



2024: SEMESTER 1 (Term 1)

Notes #5

COZMO Ensemble & COZYMO Learning Group

COZMO REHEARSAL & COZYMO SESSION #5 (24 March)

OUR START TIMES EACH WEEK are: LG Sessions: **3-4pm** & Rehearsals **4.15-6.30pm**.

Please note:

No COZYMO or COZMO on Sunday 31 March (Easter Sunday).

School holidays are Sat 13 April to Sun 28 April:

- [Our Term 1 will end on Sun 7 April](#)
- **WE ARE ON BREAK** for Sunday 14 April & Sunday 21 April – happy holidays!
- [Our Term 2 will start on Sun 5 May](#) (whilst we would ordinarily start back on 28 April, the Sunday immediately before Term 2 of school starts), that is the weekend that St Albans Folk Festival is on and Col & Lea will be there).

In today's COZYMO Session (24 March)

Present: Col, Lea, Lyn, Jackie, Alan and David.

Absent: No-one.

Mandolins and Guitars worked together for this Session.

1. **Bonita** (WJ Eckhard):

M1: Col **M2:** Lea, Lyn, David **Gtr:** Jackie, Alan

We spent most of our Session on this piece, focussing on the 3 tango rhythms (see last week's Notes) and playing the piece through slowly:

Mandolins have 3 tango rhythms to recognise and play. The first 2 are in Section A (p1 of 2, in the key of A minor). The 3rd tango rhythm is played in Section B (p2 of 2, in the key of C major).

Guitars have 1 tango rhythm throughout. It is the same as the 1st tango rhythm played by M1s and M2s in bars 1 and 3, and also in bars 9, 19, 40 and 56 of the M2 part.

- We made sure the counting (1 & 2 & 3 & 4 &) was written in under the notes, with a circle around the beats on which the notes are to be clapped/played.
- We then clapped (i.e. no instruments yet) each of the 3 rhythms, 'cycling' (playing over a number of times without pausing):
 - Bar 1: the 1st rhythm – played by M1, M2 and Gtr, then
 - Bar 6: the 2nd rhythm – played by M1 and M2 while Gtr maintains the 1st rhythm, then
 - jumping to bar 37: the 3rd rhythm – played by M1 and M2 while Gtr maintains the 1st rhythm.
- It's a good idea to initially separate the various skills involved:
 - writing in the counting under the correct notes and knowing which counts have the beat
 - in order to then clap/play the rhythm on the correct beats
 - reading the notes/chords
 - finding the notes/chords on your instrument
 - fretting the notes/chords correctly
 - plucking or strumming or finger-picking the notes/chords!
 - ... and being able to do all of these simultaneously at speed so as to keep up with the tempo set by the leader.

So... we clapped first, then when the rhythm became more familiar and the different rhythms started to be recognised by looking at the note values, we picked up our instruments and replicated those rhythms, trying to play the correct note – but the priority right now is the rhythm! This does need some practice at home. Start slowly at first then come up to speed: crotchet (aka quarter note) = 60.

- Note that in several bars, Gtrs play ON '1 2 3 4', while M1 and M2 start tremoloing on beat 1 and maintain the trem throughout the bar (e.g. bars 35 and 36), or while M1 and M2 play on beats 1 and 3



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(e.g. bars 44, 48, 60, 64 and the final bar 68). The rhythms of these bars are important to the 'story' of the tune – they indicate the end of a phrase and the start of the next, and it's important to be aware of this and give them the appropriate feel.

- We played through *Bonita* several times, and David took the opportunity to record one of the plays-through, in order to practise to it at home.

2. *Pursuit* (T Smith):

M1: Col **M2:** Lea, Lyn, David **Gtr:** Jackie, Alan

Towards the end of our Session (but we did end up running well over time!), Col handed out this piece. It's one of the FAME Festival pieces and we thought it'd be fun to look at a piece that contains percussive elements produced on a string instrument.

We started with some good questions about the way this piece has been presented:

Q1: (asked by a M2 player): The opening bar, just after the time sig – what's happening here? If you count back from the bar with the number printed (e.g. bar 11 for M1s and M2s, bar 4 for Gtrs), this appears to be 'bar 0'! What do we do? When does M2 come in?

A1: This opening bar is an 'anacrusis' bar (called a 'pick-up' bar in USA), i.e. a bar with fewer than the full number of beats needed per bar as indicated in the time signature.

