

# 1512. La Piazza

Backgrounds Of S. Radic

**Usual quality.** (Amazon review by M. Edallax from Germany from October 25, 2002.) A Rondo Veneziano fan couldn't really wish for more: After a break of only one year, another album with 13 new original tracks. All of these pieces have the usual high quality, there is no recycling or classical music made worse with drums: It is Rondo Veneziano, as we have been used to for over 20 years.

The fact that track 14 is classical music arranged by Ivano Pavesi (here Rondo Veneziano attempts a Bach potpourri) is tolerable, as this time it sticks closely to the original and the drummer is allowed to rest. Above all, the sung part "Jesus remains my joy" remains in impressive memory here. Even without these almost 7 minutes with a small break in style, the new album lasts three quarters of an hour and is therefore fortunately longer than the predecessor. Reverberi relies a bit more on electronics again, which is particularly evident in "Andromeda" (Track 2), which is a little out of the ordinary both in terms of the title and the instrumentation. But there is almost a kind of tradition here, because almost every album has an "outlier" that is always good in its own way. This time you can also hear a bolero, but the majority of the pieces consists of what you would expect: slowly sustained titles with thickly applied strings and a sad oboe alternate with fast pieces in which Reverberi can fully demonstrate his mastery of the piano. All this is melodically and perfectly arranged - ideal for dreaming.



**MIDI-Bearbeitung.** Um in etwa bei allen GM-kompatiblen Instrumenten einen gleichen Gesamt-Sound zu erzielen, wurde folgendes gemacht: die Begleitung besteht aus identischen Spuren für Klavier und Strings. Die Melodieführung spielen abwechselnd String und Oboe und das Ending übernimmt Piano-Solo. Auf den Chor-Einsatz (James Last lässt grüßen!) wurde bewusst verzichtet. Die KEY2-Vers. ist die Original-Abschrift mit allen Modulationen. Die KEY1/ORG1-Versionen sind etwas gekürzt - und vor allem: alle Modulations-Parts sind nach C-Dur rückmoduliert!

In dem Schema der **STYLE-Programmierung** sieht man die komplette Titel-Struktur der MIDI-Bearbeitung: Das Piano wurden mit den Impulsen für das Haltepedal versehen - die Strings jedoch nicht! Zwei diverse Nachschläge: SD & Clap!

Piano

Strings

Guitar

Bass

Drums

SD Clap

Klassik-16Beat, T=60

The musical score is arranged in five systems, each with a staff label on the left:

- Piano:** Treble and Bass clefs. Treble clef has a 'P' dynamic marking. The melody consists of eighth notes.
- Strings:** Treble and Bass clefs. Treble clef has a 'B+C' label and 'Advanced' marking. The melody is identical to the piano part.
- Guitar:** Bass clef. Labeled 'A', it plays straight eighth chords.
- Bass:** Bass clef. Plays a simple bass line with quarter notes.
- Drums:** Drum set icon. Features a disco snare on the second and fourth beats and a hand clap on the fourth beat.

On the right side of the score, two vertical arrows indicate 'Main 1' (pointing to the strings part) and 'Main 2' (pointing to the piano part).

Programming instruction

Surprisingly, my 'fantasy' designation "Classic 16Beat" does this style justice! The real special feature can be seen in the drums: there are two different follow-up instruments - the disco snare plays on the two and the hand clap on the four! As a result, the whole style has apparently been "extended"! The guitar with the straight eighth chords is really just a fill-in. The main accompaniment is provided by the fully written "Piano" and "Strings" parts. These are identical in the music template - but the strings are declared as "Advanced" and can also be switched off - because in the original you only hear this accompaniment phrase with the piano. The bass is only satisfied with the basic tones, or with the partially deviating basic bass. This can also be imitated with a "revolving" bass circuit (or sometimes also called "bass first"). The A-B-C-D assignment is also given. Have fun!