



2018: SEMESTER 2 (Term 4)

COZMO – Ensemble Notes #14

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.

REHEARSAL 14 (4 November)

Present: Col, Trevor, Di, Lindsay, Ben, Lea, Julie, Barbara.

Absent: Diana (in NZ), Gianni (injured hand but back at the start of Sem 1, 2019), Bob & Lyn (our LG guests).

Our aim for the remaining rehearsals this year is to familiarise ourselves with the FAME Festival repertoire and our 2 Rob Kay Tribute Concert pieces as much as possible prior to the Festival on Sunday 6 January 2019.

Schedule #3 (amended again; in 'Other Stuff' below) lists which pieces to practise before each rehearsal.

Today's rehearsal

1. Calace Rag

We worked through this at a slowish pace. It sounded familiar - we've heard all the rhythms before, in Joplin works and other ragtime pieces. M1s will need to nail all high notes, as will Mdlas. Any rhythms you are not sure of, **write the counts in**. Do the same with any fingerings that you need reminding of. <https://youtu.be/fB9Olq2sQs>. Note that the intro on this recording is not in our arrangement.

2. Fünf Tanstücke (Corelli: 1653-1713)

Today we went through all five pieces:

1. Deutscher Tanz (German Dance): 4/4; B^b maj (B^b and E^b)

The most important feature of this piece to get right is the dynamics – achieving the contrasting dynamics is your priority – apart from getting the notes and the timing right too! When you are (your section is) **p**, this is because someone else has the melody and is probably **mf** or **f**! **So, clearly, if you're playing louder than your part says, you are too loud and you may ruin the whole effect!**

- If it will help you (& thus the rest of the orchestra!) achieve your dynamics correctly, go ahead and highlight your **p** phrases in e.g. yellow, your **mf** phrases in orange and your **f** or **ff** phrases in pink!

2. Laufanz (Running Dance): 3/4; Cmaj

This is more straightforward, with each section playing together in most bars. Almost every section does have bars of 6-quaver runs – these should be the bars that each player should concentrate on to make sure all notes are accurately played.

3. Zwischenspiel (Interlude): 4/4; Cmaj

This is played only by the 2 (or 4) Soloists who play the 'Geige 1' and 'Geige 2' parts (these are parts that are played by only 1 (or 2) players each in the Front Desk of the M1 and M2 Sections, by the 1 (or 2) Soloists in the front desk of the Gtr Section and possibly also by 1 Soloist from the Mandocello Section (selected by the Bass Section Leader).

NB: Festival players: our Conductor Carlo Aonzo will confirm whether he wants 1 or 2 Soloists from each of the M1, M2 and Gtr Sections and whether he wants a Mandocello Soloist or not).

4. Gavotte: 4/4; A[#] maj (F[#], C[#], G[#])

The timing isn't difficult in this, but as in the first dance piece, each section is again playing a different part in 'call and answer' style and you hear echoes of your part all around you. It sounds very much like a clanging, bell-ringing piece of music. This piece, more than any of the other four, sounds pretty horrible if anyone gets out of time – the clanging turns into harsh clashing and is **very noticeable!** So this piece particularly requires your very accurate counting and your focussed concentration.

5. Hopser (Hopping or Jumping Dance): 12/8; D[#] maj (F[#], C[#])

Note the 12/8 timing, counted "1 & ah 2 & ah 3 & ah 4 & ah". The Soloists' parts (Geige 1 and Geige 2), particularly Geige 1, are the most demanding. Di played this part for us in rehearsal and did a terrifically competent job of both sight-reading the part and playing all the notes – thanks Di ☺.



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The Soloist Mandola part (Col) and Mandola Section players (including Trevor) have some quaver groups (“1 & ah 2 & ah” etc) in the first 6 bars. We remaining players have it much easier – we’re playing pretty much only dotted crotchets, i.e. only on beats 1, 2, 3 and 4. So our tasks will be to:

- be really solid ON the beats to give the best support, and
- be really careful NOT to speed up, or we risk pushing the Soloists too fast and they could derail!!
 - Col, Trevor and particularly Di will give us an indication in our next rehearsal as to whether the rest of us are pushing this piece too much, or taking it at a good pace for them.

