



## 2018: SEMESTER 2 (Term 3)

# COZMO – Ensemble Notes #10

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In this Semester, pieces known to current **COZMO Ensemble** members will be introduced to new members. Players will also be learning new pieces and preparing for various COZMO performances during this Semester.

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### REHEARSAL 10 (23 September)

Present: Col, Trevor, Lindsay, Diana, Lea, Julie, Barbara.

Absent: Di, Gianni, Ben.

#### 1. Waltz for Bill Monroe

It's been a while since we played this. It was a bit rocky the first time through, but better the second, as Guitars remembered bar chords and Mandolins managed the swinging rhythms better. We worked on bars 81 to the end to give the mandolins a chance to improve their triplet runs.

Mandolins: Check your fingering on your triplet runs – it may be that adjusting your fingering will take your sound from clunky to much smoother, as Lea (M2) found when playing the last notes before the final double stop not with 4<sup>th</sup>, 3, and 2<sup>nd</sup> fingers but with 3<sup>rd</sup>, 2, and 1<sup>st</sup> fingers.

#### 2. Ashokan Farewell

M1s and M2s: Please be absolutely certain of where you tremolo and where you pluck. In sections D and E, Mandolins must play gently and quietly – the tremolo is to be just a whispering behind the Guitars who much play confidently and more strongly as they are carrying the melody.

Gtrs: Volume is produced for single notes on the classical guitar by playing 'rest' strokes – the bread-and-butter of the classical guitarist for creating dynamics. Could Gtrs please spend a little bit of their private practice time each week to strengthen this technique. Volume from Gtrs is needed in sections D and E!

All: Follow Col's direction at bars 91 to end. You should all know exactly what notes you're playing, so don't keep your head down and study your music – look up and study your fearless leader!! ☺

#### 3. Tarantella Napoletana

It's very easy to rush this piece, particularly in section D. It's paradoxical – the more notes one has, the faster one wants to play them all!! How *does* that happen?! Keeping the tempo steady is lost in the rush! If we were all Italian and had been playing these 6/8 potential train-wrecks for decades, that might work (they're very talented speed-freaks!) but we're not, so we just need to keep the tempo to where we can all competently, tunelessly and tastefully play this piece – together!

#### 4. Tango Appassionato

No problems! Mark into your part that dynamics for the last 3 notes should be *f*, *ff*, *mp*.

#### 5. La Paloma

The main thing we all need to do to play this piece well is understand and play our rhythms correctly.

- Gtr 1: Col, Di, Trevor, Diana (all on mandolin)
- Gtr 2: Lea (on mandolin) & Barbara (on guitar)
- Gtr 3: Gianni (on guitar)
- Gtr 4: Lindsay (on mandola), Julie & Lyn (on guitar)
- Gtr 5: Bob (on bass).

Gtr1 and Gtr 2: You have the melody and harmony respectively, and play almost all bars note for note together, with lots of triplets and off-beat rhythms throughout – please **STUDY** your parts!

Gtr 3, Gtr 4 and Bass: Col wrote, in Semester 1's COZYMO Notes #2 (18 Feb), the following re the rhythms for your parts. Please look at the examples and make sure you're playing your rhythm correctly:

"In this piece (in 2/4), the notes are generally not too demanding, but we have to get used to the timing – it looks more difficult than it really is! So below I've inserted a few of the rhythms that appear in Gtr 3, Gtr 4 and Bass ... to demonstrate their counting. The whole piece is based on counting sixteenth notes (semiquavers): '1e+a 2e+a' ('1 ee & ah 2 ee & ah'). Luckily for us, the rhythmic patterns are quite repetitive. Try setting your metronome to count quavers (1 + 2 +) and the rhythms should fall into place quite easily – but only if you count!

**Example 1:** The rhythm for **Gtr 3**: Intro and Section A:

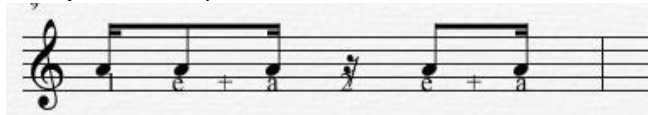


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**Example 2:** The rhythm for **Gtr 3**: Section B:



**Example 3:** The rhythm for **Gtr 4** and **Bass**: Intro and Section A:



**Example 4:** The rhythm for **Gtr 4**: Section B (bars 29-36):

Note: it's identical to one of the Bass rhythms in the Intro and Section A (see 2<sup>nd</sup> bar of Example 3 above:



**Example 5:** The rhythm for **Gtr 4**: Section B (bars 37-43); and **Bass**: Section B (with variations):

Other spots to note:

- **Gtr 3** and **Gtr 4**: the triplet runs in bars 12, 13 & 17, 18.
- **Gtr 1** and **Gtr 2**: for bars 23 & 40 – if you're not sure about the 32<sup>nd</sup> notes (demi-semiquavers), just play as 16<sup>th</sup> notes (semiquavers) for the moment. Count all the triplets through sections A and B."

Please also note: In **Gtr 2**, there is no 'triplet' in bar 40 – scratch out the little '3'. These 3 notes are played actually as written: two 32<sup>nd</sup> (demi-semiquaver) notes and 1 quarter (crotchet) note.

