
4. Memorize M.1-4 and 49-52 without looking at the music or hands so attention will be on the conductor.

TUESDAY GROUPS

Prime Time – Conductor: Susan Shiner

MM- Half note = 80 swing the eighth notes

Music Set-up: If the students are siblings and can practice together often, then leave the music as printed, primo can easily turn the pages except at m.63- start with first page alone on the right, then arrange music. If students cannot practice together, then cut and paste the music so the primo has only their part, secondo has only their part. This will eliminate many pages turns,

Primo: Observe accents and staccatos in the main theme. Performer needs to be very aware of what secondo is playing m. 23-30 so the melody flows easily from secondo to primo. M.31-35. primo should play very lightly

Secondo: M.23- observe ties in RH. Keep LH beats very steady. During second theme (M31-37) downbeat on 31, 33, 35 should be full quarter note then rest. Do not hop off the chord. This theme appears again M 65-69. Play legato LH at m.39-45- LH .

Overall:

1. Write in counting in all long rest passages. Writing in the notes of the other part sometimes helps the student hear and see what is happening while they are not playing. This is especially important at M.23-30 as the melody moves from secondo to primo
2. Watch ties carefully to create syncopation
3. Mark key changes at m.31 and 49
4. Aim for a bouncing quality, with obvious accents to bring out the syncopated rhythms

A Dance for Two – Conductor: Susan Shiner

MM- Half note- 96 for rehearsal to around 116 for performance

Music Set-up: each part must have own notebook and do their own page turns.

Primo: start with 1st page on the left, 2nd page on right- turn page, then 3rd , 4th page with 5th page attached to the right. This will eliminate a page turn back for repeat at M.56. Use card stock for 5th page so it lays flat.

Secondo: set up the same way as primo with ONE exception. Secondo needs to turn at M.76 for the 5th page. Do not extend this last page.

Primo: trill starting on written note. M.77, watch octave and loco signs carefully

Secondo: This performer MUST have a comfortable octave reach. The octave melody in m.61-75 must be brought out strongly. The voicing in m.77-the end must be clearly done. This is not for a student with a small hand.

Overall: Take time to play, clap, tap M. 57-60 with students so they feel the 2 against 3 no matter which part they are playing. Highlight all dynamics, add all accents, staccatos. Make sure student can play this at a slower tempo for rehearsals. Our goal will be a fast exciting Slavic dance style.

NOTE: please look over this ENTIRE piece before giving it to your students. The first few pages are very deceiving as to the difficulty of this piece. Study m. 61- end to make sure they can handle this.

THURSDAY GROUPS

Witch Doctor- Conductor: Charlene Zundel-Shelzi

MM – Rehearsal -1/4- 132 Performance-1/4- 152

Music must be memorized

Music Set-up: Each Student has their own binder
Primo-Primo/ Secondo-Secondo. Please no page turns.

Primo: Conduct often so the student is comfortable with entrance on upbeat. Follow fingering and work on playing even eighths up to tempo. Practice counting rests diligently!

Secondo: Observe all dynamic markings, especially p. This piece is easy to pound!

Overall:

Add a repeat in measure number 24 after beat 2, returning to the beginning.

Measure number one is the first full measure (not upbeat). Please practice often with students on *where to* place hands. This young group often has trouble with octave placement at rehearsals. Please observe all dynamic markings.

Star Wars- Conductor: Charlene Zundel-Shelzi

MM – Rehearsal -1/4- 68 Performance-1/4- 76

Music Set-up: Each Student has their own binder.
Primo-Primo/ Secondo-Secondo. Please no page turns.

Primo: Conduct often so the student is comfortable with entrance on upbeat. Work on subdividing the beat with triplets and eighth notes as this piece moves from one to the other frequently.

Secondo: Conduct often so the student is comfortable with entrance on upbeat and then coming in on beat 2. Work on subdividing the beat with triplets and eighth notes as this piece moves from one to the other frequently.

