



2025: SEMESTER 2 (Term 4)

Notes #11

COZMO Ensemble & COZYMO Learning Group

COZMO REHEARSAL & COZYMO SESSION #11 (26 October)

In today's COZYMO Session:

Present: Col, Lea, David, Gus.

Absent: Lyn, Jackie (a misunderstanding re times today), Alan (recovering from a shoulder injury, but hoping he'll be back in Sem 1, 2026 if mended ☺), Peter (may not return due to new family weekend commitment).

A warm welcome to Gus! As we have only a couple of Sessions left before the end of the year, Gus – who is one of Col's private mandolin students – is informally visiting COZYMO today and for the remaining Sessions for 2025 and may join the student group at the beginning of next year.

COZMO/COZYMO performance at St John's Anglican Church Annual Fair: Very well done to all of you for your individual contributions to our performance on Saturday 18 October, in the church with its lovely acoustics. Our set, including Pleyel's *Rondo*, - nwhich went very well – used our allocated 30-minute playing time pretty exactly, and was much appreciated by our nearly-full house. You all played confidently and gave more than sufficient for a very creditable performance!

Today's Session:

Col brought in *Mvt 2: Menuet* and *Mvt 6: Plainte* from one of Telemann's many overtures, his *Ouverture TWV55: f1*. We worked from the score for both movements, sight-reading the parts.

Before we started to play each of these two mvts, a reminder (for Gus' benefit!) about the '5 quick checks' that players should do, before playing a piece for the first time or after a break from it, to understand more about it and become more ready with what to expect when one starts to play.

1. *Ouverture TWV55:f1 – Mvt 2: Menuet* (GP Telemann)

Sop (M1): Col **Alto (M2):** Lea [& Lyn] **Tenor (M3):** Gus **Bass (MCello):** David [Gtr: Jackie (treble clef part)]

5 quick checks

- Key sig:** No sharps or flats, so it looks like C major (or its relative minor: A minor. BUT – look at the music:
 - Throughout, you'll see a number of accidentals: in addition to a few accidental A#s and C#s, every B throughout the piece is flatted. Interesting! But why?
 - The final chord of the piece (in the final bar) holds the strongest clue to the key: The notes in the final chord (see the single notes in each part – Sop: D, Alto: D, Tenor: A, Bass: D) are **D D A D**.
 - These are not the notes found in a Cmaj (triad) chord, which are: (C E G).
 - So go back to the fact of the presence of the B^b accidentals: could the key be F major (which has 1 flat, the B^b).
 - But notes in an F major (Triad) chord are: F A C.
 - So the key might be the relative minor of F major – which is D minor (see the 'Relative Keys Chart' at Item 2 of 'Other Stuff' below.
 - Notes in a D minor (triad) chord are: **D F A** – and these are the 1 (tonic or root) & 5 notes of the final chord in this piece!
 - So this mvt is in fact in D minor, the scale of which has 1 flat, B^b. As Col commented, this is useful to know because then the player can practise playing the scale a few times before starting to play the piece, to become familiar with the frets to play and to avoid.

Why did the Editor/Arranger (Shigekazu Nimura) choose not to write a B^b key signature at the start of the piece and write all the Bs just as Bs for us to play flatted! This would have been the more usual approach, and we've seen he's done this for other Telemann Overtures he's arranged, so why not for this Overture? We don't know!

- Time sig:** 3/4. Col will count '1 2 3' (or could be counted '1 & 2 & 3 &' for bars containing quavers, or '1 ee & ah 2 ee & ah 3 ee & ah' for bars containing semiquavers).
- Tempo:** No tempo specifically marked, but a look at the title ('Menuet') hints at the tempo – moderate.
 - A 'Menuet' (Minuet) was a dominant dance for a significant period from the mid-17th to the mid-18th centuries, originating in France. It was usually performed by one couple at a moderate tempo,



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incorporating intricate, elegant and refined steps, while others looked on. It gradually gave way to the faster, more fluid waltz's role in the 19th century.

4. **Arrangement:** NB: Number all bars! The arrangement is: **A1 A2 B1 B2 C C D1 D2**.
- The first part of this piece is called "Menuet 1 alternative". It has 2 sets of repeat marks, so we'll write in 'A' above bar 1 and 'B' above bar 10. In 'A': There are 1st time and 2nd time endings. In 'B': There are 1st time and 2nd time endings.
 - The second part is called "Menuet 2". It also has 2 sets of repeat marks, so we'll write in 'C' above bar 19 and 'D' above bar 27. In 'C': No 1st or 2nd time endings. In 'D', There are 1st time and 2nd time endings.

5. **Any tricky bits?**

Potentially, for all players:

- Observing the repeats correctly, without missing a beat.
- Playing the various note values (e.g. dotted crotchets, crotchets, quavers) on the correct beats.

