



2025: SEMESTER 1 (Term 1)

Notes #7

COZMO Ensemble & COZYMO Learning Group

COZMO REHEARSAL & COZYMO SESSION #7 (30 March)

In today's COZYMO Session:

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

Absent: -

1. Barcarole (Schulz) 15:05-15:25

M1: Col **M2:** Lea, David **M3:** Lyn (today) **Gtrs:** Jackie, Alan, Jack

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

We all decided to start with this piece. Each week we've been playing the Schulz Barcarola and the Munier Barcarole 'Duo' once through (or so) each, to try out together what we've been practising during the preceding week's Home Practice, and we'll continue with this for a few more weeks – by which time your Home Practising will be bearing fruit and you'll be playing these 2 pieces confidently, with very few errors!

- Gtrs: As per recent weeks, focus on bars 16 & 17 and on polishing your stacked chords in System 5 (bars 28-34). Jack was managing these chords well today, so Lea asked Gtrs to spend 5 minutes at the end of the Session to check out Jack's fingering and to share the others' ideas on how best to 'conquer' these chords. However, Lea forgot to flag the 3.55pm mark (apologies!) so Col will 'oversight' Gtrs for the first 5 minutes next week to do this.
- M2s: Lea asked if Lyn or David would like to sight-read the M3 part (Trevor, if here, would play this on Mdl) – with the 'bonus' that the M3 player gets to not worry about Schulz's fingering instructions in the M2 part, bars 30-34 in particular. Lyn took this on (but both are happy to try Schulz's fingering – it's good Position II practise), so David please continue to practise the M2 part, especially bars 30-34 in Schulz's fingering, but do sight-read the M3 part next week if you wish.

Dynamics:

Ms and **Gtrs** please make sure you have highlighted the dynamics as per Notes #6, and practise playing the dynamics at home. We didn't focus much on dynamics today, due to concentrating on counting and notes!

Counting & subdividing:

Col is counting us in with a 1-bar count-in: '1 2 3 4 5 6' (i.e. the 6/8 '6 quavers per bar' time sig).

Ms: Please note! **In bars with semiquavers**, you need to subdivide, to know exactly on what count ('noise') you play the semiquavers. To do this easily, you can count each bar 1 & 2 & 3 & 4 & 5 & 6 &, but it's much easier to assign these 12 'noises' in the bar by counting each *half* of a bar in 6, i.e. '1 2 3 4 5 6':

Taking bar 4 as an example, M2's and M3's notes are:

first half of bar			second half of bar		
dotted quaver	sqvr	quaver	dotted quaver	sqvr	quaver
1	2	3	4	5	6

Gtrs: Meanwhile, Guitar's notes are 6 quavers:

first half of bar			second half of bar		
quaver	quaver	quaver	quaver	quaver	quaver
1	2	3	4	5	6

Lyn was keen to understand the interplay between her M3 part (and M1 & M2 parts) and the Gtr part. The above diagram of when M2 and M3 play and when Gtrs play shows this interplay. Lea suggested that Ms:

- listen for Gtrs' arpeggios: their lowest note in each bar is on beat 1, and highest note is on beat 4 (Gtrs are counting their 6 quavers per bar as 1 2 3 4 5 6), and
- divide their own bars into two halves and as long as they play the 1st note in each half exactly together with the Gtrs' lowest and highest notes (on Gtrs' counts 1 and 4, coloured **blue** above), the Mandolins' 'barcarole' rhythm will fall into place.



