



2025: SEMESTER 1 (Term 1)

Notes #6

COZMO Ensemble & COZYMO Learning Group

COZMO REHEARSAL & COZYMO SESSION #6 (23 March)

Before starting on the recap of our Session #6, here are some corrections to previous *Notes*, with my apologies.

Firstly: It's really good to know that you're all reading the *Notes* carefully each week ☺. The main purpose of the *Notes* is to be an 'aide memoire' for those who attended the Session, and to bring those who could not attend up to speed with what was covered, with explanations and answers to questions arising during the Session. BTW, do take the time to print out the *Notes* each week and put them in a folder for easy reference at home and at each Session! Thank you.

Secondly: We know that you are reading the *Notes* carefully, because... at last Sunday's Session, there were some questions about some info in several recent *Notes* – errors on the writer's part (Lea) that went to print unnoticed ☹. My apologies for any potential confusion these errors may have caused, and my grateful thanks that you drew them to my attention and we could fix them together. If you happen to see any more errors in any of the *Notes*, please let me (Lea) know! Meanwhile, I'll try to avoid making errors in future!

Corrections:

Notes #3, p4, *Mvt 4: Menuet*:

Cross out: "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 (1st and 2nd time endings at bars 28 and 29): A A B1 B2."**

Add instead: "This is a very simple movement. It is also in Dmin, and in 3/4 time. Col gave a 1-bar count in. Everyone starts on beat 1 of bar 1.

Arrangement: 'A' at bar 1, 'B' at bar 9, 'C' at bar 30, 'D' at bar 39. 'B' has 1st and 2nd time endings at bars 28 and 29 respectively. 'C' has 1st and 2nd time endings at bars 37 and 38. 'D' has 1st and 2nd time endings at bars 54 and 55. So the Arrangement is: A A B1 B2 C1 C2 D1 D2 (Da Capo to) A B2 (fine at end bar 29)."

Notes #4, p1, 2. *Mvt 3: Rondeau*:

Cross out: "Sop (M1): Col, Jyn Alto (M2): Lea"

Add instead: "Sop (M1): Col, Lyn" [sorry, Lyn!] Sop 2 (M2): Lea"

Cross out: "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)."

Add instead: "Time sig: 4/4. 0-bar count-in. Everyone starts on beat 4 of bar 0."

Notes #5, top of p1:

Cross out: "As we did last Session, we spent today on Telemann's *Suite in E minor* (aka *Ouverture TWV55: e9*) – Mvts 2, 3 & 5. [No, COZYMO didn't work on any of the Telemann movements in this session; we did so in COZMO's rehearsal time]."

Add instead: "Reminder re Telemann's *Suite in E minor*: For those of you who have not yet adjusted the type-set bar numbering for Mvts 2, 3, 5, **and 6 and 7**, please see Notes #3, p3, for instruction on writing in the correct numbering."

Notes #5, p2, 2. *Mvt 6: Lourée*:

Add in: **Sop (M1): Col Alto (M2): Lea Tenor (M3): Lyn, Trevor (on Mdl) Bass (Gtr): Jackie"**

Cross out: "The first bar of Section A is an anacrusis bar (bar 0)." [this sentence appears twice; cross out the 2nd one].

Cross out: "A Baroque trill is played: the written note, the note below, and the written note again."

Add instead: "A trill is a fast alternation between 2 adjacent notes. Trills appear to have been played slightly differently in the various musical periods; there seem not to be any hard and fast rules. Here is what the author of the website 'Music Theory Academy' says about trill-playing in the 18th and 19th centuries:

- Baroque period (1600/50-1750): oscillates between the note above the written note & the written note, finishing on the written note.
- Classical period (1750-1820): oscillates between the written note & the note above the written note, and may finish on the written note or the note above."

https://www.musictheoryacademy.com/how-to-read-sheet-music/ornamentation/#google_vignette provides explanations of various trills and very short audio tracks so you can hear how each described trill sounds.