Overall: We are taking this piece at a Majestic March tempo. Please don't allow your students to play this piece fast, as it will lose its regal feel. Observe all dynamic markings and again, work on subdividing the beat with triplets and eighth notes as this piece moves from one to the other frequently.

THURSDAY GROUPS

Chopsticks- Conductor: Charlene Zundel-Shelzi

MM – Rehearsal -1/4- 176 Performance-1/4- 200

Music Set-up: Each Student has their own binder
Primo-Primo/ Secondo-Secondo. Please no page turns.

Primo: Observe all dynamic markings. Practice glissandos in meas. 34-38 using the back of the RH and crossing with the LH to play the top note right on beat 3.

Secondo: Observe all dynamic markings. Remind students to slightly emphasize beat one to give this a waltz feel.

Overall:

Add a repeat at the end of measure 32, returning to the beginning.

Play this piece often with your students with both parts. It is challenging to put together, especially measures 9 -16

The Phantom- Conductor: Charlene Zundel-Shelzi

MM – Rehearsal -1/4- 144 Performance-1/4- 160

Music Set-up: Each Student has their own binder.
Pg 1- Right hand page
Pg 2- Left hand page
Pg 3- Right hand page

Primo: Remind students of proper articulation of a two -note slur. Drill 16th note runs for clarity.

Secondo: Please subdivide with your students so that the 16th upbeats are accurate. Meas. 44-45, play the glissando with RH and play the G with the LH on beat 3.

Overall: Observe all dynamic markings. Work with students for clarity and accurate rhythms.

SATURDAY GROUPS

He's Got the Whole World in His Hands - Conductor: Sharon Stevens

MM – Rehearsal - Quarter Note = 92. Performance-Quarter Note = 108. (Swing).

Music Set-up: Primo and Secondo have their own notebooks, turn their own pages.

Primo: Enter gently at m. 2 - no accent on the first note, all phrases shaped. Please highlight wherever you have the melody and bring it out.

Secondo: Begin gently with proper phrasing immediately and throughout. Highlight wherever you have the melody, beginning with pick-ups to m. 12. Please practice playing softly wherever Primo has the melody. From m. 47 to the end, you carry the rhythm. Practice these measures a lot to get it perfect.

Overall: Keep a gentle, clean triplet-feeling swing throughout. NO PEDAL. Practice a clean legato with well-shaped phrases. Watch marked dynamics carefully. This piece builds to a loud finish with no ritard.

America the Beautiful – Conductor: Sharon Stevens

MM – Rehearsal – Quarter note = 72. Performance – Quarter = 84

Music Set-up: Primo and Secondo have their own notebooks, turn their own pages.

Primo: Bring out melody beginning with pick-up to m. 11. Please highlight in music wherever you have the melody. Be very mindful of the two note phrasing where it occurs on the last page.

Secondo: Please highlight the melody at m. 29, 47 – 54. Please watch dynamics closely so that you never overshadow the melody in the Primos.

Overall: Watch for rit. At m. 9 and a tempo at m. 11, also rit. at m. 27 with dimenuendo and a tempo at m. 29. (same at m. 48 and 51) Be very careful of dynamics and ritards as marked. On the last page, watch closely starting at m. 55 for a broadening to the end of the piece, building to forte on m. 58 and then dim e rit. to the end. We want a very clean sound.

Alexander's Ragtime Band - Conductor: Sharon Stevens

MM – Rehearsal – Quarter Note = 100. Performance – Quarter Note = 144 (Swing)

Music set-up: Partners will look off the same notebook - no page turns.

Primo: This is the melody throughout so the R.H. must sing. Either partner may play either part. Whoever plays Primo must be secure with the swing feeling and with bringing out the melody.

Secondo: This is the accompaniment part, so must be played softer.

Overall: Let them listen to the recording a lot. Work on the D.S.al Coda until they are very secure with where the piece is going. We will try a slight rit. at m. 29 with “a tempo” at pick-ups to m. 31 – “a tempo” to the end.

