



## 2025: SEMESTER 1 (Term 1)

### Notes #5

## COZMO Ensemble & COZYMO Learning Group

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### COZMO REHEARSAL & COZYMO SESSION #5 (16 March)

#### In today's COZYMO Session:

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

Absent: Jack (at a school camp).

As we did last Session, we spent today on Telemann's *Suite in E minor* (aka *Ouverture WV55: e9*) – Mvts 2, 3 & 5. For those of you who have not yet adjusted the type-set bar numbering for Mvts 2, 3, 5 and 6, please see Notes #3, p3, for instruction on writing in the correct numbering.

#### 1. *Barcarole 'Duo'* (C Munier)

**MdlIn:** Col, Lea Lyn, David      **Gtrs:** Jackie, Alan

**Time sig:** In 6/8. **Arrangement:** A B C B C D (*fine* at end bar 47).

**Gtrs:** This piece requires a lot of practice with quickly shaping and changing chords – most bars have 1 chord but a few have 2, so quick accurate changes are needed.

**MdlIns:** Watch out for NOT playing on beat 1 in Section B, bars 12, 16, 20, 22. A good idea to highlight those quaver rests!

This piece is improving each time we play it; with some solid Home Practise it will become a lovely performance piece.

#### 2. *Barcarole* (Schulz)

We spent the final 15 minutes of our Session on this piece.

**M1:** Col      **M2:** Lea, Lyn, David      **M3:** Trevor (on MdlA)      **Gtrs:** Jackie, Alan

**Time sig:** In 6/8. **Key sig:** In D major (2 sharps: F# and C#). 1-bar count-in.

We noticed a disharmonious sound by about bar 5 and started again, and then realised that M1 was coming in with Gtrs in bar 1 (who in fact have a 'solo' in bars 1 and 2!) instead of waiting until bar 3. With a 1-bar count-in and Gtrs starting at bars 1 and 2, then M1 in at bar 2, then M2 and M3 in at Bar 4, it started to sound very harmonious! This is a beautiful tune and will also become a good performance piece.

**Gtrs:** Bars 16 and 17 are proving tricky: these bars are full of naturals and accidental flats. Also System 5 (bars 28-34) where you have stacked chords rather than arpeggiated chords. This will improve only with lots of solid Home Practise! Col reminded Gtrs of best fingering and playing barre chords.

**M2s:** Bars 30-31 are a bit tricky: Schulz has specified 3<sup>rd</sup> finger for the A note (ordinarily played on the open A string) and 4<sup>th</sup> finger for the B<sup>b</sup> – this puts you into Position II as the C in bar 32 is then played with the 1<sup>st</sup> finger, the E again with the 4<sup>th</sup> etc through to bar 34. A good bit of Position II practise.

**Dynamics:** We will focus next week on dynamics (with the Gtr chords and MdlIn notes practised and ready to be correctly played!). However, the dynamic marks are difficult to read on the fly as they're written in 'Jazz' font (one of Schulz's favourites, it seems), so to prepare for this, Lea suggested that:

**M1, M2 & M3:** Use 3 highlighters: yellow, orange and pink, to highlight ALL the dynamic marks (once you've deciphered them!) as follows, so your eye can immediately understand your part's marks (and also instantly see what the other parts are doing) and play them correctly. If you wish, use:

- yellow for **pp** and **p**
- orange for **mp** and **mf**
- pink for **f** and **ff**.

**Gtrs:** No dynamic marks have been indicated for Gtrs, but you should also highlight ALL the dynamic marks so you can also see instantly what the other parts are doing to help you feel what your own dynamics should be – remembering that your instrument is softer than the Mandolins due to your nylon (cf metal) strings and that your instrument is pitched an octave lower.

### HOME PRACTICE – COZYMO

For next Sunday, practise the tricky bits in *Barcarola Duo* (Munier) and *Barcarole* (Schulz) and we'll play them through again.



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We'll also continue with Telemann, concentrating on *Mvt 1: Ouverture*, bars 1-12 only. Even though it appears to be in an 'easy' time sig, its rhythmic patterns are not easy. We'll work on specific rhythmic patterns together in the first 12 bars only.

### In today's COZMO Session:

Present: Col, Lea, Trevor. David & Alan left after *Rondeau*, Lyn left after *Lourée* and Jackie left after *Passepied*.  
Absent: -

#### 1 *Suite in E Minor: Mvt 3 – Rondeau* (GP Telemann) 16:07-16:35

**Sop1 (M1):** Col, Lyn      **Sop2 (M2):** Lea      **Tenor (M3):** David      **Bass (Gtr):** Jackie, Alan

**Arrangement:** A B C A (*fine* is at bar 8 (*fermata* note is final note) – always 'WC' (Watch Col) at *fine*!

**Time sig:** 4/4. 0-bar count-in.

The first bar of Section A is an anacrusis bar (bar 0). Please write rehearsal mark 'A' above the 2 quavers. Bar 8 ends with 2 quavers on beat 4 (a pick-up into bar 9). Write rehearsal mark 'B' above the 2 quavers. Bar 24 ends with 2 quavers on beat 4 (a pick-up into bar 25). Write rehearsal mark 'C' above the 2 quavers.

**Gtrs:** We wrote in *ff* for **Gtrs** at bar 16 as they play the most important part here, announcing a new phrase.

**Sop 1:** In bars 25-31, Col suggested particular fingering, e.g.

- Bar 25: Play F on A string fret 8 with 2<sup>nd</sup> or 3<sup>rd</sup> finger, then G on D string fret 5 with 1<sup>st</sup> finger.
- Bar 25 cont'd: Play E on A string fret 7 with 2<sup>nd</sup> finger, then G on D string fret 5 with 1<sup>st</sup> finger.

