Instructional Unit

LET'S GO MOZART!

Created by
Robert de Frece • University of Alberta
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**TRACKS ON THE COMPACT DISK ACCOMPANYING THIS UNIT**

**DIVERTIMENTO (PRESTO), K. 136**

**W. A. MOZART**

1. Divertimento (Presto) A-Section rhythms echoed by phrases.  
2. Divertimento (Presto) A-Section rhythms complete.  
3. Divertimento (Presto) B-Section rhythms echoed by phrases.  
4. Divertimento (Presto) B-Section rhythms complete.  
5. Divertimento (Presto) rhythms complete.  
Welcome to the wonderful world of the music of Wolfgang Amadeus Mozart. This instructional unit is divided into two sections. The first section (beginning on page 3) is designed for the use of classroom teachers. The second section (beginning on page 15) is designed for specialist music teachers and includes lessons for use with pitched Orff instruments and recorders. Some components are common to both sections. These have been repeated for ease of use by teachers.

The music of Mozart is very tuneful and you may find that, by the end of this unit, the children in your class are humming some of his lovely melodies that they have come to know and enjoy.

Robert de Frece
University of Alberta
Lessons for Classroom Teachers
A Note to the Teacher

MUSICAL FORM

The term, *form*, refers to the way a piece of music is put together. Form basically boils down to “same” and “different.” Letters of the alphabet are used to describe musical form.

The smallest units used to identify form are individual phrases of music. At this level, lower case letters are used to identify the phrases. In the first lesson, the phrase form of the well-known tune “Twinkle, Twinkle, Little Star” is as follows. Sing the song in your head as you look at the words

<table>
<thead>
<tr>
<th></th>
<th>Twinkle, twinkle, little star, how I wonder what you are.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td><em>(First melodic idea)</em></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>Up above the world so high, like a diamond in the sky,</td>
</tr>
<tr>
<td></td>
<td><em>(Second melodic idea)</em></td>
</tr>
<tr>
<td>a</td>
<td>Twinkle, twinkle, little star, how I wonder what you are.</td>
</tr>
<tr>
<td></td>
<td><em>(First melodic idea repeated)</em></td>
</tr>
</tbody>
</table>

When larger sections of a piece are identified, upper case letters are used. The first theme heard is always labeled A.

If a section repeats but is changed slightly, it is designated with a “prime” mark (') to indicate that it is “mostly” the same but has been changed in some way. A form of phrases, for example, might be \textbf{a a b a'}

When a larger section is changed slightly, it also gets the “prime” designation. A form such as \textbf{A B A'} is identified verbally as “A B A-prime.”

In a *Theme and Variations*, we hear the A-theme followed by a series of *variations* in which each subsequent presentation of A is slightly different, so the form is: \textbf{A A' A'' A''' A''''...} etc.
LESSON 1
Wolfgang Amadeus Mozart • An Introduction
Theme & Variations

MATERIALS REQUIRED
• Make an overhead transparency of the picture of the bear/Big Dipper picture on page 8 to use to illustrate the story. Rotate the transparency to the positions shown in the illustrations so that the children can follow the story visually.
• Duplicate stars from the pattern on page 9. Copy 9 stars on to paper of different colours. Cut out stars to use in the lesson

OBJECTIVE
The students will:
☆ Describe the character of variations on a theme in their own words.

ANTICIPATORY SET/MOTIVATION
Have you heard the name, Wolfgang Amadeus Mozart? He was a composer who lived from 1756 to 1791—a long time ago. One of the tunes that Mozart arranged is the tune we call, "Twinkle, Twinkle Little Star." Stars have always fascinated people all over the world. They imagined that the patterns or constellations of stars in the sky were pictures and they told stories that explained what they saw.

Have the students:
• Listen as you read the First Nations legend of “The Den, the Hunters, and the Bear in the Sky.” Turn the displayed picture or transparency as shown to illustrate the story.

The Den, the Hunters, and the Bear in the Sky
This is an ancient legend about a hunt for a bear. Once you know the story you can watch it unfold in the sky above you. To do that, you must be able to find two groups of stars. The Northern Crown (a small half-circle of stars) is the bear’s den. The other is the Big Dipper. The four stars that make up the cup of the dipper outline the bear. The 3 larger stars that form the handle of the dipper are the hunters and the small star near the middle star of the handle is the hunters’ dog, Hold Tight.

