



2018: SEMESTER 1 (Term 2)

COZMO – Learning Group Notes #8

COZMO Learning Group: Teaches or consolidates previously acquired basic reading and playing skills including transferring playing skills from another instrument e.g. piano, clarinet etc to mandolin or guitar, developing skills in playing ensemble-style, opportunities to utilise improvising or other solo playing skills within an ensemble setting. Through the Semester we will also be working towards presenting a short set at COZMO's Annual Winter Concert on Sunday 1 July 2018 (more on this in later Sessions).

SESSION 8 (29 April)

Guitars and Bass (Col)

Present: Col, Gianni, Barbara; Lindsay and Diana assisting.

Absent: Lyn, Bob.

1. Golden Sceptre (by R Schlegel)

We went straight into this piece and played through all sections again. We're all getting through this music quite well, so now we'll direct our efforts and concentration on improving the *allegro*.

I've created a score, so will shortly email out a midifile of the piece so that people can play along with the midifile. On a Windows computer, you can just save the midifile attached to an email, then go to the folder where you saved it, double click on it and it should play in Windows Media Player. The sounds you hear will depend on your computer, so don't expect to hear mandolins and guitars!

☺ No tempo changes as yet.

Bar 16: Guitars make sure not to drag the arpeggios – maintain the tempo, particularly because the mandolin melody is sparser here and so can't help to push the tempo along.

At the moment, I'm pausing at the various *fermata* (rehearsal marks **F, G, N, bar 262**) then counting in. We will work on making this transition without a count. This will require watching me to see the pickup each time.

Section **N** is supposed to be *allegro vivo*, so we'll all need to work on getting it faster (at least to *allegro* if possible).

M1: Col, M2: Diana, Gtr: Gianni and Barbara, Mdl: Lyn (on Gtr), Bass: Bob. Lea: M1 or M2 when visiting group.

2. La Paloma (by S. Salaverri)

We played this next and again, played all sections through to the end. Everyone is improving rhythmically.

Gtrs & Bass: Sorry, I still didn't work specifically with the "rhythm section" this week, as some members were absent. We will do this in a fortnight in our next Session on **Sunday 13 May**.

Gtr 3: Spend time with a metronome to really nail the offbeat chord passages in sections A and C.

Gtr 4: Make sure you are really solid in section B, even though it says *mp*.

M1 and M2: As mentioned previously, please work on bars 23, 39-40, 44, 48-52, 56-59 to make sure of the timing – use a metronome when practising.

Gtr 1: Col and Lindsay (on Mandolin), Gtr 2: Diana (on Mandolin) and Barbara (on Guitar), Gtr 3: Gianni, Gtr 4: Lyn, Bass: Bob. Lea: Gtr 1 (on mandolin) when visiting group.

LG(C) Guitars & Bass HOME PRACTICE

1. Continue to work slowly through all Sections of Golden Sceptre, to the end. Aim to increase tempo in the *allegro* sections.
 2. Continue to work on mastering La Paloma rhythms, getting them as solid as possible. Take note of any points I've made above.
 3. Continue to play through Carol of the Bells to keep it fresh – we'll get back to it soon.
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Mandolins (Lea)

Present: Lea and Frank.

Absent: Michael is now overseas until October, unfortunately for our little group. We look forward to seeing you again – hopefully you'll be back in time for the start of Term 4 (14 October).



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Frank has done a lot of work playing through material handed out last semester, including Barney Google, and so far this semester, and also found some tunes of his own that he's interested in playing. This additional work offers great extra practice and an opportunity to raise queries about theory and playing.

1. Barney Google

In this Session we worked on Barney Google in some depth. This piece is up on the website on the Members Only page; please download and print it if you don't yet have it, and follow the work below carefully again at home.

- **Time signature:** It is 'Cut Common' (2/2, also known as "*alla breve*"):
 - Top number = there are only 2 beats in the bar (not 4 beats, as in Common time or 4/4).
 - Bottom number = the note name or type representing one beat is the minim (or "half note").
 - Each bar in Cut Common time is usually counted "1, 2" or "1 & 2 &". For newer players, this works well for bars with crotchets, e.g. a 2/2 bar with 2 minims can be counted simply "1, 2", and a 2/2 bar with 4 crotchets should be subdivided and counted "1 & 2 &" (each of the 4 counts is for each crotchet).
 - However, sub-dividing further when there are also quavers in a bar, such as in bar 1, starts getting tricky to count easily: "crotchet, quaver, quaver, crotchet, crotchet" is counted as "**1** ee & **ah**, **2** ee & **ah**" (playing on the bolded and underlined counts).
 - So it's often easier to simply count a 2/2 piece as if in Common time (4/4), and the crotchet takes one beat. So bar 1 becomes "**1** & **2** & **3** & **4** &".
 - Last Semester when we and LG(C) started working on this piece, Col and I asked students to count each bar in 4 ("1 2 3 4" or "1 & 2 & 3 & 4 &" where bars include quavers) and write in the counting accordingly.
- **Key signature:** No sharps or flats at the start of the piece, so it's in C major.
- **Accidentals:** An 'accidental' is a note of a pitch (or pitch class) that is not a member of the scale or mode indicated by the most recently applied key signature. In musical notation, the sharp (#), flat (♭), and natural (♮) symbols, among others, mark such notes—and those symbols are also called **accidentals**. (Wikipedia).

