

0:06 I think we'll have to start at number 10, do you guys want to start?	
0:09 no no I think it's good here.	
0:10 good idea.	
0:12 ten did you say?	
0:13 yeah	
0:13 yeah.	
0:16 oh do do, three, four.	
1:00 do you want to go back, do you guys want to?	
1:01 should we do that?	
1:02 you guys want to? That's so unearthly that harmony after 10, right? We don't have bar numbers, I don't think.	
1:07 no but the the numbers of the, the --	
1:07 no.	
1:09 I think --	
1:10 yeah, so whatever that is, nine after?	
1:12 so yeah, speaking of the voices that are important, so at the first beat those ones that we are exchanging right here, right? And, and with you? Okay.	
1:15 yeah, I was too loud.	
1:21 yes, yeah.	
1:21 yes, yeah.	
1:24 could we go back to the same spot, actually?	
1:27 oh yeah.	
1:27 yeah just ten or eight, yeah.	
1:29 a little faster?	
1:30 yeah it feels a little slow to me, but --	
1:30 yeah.	
1:51 could we just stop for a minute, because I know that's, you're taking a little bit of time at the end of the fifth bar of ten?	
1:57 five, four.	
1:58 I didn't intentionally.	
1:58 oh I did, one two three four.	
1:58 oh okay, I liked it, yeah!	
2:02 I took, because I have a duh duh duh on the last two beats of the line.	
2:05 the only thing I suggest is --	
2:05 Yeah I think I, I would just mark it, you, you --	
2:07 yeah.	
2:08 an then eighth again, right?	
2:09 the only thing I suspect about it is, I love where we do that, and I think that we have to be conscious to, to move out here. Yeah.	
2:15 because we're background of course. I don't have to, either.	
2:17 no no, I love it. I just think that like I have these walking quarter notes, so if you feel me moving at four,	

I think it's beautiful to have, and then we'll just swoosh it forward maybe.	
2:21 okay.	
2:24 I think that would be great because I was kind of hanging there in the air and not knowing what to do,	
but it would give it a good chance to change the colour, you know? For the, for the --	
2:29 yeah.	
2:29 yeah.	
2:33 yeah, exactly. For the pianissimo.	
2:36 and then, and then it goes to, it looks like, I mean it feels like it wants to go right to the eighth bar of ten right, that's the, the phrase wants to kind of head to that.	
2:44 hmm hmm, hmm hmm.	
2:45 hmm hmm.	
2:46 can we try that?	
3:01 oh I see.	
3:02 Oh I see.	
3:02 So this is the spot, but then I, um, okay.	
3:05 so do we do it into the bar, or at the end of the bar? I kind of like the idea of -- just at the end of the bar. I know you want to sort of set up the next part of the phrase but,	
since we've done it before, it's kind of unexpected to linger around where 'Netta was saying and then move it, but I don't know, is it uncomfortable you think?	
3:09 just at the end of the bar.	
3:21 No, I was just naturally waiting for the sounds to change the colour, you know? But I don't, I'm looking for it, but I'm not -- yes.	
3:25 right right right, yeah. Okay, yeah. Do you have crescendo in those first four bars?	
3:29 yes.	
3:30 ah see, we don't, or I don't. Ah so it's probably a typo because -- there's sort of a, okay. I was doing it just screwing around with you guys, but okay.	
3:32 oh I do.	
3:34 Like last two bars, you see, ah three, third of proper bars.	
4:22 yeah it's bigger	
4:22 yeah it's bigger.	
4:23 yeah we're in that, have we even had, oh we did have a fortissimo ages ago but that's it, right, yeah?	
4:24 It should be the loudest.	
4:24 right.	
4:33 yeah I felt again that's weird after 10, that fifth bar of ten, I think we all want to set up the change of sound,	
I just wonder if we could just try what it would be like not just to pile through and then.	
4:41 like right from the beginning of that bar, okay.	
4:43 yeah, not to hesitate into it. Just because it does feel a little stumbly, I don't know if you guys think that, but.	
4:48 yeah.	
4:50 and is there a chance, do you think nine before 10? Would it be worth doing non-vibrato, or something, it's such a weird harmony, it's kind of, or is that too?	
4:59 nine after 10 sorry.	
4:59 sorry where?	
5:02 I think that would be great, your voice and then your voice.	

