



2025: SEMESTER 1 (Term 1)

Notes #4

COZMO Ensemble & COZYMO Learning Group

COZMO REHEARSAL & COZYMO SESSION #4 (09 March)

- We didn't hold COZYMO & COZMO on Sunday 23 February & Sunday 2 March (Col & Lea interstate), but instead we held COZYMO on Sunday 9 March (Canberra Day long weekend), at Amaroo St.

In today's COZYMO Session:

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

Absent: -

We spent today on Mvts 2, 3 and 5 of Telemann's *Suite in E minor* (aka *Ouverture WV55: e9*). Please note a couple of things about this Suite:

1. Whilst the title indicates it's in the key of E minor, the editor and arranger of the particular edition of the Suite that we're using, Shigekazu Nimura, transposed each movement into D minor to suit it being performed by a recorder consort (hence Soprano, Alto, Tenor and Bass parts).
2. The type-set bar numbering for Mvts 2, 3, 5 and 6 is incorrect. Each of these 4 movements opens with an anacrusis bar, which should be bar '0', with the first full bar to be bar '1'. Please see last week's Notes for instruction on writing in the correct numbering.

1. *Suite in E Minor: Mvt 2 – Gavotte Grotesque* (GP Telemann)

Sop (M1): Col, Jyn **Alto (M2):** Lea **Tenor (M3):** David **Gtr:** Jackie, Alan, Jack

Time sig: 'C' (= 4/4). 0-bar count-in, with everyone starting on beat 4 in the anacrusis bar (bar 0).

This movement (as does Mvt 3, Mvt 5, Mvt 6 and Mvt 7) begins with an anacrusis bar (called a pick-up bar in USA), with only 1 crotchet in it, which is to be played on beat '4'. Mark this bar as bar '0'.

To clarify: An anacrusis bar is a bar which does not contain the full number of beats as required by the time signature of the piece: 4/4, i.e. each full bar is to have 4 beats. Look at the final bar in this 8-bar phrase: it has a dotted minim only, i.e. only 3 beats. Its 4th beat is in the anacrusis bar (bar 0).

To make it easy to remember how to spot whether the first bar in a piece or new phrase is a full bar or an anacrusis bar, check whether it has all beats indicated by the time sig (full bar) or not (anacrusis bar).

A reminder about the arrangement: Last week we wrote in Rehearsal Marks 'A' at bar 0, 'B' at the pick-up into bar 9, 'C' at the pick-up into bar 29, 'and D' at the pick-up into bar 37.

- Note the printed instruction: '*Da Capo*' at the end of bar 56, which means return to the head, i.e. to the very start of the piece, which is the pick-up note in bar 0.
- Note the instruction: '*Fine*', which Col asked us to write at the end of bar 28. This is where we finish playing the piece.
- Note the repeat marks at the end of A, the end of B, the end of C and the end of D.
- Gtrs please write in 'Trio' after 'C' (Col missed typing this into the part he'd written for you, transposing the bass clef Bass part into treble clef for Gtrs).

Today, we played the **arrangement AA BB CC DD A B**.

2. *Suite in E Minor: Mvt 3 – Rondeau* (GP Telemann)

Sop (M1): Col, Jyn **Alto (M2):** Lea **Tenor (M3):** David **Gtr:** Jackie, Alan, Jack

Time sig: 6/8. 0-bar count-in, with only Sop (M1) starting on beat 6 in the anacrusis bar (bar 0) and everyone else coming in on beat 1 of bar 1 (the first full bar).

Sop (M1): Col suggested the following fingering, for bars 25 and 26: They are best played in Position III:

- Bar 25: Play F on fret 8 (A string) with 2nd or 3rd finger, play G on fret 5 (D string) with 1st finger.
- Play E on fret 7 (A string) with 2nd finger, play G on fret 5 (D string) with 1st finger.
- Bar 26: Play the D and G with a small barre across fret 5 and pick each note.
- Play G on fret 10 with 4th finger, play G on fret 5 (D string) with 1st finger.
- Have a go at working out fingering for bars 29-31.



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The arrangement: We wrote in Rehearsal Marks 'A' at bar 0, 'B' at the pick-up into bar 9, and 'C' at the pick-up into bar 25.

- Note the printed instruction: '**Da Capo**' at the end of bar 32, i.e go back to the pick-up note in bar 0.
- Note the instruction: '**Fine**', which Col asked us to write at the end of bar 28. This is where we finish playing the piece. Bar 28 has 3 beats only, but has a **fermata** (hold the note until conductor/leader cuts it off) over this dotted minim note, so we'll of course all be looking at the leader (Col!) to see when we cut off this note together.
- Note that this Mvt contains NO repeat marks. However, Col felt it should return to at least the first 8 bars of 'A'.

