



2018: SEMESTER 2 (Term 4)

COZMO – Ensemble Notes #16

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 16 (18 November)

Present: Col, Trevor, Di, Lindsay, Diana, Lea, Ben, Julie, Barbara, Bob & Lyn (our LG guests).

Absent: Gianni (injured hand, returning Sem 1, 2019).

Our aim for the remaining 5 rehearsals this year, including today's, is to get to know the FAME Festival pieces and our 2 Rob Kay Tribute Concert pieces as much as possible prior to the Festival on Sunday 6 January 2019. Schedule #3 (in 'Other Stuff' below) lists which pieces to practise before each rehearsal.

Today's rehearsal

1. Fantasia Napoletana

This is a medley that moves through many popular Neapolitan tunes, e.g. *O Sole Mio* at Bar 13, *Santa Lucia* at bar 109, *Funiculi Funicula* at bar 254. This means that the whole piece is actually a pastiche of several distinct tunes, each with its own mood, tempo and feel. You need to approach this piece as if you are playing at least 3 quite different pieces, but instead of you having a break and the audience clapping between each, you continue on without any pause to the next piece via a series of connecting phrases.

You need to be able to make the mood and tempo changes clearly between each piece. So, watch out for all the changes in key signatures, time signatures and tempo markings!! ☺

Note: There are no Sections I, J and K marked in on anyone's music or in the Score. So we'll wait to see whether Carlo tells us where he wants these Sections marked in, if at all.

- **Highlight** all key sig, time sig and tempo changes, and all *fermata*e to make it easier to follow:

Key sigs: Starts in G Maj then **8 changes (7 different keys):**

In Intro: **G Maj** (F#) then **D Maj** (F#, C#)
In Section B: **D min** (relative minor of F Maj: B^b)
In Section D: **D Maj** (F#, C#)
In Section E: **B^b Maj** (B^b, E^b) then **E^b Maj** (B^b, E^b, A^b)
In Section F: **A^b Maj** (B^b, E^b, A^b, D^b)
In Section H: **F Maj** (B^b)
In Section L: **G Maj** (F#) to end.

Time sigs: Starts in 3/4, then **12 changes:**

In Intro: **3/4, 2/4, 3/4, 2/4, 3/4, 2/4** and continues in 2/4
In Section E: Changes to **3/4**
In Section F: Changes to **4/4**
In Section G: Continues in 4/4 then right at end changes to **2/4**
In Section H: Changes to **6/8**
In Section H: Changes to **3/4**
In Section H: Continues in 3/4 then right at end changes to **6/8**
In Section O: Continues in 6/8 then changes to **3/4** to end.

Tempi: Starts in Andante (J = 80), then **17 changes!**

In Intro: *Andante* (J = **80**) then *Allegretto* (J = **120**) then *Andante* (J = **80**), then *Allegretto* (J = **120**), then *Andante* (J = **80**), then *Tango* (J = **64**)
In Section B: *Allegretto* (J = **100**)
In Section D: *Piu lento* (less movement, slower) (J = **60**) then *Allegretto* (J = **100**) then *Tango* (J = **64**)
In Section E: *Allegretto* (J = **104**)
In Section F: *Andante moderato* (J = **100**)



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In Section H: *Allegretto* (J = 120)

In Section H: *Moderato* (J. = 40)

In Section H: *Piu mosso* (more movement, faster) (J = 104)

In Section L: *Allegretto* (J = 116)

In Section O: *Andante* (J = 72), then *Piu mosso* (J = 120) to end.

Fermatae: There are **9 fermatae** to observe (**mark them in** if your music has missed printing them):

Section D: Bar 74, at beat 1

Section E: Bar 108, at beat 2

Section F: Bar 134, at beat 1

Section G: Bar 164, at beat 4

Section H: Bar 181, at beat 1

Section H: Bar 252, at beat 2

Section O: Bar 331, at beat “ah” of the “2 & ah”

Section O: Bar 348, at beat 2

Section O: Bar 354, at beat 2.

