



2025: SEMESTER 1 (Term 2)

Notes #16

COZMO Ensemble & COZYMO Learning Group

COZMO REHEARSAL & COZYMO SESSION #16 (29 June)

SEMESTER 1 (Term 2) DATES: COZMO REHEARSALS & COZYMO SESSIONS

Today was our final Session for Semester 1.

ACT Schools Term 2-3 holiday break (Sat 05 July – Sunday 20 July), so **NO Sessions/Rehearsals on 6, 13 July.**

SEMESTER 2 (= Terms 3 & 4) starts on Sunday 20 July.

Absences...

Lyn: 3 June – early Sept (date TBC). incl. Canada 11 June – 14 July.

Trevor: 16 June – Sun 13 July. Back on **Sun 20 July (Term 3).**

Alan: Away caravanning in October (when you have some dates, please text Lea).

ALL: If you know you'll be away in the near future, just send Lea a text. Many thanks!

In today's COZYMO Session:

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

Absent: Lyn, Jack.

- ❖ A warm welcome back to Jackie! Great to see you here today, despite your arrival back in Oz a day or two ago and suffering jet-lag ☹. This Session will get you back into it all and set you (and everyone!) up for some purposeful Home Practice during the upcoming fortnight's school holiday break.

Recap of Recuerdos: At the start of our Session, before we started working on the Telemann, we recapped some points about Tarrega's Recuerdos:

- **Section C:** The 2nd time ending is shown as a 2-bar ending: bars 37 and 38. However, this is an error – it is actually just a 1-bar ending: bar 37. So please erase 'C' at bar 39 and re-write 'C' at bar 38.
- **Phrasing:** The above correction, with Section C now starting at bar 38, gives this Section 20 bars in total, i.e. five complete 4-bar phrases.
- So, this piece is comprised of a total of fourteen 4-bar phrases:
 - Section A: five 4-bar phrases (bars 1-20)
 - Section B: four 4-bar phrases (bars 21-36) with the fourth phrase containing the 1st time ending (bars 33, 34, 35 & 36) and then the 2nd time ending (bars 33, 34, 35 & 37).
 - Section C: five 4-bar phrases (bars 38-57).

We planned to play this piece together at the end of today's Session, if we have time.

Suite in E minor (GP Telemann)

Our focus today was to work on Mvts 2, 4 and 6 of Telemann's Suite in E minor (remember that it's been rearranged for a recorder ensemble in D minor), as we're aiming to play Mvts 2, 4 & 6 in the St John's gig.

Please pay close attention to the info in the '5 quick checks' described for each Mvt in Notes # 14 (Mvt 6) and Notes #15 (Mvt 2 and Mvt 4). For example:

- If you haven't written in at the top of each Mvt what Col's count-in is for each, please do so now!
- Also write in the tempo as given, and practise working towards being able to play that tempo.
- Mvts 2, 4 & 6 for our St John's Gig are shorter: write the new 'gig' arrangement, as given, on each Mvt.
- Do pay attention to whatever the 'tricky bits' might be for you in your music, and especially work on them.
- Note: Be aware that of the 7 Mvts in this Suite, only Mvts 1 and 4 start with a complete bar. The other five all start with an anacrusis or pick-up bar (we're calling this bar 'bar 0') i.e. the starting bar consists of less than the full count indicated by the time signature.

1. Mvt 2 – Gavotte Grotesque 3.22-3.37pm

Sop (M1): Col [Lyn] **Alto (M2):** Lea **Tenor (M3):** David [Trevor (Mdl)] **Gtr:** Jackie, Alan [Jack]

We played this movement ('gig' arrangement: AA BB CC DD), focussing on dynamics and practising moving smoothly from the end repeat sign of each section back to its anacrusis bar.