3. Elegy on the Loss of a Longtime Friend (our Rob Kay Tribute Concert piece)

This is sounding pretty good already, but we must all COUNT through every bar accurately throughout the piece! If we don’t, we **will** have problems and will end up with a train-wreck in front of all our peers!

We can each do two specific things to help ourselves not get lost or play on the wrong count (which will then help save the whole group from any embarrassment):

- Unless your counting is **perfect** and you **never** make a counting mistake or have **never** got lost somewhere in this piece (☺),
 - **please write in** the counting (“1 & 2 &” or “1 & 2 & 3 &” etc) under each and every note and rest in each bar, throughout the whole piece.

Then your eye will instantly see what you must count in each bar and on which count you play the note. It’s too easy to lose your place when you have to look back at a previous bar or line to see the time sig, or can’t instantly work it out from the look of the bar, or instantly read which beat you must play on in any given bar, to fall off and worse – not know where to come back in on...

- We all know when we get to Rehearsal Mark ‘E’ at bar 92 what that sounds like part of the music sounds like, and so we all know we can get back in there, if we’ve fallen off before that. But what if you fall off many bars before bar 92, and have to sit there not playing for too many bars (and not supporting your fellow players so the piece is sounding really light on...) because you haven’t worked out some cues to help you with getting back in. So:
 - **please look at the Score for Elegy** and note what else is being played by another part at key points (and at least at the start of A, B, C, D & F, as well as E), so you can have a quick listen to the ensemble and know exactly where you are and come back in correctly. For example, M2s, do you play in unison with M1s at a certain point, or is it call & answer there, so you play after their beat or with their beat? Noting several good ‘come back in’ points will really help.

Note: The Score for Elegy has been uploaded to the COZMO website (directly under the FAME Festival music), along with all individual parts for Elegy and for Wednesday’s Child.

When we rehearse Elegy again (on 18 Nov), we will concentrate more on all dynamics.

4. Matilda Bay

This will be a fun piece to play, and not too demanding:

- The piece opens with a Gtr Solo – played by the Gtr Leader only (Joel Woods),
- In bar 8: all the Mandolas come in – I note that whilst this is marked as solo, in the WAMO performance on Youtube (https://youtu.be/e57sK_ksddo), all the Mandolas play).
- Bars 54-71 (Section C): the Solos are played by only the M1 Leader (Oliver Rathje) & Gtr Leader
- At bar 72: all M2 players and all Mandola players come in.
- Bars 92-108 (Section E): the Gtr Solo is either just the Gtr Leader or a duet with his desk partner.
- At bar 109: M2s and all Mandolas come in.
- At bar 113 (Section F): the Bass Solo is accompanied by the orchestra.

We got through a lot of music today – everything on today’s Schedule, in fact (☺) and hopefully you all have a much better idea of each piece and also realise that the pieces are actually not very difficult at all. Well done!

Fünf Tanstücke – Some info on the structure of this ‘suite’ of five dance pieces:

This piece, as arranged by German composer, arranger, mandolinist and music educator Konrad Wölki (1904-1983), seems to be similar to a *concerto grosso* format.



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Wölki arranged Corelli's work for a bowed string orchestra comprising Geige 1 (Violin 1), Geige 2 (Violin 2), Bratsche (Viola i.e. Mandola), Cello and Kontrabass (aka Double Bass). For our Festival, the Geige 1, Geige 2 and Bratsche parts will be played by Soloist mandolin and mandola players. Wölki also includes parts for plucked string ('Zupf') instruments: in Mandolin 1, Mandolin 2, Mandola and Guitar Sections.

