



## 2018: SEMESTER 2 (Term 4)

# COZMO – Learning Group Notes #9

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**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.

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## SESSION 9 (11 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~~ eight pieces, as at 11 Nov) 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.

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

**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 on Thursday evening 10 January; the other is Elegy. We had scheduled Elegy for today, but **postponed it to our next Session, on 18 November**, because Lyn and Bob – playing in this Concert – were away today.*

Today we continued with Wednesday's Child. We:

- reviewed chord fingerings bars 7 through to 17 then played through sections A and B
- identified the repeated chord in section C (it's a Gm6); and the remaining chords up to bar 84
- then continued on to identify most of the chords in Section D.

(See: YouTube audio of Wednesday's Child: <https://www.youtube.com/watch?v=c0TIKgZa3dl> ).

### LG(C) Guitars & Bass HOME PRACTICE

**BEFORE YOU START YOUR PRACTISE SESSION AT HOME, please set your metronome for each piece!**

*(Please read about this – see the info box under the LG(B) Home Practice heading below).*

1. **Rob Kay Concert pieces:** We're expecting Bob and Lyn back to our next COZMO Session on 18 November. So could Barbara, Lyn and Bob please work on Wednesday's Child and on Elegy (prep for the Rob Kay Concert, Lyn and Bob 😊).
2. **FAME Festival pieces:** Barbara, Lyn and Bob, please also start work on the pieces scheduled for Sunday 18 Nov: Suite Immaginario and Fantasia Napoletana.
  - Please note that we will be rehearsing Suite Immaginario, Fantasia Napoletana and Elegy in the COZMO rehearsal on Sunday, for which your practice will be very helpful (read: necessary!).
  - We missed out on rehearsing Congresso today, and also we haven't worked with Bob and Lyn on Calace Rag, Matilda Bay and Fünf Tanzstücke. We'll look at these pieces in the December Rehearsals.

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### Mandolins (Lea)

Present: Lea, Frank, Michael

Absent: No-one.

Our LG(B) group is back to following the Festival Music Schedule (this has depended on which music has been brought to each Session). To remind us of what we've done since starting to work on the Festival music:

- 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. As we'd spent time on Daintree in previous weeks, we started on Fünf Tanzstücke (incl. how to count '12/8'), and we also began on Fantasia Napoletana (1<sup>st</sup> 3 lines) (Frank).



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- On 04 Nov (see Notes #8): *Calace Rag* and *Matilda Bay* were scheduled, but as this music had not been brought along, we continued to work instead on *Fünf Tanzstücke* (the amended M3 part, on 2pp; handed out). Lea also handed out *Daintree* and *Fantasia Napoletana* (the amended M2 part, on 4pp).

### Today's Session:

**NOTE:** *Il Mandolini e Congresso* and *Jazz Rock Pop Suite* were scheduled for this Session. However, a few days prior, our Festival conductor Carlo Aonzo decided to drop *Jazz Rock Pop Suite*, as the program was a bit too long (see 'Other Stuff', Item 4 below).

#### 1. *Il Mandolini e Congresso* (M3) – PLAYING

Chris Acquavella (a professional mandolinist from San Diego USA), arranged this piece for a mandolin orchestra, including for M3 players. Whilst this piece is not technically difficult for any of the sections, for the most part his simplifications in the M3 part have consisted only of changing most of the double-stops (2-note chords) to single notes.

For some reason, Chris didn't simplify the most difficult stretch: **Bars 114 to 130** (first 4 lines on page 3). So we spent this Session today examining these bars: understanding the time signatures, seeing how each bar should be counted, and seeing how the bars can easily be simplified for newer players. We covered a lot of theory in these bars (reproduced just as a reminder at 2. below – but don't be daunted!!). We also mingled this theory with some solid playing of these 4 lines – well done for hanging in there! ☺ :