5:06 Where is this? Sorry.	
5:07 nine after 10.	
5:08 I have this theme, dee dee dee dee.	
5:10 Yeah, if we try it, maybe without vibrato?	
5:13 maybe would be really ethereal above us.	
5:14 and then, and then like, just for four bars I'd imagine, do you think? And then, because it, then it becomes.	
5:18 And then, because it, then it warms up?	
5:19 we kind of exchange this, this theme, right?	
5:23 so you don't, are you talking about that theme you don't want to?	
5:25 I don't know, I just, I was thinking of our accompanying parts, but maybe the theme, what, you probably, you probably want to do vibrato on it?	
5:31 no it's, it's, we are jumping from G string to E, really high, so I think that's a natural thing that we are, we vibrate, to make sure, make sure to -- yeah, yeah.	
5:40 helps you intonate. We could try it.	
5:41 yeah, but maybe Ron and I, yeah.	
5:44 And then we'll really back off, and --	
5:44 Yeah.	
5:45 we'll just back it off and clean it out, yeah.	
5:47 It also says expres, like espressivo, so like. Under that, do you have that too Joanna?	
5:50 See, I don't have that in my part.	
5:53 Under your, under where you, go by?	
5:55 no, but --	
5:56 But do you want to just do us two, those four measures?	
6:02 this is uh, yeah.	
6:03 whatever that is.	
6:11 Can I just check that A-flat?	
6:13 Also that's, I shouldn't have told, that's the second part of this bar. I'm sorry, yeah and keep going. I was too high.	
6:19 without me?	
6:25 is it possible to have it in one bow? I think that would be just smoother, like this, especially in one fine by me.	
6:35 And that's just what I've got, but okay.	
6:37 Yeah it has a nice --	
6:41 I also ten upbow, I don't know if that works for you.	
6:43 I don't know what I'm doing yet.	
6:48 I was doing ten downbow.	
6:51 Uh, I can't remember what you have?	
6:53 I am starting upbow, down, at ten, right? We are at 15 right?	
7:00 Yeah, it actually starts better, it works out.	
7:03 It kind of works itself out.	
7:05 so we do again bow 10, give or take? no, but upbow? Okay.	

7:08 Oh upbow, yeah, sorry if I meant, and directly up.	
7:09 Oh upbow, yeah. And directly up.	
8:11 it shouldn't be slowed down, it's just, sorry, yeah.	
8:12 yeah I feel that I don't, it's probably me I think I slow down in the duh duh, to keep it duh duh.	
8:17 yeah.	
8:18 Yeah, the slowing down is going to be the big temptation. Because there's so much going on, it's so beautiful, but. Before 11...	
8:20 yeah.	
8:25 10, 11--	
8:26 hmm? yeah, yeah.	
8:26 Uh, you know where we said non-vibrato? I think that was really good for the accompanying part, I don't know if that helps you guys or not, but then the four bars after that I thought maybe we'd just add in the vibrato as the crescendo goes along.	
8:36 yeah.	
8:38 Does that? It just, kind of just one and two, yeah.	
8:41 And I think that we could push the tempo also a bit there. With the two bars into the mezzo forte.	
8:46 So sorry, two bars of the same thing, so it's really aggressively pushing.	
8:49 are you talking two bars before mezzo forte?	
8:51 Yeah, like for the you know, the first time and the second time quite a bit more, I don't know.	
8:55 you see, I, I have, proportionally bigger dynamics, louder, and this one is crescendo throughout those two bars to get to mezzo forte. Just to let you know. I thought it wasn't in tune, that very first uh, you know, dee da da da, when they start, with all four of us.	
8:59 yeah.	
9:06 Right, yeah. Yeah.	
9:16 should we build up the chords from the bottom up, do you want to do it that way?	
9:20 okay, we start at the same spot, right?	
9:23 the eighth, ninth --	
9:23 The eighth, ninth?	
9:24 ninth bar	
9:29 so ah --	
9:29 So ah, seven before --	
9:32 oh I hate Fs.	
9:36 so that sounds flat to me, but I might be sharp.	
9:49 is it still a bit flat, I don't know. Or is that my ear. I've got baroque ears, it's all weird.	
9:53 it sounds a little bit flat.	
10:01 and now this is the seventh tone you know that we were talking about earlier.	
10:06 it's a minor seventh against what I'm playing.	
10:08 so yeah, so lower maybe.	
10:12 sorry it's like a back scratch, a little to the left?	
10:19 oh wow, yeah.	