- The value of the rest(s) provides the clue: For M1s and M2s: this rest, a rectangle sitting on top of the middle line, is a minim (or half note) rest. For Gtrs: there is a crotchet rest, a quaver rest, and a quaver.
- The time signature is 2/2, i.e. there are 2 beats in a bar, each taken by a minim (1, 2).
- What we see in the M1 and M2 parts is just the second beat: a minim rest.
- Gtr starts to play in this bar, on the '&' of beat 2 (or if counting in 4/4, Gtrs play on the '&' of beat 4).
- However, because there are 8 quavers (eighth notes) in each bar (8 quavers = 4 crotchets = 2 minims per bar), we're going to need to be able to count 8 'noises', 1 per quaver, to count these bars most easily. So we'll count this in 4/4: '1 2 3 4' and in fact subdivide to '1 & 2 & 3 & 4 &', to allow us to write either a number or an '&' under each instance of percussion: for M1s and M2s this is shown by a quaver 'chord'.
- SO... Col gave a 1-bar count-in, i.e. he counted 1 bar ('1 2 3 4') before the anacrusis bar, and continued counting in the anacrusis bar: '1 & 2 & 3 & 4 &' and Gtrs started playing on the '&' of beat 4. Gtrs continued to play through bars 1-8 (M1s & M2s rest). At bar 9 on beat 1, M1s & M2s start to play.

Q2: There are arrows pointing up and down above the chords in bars 9 and 10 (and 'sim.' above bar 11). What do these mean?

A2: We haven't seen this 'arrow' instruction before. We'll assume that these arrows indicate the pick directions: the up-arrow indicating a down-stroke (i.e. in the same direction as from low to high pitch) and the down-arrow indicating an up-stroke (i.e. in the same direction as from high to low pitch). Conventionally, a down-stroke is indicated with a 'Π' above the note, and an up-stroke with a 'V'. The 'sim' in an abbreviation for 'simile', i.e. do what you did in the previous bar.

Col then worked with Gtrs and Lea with M2s, to explain the percussion bars:

Mandolins & percussion notation to the end of bar 31:

The 'notes' making up each quaver 'chord' are not actual notes, even though they are sitting in the G D A E spaces on the staff. They indicate that all 4 courses of strings are to be muted by resting the left fingers lightly across all 4 course and then picking in a sweeping motion down ('Π') or up ('V') all 4 muted courses, to produce a non-pitched sound. No actual note/s should be heard ringing out. The 2-bar pattern starts on beat 1 in bar 9: | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |.

Guitars & percussion notation to the end of bar 16:

The percussion quaver 'notes' are indicated with an 'x'. There are two instructions:

- L.H. (left hand): "rap side of guitar (upper bout)"
- R.H. (right hand): "thumb on soundboard near bridge (like a bass drum)".

Col explained to Jackie and Alan that what's required of each hand is actually counter-intuitive. Usually – for a right-hand player – the right hand plays the busier rhythmic part, but here:



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- the LH has been given the busier rhythmic part: The 2-bar pattern starts on the & of beat 4 in bar 0, with the LH rapping on these beats: | & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | (the ' &' of 4 being the start of the pattern again)
- while the RH (thumb) taps on the face of the Gtr at the bridge on beats 1 and 3.

This is much more difficult 'ask' of the Gtrs than the pattern played by M1s and M2s, and will need quite a bit of home practice to master 😊.

We asked Gtrs and M2s if they could see any bars throughout the piece that raised questions. M2s had some. (NB: Q2 also relates to how the Gtrs will play bars 17-40 – but Col will explain at our next Session 😊).

Q1: Bar 55: How do we write the counting in? A tied quaver + quaver rest + crotchet rest + minim rest.

A1: Write '1' under the tied quaver, '&' under the quaver rest, '2 &' under the crotchet rest, and '3 & 4 &' under the minim rest. | 1 & 2 & 3 & 4 & |. It was commented that this is a very elaborate way to tell M2s not to play at all in this bar! However, we do let the tremmed A from the previous bar ring on for the first half a beat in this bar (it's then then muted on the '&' of 1), so it's not entirely a silent bar!

Q2: Bar 70: How are bars with dotted crotchets to be counted and played?

A2: We're counting in 4 (1 2 3 4) so subdivide to '1 & 2 & 3 & 4 &'. The first dotted crotchet takes up '1 & 2', the second dotted crotchet takes up '& 3 &', and the final note in the bar, a crotchet, takes up '4 &'. So we have | 1 & 2 & 3 & 4 & |. A much easier way to say this, and which also allows you to hear the rhythm more easily, is | 1 2 3 1 2 3 1 2 | 1 2 3 1 2 3 1 2 |.

Q3: Bar 78: Counting? Crotchet + quaver rest + quaver + minim tied to the quaver with same pitched note/s as the previous quaver.

