



2025: SEMESTER 1 (Term 2)

Notes #14

COZMO Ensemble & COZYMO Learning Group

COZMO REHEARSAL & COZYMO SESSION #14 (15 June)

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

Term 2: Sundays 4, 11, 18, 25 May (+ 1 June at Amaroo St) and 15, 22, 29 June.

So, just 2 more Sundays until the end of Term 2: 22 & 29 June.

ACT Schools Term 2-3 holiday break: Sat 05 July – Sunday 20 July (apologies; these dates are now correct. I had incorrect start and end dates in previous Notes), i.e. **NO Sessions/Rehearsals on 6, 13 July.**

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

Absences...

Jackie: 5 May – Wed 25 June. Term Break: Sat 28 June – Sun 13 July. **Back on Sun 20 July (Term 3).**

Lyn: 3 June – early Sept (date TBC). incl. Canada 11 June – 14 July. Happy travels, Lyn!

Trevor: 16 June – Sun 13 July. **Back on Sun 20 July (Term 3).**

Alan: Away caravanning in October (dates TBC).

ALL: 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 & Lea, Alan, Jack.

Absent: Jackie, Lyn, David.

Suite in E minor (GP Telemann)

1. Mvt 6 – Loureé 3.10-3.30pm

Sop (M1): Col

Alto (M2): Lea

Tenor (M3): -

Gtr: Alan, Jack

Our 4th time playing this movement (18 & 25 May & 1 June). It's a very short and quite simple movement – the thing to watch out for is getting the repeats right:

Note: Time sig is 3/4, so Col gave a 1-bar count-in: '1 & 2 & 3 &, 1 & 2'. The '1 & 2' are the beats in bar 0 (an anacrusis or pick-up bar). Then we all come in on the '&' of '2', to play the 2nd half of bar 0 ('& 3 &').

Before we played, Lea recapped the '5 quick checks' that players should do before playing a piece for the first time or after a break from it to refamiliarize oneself with it:

5 quick checks

1. **Key sig:** 1 flat (B flat), so it could be in F major – or its relative minor, D minor. It is in fact in D minor.
2. **Time sig:** 3/4 so we count it as '1 2 3' (or '1 & 2 & 3 &' for bars containing quavers, or 1 ee & ah 2 ee & ah 3 ee & ah for bars containing semiquavers).
3. **Tempo:** No tempo specifically marked, but a look at the Title ('Loureé') hints at the tempo. A 'Loureé' is a slow stately French Baroque dance.
4. **Arrangement:** 2 sets of repeat marks, so we'll write in 'A' above bar 0 and 'B' above the 2nd half of Bar 8, and the arrangement is A A B B.
5. **Any tricky bits:** Potentially:
 - going from the closing repeat mark back to its opening repeat mark, without missing a beat.
 - Playing the dotted crotchets, crotchets and quavers on the correct beats, i.e. reading the note values correctly and playing the notes on the correct beats (thus playing the rhythmic patterns correctly).

How to line up the notes with the counts / beats

We had a quick discussion on how to give ourselves whatever help we can to ensure we play the notes on the correct beats. Various suggestions were made – you work out what works best for you!

- Write the counting (beats) under each bar ('1 & 2 & 3 &') and circle the count that you play on, so e.g. bar 1: 1 & 2 & 3 & (downside for some: this makes the page a bit busy and distracting), or
- Just write '1 2 3' under or between the appropriate notes (less busy), or
- Just make 3 lines ' | | | ' to indicate where the 1, 2 and 3 beats would be within each bar (Alan's method which works well for him as anything busier is too distracting).



2025: SEMESTER 1 (Term 2)

Notes #14

COZMO Ensemble & COZMO Learning Group

Arrangement: Playing the repeated phrases correctly:

There are 2 repeats:

- In Section A: the 1st repeated phrase is bar 0 ('& 3 &') to the 1st half of 8 ('1 & 2'), and
- In Section B: the 2nd repeated phrase is the 2nd half of bar 8 ('& 3 &') to the 1st half of bar 24 ('1 & 2').