#### 2 *Suite in E Minor: Mvt 1 – Ouverture* (GP Telemann) 16:35-17:03

**Sop1 (M1):** Col      **Sop2 (M2):** Lea      **Tenor (M3):** Lyn, Trevor (on **Mdla**)      **Bass (Gtr):** Jackie

**Arrangement:** A1 A 2 B1 B2. **Time sig:** 4/4. 1-bar count-in. NB: The bar numbering in this Movement is correct! Please write in rehearsal mark **A** at bar 1 (A is bars 1-21), and rehearsal mark **B** at bar 22 (B is bars 22-91).

This Movement is the longest of the 7 movements in this Suite, by far, and also contains the most difficult rhythmic patterns.

**Sop1 and Sop2:** These parts carry the melody and harmony, with quite a complex interplay of rhythms, and we realised shortly into this piece that the Sop1 and Sop2 players (Col and Lea) will need to do spend a bit of Home Practice time practising their parts together. (see Gtrs work below!).

**Tenor:** This part is relatively straightforward throughout.

**Gtrs:** Gtrs met a tricky rhythmic pattern almost immediately, in bar 3, which we spent just a little time deciphering. When you see 1 or more semitones (double beam), that's your clue to subdivide down to 4 'noises' in a bar: We did this, and Gtrs play on the bolded underlined counts:

'**1** ee a ah 2 ee & **ah 3** ee & **ah 4** ee & **ah**'. Not easy to read on the fly!!

Please go through your part over the next few weeks and write in counting for ALL your tricky bars (there are many of them!) then practise playing them.

#### 3 *Suite in E Minor: Mvt 6 – Lourée* (GP Telemann) 17:03-17:24

**Arrangement:** A A B B. **Time sig:** 3/4. 1-bar count-in (1 & 2 & 3, 1 & 2 IN (on '&' of 2)).

The first bar of Section A is an anacrusis bar (bar 0). Please write rehearsal mark 'A' above the 2 quavers. Bar 8 ends with 2 quavers on beat 4 (a pick-up into bar 9). Write rehearsal mark 'B' above the 2 quavers.

The first bar of Section A is an anacrusis bar (bar 0).

There is a 'trill' marked in the Soprano and Alto parts, at bar 19. A Baroque trill is played: the written note, the note below, and the written note again.

At the end of the 2<sup>nd</sup> time through section B, we marked in a *rall* (gradual slow-down) at beat 2 of bar 23.

Lyn left at the end of this Mvt.

#### 4 *Suite in E Minor: Mvt 7 – Passepied* (GP Telemann) (17:24-17:38)

**Passepied 1** (Sections A and B)

**Sop (M1):** Col      **Alto (M2):** Lea      **Tenor (M3):** Trevor (Mdla)      **Gtr:** Jackie



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### **Passepied 2. 'Trio' (Sections C and D)**

**Sop (M1):** Col      **Alto (M2):** Lea, Trevor      **Gtr:** Jackie (Trevor will get Gtr part & play on Mdl)

Arrangement: A A B B C C D D A B (*fine* at end bar 32). Time sig: 3/8. 1-bar count-in (1 2 3, 1 2 IN).

The first bar of Section A is an anacrusis bar (bar 0) with beat 3 (the first two beats of the bar are in bar 56, i.e. play beats 1 & 2 in bar 56 then 'Da Capo' to bar 0 and play beat 3).

The first bars of the remaining Sections are also anacrusis bars:

Section B (it has the third beat of bar 12),

Section C (it has the third beat of bar 22) and

Section D (it has the third beat of bar 40).

The **Alto (M2)** part in this Movement offers a good opportunity to practise Position III playing: in bars 22-31 and again in bars 37-46. Jackie left at the end of this Mvt – after a good 2½ hours of concentrating!!

### **5 Suite Marinairesca: Mvt 1 – La Serenata delle Naiadi (Amadeo Amadei) (17:38-18:10)**

**M1:** Col      **M2:** Lea      **Mdl:** Trevor

We played just the first movement of this Suite, and were reminded of how delicate and ethereal it sounds. This will be a gorgeous Suite to perform once we have it nailed!! The A/C was a little too cold for us so we gave ourselves an early mark.

## HOME PRACTICE – COZMO

Practise for next Rehearsal on 23 March: Telemann's *Suite in E Minor*, Mvt 1 (Ouverture). Please continue working on *Suite Marinairesca* (all 4 mvts) and *Tra Veglia e Sonno*.

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## OTHER STUFF

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

**Thank you to those who have paid their COZYMO Semester 1 fee.**

**Please note:** COZYMO students do not pay the COZMO annual ensemble fee. If you have done so, please give Lea your BSB and Account number on Sunday so she can transfer that amount back to your account. Thank you!

**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.

### **2. SEMESTER 1 DATES – COZMO REHEARSALS and COZYMO SESSIONS**

**Term 1:** Sunday 2 February – Sunday 6 April. No Sessions/Rehearsals on 13, 20 April (Term 1-2 break).

**Term 2:** Sunday 27 April – Sunday 29 June. No Sessions/Rehearsals on 6, 13 July (Term 2-3 holiday break).

### **3. BRING A JACKET!**

In this shoulder season, the A/C in the Atlas Room at the Hellenic Club can start getting too chilled by about 5pm. We can't get them to adjust it properly (despite many helpful attempts for several years, it seems it's just not possible!), so do bring a jacket, just in case!