



2025: SEMESTER 1 (Term 1)

## Notes #3

### COZMO Ensemble & COZYMO Learning Group

#### COZMO REHEARSAL & COZYMO SESSION #3 (16 February)

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- We didn't hold COZYMO & COZMO on Sunday 23 February & Sunday 2 March (Col & Lea interstate).
- The next COZYMO Session is on **Sunday 9 March** (Canberra Day long weekend). We'll convene at Col's and Lea's home, **at 24 Amaroo St Reid**, at our usual time of 3-4pm. Parking is right outside our house.  
**PLEASE RSVP** by text to Lea (0421 043 082) to confirm if you can be there (or not).

#### In today's COZYMO Session:

Present: Col, Lea, David, Jackie, Alan and a new student Jack Timson. Trevor arrived for the final few minutes.

Absent: Lyn.

A warm welcome to Jack Timson, one of Col's private guitar students, who is interested in joining our COZYMO Learning Group and is having a look-in today. We're very happy to add younger learners to our group!

##### 1. Barcarola 'Duo' (C Munier)

**M1:** Col, Lea, David      **Gtr:** Jackie, Alan, Jack

To reiterate our comments in our 9 February Session: our focus is to take the class at a pace that doesn't cause stress (or minimises it, anyway!), and to try to have a fun and relaxing time while still learning valuable music theory knowledge and gaining confidence and playing skills at the individual's own pace.

We took this piece slowly, allowing enough time to sight-read the music comfortably. Col had given Jack this music during the week so he'd had some time to prepare a little, and sight-read and played with the 'old hands' very creditably. Col noted that Jack's sight-reading is coming along in leaps and bounds ☺.

In 6/8: Jackie counted us in ('1 2 3 4 5 6'), setting a slow tempo for our first play-through, which went well! During last week's Session the Gtrs had commented that bars 15, 16 and 17 involve some tricky fingering, but today these bars were fine – the value of Home Practice!

##### 2. Barcarole (R Schulz)

**M1:** Col      **M2:** David      **M3:** Lea      **Gtr:** Jackie, Alan, Jack

This piece is also in 6/8, which we're also counting in 6 (rather than the more correct '1 & ah 2 & ah'). We practised this piece today, at David's request. It was also useful revision for Gtrs, particularly for the stacked chords in System 5 (bars 28-34). By the end of our Session, everyone was more settled with reading the note values and thus playing the rhythmic pattern patterns. We'll play it again on Sunday 9 March. Alan, Jackie and David stayed on for COZMO.

#### HOME PRACTICE – COZYMO

Barcarola Duo (C Munier): **Gtrs:** Continue to work on playing the arpeggios with a smooth transition from one to the next. **Mdlns:** Finish identifying the chords in the Gtr part and how/where you'd play those chords on the mandolin, and practise strumming those chords as indicated in Notes #1 (2 Feb).

Barcarole (Schulz): **Gtrs:** Work in particular on the stacked chords in System 5. **Mdlns:** Work on playing the correct note and rest values to help you play the rhythmic pattern correctly.

For those participating in COZMO's 'Set List' project: COZMO will be working on Telemann's Mvt 1: Ouverture and Mvt 3: Rondeau at our Rehearsal on 16 March, so we can start with Mvt 3: Rondeau this coming Sunday. This is a simple piece both rhythmically and notes-wise, so you'll even be able to sight-read it if we take it slowly! To obtain a copy of Mvt 3, Rondeau: Go to the COZMO website ([www.cozmo.org.au](http://www.cozmo.org.au)), then to the Members and Participants page, type in the password (ZupfMusik18) and hit Enter to go to the sheet music. Do a search for 'Rondeau'. Print out either the score (2 pages) or the separate Gtr part (1 page).

#### In today's COZMO Session:

Present: Col, Lea, Trevor, with Alan, Jackie and David staying on.

Absent: No-one.



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#### 1. Suite in E Minor – ‘Ouverture TWV55: e9’ (GP Telemann)

Note: **Mdlns and Mdla**s are working from the score. It has 8 ‘systems’, each with notation for Soprano (M1), Alto (M2), Tenor (M3 and Mdla) and Bass (written in bass clef). **Gtrs** are working from a separate treble clef part, which Col produced by transcribing the score’s Bass part.

If you are working from the score: The bar numbering printed in some of the Suite’s mvts is incorrect. Before working on Mvts 2 and 5 today, we amended the bar numbering, as indicated below.

