

Here's a list of the music and small-ensemble topics for 2018.

AMGO – ORCHESTRA MUSIC FOR 2018:

Pieces have the usual mandolin-guitar orchestra parts, plus Mandolin 3 (a simplified Mando 2). We've also got mandola parts in C and G and transposed-mandolin.

1. **Playful Pizzicato - Benjamin Britten.** This is the plucked movement from his Simple Symphony. Clever, classical.
2. **Farewell to Stromness - Peter Maxwell Davies.** This is his most popular piece, a kind of British *Ashokan Farewell*. Beautiful, folkie, should be fun to play. I arranged it from the original piano.
3. **Ouro Sobre Azul - Ernesto Nazareth.** An arrangement of a cool Choro from the early master. The title translates to Gold Over Blue, that colloquially means better than best. I arranged it from the original piano.
4. **La Cumparsita - Rodrigues.** This is a fun concert finale featuring the mandocello.
5. **Brandenburg Concerto 3** - This is the hardest one, as it has 10 original parts. I've moved things around and this is a specific arrangement for AMGO 2018. I've divided the Mando 1s into two parts (1a and 1b), Mando 2 (and simplified 3), Mandola (and simplified 2) in both clefs, Guitar 1 (and simplified 2), Mcello, and bass. I worked from the original score for this.

SMALL ENSEMBLE DESCRIPTIONS

Baroque Beyond Bach (Catherine) -- “Can’t I just ignore all those weird ornaments?” you ask. (No, you may not.) “Do I really need to play Baroque music any differently from anything else?” (Yes. Yes, you do.) We’ll look at music by some of the OTHER Baroque composers (Telemann, Handel, Purcell, Vivaldi, Rameau) and learn how to make your Baroque performances sound more Baroque (and better!). At the end of the first meeting, ensemble members will choose one of the pieces to prepare for performance.

Musical Decisions in A Small Ensemble - level 1 (Ralph) -- (recommended for those with limited chamber group experience.) If you haven't played in a one-to-a-part group, or if you're wondering how to lead a mandolin ensemble back home, this is the group for you. Learn to balance your part and your instrument's sound with others in a 4-5-person ensemble. Have your say in planning the dynamics, tone color, and the musical narrative of a performance, without the help or direction of a conductor. The group will read through and pick one or two pieces to develop during the week and perform in the final in-house student recital. Note-reading will be kept simple to allow you to consider how to turn the black dots on the page into a cohesive musical whole.

Classical Mandolin Ensemble – level 2 (Charlie) -- (recommended for those accustomed to playing chamber music) Working at the next level of classical chamber music complexity,

this group will study ways to develop the nuances needed to create an artistic performance of a piece from the Classical-Romantic Era. Focus will be on musicianship aspects of performance, such as determining the appropriate approach to music of the era, adjusting tone color and dynamics, and developing a unified ensemble approach, to create a cohesive musical whole.

Head Chart Ensemble (Bob M) -- Use your inner and outer musical ears; think outside the box and workshop your ideas. We'll start with a lead sheet (a song by The Beatles, Stevie Wonder, The Rolling Stones or maybe even something by Beethoven or Debussy) and collectively toss in and try out ideas to transform the original piece of music (for example by changing the style, changing harmonies, creating accompaniment riffs, etc.). The goal is to craft (as a group) and perform an unwritten arrangement ("head chart") that transforms the original for a new medium.

The Rio Roda (Marilynn)-- Explore one or two Brazilian choro, not as written arrangements, but as they are played in the traditional roda, from leadsheets (melody and chord symbols). One soloist at a time, changing for each of the 8 sections of the tune, then dropping back to join the "kitchen," aka the band. Students will learn, and practice, how to play and ornament a choro melody, how to accompany with simple chords (taught in class) and characteristic rhythm, how make up counter-melodies, and how to jump in and out of different roles, interchanging sections of melody, chords, and counter-melody. In short, to play the tunes as they are played in a typical Brazilian roda.