

Welcome to the 2012 Piano Ensemble Reading session.

Attached are Conductor Notes for all groups. Please read carefully and refer to these often as you prepare your students for ensemble.

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

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, 2011.

Registration may be online, paying through PayPal, or mailed to Sue Shiner. Printable forms are on the website and in the Yearbook.

Ensemble Performance: Saturday, February 25, 2012

Tuesday Rehearsals: Feb 7, 14, 21

Thursday Rehearsals: Feb 9, 16, 23

Saturday Rehearsals: Feb 4, 11, 18

Chairperson:

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

Conductors:

Susan Shiner	(602) 992-3351	shinermusic@cox.net
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
Jim Sage	(602) 374-3555	jjjsage@cox.net

To All Participating Teachers:

There are 15 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.

2012 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 (East)

All-Star Marching Band – Conductor: Susan Shiner

MM – Half note = 82-100. Please do not let students rush this tempo.

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

Music Set-up: students can set up 3 pages across for rehearsals to avoid page turns

Primo: Primo plays the melody except at measures 21-27. Change dynamic at M. 21 to mp. Count very carefully at Measure 19-21 for held notes and rests. Play very legato when playing the melody and observe all dynamics.

Secondo: Observe the drop in dynamics at measure 4. Watch the changes in articulation from staccato to legato. Remember secondo has the melody on the upbeat to m. 21- bring this in at forte. There are many long notes in this part. Keep counting aloud.

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) Always have student practice in the correct octave (note the instructions at the beginning of each section)
2. You must play often with your student for balance. Also conduct with two beats per measure so they feel the half note.
3. 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.

TUESDAY GROUPS (East)

Sneaky Fox Boogie- Conductor: Susan Shiner

MM – Quarter note – 132/ remember to swing the eighth notes.

Music Set-up: please do not set up three pages across. This really does not work on the keyboards for rehearsals- music falls off the music stands during rehearsals. Please set the following way:

Primo- first and second page side by side, turn to third page at 31-32

Secondo: first page alone- turn with right hand at M. 16, then second and third page side by side.

Primo: Please write in the rhythm of the secondo part in M. 1-4 and in M. 11 and count these every time the primo plays alone. Create a “sneaky” sound in each opening phrase (ex. M. 5-6) by doing a slight crescendo to the first half note and then create a 2 note slur to the second half note.

Secondo: Watch the articulation, lift gently off the staccatos at the end of each slur.

M. 29-40 is tricky, work often with the metronome and keep the swing going.

Overall:

1. **The secondo is more difficult than the primo**
2. Please conduct the students often. Swing those eighth notes ☺
3. Please watch all the dynamics and don't rush so we create the sneaky sound
4. Measure 41-42- memorize and look up at the conductor, play softly.

The Winnesboro Cotton Mill Blues – Conductor: Susan Shiner

MM- Quarter note = 160-168 (this is slower than marked)

Music Set-up: Secondo: 1st and 2nd page side by side, turn at M.37-38. L.H. at M. 20- Primo: Page 1 and 2 side by side, page turn at M. 37-38.

Primo: write in the rhythm of secondo in measures 1-4 and 52-55 so student hears what is going on in the secondo part. Watch carefully all staccatos, slurs and dynamic markings. Mark the eighth rest or ties in M. 9-12 and throughout the piece. Drop dynamic level to mp at M. 30 as the primo is no longer the melody (M. 30-38)

Secondo: Use the metronome often to keep those eighth notes very even. Keep dynamic level down so LH does not pound repeated notes. Observe staccatos at the beginning of measure in M. 13-19.

Secondo is playing the melody in M. 31-38. Write in all eighth notes in M.60. The entrance of the RH is tricky

Overall:

1. Write in rhythm of other part in all measures of rests, mark all rests and ties
2. Measure 39-47, each part is equal as they pass the melody back and forth
3. Attention to dynamics and articulation

THURSDAY GROUPS (East)

Ship Ahoy - Conductor: Charlene Z. Shelzi

MM – Rehearsal -1/4- 144 Performance-1/4- 176

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

Music Set-up: Each Student has their own binder

Pg 1- Left hand page

Pg 2- Right hand page

Add a repeat sign at the end of M. 20 to the beginning.

Primo: Follow fingering and work on playing even eighths. The fingering can be difficult, but it is well thought out and works.

Secondo: Observe all articulation markings, especially *accents in m. 17-18*. Also, please change all *mp* markings to *p* so that we can work on balance.

