

## Dr. Caroline B. Salido-Barta, Level 5 conductor

### Viva Vivaldi!, by Robert D. Vandall



= 103 (faster than notated on the score)

Overall, observe all legato 16<sup>th</sup> notes. Always shape them so to not sound mechanical and robotic as a whole.

Overall, place a tenuto mark over all of the quarter notes. Need to hear the difference between full quarter note versus 8<sup>th</sup> note/8<sup>th</sup> rest.

Staccato 8<sup>th</sup> notes throughout, always remain light and short.

Overall, observe the dynamics fully. Need to hear the contrast between *forte* and *piano* within sections.

Primo: m. 7 & 8: RH harmonic interval 8ths, write in and play staccato.

m. 15-16 : play these measures with the RH (or LH, whichever is easier) to help facilitate the page turn.

Secondo: m. 5: write in a subito piano immediately after you play beat 3. This is so the crescendo will be more effective.

On m. 43, observe the *poco rit.* At the end of the measure, write in railroad tracks for a break, along with a small fermata of silence. You will then wait for my cue to continue the music.

Also on m. 57, observe the *poco rit.* At the end of the measure, write in railroad tracks for a break, along with a small fermata of silence. You will then wait for my cue to continue the

music. But because this is the end of the piece, it will be at an even faster tempo,  = 137.

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Observe who has the Melody (“louder”) and who is Accompaniment (“softer”).

In addition, m. 37-40, Primo & Secondo are “dialoguing” with one another:

Primo: m. 1-5  
m. 11-23  
m. 28-36

m. 41-48  
m. 54--55

Secondo: m. 1-10  
m. 24-27  
m. 49-53

As of m. 56 to the end, both Primo and Secondo end strong together!

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### Serendipity in Spring, by Julie Gardner Bray

 = 73 (a little faster than notated on the score)

Overall, observe all legato phrases. Always shape them so to not sound mechanical and robotic as a whole. And most definitely, observe the crescendo/diminuendo markings (swells)! Ebb & flow!

As for the staccato playing overall, do keep it light throughout.

As of m. 10, it will be  = 89. We will simply move toward that tempo. Within m. 11, you should feel the small push toward the “quicker” tempo.

Secondo has the melody from m. 10-16. Make sure, Primo, we hear your dialogue as the “birds” in m. 13 & 17.

Once Primo is at m. 18, play *leggiero*. With Secondo playing the pedal, careful that upon the pedal changes, it does not clip any of the staccato eighth notes. It should sound seamless.

There is a dialogue between Secondo & Primo starting on m. 20-27. Please observe.

Accelerando as of m. 27. The tempo will move to  = 92. Not necessarily a big change in tempo. But with this particular section, we need to play with precise, clean staccato. NO PEDAL at all. Keep up the staccato, Secondo, in the key change (m. 34), while Primo is legato.

Observe the *poco rit.* and *a tempo* in those particular measures: m. 37-38, m. 45-46, m. 54-55, m. 61-62. Each time we play these particular measures, there will be a slight lift after beat 3, before continuing on beat 4.

At m. 76, there is a *molto rit.*, which will be much more dramatic. Also, add a fermata on the final note. Continue to hold this final note along with the pedal. Once I give you a cue,

continue in the original tempo from the beginning,  = 73.

For the final Adagio section, it is conducted as normal. But once we are at m. 83, I will simply cue each note played by each of you.

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Observe who has the Melody (“louder”) and who is Accompaniment (“softer”).

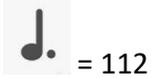
In addition, m. 13-17, m. 20-27, m. 74-76, Primo & Secondo are “dialoguing” with one another:

Primo:           m. 1-9  
                      m. 30-41  
                      m. 46-49  
                      m. 54-65  
                      m. 77-86

Secondo:       m. 10-16  
                      m. 42-45  
                      m. 50-53  
                      m. 66-69

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The Washington Post March, by Sousa, arr. Melody Bober



Overall, play light and not heavy. Make sure that every 8<sup>th</sup> note is played with a staccato unless otherwise indicated.

Observe the dynamics fully. This piece is easy to always play loud. Work hard to play all of the *piano* markings.

Secondo, on m. 61, please mark a subito *piano* starting on the 2<sup>nd</sup> dotted quarter note, so to make the *crescendo* that much more effective.

As for the staccato playing overall, do keep it light throughout.

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Observe who has the Melody (“louder”) and who is Accompaniment (“softer”).

In addition, m. 56-61, Primo & Secondo are “dialoguing” with one another:

Primo: m. 9-24

Secondo: m. 25-56