For each player: quickly scan your part and see if anything looks potentially 'tricky', and try to work out how you'll play this bit when you get to it, before you start to play the piece.

The '**tr**' in Baroque style music indicates a 'trill' is to be played. Example: In the Sop part, in bars 3, 7 and 33, on a G minim: GFGF, to be played in the same time it takes to play a minim note.

Everyone appeared to have no trouble sight-reading this mvt (in treble clef), and David, who is playing Mandocello and is quite new to reading the bass clef to play his part, managed very well.

2. **Ouverture TWV55: f1 – Mvt 6: Plainte** (GP Telemann)

Sop (M1): Col **Alto (M2):** Lea & Lyn **Tenor (M3):** Gus **Bass (MCello):** David [Gtr: Jackie (treble clef part)]

We spent the final 8 minutes of our Session on this movement.

5 quick checks

1. **Key sig:** See above. In D minor (the relative minor key of F major). Looking at the score, the notes in the final chord of the piece (in the final bar) (Sop: D, Alto: F, tenor: A, Bass: D) are **D F A D**.
2. **Time sig:** 4/4. Col will count '1 2 3 4' (or could be counted '1 & 2 & 3 & 4 &' for bars containing quavers, or '1 ee & ah 2 ee & ah 3 ee & ah 4 ee & ah' for bars containing semiquavers).
3. **Tempo:** No tempo specifically marked, but a look at the title ('*Plainte*') might hint at the tempo – slow:
 - '*Plainte*' does not refer to a type of dance; it is a French term for a lament or sorrowful complaint, often expressed in musical compositions. While some musical pieces featuring a 'plainte' can be performed to a dance, the term itself refers to the musical style rather than the dance itself, just as a sonata is a musical form and not a dance. In musical composition, 'plainte' means 'complaint' or 'lament' in French and refers to a mournful, often slow and sorrowful piece of music. Examples: Composers in the mid-17th - mid-18th century (e.g. GP Telemann, Marin Marais) wrote 'plaintes' as musical pieces, sometimes using sighing motifs and chromatic scales to convey sadness.

4. **Arrangement:** NB: Number all bars! The arrangement is: **Straight through, no repeats.**

5. **Any tricky bits?**

Potentially, for all players:

- Observing the repeats correctly, without missing a beat.
- Playing the various note values (e.g. dotted crotchets, crotchets, quavers) on the correct beats.

For each player: quickly scan your part and see if anything looks potentially 'tricky', and try to work out how you'll play this bit when you get to it, before you start to play the piece.

Sop: In bar 28, a trill (AGAG), on an A dotted crotchet, and in bar 35, a trill (GFGF) on a G dotted crotchet.

Alto: In bar 15, a trill (BABA) on a B minim, and in bar 49, a trill (EDED) on an E minim.

We all managed to sight-read this mvt pretty well and played together quite neatly, observing the dotted notes falling between others playing ON the beats. David on MCello with his part in bass clef, has the hardest part in this mvt as he is playing on every beat in almost all his bars and has a bigger left-hand stretch to contend with than mandolin players. Well done ☺.



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HOME PRACTICE – COZMO

Please continue to practise the two Telemann movements above and we'll work on them both on Sunday. Col will also bring along a quite different piece: Corfu and Cefalonia. This will be an easy read for all parts! BTW, we don't have any information on this piece – composer, date etc. Col accessed it from the library of the Sudbury Mandolin Orchestra (UK). Interestingly, on YouTube a hammered dulcimer player, Dean Pappas, is performing what he says is a Greek fiddle tune called "Corfu and Kefalonia". He goes on to say: "The words, which I can't sing, are about sailors in a storm longing for their homes on the islands of Corfu and Kefalonia." However, his tune doesn't quite match the sheet music we'll play. Perhaps there are several variations!

In today's COZMO Rehearsal – FAME Festival rehearsals 4.15-6.30pm):

Present: Col, Lea, Trevor, David, Jackie.

Absent: Lyn (who is going to FAME Festival so is participating in the FAME music rehearsals but is away today).

We started our rehearsing of the FAME Festival music, to find out what the challenge(s) will be for each piece and to try to get on top of it all (or most of it!) by 8 January next year – a bit under 10 weeks away.