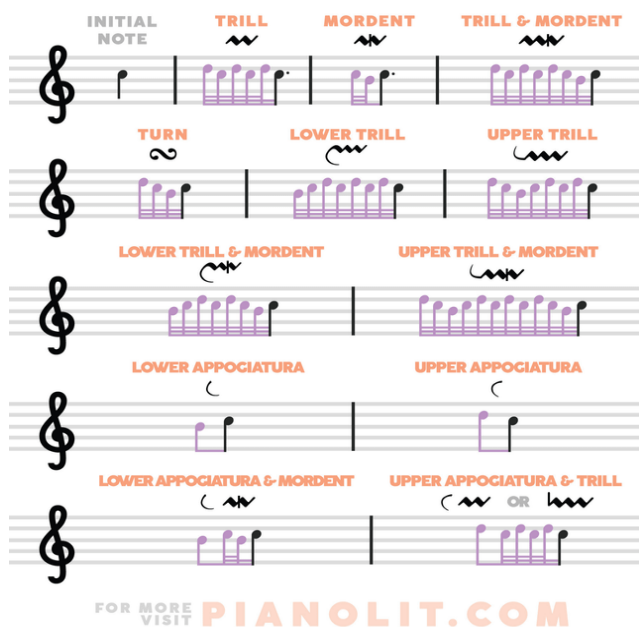


2025: SEMESTER 1 (Term 1)

Notes #6

COZMO Ensemble & COZYMO Learning Group

KEYBOARD ORNAMENTS ACCORDING TO J.S. BACH



You may also find Music Theory Academy's 'Common Musical Ornaments' chart useful (1 page; attached to the email with Notes #6). You might like to print it out and file it for reference.

The small chart to the left might also be useful (JS Bach: 1685-1750 – composer in the Baroque period). The last notes (black) are the written notes, and the ones before (in purple) are part of the *ornament*.

And the last word on trills today, from *violinist.com*:

"Baroque trills usually, but not always, start from the upper note. This depends on whether the music is influenced by the French or Italian style. In the Italian style, start trills on the main note. This applies to music by Vivaldi, and others. Trills are there to decorate the musical line. The French trill decorates notes or harmonies and when starting on the upper note creates an appoggiatura, a dissonance which should be stressed before its release. German composers combined the two trill styles, though even then, the style can change from one movement to another. Performers will need to consider whether it is the main note which is dissonant or its upper neighbour and then choose whether it is the dissonance or the consonance which ought to be stressed. For example, if a trill was played on the resolution from a suspension, it may be better to start on the principal note, because it is the consonant resolution which is of primary importance. 'Upper, lower, or not at all'? That isn't so

important as the way the trill is played. It is an expressive device, not necessarily to be played quickly. In a slow movement, a slower trill is preferable as it won't disturb the character of the music. Trills should be rhythmic. If the trill can't be written down then it is too untidy. Still confused? The trill is the exit to a musical phrase; as a gentleman or woman would bow, curtsy and make a departing comment, so the performer departs elegantly from the phrase using the conventions and customs of the time. 'See yer, mate!' just won't do!"

In today's COZYMO Session:

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

Absent: -

1. *Barcarole 'Duo'* (C Munier) 15:10-15:40

Mdln: Col, Lea Lyn, David **Gtrs:** Jackie, Alan, Jack

Time sig: In 6/8. **Arrangement:** A B C B C D (*fine* at end bar 47). 1-bar count-in.

Gtrs: Focus on bars 15-17 in your Home Practice, as these chords involve some 'finger gymnastics'.

Mdlns: Highlight the quaver rests on beat 1 in bars 12, 16, 20 & 22, to help you NOT start these bars on beat 1. Tremolo on dotted crotchets and longer notes.

The typeface used to indicate the dynamics is pretty difficult to read on the fly; you may wish to highlight them so as to instantly see them and play accordingly.

We spent a bit of time on the final 3 bars of the piece (bars 45, 46 & 47), practising finishing playing together by watching Col. The dynamic drops from *p* at the end of bar 41 down to *pp* at the end of bar 45, and we all play only on beat 1 in the last bar:

- **Ms** trem for beats 1 & 2 and continue trembling (*fermata*), whilst **Gtrs** strum a stacked chord on beat 1 and let it ring (*fermata*). All players watch Col for the cut off, at which point **Ms** and **Gtrs** quietly damp the strings together.
- **Ms** and **Gtrs** can easily memorise their music for the final 3 bars, so as to be able to watch Col:
 - **Ms** are just trembling the same note, and
 - **Gtrs** have an arpeggiated G chord and a stacked G chord in the final bar.



