



2018: SEMESTER 2 (Term 4)

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.

SESSION 8 (4 November)

Our aim for both Col's and Lea's groups for the remaining Sessions in this Semester is to familiarise ourselves with the FAME Festival repertoire (nine pieces) and our two Rob Kay Tribute Concert pieces as much as possible before the Festival starts on Sunday 6 January 2019.

Guitars and Bass (Col)

Present: Col, Barbara, Ben (half way through).

Absent: Lyn and Bob (away this week and next week on hols in Stockton – and they took their instruments with them!!!), Gianni (injured hand), Diana (in NZ), Lindsay.

Today's Session:

1. **Wednesday's Child** (John Barry, arr. Rob Kay)

Note: This is one of the two pieces that the COZMO group will be playing at the Rob Kay Tribute Concert at the FAME Festival Canberra 2019, on Thursday evening 10 January (the other is Elegy, which we'll be playing through next Session).

Today we spent time on this piece. We clarified chords and chord names for bars 7 to 17, then we checked the fingerings of the arpeggios in bars 18 to 21.

Section A: This section is straightforward – it's just dotted minims.

Section B: Ben joined Barbara and me while we were working on this section: Gtr (Barbara and Lyn) play straight crotchets, so no problem. M2 (Ben) plays a repeating quaver pattern (1 & 2 & 3 &) in this section; this rhythm will just take a little time to master.

The 2 biggest challenges to get on top of in this piece are the tempo changes and the dynamics.

You might like to listen to this YouTube audio of *Wednesday's Child*, composed by John Barry:

<https://www.youtube.com/watch?v=c0TIKgZa3dl>. This recording is from the movie *The Quiller Memorandum* (1966) – screenplay by Harold Pinter, directed by Michael Anderson, featuring George Segal, Alec Guinness, Max von Sydow and Senta Berger.

LG(C) Guitars & Bass HOME PRACTICE

FAME Festival music: Practise the pieces we've worked on in the last couple of weeks. Also please refer to the Schedule (see 'Other Stuff', Item 1 below) and play through the scheduled pieces before each rehearsal. ☺

Mandolins (Lea)

Present: Lea, Frank, Michael

Absent: No-one.

Our LG(B) group is sort of sticking to the Festival Schedule so far, but it has depended on which music has been brought to each Session:

- On 14 Oct (see Notes #5): Daintree. We started work on the M3 part, Mvts 1 and 3 (Frank & Michael).
- On 21 Oct (see Notes #6): Daintree. We continued work on the M3 part (Frank).
- On 28 Oct (see Notes #7): Daintree and Fünf Tanzstücke were scheduled for this Session. As we'd spent time on Daintree in previous weeks, we started looking at the five very short dance pieces making up Fünf Tanzstücke (e.g. how to count '12/8'), and also began on Fantasia Napoletana (1st 3 lines) (Frank).

Today's Session:

Lea handed out paper copies of the newly-amended M3 part of Fünf Tanzstücke (it have been reformatted to fit on 2 pages), and also Daintree and Fantasia Napoletana in case Michael and Frank had not had time to download them.



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Calace Rag and Matilda Bay were scheduled for this Session, but as this music had not been brought along, we continued to work instead on:

1. Fünf Tanzstücke

Michael had not been at last week's Session so this piece was new to him, and revision for Frank. I'd explained in last week's Notes about us:

- numbering the anacrusis bars 'bar 0' (aka 'pick-up' bars) at the very start of 1. Deutscher Tanz and 2. Laufanz, and
- writing in 'a' and 'b' next to the two bar 9s in 1. Deutscher Tanz (i.e. creating bar 9a and bar 9b) and next to the two bar 17s in 2. Laufanz (i.e. creating bar 17a and 17b).

So today we pencilled these bar numbers in together.