We're going to try to work through 2 or 3 pieces per Rehearsal, plus we should get a lot done in our planned 1-day 'Boot Camp' (see Item 1 of 'Other Stuff' below). We have 14 pieces to work through (no particular order):

- Canta Mais (Antonio Carlos Jobim)
- El Hechizo (Joel Woods)
- Floral Arrangements (Stephen Lalor) – 3 mvts: I. A Host of Golden Daffodils, II. Shrinking Voilets, III. Tulip Mania
- Heavens on Earth (John Goodin) – 3 mvts: 1. New Harmony, 2. Equity, 3. Shakertown
- Hitch-hike to Galway (Stephen Lalor)
- Hungarian Dance No. 5 (Brahms, arr. Stephen Lalor)
- Naghma e Kabuli – Afghan Trad (arr. Stephen Lalor)
- Poloninu (Stephen Lalor)
- Pur Ti Miro (Monteverdi, arr. Stephen Lalor)
- Ronnet's Klezmer Mix (Robert Schulz)
- Rumanian Folk Dance No. 6 (Bela Bartok, arr. Stephen Lalor)
- Suite Calypso (Michelle Nelson) – 4 mvts: 1. Life in Paradise, 2. Kingston Time, 3. Reggae Nocturne, 4. Festiva: Rondo
- Konzert für Gitarre und Zupforchester (Vivaldi, arr. Behrend)
- Zorongo – Spanish Trad (arr. Stephen Lalor)

Today we worked on:

1. Heavens on Earth (John Goodin) – 3 mvts: 1. New Harmony, 2. Equity, 3. Shakertown

We a bit of time working out which part comes in on which bar. The music itself is not technically difficult at all. Getting each mvt up to tempo (1. Crotchet = 130, 2. Crotchet = 110, 3. minim = 120) will be our main focus over the coming weeks.

2. Hungarian Dance No. 5 (Brahms, arr. Stephen Lalor)

For the final 30 minutes of our Rehearsal we worked on this piece. In G minor (the relative minor of B^b major). A simple piece but counting and strictly observing the rests (silence) will be our focus, as well as getting it up to tempo (crotchet = 140) – especially for the Mandolin 1 players!

For both pieces, we took these parts:

M1: Col **M2:** Lea [& Lyn] **Mdl:** Trevor **MCello:** David **Gtr:** Jackie

HOME PRACTICE – COZMO

Continue to work on the 2 pieces above: Heavens on Earth and Hungarian Dance No. 5. This coming Sunday (2 Nov) we'll start working on Canta Mais and El Hechizo.

Please bring all 14 FAME Festival pieces to each Rehearsal from now on.



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OTHER STUFF

1. FAME FESTIVAL: COZMO 1-DAY 'BOOT CAMP' at 24 Amaroo St, Nov/Dec

PLEASE TEXT LEA ASAP if you'd like to participate on our Boot Camp, whether you'll be at the FAME Festival or not (in Melbourne Sunday 2pm 11 Jan → Sunday after breakfast 18 Jan 2026).

An alternative to a weekend 'boot camp': Instead of having a weekend away at Kalkite: If it's easier travel-wise, or less time out of your pre-festive season schedules, we can **have a 1-day 'Boot Camp' at Amaroo St**. The format could be, say: a 3-hr block **9-12 noon** (with morning tea) – lunch **12-12.45** – then a 2nd 3-hr block **12.45-3.45pm** (with arvo tea at end). Available days are closing off fast! Considerations are:

- For Col, it'd need to be a Sunday as he teaches at Kalkite on Friday/Saturday.
- Sunday 14 December is out as Col has a gig in Yass on Sunday 14 December.
- We have just 5 Semester 2 COZMO Rehearsals & COZYMO Sessions left in this Semester on Sunday afternoons (usually 3-4pm): on **2 Nov** (not 9 Nov as Col & Lea are at Majors Ck Folk Festival), **16 Nov**, **23 Nov**, **30 Nov** and **7 Dec (final for year)**.
- We would need to have our 1-day Boot Camp on one of those Sundays. Col would not recommend 2 Nov as it's just 2 days away (too soon to organise!) and it'd be more productive if we each take some time to go over all the FAME Festival pieces individually first, to discover the specific bits we'd each like to focus some of our time on once our Boot-Camp convenes.
- So that COZMO students don't miss out on any of their remaining 5 Sessions this year, we'll stop our Boot Camp at 3.45pm, and **hold the COZYMO Session at 24 Amaroo St on that day, from 4-5pm**. Those COZYMO students who'd like to attend the Boot Camp, whether attending the FAME festival or not, are welcome! However, bear in mind that we'll need to rehearse at a faster tempo than you may be used to, and we can't slow the tempo too much at all for you!
- So available dates are: **16 Nov, 23 Nov, 30 Nov and 7 Dec (final for year)**.

Your thoughts, please, ASAP!

2. RELATIVE KEYS CHART



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

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To work out the relative minor of a major key: If you want to get from the relative major to the relative minor, you just count down 3 semitones from the relative major.

Example: C major key → count down 3 semitones (i.e. B - A# - A), so its relative minor key is A minor.

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