**We played our way slowly through bars 114 to 128** (the theory that we discussed is at 2. below):

- We worked out the counting and wrote it in under every note and rest in each bar.
  - The 6/8 bars:** Bars 114-117 ("1 & a-ah 2 & a-ah"): In bar 114, we played only the 1<sup>st</sup> note of the 2 semiquaver pairs, i.e. we played just on the counts **1 & a-ah 2 & a-ah**.
  - The 12/8 bars:** Bars 118-120 and 122-124: ("1 & a-ah 2 & a-ah 3 & ah 4 & ah"): We did exactly the same in these bars, except that we also had a note to play on beat (pulse) 3: **1 & a-ah 2 & a-ah 3 & ah 4 & ah**. Bars 118, 119, 122 and 123 are identical (i.e. same pitch and rhythm), so when you master 118, you've mastered all 4 bars! Bars 120 and 125 are identical rhythmically.
- We played bars 118 and 119 over and over ('cycled' them), so as to get familiar with the rhythm.
- We spotted a chromatic run\* at bars 121-122, and again at bars 126-127, and identified fingering:
  - Bars 121-122: A G<sup>#</sup> G F<sup>#</sup>: Play on 7<sup>th</sup>, 6<sup>th</sup>, 5<sup>th</sup>, 4<sup>th</sup> frets, with 4<sup>th</sup>, 4<sup>th</sup>, 3<sup>rd</sup>, 2<sup>nd</sup> and 1<sup>st</sup> fingers.
  - Bars 126-127: D C<sup>#</sup> C B: Play on 7<sup>th</sup>, 6<sup>th</sup>, 5<sup>th</sup> and 4<sup>th</sup> frets, with 4<sup>th</sup>, 4<sup>th</sup>, 3<sup>rd</sup>, 2<sup>nd</sup> and 1<sup>st</sup> fingers.
- We identified triplets in bars 127 and 128, and learnt how to count and play them.

\* **Chromatic run:** Some or all notes in a chromatic scale, which is a musical scale with twelve tones or pitches, each a semitone above or below its adjacent tones or pitches, i.e. a scale progressing entirely by semi-tones. Every other scale or chord in most Western music is derived from the chromatic scale.

#### 2. *Il Mandolini e Congresso* (M3) – THEORY

**A reassurance:** Don't be dismayed or daunted by the explanation following – or even look at it if you don't need to! this was all discussed in our Session, mixed in with our playing, and when we worked on it together bar by bar it was all clear and not too difficult. What follows is just a reminder if you need it.

**The best way to use it is if you have 1 or 2 bars that you didn't quite understand during the session, find that bar below and slowly read through the explanation with your music close by, ready to pencil in the counting, and with your mandolin in your hand, ready to play that bar.** ☺ ☺

**So... just a reminder if you want/need it:**

**Bars 114-117: In 6/8** – this is counted "1 & ah 2 & ah" (= 6 'noises' per bar), which creates a rhythm with **two** pulses in each bar (**1** & ah **2** & ah). We know from our work on *Fünf Tanzstücke* that one eighth note (= quaver) or quaver rest takes one of the six 'noises', so for:

- Bar 114** ("1 & ah 2 & ah")
  - We already know to write "1" under the quaver 'G' and "&" under the quaver rest;
  - This bar has 2 identical halves, so the 1<sup>st</sup> half must be counted "1 & ah" and the 2<sup>nd</sup> half "2 & ah". So we can see that we should write "2" under the quaver 'B' and "&" under the quaver rest;



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- But what to do about the 2 semiquavers in each half? These two notes must fit into the “ah” ‘noise’ so we split the “ah” into 2 half-noises (= “a-ah”) and give 1 half-noise to each semiquaver.
- Now we can see **that bar 114 can be counted “1 & a-ah 2 & a-ah”**, which lets us know exactly when to play all the notes in this bar, i.e. exactly what the rhythm of the tune is, in this bar.
- TO SIMPLIFY: Play only “1 & a-ah 2 & a-ah” or just “1 & a-ah 2 & a-ah”.
- **Bar 115** (“1 & ah 2 & ah”)
  - It contains only one note, a dotted minim, but how does just this one note get all six ‘noises’?
  - Once you know that a minim = 2 crotchets and a dotted minim = 2 dotted crotchets, the rest follows! We’ve learnt that 1 crotchet = 2 quavers and 1 dotted crotchet = 3 quavers, so 2 dotted crotchets = 6 quavers. If we allocate 1 ‘noise’ to 1 quaver, our 1 dotted minim must get 6 ‘noises’ and must therefore be counted “1 & ah 2 & ah”. Simple – once you know how!!
  - PLAY: “1 & ah 2 & ah”.
- **Bar 116** (“1 & ah 2 & ah”)
  - We write “1” under the quaver ‘A’, and “& ah” under the 2 quaver rests, then “2” under the dotted crotchet E<sup>b</sup> and “& ah” to the right of the “2”.
  - PLAY: “1 & ah 2 & ah”.
- **Bar 117** (“1 & ah 2 & ah”)
  - As for Bar 116, but in the reverse order: We write “1” under the dotted crotchet D and “& ah” to the right of the “1”, then “2” under the quaver ‘D’, and “&” and “ah” under the 2 quaver rests.
  - Note: As the 2<sup>nd</sup> note is tied to the 1<sup>st</sup> note in this bar and both are ‘D’, don’t pluck the 2<sup>nd</sup> ‘D’.
  - PLAY: “1 & ah 2 & ah”.

**Bars 118-120: In 12/8** – this time sig is always counted “1 & ah 2 & ah 3 & ah 4 & ah” (= 12 ‘noises’ per bar), which creates a rhythm with **four** pulses in each bar (**1** & ah **2** & ah **3** & ah **4** & ah).