This suite features Corelli's technique of antiphony – a 'call and answer' between all the Sections of instruments – both String and Zupf orchestra instruments. Each of the 'Zupf' Sections (M1, M2, Mdla, Gtr) plays its own part. To add even more harmonising melodic lines, Solo parts are played by the Section Leaders of the M1, M2 and Mandola Sections, plus each SL's desk partner if Carlo decides to have that fullness). In *Zwischenspiel*, only the Geige 1 and Geige 2 Soloists play, plus a Guitar Soloist (and perhaps a Mandocello Soloist).

HOME PRACTICE

FAME Festival music: Practise the Festival pieces we've worked on so far. Also please refer to Schedule #3 below (sorry, last week's 'Amended Schedule' has been amended again as Carlo might want to drop *Jazz Rock Pop Suite*), so *Jazz* has been moved to 2 Dec and we'll look at *Mvt 2 of Daintree* on 11 Nov instead. Please play through these scheduled pieces during the week and mark in any sections you need to ask questions about. ☺

OTHER STUFF

1. ST PAULS FETE, 3 November – CONGRATULATIONS! ☺

Well done, COZMO players and our 2 intrepid LG players Lyn and Bob playing with us. We had a great gig, and thanks to Trevor's terrific PA system which he set up with his daughter Talitha's help (thanks, Talitha!) lent by his band McQuoid's Offering who played after us, we could be clearly heard across the church grounds. Big thanks also to Col, who did a really solid job of counting us in and keeping us steady!

2. SCHEDULE #3 FOR REHEARSING FAME FESTIVAL MUSIC

28 Oct:	Daintree, Wed's Child	18 Nov:	Suite Immaginaria, Fantasia, Elegy
04 Nov:	Calace Rag, Matilda Bay, Fünf Tanzstücke, Elegy	25 Nov:	Viaggio del Mandolino, Wed's Child
11 Nov:	Congresso, <i>Daintree (second mvt)</i> , Wed's Child	02 Dec:	<i>Jazz Rock Pop Suite</i> + ? (to be discussed)
		09 Dec:	To be discussed
		16 Dec:	Final Session & BBQ – suggested (TBC)

Note: Learning Group players reading this, who would like to play with COZMO in the Rob Kay Tribute Concert, please print out *Wednesday's Child* and *Elegy for a Longtime Friend* from the COZMO website.

During the week prior, could you all work through the pieces listed for the next Rehearsal. Write in counting etc. as required and try to play through the more difficult phrases – do any prep that will make it easier for you to play through them at the Rehearsal.

3. FINAL REHEARSAL & REHEARSAL FOR 2018 & XMAS BBQ

Sunday 16 Dec: Proposed: A final rehearsal of FAME pieces at 4pm, then a Xmas BBQ at 6pm, at 24 Amaroo St, Reid. All COZYMO Learning Group and COZMO players and partners, are warmly welcome! Could people bring a 'plate' – a salad, savoury/sweet dish etc, and Col (plus?!) will be boss of the BBQ! **Please RSVP by email to Lea ASAP so we know what numbers to expect. Thank you.**

4. FAME FESTIVAL CANBERRA (6-13 JAN 2019)

The Festival music is also available on the COZMO website (as well as on the Festival website):

- Go to the 'Members and Participants Only' webpage and use the new COZMO password to access this page: "ZupfMusik18". Please download the music, print out & put into a Festival folder.

If you haven't yet registered to attend the Festival but would like to do so, please complete the Festival Registration Form and email to the Festival Registrar, and pay your Fee asap.

Link to Registration Form: [..\..\2019 FAME Festival Canberra\Registration Form\Reg Form FAME Festival 2019 \(Canberra Park\) 14May2018 \(fillable\).pdf](..\..\2019 FAME Festival Canberra\Registration Form\Reg Form FAME Festival 2019 (Canberra Park) 14May2018 (fillable).pdf). Registrar's email address: famefestival2019reg@gmail.com.

Thank you all – Col and Lea ☺