2025: SEMESTER 1 (Term 1)

Notes #6

COZMO Ensemble & COZYMO Learning Group

2. Barcarole (Schulz) 15:44-16:07

M1: Col

M2: Lea, Lyn, David

M3: -

Gtrs: Jackie, Alan, Jack

Time sig: In 6/8. Key sig: In D major. 1-bar count-in.

Each part managed to come in at the correct bars this week: 1-bar count-in then Gtrs in bar 1, M1 in bar 3 and M2 (and M3 when Trevor is here with us) in bar 3.

- Gtrs: Continue to work on Bars 16 and 17 (full of naturals and accidental flats), and on the chords in System 5 (bars 28-34).
- M2s: We chatted about Robert Schulz's specified fingering in bars 30-34 for a few minutes while Gtrs looked at chords. Schulz composes with students always in mind, and wants players in these bars to experience moving out of Position I fingering and discover that it's not difficult to utilise Position II fingering. Practise using the fingering he has marked, for these bars. A good bit of Position II practise.

Dynamics:

- Ms: Could you each highlight the dynamic markings in a way that allows you to instantly recognise each mark and play it at the correct dynamic. The 'Jazz' font used is quite difficult to read – you have to look closely at the '*p*' and the '*f*' to tell them apart: the '*p*' has 1 thick horizontal line at its base and the '*f*' has 2 horizontal lines, one at its base and one halfway up.
- Gtrs: No dynamic marks are indicated for Gtrs, but Gtrs could highlight ALL the dynamic marks in the other parts (we're playing from the Score), to help you with your dynamics.

Jack departed at 4.07pm (Dad waiting). No COZMO today, so we continued COZYMO to 5.20pm (!), with Jackie, Lyn, David and Alan (until 5pm) staying on, keen to continue working on the Telemann.

3. Suite in E minor (GP Telemann) 16:10-17:20

Col asked everyone to download and print all 7 movements of this Suite, put them in Mvt number order into your folder (along with your weekly Notes!), and bring them all to each Session. Thank you!

A reminder – the 7 movements are:

Mvt1: <u>Ouverture</u>	Youtube link: https://youtu.be/rYC11iGKTQg?si=nKDWK2GgwI8w9ohw
Mvt 2: <u>Gavotte Grotesque</u>	Youtube link: https://youtu.be/1wHi3EAs6_w?si=axKqcM2KMRgHK4-Q
Mvt 3: <u>Rondeau</u>	Youtube link: https://youtu.be/ljoZIJYXLWc?si=IG568zS_vTbDjbUW
Mvt 4: <u>Menuet</u>	Youtube link: https://youtu.be/U31f_eBMVQ?si=iywefvyamo21UGWg
Mvt 5: <u>Gigue a l'Angloise</u>	Youtube link: https://youtu.be/rqEuWGkscJc?si=E6cxobcyGgXmy0nl
Mvt 6: <u>Lourée</u>	Youtube link: https://youtu.be/MUp6Gckk_jA?si=RIRVVqoAZagdpq-8
Mvt 7: <u>Passepiéd</u>	Youtube link: https://youtu.be/95vtDU-EEGc?si=cR0TelLqv4Dtdu6Q

You can use the midifiles (links above) to follow along with each Mvt's score as it's being 'played'. You can slow these videos to 50% or 75% in Settings ('cog' icon on the screen) to practise your part in each Mvt.

Suite in E minor: Mvt 1 – Ouverture

Analysis of the counting & rhythms in each bar – subdividing:

This Mvt is in 4/4, i.e. 4 crotchets (quarter notes) per bar. Keep this in mind when we start subdividing!

A reminder of British and American note terminology:

<u>British term</u>	<u>American term</u>
Semibreve	Whole note
Minim	Half note
Crotchet	Quarter note
Quaver	Eighth note
Semiquaver	Sixteenth note

We spent an hour or so working on how to play the rhythms in just bars 1-12 (as flagged in Notes #5). Note that there are two main ways to learn how to play the correct rhythm of a phrase of music:

1. by ear: listening to it being played by someone else in order to 'get' how it sounds and then trying to reproduce the rhythm,
2. by reading the dots: analysing the note values and then trying to produce the rhythm by staying on each note for exactly its length before moving to the next note.