SATURDAY GROUPS

Give Thanks (Smith/Keveren) - Conductor: Liz Owens

MM – (Rehearsal Q = 72-76) (Performance Q = 80-84)

Music Set-up: I recommend cutting and pasting individual parts. The print and spacing is very generous so you can easily reduce slightly and get 5-6 lines per page. There are 16 lines total so if you can read small print, at 6 lines per page, you can get it down to 3 pages total and avoid any page turns by putting the first (Secondo) or last (Primo) page on cardstock and taping it accordingly.

EVERYONE:

Please talk to your adult students about the importance of playing musically. Canon in D is one of those pieces musicians either love to hate, hate to love, or some combination of both (especially if you're a cellist!) - - but this is a beautiful arrangement and we need to do it justice.

All dynamic and phrasing marks are very well thought out and should be observed faithfully so rather than point out specifics for Primo and Secondo, I would ask that you carefully study this piece before assigning it. Play it through several times to be aware of places your students may need help.

A couple of potential difficulties I found are:

- executing same note repetition (Primo at m. 11, 15, 22, 23, 40, 44 and Secondo at m. 17, 19)
- appropriate hand rotation when playing inward arpeggiated chords (Primo at m. 30-32)

Overall: Remember that sometimes less is more. Focus on the beautiful, timeless melody. I know the audience will love and appreciate it.

SATURDAY GROUPS

The Dumb Song (Schmidt/Owens) - Conductor: Liz Owens

MM – (Rehearsal = 120-126) (Performance = 132)

Music Set-up: Due to the interactive nature of this piece (choreography, part switching, etc.) this music is only available in full score - both Primo and Sec on same page. Therefore, you must practice reading it as such. Binder set up should be as follows:

Page 1 - alone on right side of binder with page turn at m. 16. The remaining 6 pages will follow accordingly - - p. 2-3; p. 4-5; p. 6-7

EVERYONE: All hams are welcome! I will really play up the silly, fun-loving nature of this piece so make sure students are comfortable with a little active role playing.

Primo:

- As written in score, primos will casually saunter in, whistling, daydreaming, etc. - taking their own sweet time to get situated before joining in at m. 9.
- m. 17-23: if student's hands are too small, feel free to redistribute and/or drop notes - as long as the needed harmonic tones remain.
- m. 40: be sure to bring out melody of this new variation
- m. 64-65: really ham it up while switching places
- m. 66: remember - you are now a SECONDO! Be prepared to perform any of the mentioned actions: snapping, clicking, barking, sniffing, clearing throat. I'll gladly welcome any other appropriate suggestions your creative students may have.
- m. 85: make sure you end final glissando with a staccato.

Secondo:

- m. 9: practice doing various actions on beat 4 (see notes in score)
- m. 33: you finally get a variation, make the most of it.
- m. 64-65: really ham it up while switching places
- m. 66: remember - you are now a PRIMO!
- m. 66-71: Practice showing various reactions to your partner's antics.
- m. 84-85: glissandos should be fluid - - written notes are only approximate
- m. 85: make sure you end final glissando with a staccato.

Overall: If they aren't familiar with this piece, make sure your students listen to the recording several times to assure the rhythm is uniform and correct. I really look forward to conducting this piece.

SATURDAY GROUPS

Sonata, Op. 6 Mvt. 1 (Beethoven) - Conductor: Liz Owens

MM – (Rehearsal Q = 168-176) (Performance Q = 184)

Music Set-up: This is the first time I've been confronted with the unique challenge of binder page turns using music with a landscape layout. There are a total of 157 measures with 14 staves per part, so depending on how well your eyesight is, you should cut and paste accordingly. I found that copying at

70% reduction will allow you to paste the entire page in portrait format.

You can actually get 10 lines per page doing this so the entire piece can be on 2 pages and no page turns are needed. If you aren't able to read the reduced size, you will have to cut about 3 measures off each line and do some pretty fancy patchwork assembling. Either way, make sure you get m.1-56 on the same or neighboring page so you don't have to turn for the repeat.