- **Bars 118 & 119** (“1 & ah 2 & ah 3 & ah 4 & ah”)
  - A combination of how you count Bar 114 (“1 & a-ah 2 & a-ah”) PLUS how you count the dotted minim in Bar 115 (“3 & ah 4 & ah”).
  - TO SIMPLIFY: Play only “1 & a-ah 2 & a-ah” or just “1 & a-ah 2 & a-ah”. Then “3 & ah 4 & ah”.
- **Bar 120** (“1 & ah 2 & ah 3 & ah 4 & ah”)
  - A combination of how you count Bar 115 (“1 & ah 2 & ah”) PLUS how you count Bar 116 but having a crotchet ‘E’ (2 ‘noises’) + quaver rest (1 ‘noise’) instead of a quaver (1 ‘noise’) + 2 quaver rests (2 ‘noises’).
  - PLAY: “1 & ah 2 & ah 3 & ah 4 & ah”.

**Bars 121-122: In 2/4** – this time sig is always counted “1 & 2 &” (or “1 2”). It can be subdivided, if need be, into “1 ee & ah 2 ee & ah” (we have learnt about this in previous Sessions).

- **Bar 121** (“1 & 2 &”)
  - We write “1” under the 1<sup>st</sup> ‘A’, “&” under the 2<sup>nd</sup> ‘A’, “2” under the G<sup>#</sup> and “&” under the G natural.
  - PLAY: “1 & 2 &”.
  - TO SIMPLIFY: “1 & 2 &”.
- **Bar 122** (“1 & 2 &”)
  - This note (F<sup>#</sup>) is a minim. 1 minim = 2 crotchets = 4 quavers, so the minim, being the same length as 4 quavers, can be counted as 4 ‘noises’.
  - PLAY: “1 & 2 &”.

**Bars 123-125: Back to 12/8 time sig.**

- **Bars 123 & 124** (“1 & ah 2 & ah 3 & ah 4 & ah”)
  - PLAY as for Bars 118 and 119 (identical in both pitch and rhythm).
- **Bar 125** (“1 & ah 2 & ah 3 & ah 4 & ah”)
  - PLAY as for Bar 120 (identical in both pitch – except play ‘C’ not ‘B<sup>b</sup>’ – and rhythm).



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### Bar 126: Back to 2/4 time sig.

- PLAY as for Bar 121 (different notes but same counting).

**Bars 127-130: In 4/4** – this time sig is always counted “1 2 3 4” if the shortest notes in a bar are crotchets, (but can be subdivided into “1 & 2 & 3 & 4 &” if there are quavers; remember 2 quavers = 1 crotchet).

- **Bars 127 & 128** (“1 2 3 4”)
  - **TRIPLETS!! I think this is your first introduction to a ‘triplet’** ☺ – a group of 3 notes, always with the number ‘3’ above the group (to tell you these notes must be played as a triplet), which:
    - if quavers, must be played in the same amount of time it takes to play 1 crotchet, or
    - if semiquavers, must be played in the same amount of time it takes to play 1 quaver.
  - The 3 quaver notes in each of these triplets must take up the same time as 1 crotchet. So we play 3 quavers, not 2, in the same time as it would take to play 1 crotchet.
  - PLAY: “1 2 tri-pa-let tri-pa-let” (with the ‘tri’ played on “3” and on “4”)
  - TO SIMPLIFY: “1 2 tri-pa-let tri-pa-let” (with the ‘tri’ played on “3” and on “4”).
- **Bar 129** (“1 & 2 & 3 & 4” – because we have a quaver and a quaver rest)
  - We write “1” under the quaver ‘B’, “&” under the quaver rest, “2 &” under the crotchet rest, and “3 & 4 &” under the minim rest. The ‘B’ is the final note of the phrase started in bar 127.
- **Bar 130** (“1 2 3 4”)
  - This note is a ‘semibreve’ – a hollow egg without a stem so twice as long as a minim (a hollow egg with a stem). 1 semibreve = 2 minims = 4 crotchets = 8 quavers.
  - So a semibreve is as long as 4 crotchets, so we can see how it gets counted “1 2 3 4”.
  - PLAY: “1 2 3 4”.

## LG(B) Mandolins HOME PRACTICE

### LG(C)s and LG(B)s: BEFORE YOU START YOUR PRACTISE SESSION AT HOME, please set your metronome!

Example: In *Congresso* today, LG(B)s saw at bar 110 that the tempo instruction for the following bars is “♩ = ♩.” and that the tempo marking before that, at bar 90, is “♩ = 66”. This means that whether we are playing crotchets (“1 &”) or dotted crotchets (“1 & ah”), there are still 66 **pulses** (“1”, “2” etc) per second – the speed of the piece. **So, right at the start of practising bars 114-130, set your metronome to 66** (i.e. the speed is 66 pulses, or ‘ticks’, per second). We didn’t do this today, but it is essential that in your Home Practice you practise to your metronome’s pulses.