We played through the piece a couple of times, cleared up some timing issues, spent some time on bars 23 and 40 with M1s and M2s, after which the piece was much tidier.

### 6. **Easter Waltz**

No problems with this. It helps if **Gtrs** can be really solid on all beat 1s.

**Mandola**: The opening melody comes from you (for 24 bars!). It's sounding beautiful tone-wise and just needs a couple of your notes more confidently nailed.

**Gtrs** and **Bass**: You open with Mandola, so listen to the Mdlr part and make sure you're meshing with the melody and playing strongly and confidently.

### 7. **Highlandville**

This piece (an exercise in quaver runs for M1s and 2s!) is working well. Make sure you all play this piece as **legato** as possible – all runs should flow smoothly; there should be no hint of staccato i.e. no sudden end to each note (causing a tiny gap of silence) before the next one is played.

Counting-in: Unfortunately, whoever set this piece decided to label M1's '4 &' anacrusis as 'bar 1' (count back from your numbered bars and you'll see this). Please note Col's final decision re his count-in: He is giving a 'zero-bar' count-in, meaning that he's not counting any bars before bar 1 starts, but counting straight from the start of bar 1: '1 & 2 & 3 & **4 &**' with **M1s** starting on '4 &' of this count-in, i.e. the third note they play (also a quaver) is on beat 1 of **bar 2**.

**M1s**: Open strongly and tastefully (on beat 4 of bar 1) – you're on your own until bar 9! Make sure you all accurately nail all your high-note runs.

**M2s**: Come in cleanly & strongly (on beat 4) of bar 9, so that the sound builds for the audience. Be strong



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and accurate with your 2 high quaver runs: bars 35-36 (repeated at 33-34) & 39-40 (repeated at 47-48). Mandola, Gtrs, and Bass: You come in on beat 1 of bar 18 – make sure you enter confidently and strongly. Know where your entry is not by counting bars but by listening to M1s and M2s hear exactly where your entrance is, e.g. listen at the start of in bar 16 for M2s playing an 8-quaver chromatic run down, ending on beat 1 of bar 17 at their lowest note, a G, and be ready to come in on your beat 1 in bar 18.

### 8. Silver Ripples

A very quick run through of this (without repeats) as a reminder to us of this tune and its dynamics. As always, we need to take care that the tempo doesn't run away on us!

## HOME PRACTICE

Practice the St John's set list, with attention to any point mentioned above or in previous Notes.

If you have any queries about any of these pieces, please just email me.

We'll play the set list twice through at our next rehearsal – let's aim for note perfect!! ☺

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## OTHER STUFF

### 1. END OF TERM 3 – NO REHEARSALS ON 30 SEPT or 7 OCT!

Please note: We now have a break for 2 weeks, and meet again for Term 4 on **Sunday 14 October** (see Calendar in last week's Notes).

### 2. SET LIST for St. Johns Gig

IN ORDER (total playing time: 55 minutes 43 seconds) – Please put into your Gig Folders in this order:

1. Silver Ripples	(4:20)	9. Santa Lucia	(3:15)
2. La Paloma	(3:25)	10. Waltz for Bill Monroe	(3:20)
3. Easter Waltz	(1:50)	11. Recuerdos	(3:00)
4. Highlandville	(2:26)	12. Sonata for 2 Mandos & Bass	(9:30)
5. Fumani	(3:00)	13. Mother and Sister	(3:50)
6. Carol of the Bells	(2:10)	14. Ashokan Farewell	(2:50)
7. Habanera	(4:17)	15. Tango Appassionato	(2:50)
8. O Sole Mio	(2:50)	16. Tarantella Napoletana	(2:50)

### 3. ST JOHN'S CHURCH REID ANNUAL SPRING FAIR – 20 October

Hopefully this is now in your diaries or calendars: Saturday 20 October 2018 – St John's Fair. COZMO is listed on the Final Program as playing inside the Church from 11.00 to 11.45am. Note that we may have COZYMO players playing with COZMO on tunes that they're comfortable with.

### 4. JOHN REISCHMAN CONCERT – 31 October

See last week's Notes for details and links to some great sites about John Reischman.

**John Reischman & Eli West** – "world class bluegrass duo playing traditional and new acoustic music".

Date: Wednesday 31 October

Venue: Smiths Alternative – 76 Alinga St Civic

Time: 7-9pm (doors open at 6.30pm)

Cost: Tickets \$15 (\$10 to Canberra Musicians Club members).

Book: Smith's Alternative website <https://www.smithsalternative.com>, go to the Calendar tab, go to 31 October, click on the Reischman entry & double-click on the white box, to take you to the ticket page.

### 5. ST PAUL'S CHURCH MANUKA ANNUAL FETE – 3 November

Hopefully this is now also in your diaries or calendars: Saturday 3 November 2018 – St Paul's Fete. We don't yet have the gig time confirmed, but in 2017 we played from 9.30 to 10.30am, followed by Trevor's bush band McQuoid's Offering. Note that we may have COZYMO players playing with COZMO on tunes that they're comfortable with.

Thank you all – Col and Lea ☺