Overall:

This piece IS NOT a piece for the 1st year Ensemble student! This is much more difficult than other pieces offered previously on Thursday nights at 6:30!

Please practice often with students on *where to* place hands. This group may have trouble with octave placement. Please observe all dynamic markings. Rehearse with your students the fermata and rit. in m. 16....this will be very pronounced. This *may* be conducted in 2, so please practice conducting this with your students so that they get used to feeling it in 2 as well as 4.

Costuming: All students need to purchase and wear white sailor caps.....these are very inexpensive at Easley's Costumes \$4.98

Staging: As students enter the stage they salute the captain then march to the piano and stand at attention. I will arrive at post, put them at ease and seat them to play.

THURSDAY GROUPS (East)

Over the Rainbow - Conductor: Charlene Z. Shelzi

MM – Rehearsal -1/4- 80 Performance -1/4- 100

Music Set-up: Each Student has their own binder.

Pg 1- Left hand page

Pg 2- Right hand page

Pg 3- Left hand page

Primo: Follow the fingering to ensure proper articulation and work on playing even eighths.

Secondo:

Overall: This is a very musical piece. Please only place students who can play lyrically – no pounders please!

Costuming: This piece lends itself to wonderful costuming.....Students may choose to wear Wizard of Oz costumes, but must email the conductor by the end of November with a photo of the costume. There will only be one Dorothy, Tin Man, Scarecrow, Lion, or Wicked Witch per concert. There may be multiple munchkins and monkeys.

Staging: In process

My Bold Argentina - Conductor: Charlene Z. Shelzi

MM – Rehearsal -1/4- 120 Performance-1/4- 144

Music Set-up: Each Student has their own binder.

Pg 1- Left hand page

Pg 2- Right hand page

Pg 3- Left hand page

Pg 4- Right hand page

Primo: The first 2 pages look deceptively easy.....this piece gets much harder. Please look over the entire piece before selecting this for your students.

Secondo: Please teach your students to play musically by adding crescendo's to ascending eighth note passages with a slight decrescendo the following measure. In m. 57-60 students are playing on the offbeat.....please drill this as one student not counting can ruin the section.

Overall: This is a fun character piece! Be sure to not rush this as we want it to sound sultry and passionate. Note the Grand Pause in m. 105 and rehearse this with your students. We will accelerate m. 107 up to mm.184 and ritard to the end, so please remind them to watch closely.

THURSDAY GROUPS (East)

Festival Toccata - Conductor: Charlene Z. Shelzi

MM – Rehearsal -1/4- 120 Performance-1/4- 138

Music Set-up: Each Student has their own binder.

- Pg 1- Left hand page
- Pg 2- Right hand page
- Pg 3- Left hand page
- Pg 4- Right hand page.....etc.

Primo: Please be sure to follow articulation markings – lifting after slurs in m. 26-29, 39-42. Also, voice the melody notes in m. 51-53

Secondo: Remind students to keep the LH an octave lower throughout. Please be sure to follow articulation markings – lifting after slurs in m. 32-34.

Overall: This is fast and fun! This piece is full of patterns and accents. Just follow the fingering, count and practice with the metronome to keep from rushing.

SATURDAY GROUPS (East)

Brother, Come and Dance With Me– Conductor–Sharon Stevens Atsalis

MM – Rehearsal – Half Note = 76. Performance – Half Note = 88

We will do this in 2/2 meter – (so no accent on beats 2 or 4).

Music Set-up: Primo and Secondo each have their own notebooks with three pages each – One Page Turn.

Primo: Bring out melody above secondo in m.1- 16, m. 27-34 and m.43-60.

Secondo: Bring out melody above Primo in m. 17-26 and m. 35 – 42.

Overall: Please be very observant of dynamics. Also observe the crescendo/diminuendo in m.13-16. There will be a slight ritard. in m. 59 & 60. My greatest concern for this piece is that all the phrasings and staccatos be observed. Please use a light wrist staccato and phrase exactly as marked, coming off with a light upward wrist motion.

SATURDAY GROUPS (East)

Canon in D – Conductor – Sharon Stevens Atsalis

MM – Rehearsal – Quarter Note = 63. Performance – Quarter Note = 72.

Music Set-up: Primo and Secondo each have their own notebooks with two page turns.

Primo: You have the melody from m. 5 – 25, m. 41 – 44 and m. 49 – end. On m. 25 – 28, Primo & Secondo are in unison, so listen and balance with each other.

Secondo: You have the melody at m. 29 – 40 and m. 45 – 48 so bring it out boldly. Play softly when Primo has melody. Finger legato, no pedal.