EVERYONE: No pedal throughout. Depending on the sound, I may allow it only on the last 2 measures. This piece requires much control and dexterity. It's success will depend on precise obedience to articulation. If there is a rest (and there are LOTS of them) make sure your students practice releasing the sound. Nothing like a bad case of tonal bleeding to make Beethoven turn in his grave:) Obviously, close attention to dynamics is vital.

Primo: Most issues are addressed in the above paragraph for everyone. Make sure you have the correct rhythm at m. 91 and can play it in sync with secondo. When doing LH triplets (m. 101-108) aim for fluidity over volume.

Secondo: Ditto everything I said for primo. When the triplets transfer to you at m.109, make sure your sound is a continuation of the primos - - again, fluidity over volume.

Overall: This is classic Beethoven so let's make him proud!

SATURDAY GROUPS

Le pas Espagnol (Fauré) – Conductor: Jim Sage

Suggested Tempo (Target): ♩ = 198

Play fairly detached with sparse pedal, to keep crisp sixteenth notes throughout. Basically, follow Fauré's markings – the accents, like in m.1, on beat 2, which adds to the Spanish flavor. This is followed by a sharp dynamic change from *f* to *p*, but in the **Secondo**, give a little bite to the left hand downbeats, which drive the return to the opening figure.

Primo & Secondo: in m.17-20, after this return, note how the rhythmic pattern differs from that of m.1-4.

Secondo: The aforementioned downbeats should still be slightly accented. Maintain the light, *p* sound through m.25, *cres.* to m.31. Just continue to follow the dynamic marks.

Primo: in m.41 & 43, make the 8th note staccato then the quarter note tenuto, likewise for **Secondo** in m.56 & 58.

Primo: Make the trills in m. 57-64 very fast and tambourine shake-like.

Primo & Secondo: watch out for the crossover of hands in m.65-80.

Through this section, **Secondo** - accent the downbeat as directed, but in a fairly light way, as this left hand can become overpowering.

Both **Primo & Secondo** – throughout this section, too, be very careful about the right-hand rhythmic patterns, which at a glance look the same but ARE NOT (e.g. m.75 & 76, m.79 & 80.)

There is a pp subito @ m.81, followed by *f* @ m.85, repeated; this is very effective, please note it.

Primo & Secondo: watch out in m.97, there is a skip in what looks like a step-wise pattern at the end of the measure, and there is a great harmonic moment of surprise in m. 99, the return of the opening figure, which does get back into *F* @ m.107.

From here to the end, please just carefully practice the dynamic changes, especially the diminuendo

SATURDAY GROUPS

starting @ m. 143. In m.147, the **Secondo** has the beginning of the scale trying to break out and go, **Primo**, don't drown that out – you get it going in m.157.

M.157 – 163 is a seemingly simple F scale, but it has to be nailed together!

Observe the rests and accents of the chords in the last 3 measures, no ritard, just 3 bright chords placed in time on the downbeats.

Thank you.

Jim Sage

WEST SIDE THURSDAY GROUPS

Lion Hunt – Conductor: Barbara Tilson

MM – Rehearsal/Performance $\frac{1}{4}$ = 90

Music Set-up: Each person has their own binder (no page turns).

Music must be memorized by the first rehearsal.

Primo: Be sure primo performers know they wait through 2 measures of secondo introduction before beginning their part.

Secondo: The secondo part is a little more challenging than primo due to the leaps made from “C minor position” to “G minor position” and back to “C minor. Also a steady beat on the first 2 measures sets the tempo for the entire piece.

Overall: Recommended grade level for this piece is ASP level 2.