- Today we didn't observe **fermatae**, but in the festival rehearsal, you **MUST LOOK AT** and follow the conductor ☺ : The trick to everyone coming in exactly together after the *fermata*:
 - Read ahead just before you play your *fermata* note for your note following the *fermata*
 - you immediately look up at the Conductor to see if and when he/she cuts it off how long he/she holds it) whilst being mentally ready and poised to move to your note following the *fermata*;
 - and while still watching the Conductor play your next note after the *fermata*, exactly on the beat indicated by the Conductor – voila, you're all in exactly together and you have the exact start of the counting for the next phrase (important if your section is not playing straight after the *fermata*, so you need to count through any beats or bars of rests).

Please note the following (as well as all the key, time and tempo changes!):

- M1As and M1Bs have the melody unless otherwise mentioned.
- Notice that there aren't a lot of dynamic markings given in this piece. Do play them where they're given, but we'll also need to be watching the Conductor as he gives us the dynamic cues he wants.
 - Try to incorporate playing the dynamics as marked when you practise this at home.
- **Bars 1-12 (Intro)** – this section alternates between 3/4 *Andante* and 2/4 *Allegretto* – watch the conductor and write in the counting under every bar:

<i>Andante</i>	<i>Allegretto</i>	<i>Andante</i>	<i>Allegretto</i>	<i>Andante</i>
1 2 3	1 2 3 1 & 2 &	1 & 2 & 1 & 2 &	1 & 2 & 1 2 3	1 2 3 1 & 2 &
1 & 2 &	1 & 2 & 1 & 2 &	1 & 2 & 1 2 3	1 2 3 1 & 2 &	1 & 2 & 1 2 3
- **Bar 13 (Tango feel)** – M1s, M2s and Mdla, please practise the semiquaver runs – not at all difficult is you are in the habit of practising your key scales and chromatic scales ☺.
- **Bar 125** – Gtrs and Bass, please practise the semiquaver run – it is important as it brings the whole orchestra together into bar 126.
- **Bars 135-139** – Mdlas have the melody in the A^b Maj *andante moderato* section.
- **Bars 139-142** – M1s have the melody.
- **Bars 143-152** – Mdlas have the melody again.
- **Bars 153-164** – M1s and M2s have the melody.
- **Bars 182-252** – M1As and M2s have the melody and M1Bs have the harmony.
 - Bar 222: M1s and M2s all **tutti** on semiquaver run (a straightforward F Maj/D min scale run!)
 - Between Bar 212 and 222: **9 bars are NOT missing!** What should have been numbered bar “213” was numbered instead as “222” by the score program and the error was not seen and fixed by the arranger, i.e. a simple misnumbering error. There is exactly the same error across all parts in the score, so we will ignore the error and read straight from 212 to 222.



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- **Bars 253-331** – All in 6/8 but watch the changes in tempo at bars 253, 263 and 265, and the key changes at bars 253 and 265 where we hit G major and stay in this key right to the end (bar 354).
- **Bars 332-349** – Home stretch! The time sig and tempo changes: *Maestoso* means we play “big and grand”, and slower.
- **Bars 350-354** – The final 5 bars to be played *piu mosso* (little faster).

2. Suite Immaginaria

This is an interesting piece in 5 movements, with a number of challenges for all of us:

Mvt 1: Pregghiera (Prayer)

Bass: Starts at bar 1 with a droning bowed ‘E’ (‘arco’) for all but the final 2 bars.

Mdla: Soloist plays an entirely tremoloed part from bar 5 to the end of bar 33. All the Mdla’s play tutti starting in bar 32 and tremoloing through the final 5 bars, are joined by tremoloing M2s (divisi) in the pick-up to bar 33, and by tremoloing M1s (divisi) in bar 33, all fading away to *niente* by the end of the final bar 36. Tremoloing smoothing and beautifully from *p* to *niente* poses a technical challenge to all three sections.

Mvt 2: La Ballata degli spilli (The Ballad of the Pins) ‘spilli’ also means ‘hatpins’)

The most important – and challenging – task in this movement is to **count every bar!** There are no fewer than 9 time signatures in the 61 bars, some lasting only 1 bar: 5/8-6/8-5/8-6/8-5/8-6/8-3/8-5/8-6/8.

