



2025: SEMESTER 1 (Term 2)

Notes #11

COZMO Ensemble & COZYMO Learning Group

COZMO REHEARSAL & COZYMO SESSION #11 (18 May)

SEMESTER 1 (Term 2) DATES: COZMO REHEARSALS & COZYMO SESSIONS

Term 2: Sundays 4, 11, 18, 25 May, 15, 22, 29 June.

- NO Session/Rehearsal on 1 June (Mon 2 June is Reconciliation Day, a Public Holiday) – unless we agree to meet, depending on everyone's availability.
- NO Session/Rehearsal on 8 June (Mon 9 June is King's Birthday, a Public Holiday. Col performing at Merimbula Jazz Festival this weekend.

Term 2-3 holiday break: Sat 28 June – Sunday 13 July. i.e. NO Sessions/Rehearsals on 6, 13 July.

SEMESTER 2 (Term 3) will start on Sunday 20 July.

Additional info:

Jackie: Away in Europe for music 5 May – 25 June.

Lyn: Away from 3 June incl. Canada 11 June – 14 July, back early Sept (date TBC).

Jack: Away at camp 18 & 25 May.

David, Trevor: If you know you'll be away in the near future, just send Lea a text. Many thanks!

In today's COZYMO Session:

Present: Col, David, Lyn, Alan

Absent: Lea, Jackie, Jack

I'd flagged in my email to you all on 17 May, 2.33pm (with apologies for lack of Notes re our 11 May Session & Rehearsal) that we would proceed today with Telemann's *Mvt 2: Gavotte Grotesque* and *Mvt 3: Rondeau* and that we could revisit any of the recent pieces that we might have time for.

Before we started working on playing these movements today, we looked at the key signature of Mvt 2.

1. Key signatures: Does it indicate a major key or its relative minor key?

David had suggested that the one flat (B^b) indicates that this Mvt (and all 7 movements) is in the key of F major. This led to a discussion (revision ☺) on relative minor keys, and harmonic minor and melodic minor scales.

We do of course realise that we cover a lot of music theory one way or another and it can be difficult to recall whether something has been a topic in the Notes, let alone the details, so don't worry if you missed seeing this discussion in previous Notes!! This is why we recommend printing out the Notes and keeping them in order in a folder for reference. As it happens, we included a discussion of keys and scales in this year's Semester 1's Notes #8 (for our 6 April Session) and last year's Semester 2 Notes #8 (for our 15 Sept Session), which you can revise. Also see 'Other Stuff' below where you'll see an excerpt from the 'Music Theory' website, which also offers a good explanation (<https://musictheorysite.com/minor-scales/>).

2. *Suite in E minor* (GP Telemann)

Note that apropos of our 'relative minor key' discussion above, remember that we're working from an arrangement transposed from Telemann's E minor key to the D minor key (the relative minor of F major as shown by the key sig with B^b) for a Recorder Ensemble!!

Mvt 2 – Gavotte Grotesque

Someone asked: Why is this movement "grotesque"?

Google AI: "The 'Gavotte Grotesque' by Telemann is titled "grotesque" because of its unusual and somewhat strange melodic and harmonic characteristics. The term "grotesque" in musical contexts often refers to a piece that is unconventional, bizarre, or even humorous in its presentation. While the piece is a *gavotte* (a Baroque dance form), the "grotesque" label highlights the unexpected twists and turns in the melody and harmony that deviate from the typical expectations of a *gavotte*."

Sop (M1): Lyn **Alto (M2):** Col **Tenor (M3):** David **Gtr:** Alan

David (Alto part) asked about fingering for the high notes – bars 37-44. I suggested Position IV : 1st finger fret 7, which gives access to all the notes in this section: B, C#, D and E on 1st string, G on 10th fret, 2nd string.



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Mvt 3 – Rondeau

Sop (M1): Col **Alto (M2):** Lyn **Tenor (M3):** David **Gtr:** Alan

Anacrusis on "4 and", so when we *Da Capo* from bar 32, we play the first two quavers – remember that *Da Capo* means from the top, or beginning. Tenor was a little uncertain with high note bars 25-28, but more confident by the third time through.

We finished working on these two movements by 4.10pm, but everyone was keen to keep going, so we did 😊

Mvt 4 – Menuet

Sop (M1): Col **Alto (M2):** Lyn **Tenor (M3):** David **Gtr:** Alan

We played this Mvt last week, so we already had some recent familiarity, with just some temporary confusion about 3/4 time, having just played two pieces in 4/4! 😊

Mvt 6 – Loureé

Sop (M1): Col **Alto (M2):** Lyn **Tenor (M3):** David **Gtr:** Alan

Before we started, Col pointed out that there are only 2 different rhythms in this piece:

- bar 1: dotted crotchet, quaver, crotchet, and
- bar 2: 3 crotchets.