We worked on building your ability to move smoothly and accurately from:

- the closing 1st repeat mark at bar 8 back to (its implied repeat mark at) bar 0 – literally without missing a beat: 1 & 2 (bar 8) + & 3 & (bar 0), then
- the closing 2nd repeat mark at bar 24 back to its opening repeat mark at bar 8 – again literally without missing a beat: 1 & 2 (bar 24) + & 3 & (bar 8),

We played this movement through twice. Follow Col for the **rall** in Section B's bar 23, 2nd time through.

2. Mvt 7 – Passepied 3.30-4.00pm

Sop (M1): Col

Alto (M2): Lea

Tenor (M3): -

Gtr: Alan, Jack

Again, this is a movement that begins with an anacrusis bar, i.e. bar 0.

1. **Key sig:** 1 flat (B flat): In D minor (the relative minor of F major).
2. **Time sig:** 3/8 so we count it as '1 2 3' (or '1 & 2 & 3 &' for bars containing semiquavers).
3. **Tempo:** No tempo specifically marked, but a look at the Title ('*Passepied*') hints at the tempo. A '*Passepied*' is a lively 17th and 18th century dance of French peasant origin resembling the minuet and beginning on the last beat of the bar. The Baroque *passepied* is set to music in triple meter, usually with a 3/8 time signature and an eighth-note upbeat (i.e. starting on beat 3 with a quaver in an anacrusis bar).
4. **Arrangement:** 4 sets of repeat marks, so we'll write in 'A' above bar 0, 'B' above the 2nd part of Bar 12, 'C' above the 2nd part of Bar 32, and 'D' above the 2nd part of Bar 40, and the arrangement is A A B B C C D D A A (exact location of **Fine** TBA!).
5. **Any tricky bits:** Potentially:
 - Alto part: high notes – revise Position III playing!
 - All: moving from each closing repeat mark back to its opening repeat mark, without missing a beat.
 - Playing the crotchets, quavers and semiquavers on the correct beats, i.e. reading the note values correctly and playing the notes on the correct beats (thus playing the rhythmic patterns correctly).

Note: Time sig is 3/8, which Col still counted in 3 ('1 & 2 & 3 &'). '3/8' means that a quaver (eighth note) takes 1 beat, i.e. 3 quavers per bar (cf. '3/4' which means that a crotchet (quarter note) takes 1 beat, i.e. 3 crotchets per bar (see *Loureé* above).

Col gave a 1-bar count-in: '1 & 2 & 3 &, 1 & 2 &'. The '1 & 2 &' are the beats in bar 0. Then we all come in on '3 &', i.e. we're playing on beat 3 of bar 0 ('& 3 &').

The Gtr part looks pretty busy, but if this were in 3/4 (i.e. all the quavers would be crotchets, and all the semiquavers would be quavers), it would look far less busy and daunting. Just remember that:

- quavers take 1 count and crotchets take 2 counts, and
- for bars with 6 semiquavers, just count and play on '1 & 2 & 3 &'.

Gtr music bar numbering is incorrect!

We hand-corrected the typed-in bar numbering of the treble-clef Gtr part (with apologies for the music program that Col had used to produce the Gtr part in treble clef for our guitarists). Col has corrected the bar numbering on the Gtr part of *Passepied* (re-naming it '*Passespied Revised*'). It is now re-loaded into the COZMO website's 'Participants Only' section. Gtrs: Please print out the '*Passespied Revised*' music (1 page) and put it into your folders. To clarify:

Passepied 1

Section A: Bar 0 – Bar 12's closing repeat mark after beats 1 and 2)

Section B: Bar 12's opening repeat mark before beat 3 – Bar 32's closing repeat mark after beats 1 and 2)

Passepied 2 (Trio) (i.e. no Tenor part)

Section C: Bar 32's opening repeat mark before beat 3 – Bar 40's closing repeat mark after beats 1 and 2)

Section D: Bar 40's opening repeat mark before beat 3 – Bar 56's closing repeat mark after beats 1 and 2).

Col switched to playing the Gtr part with Jack and Alan for part of this Mvt to help settle the rhythm.