The instruction ‘*Sulle punte, sempre leggiero*’ (‘on the tips, always light’) is given at the start of this movement for every section. It refers to the way each note is to be played or sound produced by percussion throughout the movement. Each section has particular instructions for their sound:

- M1s: normal plectrum with *pizz* in a few bars
- M2s: ‘*Plektrum auf die Decke*’: Plectrum on the soundboard
- Mdlas: ‘*Knöchel auf die Muschel*’: Knuckles on the ‘shell’ or ‘case’ (possibly the sides of the instrument)
- Gtrs: ‘*Tapping / Hd. vor entspr. Bundstäbchen*’: Tapping with left hand on the fret, stop strings on left of fret
- Bass: *Pizz* through the entire movement.

M2, Mdla and Gtr sections each have a different rhythmic pattern to produce by tapping or knocking on the instrument or the strings. We worked first on working out what these rhythms are, and practised producing them. Your Festival section leaders will no doubt go over the percussion with you.

Who’s doing what in this movement?

Gtrs start piece with tapping for bars 1-10, M2s and Mdlas join in with tapping and knocking for bars 3-10, and Basses are *tacet* from 1-10, then all play the tune from bar 11 to end (with various rest bars).

M1s come in at bar 5 and play melody until bar 10, then start melody again at bar 13 with M2s joining in and playing a harmonising melody from bar 13 to the end.

Gtrs work quite hard in this movement: they have a difficult 5/8 section from bars 27 to 35: 2 bars of harmonics then 7 bars of 16th note arpeggios, followed by just 1 bar of 6/8 16th note arpeggios. Then back to 5/8 with 8 bars of a dotted semiquaver – semiquaver – quaver – quaver – quaver – quaver rhythm, and 8 bars of 16th note arpeggios that are almost identical to the arpeggios in bars 27-25.

M1s at bar 37 *divisi* into the Soloist (or 2 Soloists – or maybe more?) who plays 8 bars of semiquavers in 5/8 (!) *ad lib* ‘*deutlich und leicht*’ (clearly and lightly) an octave above the marked notes (!!) while all the other M1 players tremolo exactly the same notes with the tremoloing M2 players, until end bar 44. Can M1s practise the very high Soloist bars, just in case Carlo and/or the M1 Section Leader tells the M1 players that this is what they want.

M1s are *tutti* on melody from bar 45 while M2s get back to playing a harmonising melody, to the end.

There are different rhythms and different time signatures happening everywhere, so keep your concentration and count!



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Bar 37 5/8 Mandos 1 are marked 8va (octave higher than written). **DS and 'to Coda' instructions: Please highlight these!** At the end of bar 59, take DS back to the Sign at bar 11, then play to the end of bar 24 (5/8) and go to the Coda at bar 60, noting that bar 60 is also 5/8 but bar 60 is 6/8.

Attention M2s!! The instruction "to Coda" was omitted in error, above your bar 24. Please write it in.

I think we understand this Movement now, and we now just need to practise it – the notes, the rhythms and the time sig changes.

Mvt 3: *Polka... Miseria! (Polka... damned!)*

Note the expression instruction: '*Allegro arrabbiato*' (cheerfully angry (!)) and the tempo: J = 100-110.

This Mvt is in 2/4 (except for one 3/8 bar at bar 52!) – it's almost light relief to play this after the 5/8-6/8-3/8 fun in Mvt 2 ☺

The rhythms are pretty straightforward, but they all still need counting.

M1s and M2s: You have some 16th note runs that will need some practise.

Gtrs: Your part looks reasonable.

All: At bar 37, watch the key change to E Maj – 4 sharps! We generally get the F[#]s, C[#]s and G[#]s, but we tend to miss the D[#]s!

Watch out for the change in bar 52 from 2/4 to 3/8 and back again to 2/4 to the end.

Watch out for the key change back to C Maj at bar 59, and the tempo marking '*Lento, un po recitato*' (slow, a little 'recited'/stilted).