Overall: Both parts please watch dynamics very carefully and play smoothly and gently with very connected phrasing as marked.

Let There Be Peace on Earth – Conductor – Sharon Stevens Atsalis

MM – Rehearsal – Quarter Note = 100. Performance – Quarter Note = 120.

Music Set-up: Primo and Secondo each have their own notebooks with music copied and set up to eliminate any page turns with the D.S. al Coda. Please number measures straight through.

Primo: You have the melody everywhere except m. 20 – 27, so keep your dynamic level a little above Secondo except in those measures.

Secondo: Listen to the Primo melody and keep your dynamic level softer except in m. 20 – 27 where you need to bring out your melody.

Overall: Observe all dynamics including swells as marked. Watch for rit. and dim. at ending.

Memory- Adult/Alumni – Conductor: Susan Shiner

MM- dotted quarter note = 60

Special arrangement: We will take a repeat from M. 34 back to M. 5

Music Set-up: Secondo: 1st and 2nd page side by side, turn back at M. 34, second time at M. 44.

Primo: Page 1 and 2 side by side, turn back at M. 34/ page turn at M. 45

Primo: write in the rhythm of secondo in measures 1 and 2 and M. 9 so secondo can broaden and primo is aware of that. Primo- drop dynamic to pp at M. 35-50- they are not the melody in that section. Roll glissandos from the bottom to the top on the beat.

Secondo: Stay light (P-MP) during the sections when the secondos are the accompaniment. In measure 35-51- secondos play the melody. Memorize hand placement at M. 19, 50 and last note (m. 72) so performers can look up at conductor.

Overall:

1. Please encourage light, lyrical legato playing.
2. Start this piece by reviewing 6/8 time and count all 6 beats until rhythm is accurate, then begin to feel two beats per measure as this is how it will be directed.
3. Attention to dynamics.
4. As this is the 60th year, alumni will be specially acknowledged, so let's make sure the music is well prepared.

SATURDAY GROUPS (East)

PERPETUAL COMMOTION (Olson) Conductor: Liz Owens

This is a 2 piano/8 hand piece.

MM – (Rehearsal dottedQ = 112) (Performance dottedQ = 120)

Music Set-up: Good Luck!! If this group is anything like last time, students will have mostly memorized the piece without trying, which is very helpful when it comes to page turns :) At this level, I expect students to have their music organized whichever way is most efficient for them. As always, it must be copied and placed in a black binder so the overall concert presentation is uniform and professional.

EVERYONE: I conducted this piece 8 years ago and had an absolute blast. We had so many students sign up for this piece that we had to perform it twice in the same concert (one of the factors that lead to our now having 2 concerts). I am simply pasting in my conductor notes and the narration that went with it. Since this piece is a force unto itself, my notes are very brief.

GROUP 13 - - "Perpetual Commotion" (2 piano/8 hand)

Tempo: As written, 120 = dotted quarter note

NON-STOP ENERGY

Observe proper off-beat rhythm throughout

This song is self explanatory!

(From 2004 Narration)

Perpetual Commotion A:

If you're like most Americans, you lead a pretty frenetic lifestyle - - running from soccer practice to piano lessons to Boy Scouts to baseball games and Ensemble rehearsals - - and that's just one day of the week! Microwaves, drive-thrus, cell phones and palm pilots have become daily necessities of life. Our first group, conducted by Liz Owens, graphically illustrates this point. They present: "Perpetual Commotion"

Perpetual Commotion B:

Sometimes in life we end up with more on our plate than we can handle - - more commitments than we have time - - more students than we have pianos. When that happens, we have to make some adjustments and do a little juggling. Who better to show us how to successfully juggle all those demands, than the masters of multi-tasking themselves - - High School Students. Sam Powell is featured on the juggling pins.

SATURDAY GROUPS (East) and TUESDAY GROUPS (West)

Hungarian Dance #2, D Minor, Johannes Brahms: Conductor – Jim Sage

Target tempi: Q = 112; at Vivo, m. 49, Q = 126; m. 85 return to Q = 112

Please practice with minimum pedal for the sake of clarity. Take all repeats. Ritards at m. 15-16, 31-32, 47-48 will be worked out in rehearsal. Follow all dynamics as written, especially crescendo – diminuendo marks.

At m. 49, Vivo, I would like to split the hands among us.

I think it will be lighter, and easier to play the faster tempo, if we divide the Primo & Secondo hands – in other words, some Primos will play only the notes of the right hand, and the others, that of the left hand, and the same for Secondos. I will determine this by rehearsal, so please practice to learn both.