#### Mvt 2: Gavotte Grotesque

**Sop (M1)** Col      **Alto (M2)** Lea      **Tenor (M3)** David & (**on Mdla**) Trevor      **Bass (Gtr part):** Jackie, Alan

This movement in Telemann’s *Suite* is great fun and lovely to play (as all 7 movements are), and they’re not difficult technically. Whilst Jackie has played the Suite previously, David and Alan, who were new to it, were sight-reading and did a very good job of it. Col gave us a 0-bar count in (write this on your music please!)

When Lea on the Alto part got to System 6, she suddenly realised that this is best played in Position IV, but managed to get (most of!) the notes the 2<sup>nd</sup> time through.

When David and Trevor got to System 5 (top of page 2), they saw that they are *tacet* (silent) for the rest of the piece, which is a waste of potential sound, so they switched to the Alto part for Systems 5-8. A great decision, as this meant that (1) David gets to learn about position IV playing 😊, and (2) Trevor gets to practise his position IV playing on Mandola, which has the benefit of taking the Alto harmony down one octave. This will sound much richer! Well done, Jackie, David and Alan.

We played this movement through 2 or 3 times, after which Alan had to go.

**Mandolin fingering in Position IV:** Strictly, both the 1<sup>st</sup> two notes of the Alto part (C# and D, on 9<sup>th</sup> and 10<sup>th</sup> frets respectively) should be played with the 2<sup>nd</sup> finger in Position IV. However, you may find it smoother to play the C# with the 2<sup>nd</sup> finger then the D with the 3<sup>rd</sup> finger, and the B natural with the 1<sup>st</sup> finger, etc, which will allow you to stretch to the high E (on the 12<sup>th</sup> fret) when you get to it, with the 4<sup>th</sup> finger.

**Time sig:** ‘C’ or Common time, aka 4/4 (4 crotchet beats to a bar).

**Bar numbers for the 2-page score:** Mdlns and Mdla please note:

Page 1:

- System 1: The bar immediately after the key and time sigs (‘C’, or 4/4) comprises beat 4 only, so it’s an *anacrusis* bar, to be marked ‘0’. The next 6 bars are bars 1-6.
- System 2: Cross out ‘8’, replace with ‘7’. The 3-beat ‘bar’ before the close repeat mark and the 1-beat ‘bar’ after the open repeat mark actually belong to the same bar, bar ‘8’. The next 5 bars are bars 9-13.
- System 3: Cross out ‘16’, replace with ‘14’. The next 6 bars are bars 15-20.
- System 4: Cross out ‘23’, replace with ‘21’. The next 6 bars are bars 22-27 & the final 3-beat ‘bar’ is the first part of bar 28.

Page 2:

- System 5: The first ‘bar’ after the open repeat mark comprises beat 4 only; it belongs to bar 28 at the end of System 4. So cross out ‘31’ at the start of page 2. The next 7 bars are bars 29-35 & the final 3-beat ‘bar’ is the first part of bar 36, before the close repeat mark.
- System 6: The first ‘bar’ after the open repeat mark comprises beat 4 only; it belongs to bar 36 at the end of System 5. So cross out ‘40’ at the start of System 6. The next 7 bars are bars 37-43.
- System 7: Cross out ‘48’, replace with ‘44’. The next 6 bars are bars 45-50.
- System 8: Cross out ‘55’, replace with ‘51’. The next 4 bars are bars 52-55 & the final 3-beat ‘bar’ is the first part of bar 56.

#### **Arrangement:**

Write in Rehearsal Marks: ‘A’ at bar 0, ‘B’ at beat 4 bar 8, ‘C’ at beat 4 bar 28 (marked ‘Trio’), and ‘D’ at beat 4 bar 36. Write ‘*Fine*’ at the end of bar 28. Note ‘*Da Capo*’ at the end of bar 56, meaning go back to the ‘head’ (start) at bar 0 and play to the end of bar 28. Utilising the repeats the first time through – but not the second time through, the Arrangement is **AA BB CC DD A B**.

**Key Sig:** B<sup>b</sup>. **Major keys & their relative minors:** The B<sup>b</sup> key sig. indicates that the key is Fmaj – or it could be its relative minor, D min)! Both have 1 flat – B<sup>b</sup> – in the key sig! How to decide if it’s in Fmaj or Dmin?