So the **arrangement is A B A (Fine at the dotted minim)**. Note the **fermata** (watch Col).

Jack had to leave after this Mvt (it was already 4.20pm) but Jackie, David and Alan stayed on to work on Mvt 5.

3. Suite in E Minor: Mvt 5 – Gigue a l'Angloise (GP Telemann)

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

Time sig: 6/8. 0-bar count-I, with only Sop (M1) starting on beat 6 in the anacrusis bar (bar 0) and everyone else coming in on beat 1 of bar 1.

Alto (M2), Tenor (M3) and Bass (Gtrs): Please practise getting the feel for each of the rhythmic patterns in each bar. Examples:

- bar 1 has the dotted crotchet dotted crotchet pattern (1 2 3 4 5 6)
- bar 2 (1st half) has quaver quaver quaver (1 2 3) followed by crotchet quaver (4 5 6)
- bar 7 has crotchet quaver crotchet quaver (1 2 3 4 5 6)
- bar 13 has dotted crotchet crotchet quaver (1 2 3 4 5 6)

Mandolins: Playing 'out of position': The Alto (M2) part contains high notes played in **Position III**.

Position playing:

- **Position I:** 1st finger plays fret 1 and 2 notes, 2nd finger plays fret 3 and 4 notes, 3rd finger plays fret 5 and 6 notes and 4th finger plays 6 and 7. SO ...
- **Position II** ... moving the 1st finger to a new position, playing fret 3 and 4 notes, is called playing in Position II, and ...
- **Position III** ... moving the 1st finger to the next new position, playing fret 5 and 6 notes, is called playing in Position III, and ...
- **Position IV** ... moving the 1st finger to the next new position, playing fret 7 and 8 notes, is called playing in Position IV, and ... so on.

If Lyn (playing the Sop (M1) part) and David (playing the Tenor (M3) part), are interested in exploring playing 'out of position' (out of Position I), i.e. developing some familiarity with and being comfortable with reading and playing higher notes, Lea suggested they look at the Alto (M2) part at bars 4, 13, 16-21, and 23-26, which offer great little bursts of Position III playing.

We played through the 'A' section 3 times slowly, to give everyone the opportunity to read and play the various notes at their correct time values (quaver, crotchet and dotted crotchet) accurately – not easy! We moved on to the 'B' section; we played it once then Alan packed up. Once more through, with comments about position playing (above), then we finished for the day.

Well done all! – a fun Session! We continued our tradition of having drinks and nibbles at an Amaroo St Session/Rehearsal – thanks to Lyn for providing a plate of delicious baklava fingers, to go with our cheese and crackers, chilled waters and tea, with a glass of pink champagne at the end for some!

HOME PRACTICE – COZMO

Next Sunday, we'll get back to **Barcarola Duo** (C Munier) and **Barcarole** (Schulz). We'll also continue with the three Telemann Mvts above.



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In today's COZMO Session:

We didn't have a Rehearsal today, as Trevor was away for the long weekend and Lea and Col were off to a Robben Ford performance with doors open at 6pm.

HOME PRACTICE – COZMO

Practise for next Rehearsal on 16 March: Telemann's *Suite in E Minor*: Mvt 4 (*Menuet*) and Mvt 1 (*Ouverture*), plus continue work on Mvts 2 (*Gavotte*), 3 (*Rondeau*) and 5 (*Gigue*). Please continue working on *Suite Marinairesca* (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 1st example shows that Jane Smith, a COZMO player, has paid the COZMO membership fee for 2025.

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

2. ALL 15 MAJOR KEYS & THEIR SHARPS/FLATS Source: <https://www.musictheoryacademy.com>



Music Theory Academy



Relative Keys Chart

| MAJOR | RELATIVE MINOR | SHARPS/FLATS |
|-------|----------------|----------------------------|
| C | A | None |
| G | E | F# |
| D | B | F#, C# |
| A | F# | F#, C#, G# |
| E | C# | F#, C#, G#, D# |
| B | G# | F#, C#, G#, D#, A# |
| F# | D# | F#, C#, G#, D#, A#, E# |
| C# | A# | F#, C#, G#, D#, A#, E#, B# |
| F | D | Bb |
| Bb | G | Bb, Eb |
| Eb | C | Bb, Eb, Ab |
| Ab | F | Bb, Eb, Ab, Db |
| Db | Bb | Bb, Eb, Ab, Db, Gb |
| Gb | Eb | Bb, Eb, Ab, Db, Gb, Cb |
| Cb | Ab | Bb, Eb, Ab, Db, Gb, Cb, Fb |

www.musictheoryacademy.com