A3: Write '1 &' under the crotchet, '2' under the quaver rest, '&' under the quaver, '3 & 4 &' under the minim. Play only on the '1' and the '&' of 2: | 1 & 2 & 3 & 4 & |.

While Gtrs continued to practise the percussive rhythm in bars 1-16, M2s had a very quick look at:

- bars 161-163: this is basically a C scale, starting on A and ending on E: A B C D E F G A G A B C B C D E. A fun exercise using the notes of a C scale (no sharps or flats), but as the run starts on an A, it won't sound like a proper C scale to your ears!
- bars 150-157: Also a fun exercise! Hint: see if you can keep your first finger 'anchored' on E (on the D string) as you then play the other notes that move up the A string.

HOME PRACTICE – COZMO

We don't meet again for another 2 weeks, on 7 April, so please work on:

1. **Simple Gifts, Jumping Jacks' Jubilee** and **Bonita**: achieving accurate notes, counting and rhythms, and playing each piece at a tempo that allows you to play through it smoothly and steadily. Focus on any bars with awkward notes to read or to finger, until you can play them confidently.
2. **All: Pursuit**: Please number all bars. **Alan and David**: This is just to expose you to a few fun exercises – do what you feel like doing and no more, with this piece!

M2s: Spend a little time seeing if you can get the pick direction and rhythm going smoothly in bars 9-28. Skip bars 32-57 (unless you would like the challenge of writing in the counting and working out what beats to play on!) and go straight to bar 58. From bar 58 through to the end of this piece is a wealth of excellent and fun 'exercises': for note recognition, for moving smoothly from note to note and from string to string, and for steady even counting. Break it up into separate exercises to work on:

- Bars 58-91 (Q2 above is relevant to this section!)
- Bars 92-110
- Bars 122-129 ('>' means accent the note, a dot under a note means it's played 'staccato' i.e. separated by a tiny silence from the notes before and after)
- Bars 134-149 (this is a more difficult exercise: writing in the counting, circling the beats to play on, then playing on the right beats may stretch you!)
- Bars 150-160
- Bars 161-174
- Bars 179-191 (end).



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Gtrs: Play through this piece, breaking it up into smaller sections, and do what you can – and Col will work on this piece with you next Session.

In our next Session on 7 April: We'll play Simple Gifts, Jumping Jacks' Jubilee and Bonita aiming for a smooth steady play-through of each piece by this stage. We'll sort out any questions or clarifications you might need. Then we'll give Pursuit a go, and work on any specific sections that you would like help with or to work on.

In today's COZMO Rehearsal (24 March)

Present: Col, Lea, Lyn and Jackie.

Absent: Trevor.

NB: Correction – for our 17 March COZMO rehearsal, I'd noted that Col, Lea and Trevor were present + Alan stayed on to listen (and that no-one was absent). However, I'd omitted to say that Lyn stayed on too, to sight-read and play with COZMO, and that Jackie was absent. My apologies!

1. Waltz of Lost Dreams (M Hadjidakis)

M1: Col **M2:** Lea and Lyn **Mdla:** - **Gtr:** Jackie

This is a typical melodic Hadjidakis piece - you remember playing his beautiful piece Mother and Sister?

Time sig: 3/4 (1 & 2 & 3 &).

Key sig: Cmaj.

Tempo: crotchet = 110 (slow waltz).

Arrangement: Straight through.

Tricky bits:

Mandolins: None technically. In bars 6-40 and other bars throughout your parts: the single diagonal line through the crotchet stem tells you to play 2 quavers per beat (not 1 crotchet). 'Senz. Trem.' means 'without tremolo' and 'Trem.' means play with tremolo. A suggestion: highlight all 'Senz. Trem.' mentions in one colour and all 'Trem.' mentions in another colour.

Note: All dotted minims are tremoloed, and any bar/s with a slur line over or under 2 or more notes also indicates tremolo, with no break in the sound as the player moves from one note to the next.

Guitars: Bars 1-65: 'boom twang twang' rhythm ('1 2 3'), moving between C and G7 chords in bars 1-40.

In bars 41-65: Am, F, Dm, G, G7 and C chords. In bars 95-114: back to C and G7 chords. There are just 2 sections that aren't 'boom twang twang' < bars 67-94 and bars 115-138, which have a bass note and simple quaver repetitions ('1 & 2 & 3 &').

2. Granada (Albeniz)

M1: Col **M2:** Lea and Lyn **Mdla:** - **Gtr:** Jackie

This is not quite the particular Granada tune that we'd expected, but still very 'Spanish'.

Time sig: 3/8, i.e. 3 quavers per bar, so semiquavers get half a count.