The return of Tempo I at m. 85 will basically be a repeat.

SATURDAY GROUPS (East) and TUESDAY GROUPS (West)

Le Bal, Georges Bizet: Conductor – Jim Sage

Target Tempo: Q = 152

Please practice with no pedal, so that the staccato is maintained all the way through. I would also suggest not practicing at a dynamic level above *mf* or a little higher when *ff* or *fff* is indicated – to keep light and fast, but still following the dynamic marks, especially crescendo marks. Use a relaxed wrist and hand “throw” to achieve the fast staccato. Ultimately, in rehearsal, we will raise and lower the dynamics appropriately.

Secondo: please keep the thought that you need to 1. – keep the tempo driving *and* establish the changes of sonority, but in way so that the left hand “leads” the way, and 2. – play as light as possible since it is marked *pp* and *leggierissimo*. Note where you weave in and out with the main melodic material of the scale runs, even when only momentary, like in mm. 45 – 47, and then more extensively, as in mm. 73 – 88. At mm. 141 – 146, although marked *fff*, in performance that will never happen, because it would completely drown out the Primo, which has the scale-melodic pattern – practice accordingly.

Primo: play all grace notes fast and light – at the fast tempo, they are almost simultaneous with the main note. Also, at m. 57, count your rest measures to yourself in practice, so that you are very sure of the passing time – no mistakes here of entering early! At m. 73 – 88, those octave tremolo figures must be light and quiet – the few left hand notes you have are actually more important, although keep in mind that Secondo has the main thing here, and is what will drive the crescendo.

Both Primo & Secondo: please play octaves with the right hand slightly voiced out over the left; this keeps a light and sparkling sound, especially when the Primo is high on the keyboard. Note the only pedal mark, in the last 4 measures – try to practice these tremolos as 16th notes. Remember the subtitle, which means gallop – horses for example, don’t gallop legato...

TUESDAY GROUPS (West)

Hoedown at Cripple Creek: Jim Sage, Conductor

Although the composer's mark says $H = 100$, we will aim for $H = 90$, and work it up faster if possible.

The music is written in 4, but obviously the feeling is in 2.

Please observe strictly the few pedal marks that there are, because at this tempo, the clarity is very important. The staccato and detached playing should be adhered to.

The opening measures are an 8 bar intro leading to the hoe down theme. The crescendo through these measures is clearly indicated, and should be observed so we end with the progression: p, mf, f.

At all times, following the dynamics produces the balance between melody & accompaniment, which again should be strictly observed. When practicing without a partner especially, one should become used to dropping in volume, or weaving in and out with a melody.

At m. 25, Secondo has sub. mp and this is traded to the Primo at m. 29.

Following all dynamic marks as written will produce an automatic result of balance.

At m. 61 – 62, please observe the accent marks which result in a really effective off beat rhythm and please make sure there is no rit.

For Secondo set-up, the player should have pp. 2 & 4 in front of them, having only a quarter rest to turn for pages 6 & 8.

For Primo, start with p. 3 alone, having a quarter rest to turn, and then pp. 5 & 7 are there, with the same turn for the last page.

TUESDAY GROUPS (West)

Fanfare Celebration: Jim Sage, Conductor

The composer's mark of $Q = 152$ is very playable, but if possible, a little brighter of $Q = 160$ would be better. We will see during rehearsal how this goes.

The biggest request I have is that the player is very clear about the role they have at any moment in the piece. Therefore, please very carefully observe the dynamic marks which really do most of the work in establishing who has melody and who has accompaniment. For example, after a pretty equal brilliant introduction, right away Secondo must drop to mf at m. 5, giving harmonic support to the primo. Here, in Secondo, the left hand 5ths establish the sonority, and the right hand 8th note pattern just supports it. This is a typical place where the Secondo, if not aware, will drown out the melodic content in the Primo. Likewise, the reverse happens at m. 17 – 20, where the Secondo takes the lead. The players should practice this "weaving" in and out so it becomes automatic and the resulting balance has a chance.

Another place like this is m. 27 – 34, Secondo lead, Primo accompaniment, which reverses at m 35.

This is the key to the ensemble in the entire piece – very straightforward.

The Primo can play pp. 3 & 5, and turn with a free hand for pp. 7 – 11. If possible, try to have three pages at the end.

The Secondo can play from pp. 2 & 4, turn with the left hand for pp. 6 & 8, turn for p. 10 with the left hand.