Example in Barney Google:

Bar 3: A sharp symbol on Note 1 (F) makes it #F, so Note 2 (F) which is of the same pitch is also #F, but there is a natural symbol on Note 3 (F), so Note 4 is also F natural.

- An accidental also only applies to the every other note in the same position on the stave, and not the same note name an octave higher or lower:



- When a note is tied across a bar line, any accidental will also apply to the note in the next bar as well, even if there is no accidental:



Note 1 is B ♮ because of the key signature; Note 2 is B natural because of the accidental; and Note 3 is also B natural, because it's tied to the previous B natural.

- **Trickiest bars for counting:** Watch especially bars 12, 14 and 16, and write in the counting under each bar, and circle the note on whose count you play (I've bolded and underlined them here):
 - Bar 12: "E E (tied) quaver rest C " (the E tied note is NOT plucked again – 1st E rings on)
 "**1** & 2 & 3 & **4** &"



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- Bar 14: “ E E D# E C ”
 “ 1 ee & ah 2 ee & ah 3 ee & ah 4 ee & ah ”
- Bar 16: “ E E D# E quaver rest crotchet rest ”
 “ 1 ee & ah 2 ee & ah 3 ee & ~~ah~~ 4 ee & ~~ah~~ ”

- **‘Playing’ all the rests:** Playing the bars above allowed us to focus on what to do with rests – they must be observed – the silence is part of the music, so you need to ‘play’ them. This is done by either damping the strings, or by lifting up the finger fretting the note prior to the rest, exactly AT the first instant of the count on which the rest occurs. You damp by using the palm of your right hand or a finger/fingers of your left hand.
 - Example: Bar 36 allows you to practise left-hand finger damping: Play E with 1st finger for “1 & ”, then exactly at the instant of saying the “tuh” put your 2nd finger down gently on the F to play the rest in “2 &” then press down a little harder and pluck the F for “3 & 4 &”.
- **Fingering:** Make sure you use the rules for fingering: 1st finger for fret 1 and fret 2 notes, 2nd finger for fret 3 and fret 4 notes, 3rd finger for fret 5 notes, 4th finger for fret 6 and fret 7 notes. This means that if you’re playing from 1st to 2nd frets, or 3rd to 4th frets you’ll need to use the same finger for both notes, and you can slide your finger from 1 fret to the next:

Examples:

- Bars 3, 24, 35: Both the F# and the F natural are played with the 2nd finger.
- Bars 11-12: Both the E ♭ and E natural are played with the 1st finger.
- Bars 14, 16: Both the E and D# are played with the 1st finger.
- Bars 22-23: Both the B ♭ and B natural are played with the 2nd finger.

2. The Streets of Laredo

We spent just a little time at the end of the Session on this piece, checking the counting and rhythmic pattern in bars 2, 7, 8, 9 etc. We’ve all been playing the Gtr 1 part, which is actually the most difficult part. You’ll notice that the piece has 3 phrases (#1: bars 1-6, #2: bars 7-14, #3: bars 15-23), then a simple phrase (#4: bars 24-31), then 5 more phrases (#5: bars 32-39, #6: bars 40-47, #7: bars 48-55, #8: bars 56-63, and #9: 64-69). There are actually really only 3 different phrases plus the simple line, as **#1 and #9** are the same, and **#2, #5 and #7** are the same, and **#3, #6 and #8** are almost the same.

- As I’d flagged in the previous Notes, I’d like for us to become pretty solid with the Gtr 1 part, but meanwhile for each of you to choose one other part. Gtr 2 is higher than Gtr 3, and Gtr 4 spends lots of its time on the G string (very low), but all are simpler than Gtr 1. Frank decided to work on Gtr 3, so... Michael, could you pick either Gtr 2 or Gtr 4 please?
- We’ll play this piece at the Summer Concert at the end of the year, and we’ll be joined by Col, Lindsay and Diana, one per each of our parts (no-one will be alone!)

LG(B) Mandolin HOME PRACTICE

1. **The Streets of Laredo**: You’ve been practising the 1st 4 lines (1st 4 phrases). The remaining 5 lines (phrases) are the same as the first 3 lines (see above) so you should be fine with playing the whole piece now! Practise it, being aware of the slight differences at the end of each phrase. Start playing through your Gtr 3 part, Frank, and Michael, your Gtr 2 or Gtr 4 part (whichever you choose).
2. **A Riddle**: Please see last Session’s Notes. See if you can work out and play some of the double stops.
3. **G scale**: Please keep practising a 2-octave G scale (see last Session’s Notes).

OTHER STUFF

Col and Lea will be in Sydney this coming weekend 5 and 6 May) **so NO SESSION this Sunday 6 May for LG(C) and LG(B)**. We’ll meet again on Sunday 13 May – giving you all plenty of time to practise in the meantime!

NOTE: The **COZMO rehearsal is ON**, however – it will be led by Lindsay and Diana.