- **1. Deutscher Tanz:** We played through this first dance piece, counting each bar "1 & 2 & 3 & 4 &", playing quite slowly to get used to playing on the correct beats. To simplify if you want to: In the bars with quavers, you don't need to play every quaver, but mark the quavers that are ON beats 1, 2, 3, 4 and play only those. That way you're playing only 4 notes in e.g. bar 2, bar 16 etc, not 8 notes.
- **5. Hopser:** I explained about the 12/8 compound time in this fifth dance piece (please see a full explanation in last week's Notes). Briefly, the '12' refers to the number of beats in the bar and the '8' refers to the type of note which gets one beat, i.e. the eighth note or quaver. It is simpler to talk about the beats as 'noises': 12 'noises' in each bar (counted "1 2 3 4 5 6 7 8 9 10 11 12"), and one quaver getting one 'noise'.
 - We looked at bar 2: It contains 3 dotted crotchets and 1 dotted crotchet rest, i.e. 3 notes and 1 rest of identical length. As there must be 12 'noises' in this bar, each note and rest must be worth 3 'noises' ($12 \div 4 = 3$), i.e. a dotted crotchet is worth 3 'noises'. Above the first dotted crotchet we wrote 1, then 2 and 3 to its right. Above the 2nd dotted crotchet we wrote 4, then 5 and 6 to its right. Above the 3rd dotted crotchet we wrote 7, and 8 and 9 to its right. Above the dotted crotchet rest we wrote 10, then 11 and 12 to its right. But counting 1 to 12 is not the convention. Instead the 12 'noises' are counted: "1 & ah 2 & ah 3 & ah 4 & ah" which is still 12 noises worth, but can be said more easily. We wrote in this counting below the corresponding notes and rest.
 - We went back to bar 1: From bar 2 we saw that a dotted crotchet is worth 3 'noises'. The first note in bar 1 is a dotted crotchet so we wrote in 1 above the note, and 2 and 3 to its right. We know that a crotchet = 2 quavers, and a dotted crotchet = 3 quavers, so 1 quaver (and a quaver rest) is worth 1 'noise'. After the dotted crotchet there are 2 quaver rests, so we wrote above the 1st one '4', and above the 2nd one '5', and above the next note, a quaver, '6'. We repeated this for the rest of the bar: 7 8 9 – 10 – 11 – 12. We then wrote in the more conventional counting "1 & ah 2 & ah 3 & ah 4 & ah" below the corresponding notes and rests.
- **4. Gavotte:** We then had a quick go at sight-reading this fourth dance piece, not worrying about the 3 sharps but just concentrating on playing ON the correct beats.

Note that it is **MUCH BETTER to play the wrong note ON the beat** (not just a bit behind the beat because you've spent too long looking for the right note!) **than the right note NOT ON the beat!** The wrong note won't really be noticed, but you playing a note between everyone else's notes will be noticed!!

Because we didn't get to Calace Rag and Matilda Bay in this Session, please read the tips below and during the week in your Home Practice try to play through these pieces.

Calace Rag: We have a M3 part for this piece.

- Counting for this piece: It's in **cut-common time: 2/2**. This is a meter with 2 half-note (i.e. minim) beats per bar, counted "1, 2" or sub-divided to "1 & 2 &". Compare this to **common time (4/4)** which is a meter with 4 quarter-note (i.e. crotchet) beats per bar, counted "1, 2, 3, 4" or sub-divided to "1 & 2 & 3 & 4 &".
 - Because it's in 2/2 (i.e. "1, 2"), and because the M1s and M2s are playing 8 quavers per bar, the rest of the orchestra will be sub-dividing further to "1 ee & ah 2 ee & ah" (but in reality, after 1 or 2 runs-through, players won't need actually count each bar, because they'll know the rhythm).



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- You can simplify each bar if you wish: For bars with quaver pairs (e.g. bars 1, 2 etc), you could play just the first of each pair. So for bar 1: “1 ee & ah 2 ee & ah”.

Matilda Bay: We don’t have a M3 part for this piece.

- To simplify: In Sections B, D and G, most of the bars have 6-quaver runs (“1 & 2 & 3 &”). But you could play just the first of each pair of quavers (“1 & 2 & 3”) or just the first quaver in the bar (“1 & 2 & 3”).

LG(B) Mandolins HOME PRACTICE

FAME Festival music: Practise the pieces we’ve worked on in the last couple of weeks. Also please refer to the Schedule (see ‘Other Stuff’, Item 1 below) and play through the scheduled pieces before each rehearsal. ☺.

OTHER STUFF

1. AMENDED SCHEDULE 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, Jazz Rock Pop Suite, (Wed’s Child)	02 Dec: To be discussed
	09 Dec: To be discussed
	16 Dec: Final Session & BBQ – suggested (TBC)

Note: Learning Group players who would like to play with COZMO in the Rob Kay Tribute Concert, please print out Wednesday’s Child and Elegy for a Long-time Friend from the COZMO website.

During the week before each Session, could you all work through the pieces listed for that Session. Write in counting etc and have a go at playing them – do any prep that will make it easier for you to play through them at the Session!

2. FINAL SESSION & REHEARSAL FOR 2018 & XMAS BBQ

Sunday 16 Dec: Col and Lea are suggesting we have a FINAL rehearsal of FAME pieces at 4pm, followed at 6pm with a Xmas BBQ, at 24 Amaroo St, Reid. All COZMO Learning Group and COZMO players and partners, are warmly welcome! It would be lovely if people could bring a ‘plate’ – a salad, savoury/sweet dish etc, and Col (and any other interested person) will be boss of the BBQ! **Please RSVP to Lea ASAP so we know what to expect!**

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

As well as being on the Festival website (and accessible there only to those who have paid their full Festival Fee), the Festival music is also available on the COZMO website:

- Go to the ‘Members and Participants Only’ webpage and use the new COZMO password: “ZupfMusik18” to access this page (note the capital ‘Z’ and the capital ‘M’).
- Please download, print out and 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](#)

Registrar email address: famefestival2019reg@gmail.com .

Thank you all – Col and Lea ☺