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2. Mvt 4 – Menuet 3.38-3.53pm

Sop 1 (M1): Col **Sop 2 (M2):** Lea, David **Tenor (M3):** [Trevor (Mdla) & Lyn (M)] **Gtr:** Jackie, Alan [Jack]

Note: This movement ('gig' arrangement: AA B1B2 C1C2 D1D2) is one of the only two that do NOT begin with an anacrusis bar! Col gave a 1-bar count-in: '1 2 3'. Then we all come in on beat 1 of bar 1.

Gtrs: It is important that you give the other players good strong solo quaver runs in bars 18, 20, 22, 37, 38 and 40, and strong solo crotchets in bars 8, 28, 46 and 55 (see last Session's Notes #15).

Tenors (M3): As you (Trevor and Lyn) are *tacet* (silent) in the Menuet 2: Trio section (Sections C and D), feel free to play the S1 part (Trevor) and S2 part (Lyn) instead here.

We played through only AA B1B2 today, as Sections C and D are simpler and don't hold any difficulties for any of the instruments, and we wanted to get to Mvt 6 today and even make a bit of time for Recuerdos.

3. Mvt 6 – Loureé 3.54-4:04pm

Sop (M1): Col **Alto (M2):** Lea **Tenor (M3):** David [Trevor (Mdla), Lyn (M)] **Gtr:** Jackie, Alan [Jack]

For this movement ('gig' arrangement: AA BB), we made sure we understood the count-in and coming in on the '&' of 2 in the opening anacrusis bar. We also focussed on transitioning smoothly from the end repeat mark for each of Sections A and B back to its opening repeat mark.

Please write 'END' after the final bar in this Mvt & also Mvts 2 and 4, and also write 'PTO' or whatever after the last bar on page 1 if you have a page 2. Then you'll be certain about whether you finish at the end of page 1 or have another page to play!

4. Recuerdos 4.10-4.26pm

M1: Col

M2: Lea, David [Lyn]

Mdla: [Trevor]

Gtr: Alan, Jackie [Jack]

Phrasing and Dynamics:

Re phrasing: See the comments at the start of this Notes.

Re dynamics: Each phrase has its own dynamics. Whilst M1 music shows a lot of 'micro' *cresc* and *decresc* marks (short 'hair-pins'), we may not quite achieve these on the day. So instead, we'll create dynamic interest just as successfully by ensuring that we apply a specific dynamic to each specific phrase – see the previous Notes #15.

All: Make sure you have the specific dynamic written in at the start of each phrase, in Sections A and B. For Section C, we are finessing the dynamics a little more. Please write them all in, and in your Home Practice work, please try to observe them and get used to producing them. To notice the dynamic markings as you play, it may help to colour-code them. e.g. Lea highlights *p* = yellow, *mp* & *mf* = orange, *f* & *ff* = hot pink. Unmissable!!

We played the whole piece, then focussed on understanding and playing the *rit* as set by Alan; we played the final two phrases (bars 50-57) a number of times until we were certain of this *rit* which lasts until *fine*.

HOME PRACTICE – COZYMO

You have the 2-week term break ahead (no COZYMO on 6 & 13 July). Please use this time to practise Telemann's Mvt 2: Gavotte Grotesque, Mvt 4: Gigue & Mvt 6: Loureé, & Terrega's Recuerdos, and add in Barcarola Duo (Munier) and Barcarole (Schulz), ready to play together on Sunday 20 July (start of Semester 2).

In today's COZMO Rehearsal:

Not held today.

HOME PRACTICE – COZMO

You have the 2-week term break ahead (no COZMO on 6 & 13 July). HP as for COZYMO above, PLUS Mother and Sister, Cavatina and Sonata e Due Mandolini e Basso. Please be ready to play at least the last 3 together on Sunday 20 July (start of Semester 2), and as many of the first 6 as we can fit in.

OTHER STUFF

None today.

COL (MD): PH: 0411 253 256 LEA (MGR): Email: lea.obrien@iinet.net.au. PH: 0421 043 082 COZMO website: www.cozmo.org.au