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David queried the counting in bar 28 (see bars 28-24), as he found that trying to count these bars with 2 lots of 6 'noises' in each bar (as per the bars containing semiquavers, e.g. bar 4, bar 6 etc; see above) was proving too confusing and difficult to count. Definitely, yes! Lea clarified that we revert to just the '1 2 3 4 5 6' counting per bar where there are no semiquavers in the bar:

Ms: For all your other bars not containing semiquavers, i.e. bars with quavers as the shortest note, counting in 6 is easiest: '1 2 3 4 5 6', as per Col's count-in:

Taking bar 28 as an example, Mandolin's notes are:

first half of bar			second half of bar		
crotchet rest	quaver rest		crotchet	quaver	
1	2	3	4	5	6

Gtrs: Meanwhile, Guitar's notes are 6 quavers:

first half of bar			second half of bar		
crotchet	quaver		crotchet	quaver	
1	2	3	4	5	6

In bars 28-34, Ms and Gtrs will notice that they are playing every crotchet and quaver exactly together.

Mandolins are playing the classic 'barcarole' rhythm in much of this piece. Once you have this rhythm fixed in your memory, you'll recognise the **dotted quaver, semiquaver, quaver pattern** and you'll know how to play it without trying to subdivide and 'get' the rhythm this way.

Meanwhile, Gtrs are playing strictly ON each of the 6 counts per bar (Gtrs play quaver arpeggios throughout, except for System 5), which means that Ms are playing WITH Gtrs only on counts 1 and 4 in each 6-count bar.

2. *Barcarole 'Duo'* (C Munier) 15:25-15:40

Mdlns: 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: As per the last few Notes, focus on accuracy for bars 15-17 in your Home Practice.

Mdlns: H As per the last few Notes, focus on where you 'play' the quaver rests on beat 1 (bars 12, 16, 20 & 22,) and where you play the actual quavers on beat 1.

Both Gtrs and Mdlns: Highlight the dynamic markings so you can instantly recognise them as '*pp*', '*p*', and '*f*' as you come up to them when playing.

3. *Suite in E minor* (GP Telemann) 15:40-16:30

The Suite's 7 movements, with links to midfiles, are:

Mvt 1: <i>Ouverture</i>	Youtube link: https://youtu.be/rYC11iGKTQg?si=nKDWK2GgwI8w9ohw
Mvt 2: <i>Gavotte Grotesque</i>	Youtube link: https://youtu.be/1wHi3EAs6_w?si=axKqcM2KMRgHK4-Q
Mvt 3: <i>Rondeau</i>	Youtube link: https://youtu.be/ljoZIJYXLWc?si=IG568zS_vTbDjbUW
Mvt 4: <i>Menuet</i>	Youtube link: https://youtu.be/U31f_eBMVQ?si=iywefvyamo21UGWg
Mvt 5: <i>Gigue a l'Angloise</i>	Youtube link: https://youtu.be/rqEuWGkscJc?si=E6cxobcyGgXmy0nI
Mvt 6: <i>Lourée</i>	Youtube link: https://youtu.be/MUp6Gckk_jA?si=RIRVVqoAZagdpg-8
Mvt 7: <i>Passepiéd</i>	Youtube link: https://youtu.be/95vtDU-EEGc?si=cR0TeLLqV4Dtdu6Q

As mentioned in last week's Notes, the midfiles (links above) are a great resource for your Home Practice. Playing along to each midfile as you read your sheet music part will really help you understand the complex rhythms created by the presence within many of the bars of dotted crotchets, dotted quavers, quavers and semiquavers. We suggested you initially slow these videos to 50%, then to 75% (in Settings: the 'cog' icon on your computer screen), at which tempo you'll be able to read along and practise your part comfortably. Today we worked on bars 1-20, concentrating on trying to produce the rhythms written – difficult to do unless you really know exactly which count your various notes must be played on!



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The time sig is 4/4 so we expect each bar to be counted '1 2 3 4' (if 4 crotchets in the bar) or to be subdivided to '1 & 2 & 3 & 4 &' (if any dotted crotchets or quavers in the bar) or even to '1 ee & ah 2 ee & ah 3 ee & ah 4 ee & ah' (if any dotted quavers or semi quavers in the bar). Lea asked Jack to break down bars 7, 8 and 11 in the Gtr part (were those the bars you did, Jack?!):

- bar 7: 1 minim and 2 crotchets, so he said & clapped '1 2 3 4'
- bar 8: 1 minim, 1 dotted crotchet and 1 quaver, so he said & clapped '1 & 2 & 3 & 4 &'
- bar 10: 1 dotted crotchet, 1 quaver, 1 dotted crotchet and 2 semiquavers, so he said & clapped '1 & 2 & 3 & 4 & ah' (if all the 'noises' are said or written in, it'd be: '1 ee & ah 2 ee & ah 3 ee & ah 4 ee & ah').