2025: SEMESTER 1 (Term 2)

Notes #14

COZMO Ensemble & COZYMO Learning Group

3. Recuerdos 4.00-4.30pm

M1: Col

M2: Lea

Gtr: Alan, Jack

1. **Key sig:** Bars 1-20: No sharps or flats so it looks like C major, but actually it's in the relative minor of C major, which is A minor). Bars 21-57: 3 sharps (F, C and G), so this is in A major.
2. **Time sig:** 3/4 so we count '1 2 3'.
3. **Tempo:** No tempo specifically marked, but one source (<https://nbnguitar.com/course/recuerdos-de-la-alhambra-by-francisco-tarrega/>) says that this is typically performed at a moderate tempo, around 72-80 bpm (crotchet = 72-80). We'll try this tempo next time we play it, then back it off a little!
4. **Arrangement:** Write 'A' at Bar 1, 'B' at Bar 21, and 'C' at Bar 39. Arrangement is A A B1 B2 C.
5. **Any tricky bits:** Potentially:
 - **Ms:** Even, *legato* articulation of tremoloing throughout.
 - **Gtrs:** Even arpeggiation throughout.
 - **Dynamics:** The piece is essentially in 4-bar phrases, each phrase with its own dynamic: Bars 1-4: **mp**, Bars 5-8: **mf**, Bars 9-12: **f**, Bars 13-16: **pp**, and so on. We need to make sure we play to these dynamics to bring drama and a sense of 'yearning' to the music.

Col gave a 1-bar count-in: '1 2 3'. We all then come in on beat 1 of Bar 1.

Checking on Jack to see how he was going, Col mentioned to him that the piece mainly uses the i, iv and V chords of the A minor key. These i, iv and V chords are Am, Dm and E major, and that "i, iv and V" and "I IV and V" chords are used commonly for all keys including the key of C major which he is familiar with. The I, IV and V chords in the key of C major are C major, F major and G major. Even though he was used to playing those major chords, he hadn't come across the numerical terminology (i.e. calling them the i, iv and V chords and I, IV and V chords). I said that I would clarify this further in his guitar lesson on the coming Tuesday (where I explained the idea of numbering the degrees of a scale and also showed him that we can build chords on each of the scale degrees). A document about this that we'd given COZYMO before Jack joined us is attached (see Other Stuff).

We all played Section A (the A minor section) together, then Jack had to leave. We continued to the end of the piece, which gave us a change to look at the very important **rit** that begins on the last 3 quavers in bar 53. A *rit* is an immediate slowing of tempo. Mandolins are playing a single-note tremolo for bars 52 through to 54, so Col (M1) cannot establish this *rit* for us all to follow; it is up to Gtrs to do so! Alan was happy to set the *rit* for the group. In Bar 53, Gtrs have a quaver run ('1 & 2 & 3 &'), so the *rit* starts on the '& 3 &' in Bar 53, through to the end of the piece at Bar 57. We all followed his new tempo. Thanks Alan, that was well done!

Dynamics: **Ms:** **f** continues from Bar 50 to the start of Bar 54 then **decresc** to **mp** at the start of Bar 56, then **pp** at Bar 57. **Gtrs** to drop from **f** at the start of Bar 55 to **mf** at the start of Bar 56 and down to **p** (no softer than this!) at Bar 57. The piece ends with a single pluck (Ms) or down-stroke (Gtrs) in Bar 57. Look at Col to finish!

HOME PRACTICE – COZYMO

Telemann's Mvts 2: Gavotte Grotesque, 4: Gigue & 6: Loureé, & Terrega's Recuerdos (for the next few weeks).

In today's COZMO Rehearsal:

Not held today.

HOME PRACTICE – COZMO

Telemann's Mvts 2: Gavotte Grotesque, 4: Gigue & 6: Loureé. Also Terrega's Recuerdos and everything else on the provisional Set-List!

OTHER STUFF

1. PRIMARY CHORDS IN MAJOR AND MINOR KEYS

See the very useful 6-page document: Primary Chords in Major and Minor Keys (I IV V and i iv V Chords) which is attached to the email sending this Notes #14. You could print it out & put it in your Notes folder for reference.

COL (MD): PH: 0411 253 256 LEA (MGR): Email: lea.obrien@iinet.net.au. PH: 0421 043 082 COZMO website: www.cozmo.org.au