Clue 1: **Look at the final chord** of the piece:



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- Go to bar 28 (*'Fine'*): the final chord is created by stacking the final note in each of the parts: Soprano (M1) plays **D**, Alto (M2) plays **F**, Tenor (M3) plays **A**, and Bass (Gtr) plays **D**.
- Arrange these notes in '1 3 5' note order to reveal the chord:
  - try D as the '1' note: D F A – this works! If D is '1', F fits as the flatted '3' note (to make it minor, not major, remember) and A fits as the '5' note.
  - try F as the '1' note: F A C – no, as there is no C in this final chord being played
  - try A as the '1' note: A C E – no, as there is no C and no E in the final chord being played.
- So it must be a Dmin chord. The '1 3 5' note system always refers back to the maj scale. So the Dmaj scale is D E F# G A B C# D, but a minor chord has a flatted '3' note, i.e. F natural, which it is in our chord in bar 28, so it is a Dmin chord.

**Clue 2: Look for any raised 7ths** (in this case, C#s) in the piece. There are several. But how is this a clue?

- First, we look at the Fmaj / Dmin scale (same key sig so same scale): D E F G A B<sup>b</sup> C D.
- Next, we learn that there is such a thing as a *natural* minor scale ('D E F G A B<sup>b</sup> C D') and a *harmonic* minor scale, in which the 7<sup>th</sup> note is 'raised', i.e. sharpened (D E F G A B<sup>b</sup> C<sup>#</sup> D). (BTW, you've now just seen how it IS possible to have both a flat and a sharp in the same scale: if it is a harmonic minor scale – but you'll never find both a flat and a sharp written together in the same key sig!). The C# is a 'raised 7<sup>th</sup>' note, and in this piece, there are some Cs that have been raised to C# (to fit the chord being produced by all 4 parts in those bars). The C# can't be included in the key sig (there is no such thing as a key sig containing both a flat and a sharp, as stated above), so it must be written in as an accidental wherever it is needed.

PLEASE NOTE: The whole maj/relative min stuff involves quite complex music theory – so feel free to let it simply wash over your brain. BUT if you do like the challenge of coming to grips with new complex theory, there you are, you've been given some!! ☺).

#### **Mvt 5: Gigue**

**Sop (M1) Col      Alto (M2) Lea      Tenor (M3) David & (on M3) Trevor      Bass (Gtr part): Jackie, Alan**

Jackie and David were able to stay on and were keen to try Mvt 5. Counting in this movement is a little more difficult as it is in 6/8 with dotted crotchets, quavers and a few semiquavers in the Sop and Alto parts. However, the trickiest thing to do in the Tenor part is to accurately count the dotted crotchets. Again, great fun to play. Jackie had a little familiarity but again David was sight-reading; both doing well. Col gave us a 0-bar count in ('1 2 3 4 5 IN/REST'; write this on your music please!)

We played this mvt through 2 or 3 times, finishing at 5.30pm. At this point, both Jackie and David had been concentrating hard for 2½ hours – a terrific effort, and well done!

**Time sig:** 6/8, i.e. 6 quaver beats to a bar. We counted it in 6 ('1 2 3 4 5 6').

**Bar numbers for the 2-page score:** As for Mvt 2 above, Mdlns and M3la please note:

Page 1:

- **System 1:** The bar immediately after the key and time sigs, comprises beat '6 &' only, so it's an *anacrusis* bar, to be marked '0'. The next 4 bars are bars 1-4.
- **System 2:** Cross out '6', replace with '5'. The next 4 bars are bars 6-9.
- **System 3:** Cross out '11', replace with '10'. The next 4 bars are bars 11-14. Note the close repeat mark at the end of bar 14 – go back to bar 0).

Page 2:

- **System 4:** The first 'bar' after the open repeat mark comprises beat '6 &' only; it belongs to bar 14 at the end of System 3. So cross out '16' at the start of page 2. The next 5 bars are bars 15-19.
- **System 5:** Cross out '22', replace with '20'. The next 4 bars are bars 21-24.
- **System 6:** Cross out '27', replace with '25'. The next 4 bars are bars 26-29 & the final 5-beat 'bar' is the first part of bar 30.

**Arrangement:** Write in Rehearsal Marks: 'A' at bar 0, and 'B' at beat 6 bar 14. Utilising the repeat marks, the Arrangement is **AA BB**.