Key sig: Emaj, Emin with a bit of Cmaj: **Emaj** at bars 1-36, 49-56, 91-120, **Emin** at bars 37-48, 83-90. **Cmaj** at bars 57-82. Interesting that whilst the final section, from bar 91 to the end (bar 120) is in the key of Emaj, the final chord at bar 120 is an Emin chord – this is typical of Spanish music.

Tempo: *Andante* (walking speed), so set metronomes at quaver = about 70 to 80.

Arrangement: Play bars 1-4, then repeat bars 1-4. Then straight through to bar 116 (ignoring 'To Coda' at bar 36 this first time through). At bar 116 is the instruction 'D.C. al Coda' (D.C. = Da Capo), so go back to bar 1 and play to the instruction 'To Coda' at bar 36 and this time, jump to 'Coda' at bar 117-120.

Tricky bits:

Mandolins:

- Bar repetition: M1s and M2s have a '4' above bar 8, an '8' above bar 12 and a '4' above bar 16. M1s have these numbers, but where M2s have a '4' above bar 16, M1s have a '12' above bar 16. This does NOT mean the bar below these numbers is repeated 4 times or 8 times or 12 times! It's just a device to help the player keep track of the number of times bar 5 has been played. A bit unnecessary really, but M1s do have a '12' so perhaps with this many repetitions it could be handy.



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- **Bars of rest:** Compare this to much bigger bolder numbers above a bar containing just a thick horizontal bar sitting on the middle line of the stave. This indicates that the player rests for the number of bars indicated. The player needs to count these bars so as to know when to start playing again. The more bars of rest indicated, the trickier it can be to know when to come back in – but as the player becomes familiar with the tune, it becomes easy to hear when your part starts in again.

Guitars:

- **Melody-playing:** Gtrs have a few melodic phrases, including triplets: bars 1-12 and bars 72-78, and also bars 110-119 – so these bars will need some focussed practice.
- **Chords:** Apart from those bars, it's all repeated chords and repeated arpeggiated chords.

HOME PRACTICE – COZMO + Lyn and Jackie!

Granada, Pursuit & Waltz of Lost Dreams: Please ensure all bars are numbered. If you have time to play through these pieces sufficiently to become quite familiar with them, please do! We'll play them on 7 April then move on to study Charlton's **Chronicles of a River City** – all 4 Movements.

- Please **bring all FAME Festival pieces to all COZMO Rehearsals until 23 June** as we'll be working on them.
- Please keep going over and practising (and 'perfecting' 😊) all the FAME pieces we've studied together thus far. So each week there'll be more and more of these pieces on your music stand for practise, until by the time we get to a couple of weeks out from the Festival, we're playing the entire repertoire through each week (several times!) at home.

FAME Festival Music

We're rehearsing the FAME Festival pieces (in no particular Festival set-list order) in every Rehearsal until the Festival begins. To keep track, these will be listed in each of the **Notes** from now on: what we've played when, and **what we'll play at our next Rehearsal (in bold blue)**.

NB: **Trevor** will not be at 24 March & 7 April Rehearsals (in New Zealand). **Lyn** will not be at 28 April & 5 May Rehearsals (interstate) and not at 2, 16 & 23 June Rehearsals (in Vanuatu). **Col & Lea** will not be at 28 April Rehearsal (so **TERM 2 will start on 5 May**).

Piece	Composer	Movements	Rehearsal & Players	Rehearsal & Players
Chronicles of a River City	Charlton	1. Mangrove Dawn	7 Apr: Col, Lea, Lyn, Jax	10Mar: Col, Lea, Jax
		2. Black Water Rising	7 Apr: Col, Lea, Lyn, Jax	
		3. River Games	7 Apr: Col, Lea, Lyn, Jax	
		4. Changing Skylines	7 Apr: Col, Lea, Lyn, Jax	
Dance Pieces 11 & 12	Schulz		17Mar: Col, Lea, Trevor, Lyn	
Echoes of the River	Lynam			
Granada	Albeniz		24 Mar: Col, Lea, Lyn, Jax	
Intermezzo Capriccioso	Amadei			
Pursuit	Smith		24 Mar: Col, Lea, Lyn, Jax	
Sinfonia in G Major	Ugolino	Allegro	17Mar: Col, Lea, Trevor, Lyn	10Mar: Col, Lea, Jax
		Larghetto	17Mar: Col, Lea, Trevor, Lyn	20Mar: Col, Lea, Lyn, Jax
		Presto	17Mar: Col, Lea, Trevor, Lyn	20Mar: Col, Lea, Lyn, Jax
Sonatine	Kok			
Waltz of Lost Dreams	Hadjidakis		24 Mar: Col, Lea, Lyn, Jax	