We also noted that we start with an anacrusis (aka 'pick-up' bar), so we play '& 3'. The same thing happens in the 2nd half of bar 8, after the repeat sign. We played through this movement twice, no problems.

We finished our extended COZYMO session at 4.45pm.

HOME PRACTICE – COZYMO

Play through Mvts 2, 3, 4 and 6. If you have time, have a look at Mvts 5 and 7 (we have played Mvt 5 before).

In today's COZMO Rehearsal:

COZMO did not rehearse due to Lea's absence.

HOME PRACTICE – COZMO

Telemann's *Suite in E Minor, Mvt 1 (Ouverture)*, Sections B and C, and play through Mvts 2-7. Continue working on *Suite Marinairesca* (all 4 mvts). Have a play-through or two of *Tra Veglia e Sonno* to keep it familiar.

OTHER STUFF

1. Relative Minor, Natural, Melodic, Harmonic Scale Tutorial

(Excerpt from the 'Music Theory' website: <https://musictheorysite.com/minor-scales/>).

Relative Minor, Natural, Melodic, Harmonic Scale Tutorial

Minor scales provide a change in scenery from their major counterparts; however they are related in more ways than you might think. There are three types of minor scales: **natural minor**, **harmonic minor** and **melodic minor**.

1. NATURAL MINOR SCALE

The natural minor scale can be thought of as a major scale with the 3rd, 6th and 7th notes lowered by one half step. By altering these notes we also change the intervals which make up the scale. Also, most of the time when we refer to a 'minor' scale we're generally referring to the natural minor. Minor scales provide a darker, and often more complex sound than major scales. As before with the major scales, you can figure out any natural minor scale (or any scale for that matter) by knowing its 'interval formula':

Natural Minor Scale Interval Formula

W H W W H W W (we're more familiar with seeing this written as **T ST T T ST T T**)

W = Whole step, aka Tone ('T')

H = Half step, aka Semitone ('ST')

And here's what the C natural minor scale looks like:



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Relative Minor Scale

If you're looking at the formula for the natural minor scale above and thinking to yourself "I've seen this before" then you're on to something! Check out this comparison between the A natural minor and the C major scales:

Natural Major Scale and Minor Scale Comparison

- C Major: C D E F G A B
- A Minor: A B C D E F G (A minor is the relative minor of C major)

These scales are actually the same! The only difference is the A minor scale starts on the 6th note of the C major scale. The A minor scale is called the relative minor scale of the C major scale. It's also true to say that the C major scale is the relative major of A minor; it can go both ways. Because of this relationship relative minor scales share the same key signature as their major counterparts and vice versa. Understanding this concept will save you loads of time when learning scales since once you know the major scales in all keys you'll also know all the natural minor scales. **Just remember: the relative minor scale is built from the major scale's sixth degree.**

For a visual helper check out the [circle of fifths](#). It's all tied together.

2. HARMONIC MINOR SCALE

The harmonic minor scale is just like the natural minor only **without** the lowered 7th. Now, in this case – the C harmonic minor scale – the B natural acts as a leading tone up to the C and emphasises it as a final note. Also, you'll notice this scale has an exotic sound, particularly between the A^b and B. The most common use of the harmonic minor scale presents itself in chord progressions in a minor key. Just think of the harmonic minor being used for its harmonic functions. To learn how it is implemented, check out the chords section [on this website].



3. MELODIC MINOR SCALE

The melodic minor scale, as its name implies, is used mainly in melodic lines. What's interesting about this scale is that it has slightly different notes going up (ascending) than coming down (descending).

- In its ascending form: the only lowered (flatted) note is the 3rd note.
- In its descending form: it's a plain old natural minor scale, with lowered 3rd, 6th and 7th notes. Notice that when you play the full scale, on the way up it feels like it is pulling towards the top C, in this case. As it goes down it pulls back down to the bottom C.



Notes: 1 2 **3** 4 5 6 7 8 | **7** **6** 5 4 **3** 2 1

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Do peruse previous Notes when we work on pieces again, in subsequent Sessions. You'll find a wealth of helpful information that you may have forgotten! ☺. For the Telemann movements:

- Mvts 2, 3 and 5: Previously discussed in Notes #4 (for 09Mar25 Session)
- Mvts 1, 3, 6 and 7: Previously discussed in Notes #5 (for 16Mar25 Session).