**Key Sig:** B<sup>b</sup>. **Major keys & their relative minors:** The B<sup>b</sup> key sig. indicates that the key is Fmaj – or it could be its relative minor, D min)! How to decide if it's in Fmaj or Dmin? **See above!**



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**Clue 1:** Look at the final chord of the piece:

- Go to bar 30: the final chord is created by stacking the final note in each of the parts: Soprano (M1) plays **D**, Alto (M2) plays **D**, Tenor (Mdlr) plays **F**, and Bass (Gtr) plays **D**.
- Arrange these notes in '1 3 5' note order to reveal the chord:
  - try D as the '1' note: D F A – this works! If D is '1', F fits as the flatted '3' note (to make it minor, not major, remember). Note: we have no '5' note.
  - try F as the '1' note: F A C – no, as there is no A and no C in this final chord being played.
- So it must be a Dmin chord. NOTE: The '1 3 5' note system always refers back to the major scale. The Dmaj scale is D E F# G A B C# D, but a minor chord has a flatted '3' note, i.e. F natural, which it is in our chord in bar 30, so it is a Dmin chord.

**Clue 2:** Look for any raised 7ths (in this case, C#s) in the piece. There are several. But how is this a clue? See above!

#### Mvt 4: Menuet

**Sop 1 (M1):** Col    **Sop 2 (M2):** Lea    **Tenor (on Mdlr):** Trevor    **Bass (Gtr part):** -

This is a very short and simple movement. It is also in Dmin, and in 3/4 time. Col gave a 0-bar count in.

**Arrangement:** 'A' at bar 1, 'B' at bar 9 (1<sup>st</sup> and 2<sup>nd</sup> time endings at bars 28 and 29): **A A B1 B2**. We spent only a few minutes on this piece, just to become reacquainted with its sound.

#### 2. *Curro Cuchares – Marche Espagnole* (Gerardo Metallo)

**M1:** Trevor    **M2:** Lea    **Mdlr:** Col    **Gtr:** -

**Arrangement:** Intro (bar 1), A (bar 9), B1 (bar 41) B2, C (bar 59), D1 (Trio, bar 107), D2, E1, E2, back to Intro, B2, C, (Fine at end 016).

Col gave a 2-bar count-in. Again this is not a difficult piece, so we should be able to get it sounding very good, if we polish and master the dynamics and play very tightly.

#### 3. *Tra Veglia e Sonno – Mazurka* (Luigi Canora)

**M1:** Trevor    **M2:** Lea    **Gtr:** Col (on Mcello)    then **Mdlr:** Col (on Mdlr)

We spent the last 10 minutes of our Rehearsal on this piece, finishing at 6.20pm. Col gave a 1-bar count in. It opens in the key of Gmin, then in Section D it changes to Gmaj. Instructions include 'con sentimento', 'ben legato', 'sentito' and 'espress.' We need to follow these to produce the feeling required by the piece. It needs to be played smoothly! We'll work on being tighter between sections – counting accurately will help, e.g. for M2, note the rests at the end of bars 16 and 32, and count the full semibreve rest in bar 33.

**Arrangement:** AA (bar 1), BB (bar 17), C (bar 33), DD (bar 49, then back to AA (fine at end bar 16).

### HOME PRACTICE – COZMO

Practise for next Rehearsal on 16 March: Telemann's *Suite in E Minor*: Mvt 4 (*Menuet*) and Mvt 1 (*Ouverture*). Please continue working on *Suite Marinara* (all 4 mvts) and *Tra Veglia e Sonno*.

### OTHER STUFF

#### 1. COZMO ANNUAL FEE & COZYMO SEMESTER 1 FEE

**COZMO membership fee for 2025 – still \$120. COZYMO student fee for Semester 1, 2025 – still \$150.** Payment by EFT please, **by Sunday 30 March 2025**, to COZMO's CBA bank account:

Account Name: Capital of Australia Mandolinata Inc. (COZMO). BSB: **06 2913**, Account No: **1057 9129**.

**Reference Line:** Please help our Treasurer identify your payment by using a Reference Line. CBA allows only 18 characters including spaces, so please use the format given in the Examples below:

**EXAMPLE Reference Lines** (COZMO members): **JSmi COZMOfee 2025** = 18 characters total, including spaces.

(COZYMO students): **JSmi S1COZYMOfee25** = 18 characters total, including spaces.

The 1<sup>st</sup> example shows that Jane Smith, a COZMO player, has paid the COZMO membership fee for 2025.

The 2<sup>nd</sup> example shows that John Smith, a student, has paid the COZYMO fee for Semester 1, 2025.