At bar 63 we go back to the original mood and tempo '*Allegro arrabbiato*' and J = 100-110.

DC and 'to Coda' instructions: Please highlight these! At the end of bar 66, take DC (bar 1) and at 'to Coda' at the end of bar 34, go straight to Coda at bar 67. D.C. al Coda at the end of bar 66.

Mvt 4: *Bal de neige (Snow dance)*

Mvt 5: *Quadriglia diabolica (Diabolic Quadrille)*

We didn't have time to look at either of these movements, so we'll start Mvt 4 at our rehearsal this coming Sunday, along with Michelle Nelson's *Viaggio del Mandolino*. Both these last 2 movements of the *Suite Immaginaria* look quite manageable for all the sections, and *Viaggio* is a very straightforward piece, so next Sunday should actually be easier than this rehearsal was! ☺

We managed to get right to the end of Mvt 3 of *Immaginaria* on the dot of 7.31pm, so we didn't have time again for *Wednesday's Child* this week, or for the scheduled *Elegy* – we'll definitely play both next week!

HOME PRACTICE

FAME Festival music:

1. The Schedule below says *Viaggio del Mandolino* is next, so can you start working on this piece. It's long but it's straightforward and perhaps even quite easy.
2. Can you also do some prep with Mvt 4 *Bal de neige (Suite Immaginaria)*. It's only short and slow so it should be ok for a play-through and starting to build our familiarity with it.
3. Also *Wednesday's Child* (we didn't get to it on 11 or 18 Nov) and *Elegy* (we didn't get to it on 18 Nov), so please play through both of these pieces as much as you can prior to Sunday.
4. If/when you have time (!), please also keep playing through the steadily growing pile of FAME Festival pieces we've already started work on in the last 5 weeks, and please mark in any sections you need to ask questions about. ☺

OTHER STUFF

1. SCHEDULE #3 FOR REHEARSING FAME FESTIVAL MUSIC

28 Oct: Daintree, Wed's Child

04 Nov: Calace Rag, Matilda Bay, Fünf
Tanzstücke, Elegy

11 Nov: Congresso, Daintree (second mvt), Wed's
Child

18 Nov: Suite Immaginaria, Fantasia, Elegy



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25 Nov: Viaggio, Mvt 4. Bal de neige, Wed's
Child, Elegy

09 Dec: To be discussed

16 Dec: Final Session & BBQ – suggested (TBC)

02 Dec: To be discussed

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 – and let Col know! Do stay for COZMO's rehearsal of these pieces.

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.

2. FINAL SESSION & REHEARSAL FOR 2018 & XMAS BBQ

When: Sunday 16 December, 4pm: A FINAL rehearsal of FAME pieces and 6pm: Xmas BBQ

We have heard from some members, all but one of whom can come, and bring something thank you.

Could we hear from remaining COZMO (and COZYMO) members too, please (details in previous Notes).

Please RSVP to Lea ASAP re your attendance at the Final Rehearsal and/or Xmas BBQ, and advise your numbers and 'plate', so we know what to expect!

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

If you haven't yet registered to attend the Festival, please complete the Festival Registration Form and

email to the Festival Registrar, and pay your Fee asap! **Link to Registration Form:** [..\..\2019 FAME](..\..\2019 FAME Festival Canberra\Registration Form\Reg Form FAME Festival 2019 (Canberra Park) 14May2018 (fillable).pdf)

[Festival Canberra\Registration Form\Reg Form FAME Festival 2019 \(Canberra Park\) 14May2018](..\..\2019 FAME Festival Canberra\Registration Form\Reg Form FAME Festival 2019 (Canberra Park) 14May2018 (fillable).pdf)

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

4. FAME FESTIVAL 'UPDATES' ON WEBSITE

ALL ATTENDEES: Please do go to the website frequently to read all the general info re the Festival and also please keep checking the newly-renamed "About, Bulletins & Updates" webpage where 'updates' will be posted as they may come to hand, re any changes or new information about any aspect of the Festival. The 'updates' on this webpage might also direct you to further info on the relevant webpage.

Thank you all – Col and Lea 😊