Jack departed at 4.05pm (Dad waiting). No COZMO today, so we continued COZYMO to 4.30pm, with Jackie, Lyn, David and Alan staying on, keen to continue with bars 1-20.

Common time (4/4) cf. Cut Common time (2/2):

Col noticed that the second time ending bar (bar 21) has a different time sig – Cut Common (aka 2/2).

Lea asked everyone to mark bar 22 as rehearsal mark B, and thus to amend the arrangement to A1 A2 B C 1 B C2.

What does this Cut Common time signature mean? The bar is counted '1 2', i.e. 2 beats to a bar, each beat being taken by a minim. OK, but how does this differ from the preceding 4/4 bars, in terms of playing?

The PianoTV website <https://www.pianotv.net/2018/11/cut-time-and-how-its-different-from-common-time/> explains the difference between common time and cut time as follows:

“... **one big difference between the two is the pulse.**

The is the pulse for 4/4 time:

1 2 3 4

S w M w

(strong – weak – medium – weak)

As with any time signature, the first beat per bar is strongest. In 4/4 time, the third beat isn't quite as strong as the first, but it's still stronger than beat 2 and 4.

In cut time, our pulse only goes up to 2, instead of up to 4.

1 2

S w

You're alternating a strong beat with a weak beat, which changes the flavor a little.

Cut time is most often used nowadays for something that's a really fast tempo.

Marches are probably the most common use of cut time, due to their fast tempo and two-beat pulse.

There's a bit of a blurred line between time signatures. If you were to say to me, "4/4 and 2/2 are basically the same", my reply might be, "yes, but...". Mathematically, yes. But not so much musically. They're not drastically different and you're not usually going to discern the two by listening, but there are some theoretical differences.”

So what do we need to do, when we move from bar 19 (in 4/4) to the 2nd time ending bar 21 (in 2/2)?

Essentially not very much, except for placing a little more emphasis on beats 1 and 2, as it turns out:

Theoretically (and superficially), some musicians interpret that a 2/2 bar is to be played twice as fast as a 4/4 bar – i.e. we count two 2/2 bars in the same time as it takes us to count ONE 4/4 bar. Following this interpretation, we would count and play the:

- 4/4 bars as: | 1 2 3 4 | 1 2 3 4 | etc, but we count and play the:
- 2/2 bars as: | 1 2 | 1 2 | 1 2 | 1 2 | etc, i.e. we play TWO 2/2 bars in the same time as it takes to play just ONE 4/4 bar – so we're playing twice as fast.

In reality, the difference between common time, and cut common time is much more complex. It does not necessarily mean that cut common time is played twice as fast as common time. In fact, it may be played at the same tempo as common time ('1 & 2 &' taking the same time as, or a little faster than '1 2 3 4', but the important thing is where the strong pulse is placed – on beats 1 and 2.

(Ref: Youtube video: "Cut Time vs. Common Time: NOT Twice as Fast!" @AuthenticSound, 20 Sept 2018).

So, we will never need to play the Cut Common bars twice as fast as the Common bars. Good news!



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HOME PRACTICE – COZYMO

As for the previous several weeks: Continue to practise the tricky bits in *Barcarola Duo* (Munier) and *Barcarole* (Schulz). We'll play just the *Barcarola Duo*, once through only, next Sunday.

We'll also play Telemann's *Mvt 2: Gavotte Grotesque*.

We'll spend the last few moments on *Mvt 1: Overture* bars 1-20 – please work with the midfile at home in preparation.

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*.