2025: SEMESTER 1 (Term 1)

Notes #6

COZMO Ensemble & COZYMO Learning Group

Why and how to subdivide:

As we're working towards being competent *reading* players in our Sessions, today we looked at the second technique which involves recognising the note values, assigning counts to each of them, and 'subdividing' the counts where needed. Alan analysed Bars 4 and 8 in the Gtr part for us, then had to go as it was 5pm):

1. Bar 4: 2 minims.

So, no need to subdivide the count beyond '1 2 3 4' (1 'noise' per count) in order to know on what beat to assign each 'noise' and thus where to play the 2 minims: '1 2 3 4'.

2. Bar 8: 1 minim, 1 dotted crotchet, 1 quaver.

When we see a **quaver** in the bar, we know we must subdivide the count beyond '1 2 3 4', to create 2 'noises' per whole beat: '1 & 2 & 3 & 4 &', with a quaver taking 1 'noise' (i.e. half a beat, as we already know). This allows us to assign 1 or more 'noises' to each written note, and thus how long to play each note and when to move on to playing the next note: '1 & 2 & 3 & 4 &'.

3. Bar 11: 1 dotted crotchet, 1 quaver, 1 dotted crotchet, 2 semiquavers.

When we see **semiquavers** in the bar, we know we must subdivide the count again, beyond '1 & 2 & 3 & 4 &', to create 4 'noises' per whole beat: '1 ee & ah 2 ee & ah 3 ee & ah 4 ee & ah', with a semi quaver taking 1 'noise' (i.e. a quarter of a beat, as we already know). This allows us to assign 1 or more 'noises' to each written note, and thus how long to play each note and when to move on to playing the next note: '1 ee & ah 2 ee & ah 3 ee & ah 4 ee & ah'.

Looking at bars 1-12, we analysed some of the more complex bars. (Gtrs can download and print out the 1 page of the 7-page Score of this movement, to see the bars referred to below, where they are in the Sop 1 or Sop 2 parts). Note: We ignored any grace notes:

- Sop 1, bar 2 (David): dotted crotchet, quaver, dotted quaver, semiquaver, dotted quaver, semiquaver: '1 ee & ah 2 ee & ah 3 ee & ah 4 ee & ah'.
- Gtr, bar 3 (Jackie): dotted crotchet, 2 semiquavers, dotted quaver, semiquaver, dotted quaver, semiquaver: '1 ee & ah 2 ee & ah 3 ee & ah 4 ee & ah'.
- Sop 2, bar 7 (Lea): minim, dotted crotchet, 2 semiquavers: '1 ee & ah 2 ee & ah 3 ee & ah 4 ee & ah'.

Col then played the first 12 bars of the tune, so that we could actually hear how the rhythm sounds. 😊😊

At home, use the midfiles given above to listen again and become familiar with the sounds of the rhythms, while counting each bar as above. BTW, you'll notice that you won't need to actually vocalise every single one of the subdivided counts as you play – you'll find it easier to just 'abbreviate' e.g. you'll find yourself counting Sop 2 bar 7 as: '1 & 2 & 3 & 4 & ah' and making the correct spacing between the less subdivided counts.

NB: In the Sop 1 part, in bars 15 & 16, the 3 semiquavers are a semiquaver triplet; the triplet takes the length of 2 'noises'. Note that the bar must add up to a total of 16 'noises', and if you don't treat these 3 semiquavers as a triplet, you end up with 17 'noises' in the bar – wrong!! Draw a line above the 3 notes and write a '3' on the line, to indicate a triplet. Count them simply as 'da da da', taking the length of 2 'noises' to say these 3 sounds.

HOME PRACTICE – COZYMO

As for last week: Continue to practise the tricky bits in Barcarola Duo (Munier) and Barcarole (Schulz) and we'll play them each, once through, on Sunday.

We'll also continue with Telemann's Suite in E minor, Mvt 2: Gavotte Grotesque. We'd also like you to work on bars 1-20 – working out all the rhythms – of Mvt 1: Overture, so that we're playing all of Section A.

In today's COZMO Rehearsal:

Not held today (Trevor interstate).

HOME PRACTICE – COZMO

For next Rehearsal: Telemann's Suite in E Minor, Mvt 1 (Overture). Continue working on Suite Marinairesca (all 4 mvts) and Tra Veglia e Sonno.