THURSDAY GROUPS (West)

STORMY SEA (Bober) Conductor: Liz Owens

MM – (Rehearsal dotted half = 60) (Performance dotted half = 69-72)

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

Music Set-up: To avoid confusion in young students, please make an extra copy of the first page and insert it after the D.C. al Coda so there will be no flipping back to the beginning then flipping ahead at the Coda. Number the measures accordingly. When finished, there will be a total of 56 numbered measures, not 40.

EVERYONE:

- Though memorization is required, music must be brought to every rehearsal.
- Number all measures (1-56).
- Practice looking up at conductor often.
- This is an extremely melodic song for the first group so teachers, please make sure your students can play legato and understand phrasing. I found that singing while making the arched phrase gesture helps them feel the linear movement of this piece.
- Note we will be going slightly faster than the suggested tempo. This should help with the linear, melodic feel.

Primo:

- Make sure they play in the correct octave (8va higher throughout)
- See above note re: importance of melodic shaping of phrases.
- Primos are primarily the accompaniment. When they have the melody (m. 17-32) secondos play a counter melody in response.
- M. 37-40 - - Resist the urge! There is NO ritardando on those final measures.

Secondo:

- Make sure they play in the correct octave (8va lower throughout)
- See above note re: importance of melodic shaping of phrases.
- This piece is unique for secondos in that they have the melody the majority of the time. Even the section where Primos have melody (m. 17-32) secondos play a counter melody in response to the primos.

Overall: As always, make sure your students have done plenty of “mock performances” and know how to follow a conductor.

THURSDAY GROUPS (West)

PARADE OF THE TOY SOLDIERS (Jessel, arr. Schaum) Conductor: Liz Owens

MM – (Rehearsal Q = 152) (Performance Q = 160)

This is marked “Tempo di Marcia” so I will conduct it accordingly (not in 4/4).

Music Set-up: Primo-Primo/ Secondo-Secondo. No Page Turns. Because there is no Coda to deal with, kids in this group should be able to easily handle the D.C. al Fine.

EVERYONE:

- No Pedal (should be obvious)
- Be extremely vigilant about the articulation. Those short slurs, staccatos, accents and tenutos need to be properly executed in order for this piece to sparkle.

Primo:

- Make sure they are clear about how to enter on the pick-up beat.
- Practice the dramatic volume drops at m. 13, 21, and 39 and the crescendo at m. 17.
- Obey articulation as stated above.

Secondo:

- Make sure they understand how their entrance is a reply to the primos.
- Practice the dramatic volume drops at m. 5, 13, 23, 37 as well as the crescendo at m. 17 and 33.
- Obey articulation as stated above - tenuto marks at m.39-46 are especially important.

Overall: I'm looking forward to conducting this group. My daughter played this piece as a child, 11 years ago in the 49th Piano Ensemble so it brings back fond memories.

THURSDAY GROUPS (West)

FEED THE BIRDS (Sherman) Conductor: Liz Owens

MM – (Rehearsal Q = 120) (Performance Q = 126)

Music Set-up: There are 4 pages per part so set up binder so each student has only one page turn. However, I would like everyone to turn at the same time (M. 36) so I am asking for one of the following:

- a) memorize measures 37-40 OR
- b) cut and paste m. 37-40 onto the 3rd page.

Obviously, the first choice is preferable, but if you do option B, you need to reduce the size of the entire 3rd page to accommodate 6 lines without having an extra 2 inches of paper sticking out the top of the binder.

EVERYONE:

- Students must be able to voice well and playing lyrically is essential.
- Hal Leonard didn't give credit to the arranger of this duet, but whoever it is did an incredible job of balancing melody vs. accompaniment between primos and secondos. The interplay of parts is so artfully done it's almost translucent.

Primo:

- Entrance at m.1 should be voiced well but not punched. It is marked "piano"
- Secondos will be pedaling, so work closely with partner to make sure the sound is beautiful, not muddy.
- Primos have the melody at m.1, 21, 37, 69. They have accompaniment at m.5, 28, 53, and a counter melody at m. 85-end.

Secondo:

- Entrance at m.1 should be gentle. It is marked "pianissimo"
- Students must understand the critical aspect of pedaling on this piece. Pedaling can make or break this piece. Work with them to "listen" for mud - - especially at the melody pickups and entrances. Practice pedal shading.
- Secondos have the melody at m. 5, 28, 53 (pickup to), 83. They have accompaniment at m. 1, 21, 37, 69.

Overall: This is a gorgeous piece that should lead to natural, intuitive lyricism. It is a song which most audience members will instantly recognize and enjoy.