- This is a good piece for students who are new to the ensemble experience.
- Make sure that students observe the long tied notes and dynamic markings.
- Once student has memorized the piece, be sure they are familiar with sections A, B, C & the last 4 measures individually. Each performer should be able to start playing at the beginning of each of these sections upon request.
- This piece should convey an underlying march-like quality with a suspenseful melody above. A steady tempo is essential.
- Students should be ready to “scream” on the proper beat at the end.

Polka Dot Hop - Conductor: Jodi Poston

MM – Rehearsal - 140 Performance - 164

Music Set-up: Primo and Secondo have their own notebooks – turn their own pages. Primo: page 1 and 2-side by side- turn at M.26. (m. 29-30 is a repeat of 27-28)

Secondo: page 1 and 2- side by side-turn at measure 26 (m 29-30 is a repeat of m 27-28)

Secondo: As a change in the marked dynamics, bring out the eighth notes wherever they appear.

Overall: Please be aware of the melody phrases and bring these out. The phrasing is important in this piece—observe lifts at the end of each! On the last line, keep the dynamic level at forte through measure 44. Then drop way down to the mp on the last measure.

WEST SIDE THURSDAY GROUPS

Heart and Soul - Conductor: Jodi Poston

MM – Rehearsal -108 Performance-112 *This is faster than the tempo written on your music!*

Music Set-up: Primo and Secondo have their own notebooks – turn their own pages.

Primo – Page 1 and 2 side by side, turn with RH in ms. 26 – 27.

Secondo – Page 1 and 2 side by side, memorize m.28 and turn on m. 28.

Secondo: Ritard on the 3rd beat of measure 39. Be sure to observe phrasing m. 21 – 27.

Overall: Important Note: *Please add a fermata over the notes on the third beat of measure 28! You will need to watch the conductor to be brought in on the 4th beat of that measure! Also, add these dynamics:* Ms 21 – 24: Go from Forte in m .21 (not medium forte) and decrescendo to a mp by the end of m.24. Do the same thing in M. 25 – 28. Practice the chords played with clear, crisp staccato sound. Bring out the melody lines and back off in volume when not playing the melody. Warning that secondo and primo parts (hands) are really close in m. 18 and 36!

Waterfall - Conductor: Jodi Poston

MM – Rehearsal – 84 - 96 Performance – 100 *This is much slower than noted on music!*

Please note: this piece is harder than it looks. Please only put students who can exercise control over quick, repeating, moving triplets over a prolonged time.

Always practice this piece with a metronome!

Music Set-up: Primo and Secondo have their own notebooks – turn their own pages. Figure where the page turns work best for you!

Primo: Start out this piece at more of a mp until volume increases at ms. 9. At m.22 you will have to raise your LH quickly out of the way of the secondo. Also, keep the volume at more of a mf here and crescendo through m.23 and then decres. Back down in m. 24. You may chose to play the RH and the LH notes in m.52 all with the RH to enable a page turn in m.53. (I just copied m.53-54 and taped them to the top of the page on p.4. Begin m. 60 and 61. As a variation from what is written, *decrescendo* at m.69.

Secondo: You will need to add pedaling. This is tricky, so ask for help to know when and where sounds best! At m.42, beat 4, RH plays uppernotes of 8ve chords. At m.48, thumbs play the C and D together. . As a variation from what is written, *decrescendo* at m.69. At m.71 and again at m.73, and m.82-84: LH play only the lower notes of the 8ve chords. It is probably too hard to play the full octaves! At m. 89: RH takes the LH top notes at the 4th beat—and just plays this that is part of the scale.

Overall: As a general rule, interpret the dynamics a notch SOFTER than marked so the volume doesn't overwhelm the listeners. Do not be afraid to drop out a note here or there to keep on tempo! It is very helpful in this piece to highlight all dynamics and even mark them 1 – 6. This is a very fun piece, but will be challenging in an ensemble format so please be very disciplined with your practice to keep the tempo under control and ALWAYS practice with a metronome! Also, it is important that you practice BEFORE the whole group gets together with a partner. Often the hands are on top of each other—you will need to get used to this and compensate.