10:26 next note.	
10:30 second half of the bar is --	
10:36 actually instead of which note, we should say which beat.	
10:40 and I have, I move my beat, a quarter rushed.	
10:43 but this is still ninth bar? This is still --	
10:53 and then what of her, second E?	
10:57 oh, just hold one on second, Ned and I just play? Yeah so we're flat again.	
11:33 This is the fourth beat?	
11:35 fourth beat	
11:35 why don't we, too, or maybe Ned and I first? Because we're kind of --	
11:43 sounds flat.	
11:48 You're an A flat? So you're an octave higher than me.	
12:01 the first bar is tricky	
12:03 Should we do the same thing and then Ned can have the, because you guys swap places I think, right? Do you want to try that?	
12:09 Oh ned, I didn't offer you a scone. Do you want one?	
12:11 so	
12:13 oh, that's okay.	
12:14 maybe in a bit.	
12:16 coffee would be great.	
12:16 Okay, or coffee?	
12:18 Okay, just hang on you guys, I'm -- sorry, you do, I didn't do anything, I just realized.	
12:23 I play better in tune.	
12:32 are you recording? (laughs)	
12:34 Yes!	
12:38 I like your shirt Ronda!	
12:43 Okay.	
12:45 thanks Ronda!	
12:46 I had to be the voice of Polluck Ensemble yesterday. He got laryngitis and I had to do, read his blurbs about all the pieces, oh my gosh, my heart was just pounding, it was terrifying.	
12:52 So funny.	
12:54 he made her say something, and she's like, I don't know what that means!	
12:59 Some composers' pieces are used by Apple in their fundamental something-or-other something book, and I said, what does that even mean, I was like--	
13:07 But the worst was, I was supposed to make a comment about the Mozart Rondo, like he gave me all the sheets and says, Mozart Rondo, and there's nothing written there.	
13:15 And I say, Paul, what am I supposed to say? And he said improvise. What?	
13:18 That's why I made up a lame story, if I had had time to think about it I would have gone into the classic, the Rondo's like the clubhouse sandwich of music right?	
13:19 Oh my gosh!	
13:21 no it was cute, no I thought it was funny.	

13:26 Because the repeating themes are like --	
13:30 No I wanted to, but no, I couldn't think of --	
13:33 All I, what I came up with instead was that Mozart had dedicated this piece to a mysterious woman far into his future named Rhonda.	
13:42 I was panicking! I mean, I cannot believe I said that!	
13:42 What?!	
13:46 The audience laughed, I mean I guess it worked!	
13:52 You burst out laughing.	
13:53 it killed me, everyone laughed but I was just dying after that. I could not think of anything.	
13:55 that would have been awkward if it was an awkward place.	
13:58 oh way to put you on the spot!	
14:00 I would have asked, I would have been like --	
14:04 Rondo is spelled R-O-N-D-O.	
14:10 oh I love this, that it was composed during Mozart's lifetime.	
14:13 yeah! I started laughing. That's where I started losing it. It was during Mozart's lifetime, I was laughing.	
But I was building it up to that he was dedicating it to this mysterious woman three hundred years in the future but I didn't --	
14:25 Oh my god it was just a schimozzle, thanks Paul.	
14:28 And that a man named Robert Teut played beautifully.	
14:31 yes, yes that's right, knowing that there would be an exquisite performance rendered today by -- (laughs), Jesus.	
14:38 Yeah, that was awkward.	