- For all the 6/8 and 12/8 bars, you count “1 & ah” per pulse, but for the 2/4 bars you count “1 &” per pulse. The 6/8 and 12/8 bars will sound faster than the 2/4 bars, even though they’re not, because they have 3 counts per pulse and the 2/4 has only 2 counts per pulse.
- Even when the time signature changes, the speed of the pulses (how far apart they are) will not change. What changes is the number of counts per pulse: “1 & ah 2 & ah”, compared with “1 & 2 &”.

### Pieces for LG(B) to practise for Sunday 18 Nov:

1. The Schedule below says that next Session we’re due to start work on *Suite Immaginaria* (a M2 part only) and *Fantasia Napoletana* (a M2 part only), so can you look at both pieces please. With all the work we did in today’s Session on *Congresso*, we should be fairly confident now with how to count bars with just about any time signature ☺, so please go through these 2 pieces and be ready to tell me next Sunday which particular bars you have questions with, thanks. For both pieces, please highlight (with a highlighter pen) **all** the time signatures. In *Fantasia* there are 13 changes and in *Immaginaria*, Mvt 2, there are 10 changes (did I miss any?). You need to be aware of them all, in order to count subsequent bars correctly!
  - *Fantasia Napoletana*: Luckily, on 28 Oct, Frank and I got a head-start on the *Fantasia*, looking at how the 2/4 bars are to be counted (“1 ee & ah 2 ee & ah” for bars 13 and 14) and played.
    - Please use the amended 4-page music, handed out on 4 Nov (& on COZMO & Festival websites).
    - **You can simplify the M2 part as you need** – just play on beat 1 and beat 2 (in the 2/4 sections), or beat 1 and beat 3 (in the 4/4 sections) or just beat 1 (in the 3/4 sections).



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- *Suite Immaginaria*: This whole piece relies on Bass playing single-note 'arco' and the lower-pitched Mandolas and Guitars for a lot of its mood and for carrying the piece in most of the 5 movements (e.g. Mvt 1). There's a lot of tapping, knocking etc. on the instruments throughout – that's what the crossed notes mean in bars 3-10 of Mvt 2 and a few bars in Mvt 4. **Michael: can we utilise your German language expertise to get an accurate translation this Sunday of the instructions that are scattered throughout this piece, so we can tell COZMO people in the Rehearsal following – thanks!**
  - Practise just Movement 2, playing **ON beat 1 only, from bar 3 to the end (bar 61)**, i.e. counting steadily and slowly and noting counting in each bar. Highlight all beat 1 notes – it will help!
  - On Sunday I'll explain the counting in bars 3-10 and bars 14-18. (**Hint:** It's in 5/8, i.e. 1 quaver is taking 1 beat and a semiquaver therefore is taking ½ a beat. In the bars with semiquavers, you'd subdivide to "1 & 2 & 3 & 4 & 5 &" – 10 'noises', as there are 10 semiquavers in a 5-quaver bar. **Another hint:** a crotchet rest would be counted "1 & 2 &").
- 2. If/when you have time (!), practise the FAME Festival pieces we've worked on in the last 4 weeks: *Daintree* (M3 part), *Fünf Tanzstück* (M3 part) and *Il Mandolini e Congresso* (M3 part).

## OTHER STUFF

### 1. 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, Daintree (Mvt 2), (Wed's Child)	02 & 09 Dec: To be discussed
	16 Dec: Final Session & BBQ – suggested (TBC)

*Pieces in brackets are for those playing with COZMO in the Rob Kay Concert.*

**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

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

Where: At 24 Amaroo St, Reid (parking in street permitted any time all weekend)

Who: All COZMO Learning Group and COZMO players and partners, are warmly welcome!

What: Please bring a 'plate' – a salad, savoury/sweet dish etc (could you email Lea asap to say what you could bring, to avoid having e.g. 10 pavlovas!), and Col (and others?!) will be boss of the BBQ!

**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 Festival Canberra\Registration Form\Reg Form FAME Festival 2019 \(Canberra Park\) 14May2018 \(fillable\).pdf](https://www.famefestival2019reg@gmail.com/2019%20FAME%20Festival%20Canberra%20Registration%20Form%20Reg%20Form%20FAME%20Festival%202019%20(Canberra%20Park)%2014May2018%20(fillable).pdf) . Registrar email address: [famefestival2019reg@gmail.com](mailto:famefestival2019reg@gmail.com) .

### 4. FAME FESTIVAL 'UPDATES' ON WEBSITE

Col sent out an email to all Registrants early on 11 November to update you all on the removal of *Jazz Rock Pop Suite* from the Festival repertoire list. Lea also posted this 'update' on the Festival website that morning. **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 ☺