One day in the spring, the bear woke up from his long winter sleep. He was very hungry and left his den to search for food. Three young hunters and their little dog, Hold Tight, were also searching for food. They saw the bear in the distance and began to chase it.

The hunters chased the bear all summer. They tracked him night after night, but he always managed to escape. Sometimes he climbed to get the hunters off his trail.
Finally, in the fall, the hunters caught up with the bear. Before he could defend himself, they killed him and he fell over on his back.

The hunters made a pile of maple and sumac branches to butcher the bear on. That is why the leaves of these trees turn blood red in the fall. The hunters took the bear meat and skin but they left the skeleton behind.

All winter long, the bear's skeleton can be seen in the forest. But the life spirit of the dead bear has entered the body of a young bear sleeping in the den through the long, cold winter. In the spring, that bear will leave the den to search for food, and the hunters and their dog will once again begin their hunt. They can never rest, and you can watch the story unfold in the sky every year, beginning in the spring.

Tell the students that Mozart knew the tune that we call “Twinkle, Twinkle Little Star” as a French folk song, “Ah! vous dirais-je, Maman” (Ah! Would that I would say to you, Mama).

**PROCEDURE**

- Have the students look at the stars displayed on the board. How are the stars the same? *(They are all the same size and the same shape)*. How are the stars different? *(They are different colours).* We call these differences variations.
- Tell the students that composers sometimes take a melody and compose different variations of the melody.

**Teacher Note:** If you have a computer lab, the children can explore Mozart’s “Twinkle” variations at: [http://www.empire.k12.ca.us/CAPISTRANO/Mike/capmusic/form/theme%20and%20variations/Twinkle/twinkle.htm](http://www.empire.k12.ca.us/CAPISTRANO/Mike/capmusic/form/theme%20and%20variations/Twinkle/twinkle.htm)

You can also download the theme and variations and burn them on to a CD so you can have the class listen to them all together. The phrase form of these recordings matches the form of the song, “Twinkle, Twinkle Little Star” *(aba*: opening melodic phrase followed by a different phrase and then the opening phrase again). The phrase form of Mozart’s original variations on “Ah! Vous dirais-je, Maman” is *aaba*. In other words, if you sang the words, the song would go:

Twinkle, twinkle, little star, how I wonder what you are.
Twinkle, twinkle, little star, how I wonder what you are.
Up above the world so high, like a diamond in the sky,
Twinkle, twinkle, little star, how I wonder what you are.
• Have the students listen to the theme. They should all recognize this melody.
☆ Have the children listen to each variation and describe in their own words how each variation sounds. They will use descriptors such as fancy, busy, decorated or choppy for some variations. Those who take piano lessons may use terms such as staccato and minor. Some may even notice that, in one of the variations, the melody is heard in a canon.

OBJECTIVE SUMMARY
In this lesson, the students:
☆ Described the character of Mozart's variations on a “Ah! vous dirais-je, Maman” in their own words.

CLOSURE
Today, you listened to some of Mozart's variations on “Twinkle, Twinkle Little Star.” How were the variations like the stars we looked at? (All the variations are built on the theme but they are all slightly different, just as the stars are different colours)

RELATED LITERATURE
A book that relates to the First Nations legend and the theme of stars is:  
This Land is My Land by George Littlechild.  
Children's Book Press, San Francisco, California  
ISBN: 0-9239-184-7

Littlechild often uses stars in his artwork and his beautiful pictures feature stars on almost every page. Work by this Canadian First Nations artist and author would be an excellent addition to your school library.
DIVERTIMENTO FOR STRINGS, K. 136 (Presto)
NATIONAL ARTS CENTRE ORCHESTRA
MOZART • ZUKERMAN NAC RECORDING
CD 1 • BAND 3
This is a series of three lessons designed to familiarize the children with
the rhythms and the musical form of the Presto movement of the
Divertimento

MATERIALS NEEDED
• Duplicate a copy of the speech piece with the rhythm and words for the Presto
  movement for each student. In the two-part sections, it will be helpful to have the two
  parts highlighted in different colours.
• CD recording for teaching the speech rhythms.

ANTICIPATORY SET/MOTIVATION
Can you imagine composing a piece for a symphony orchestra at your age? Wolfgang
Amadeus Mozart was a young genius. He began composing music when he was only
three years old! He was writing operas by the time he was ten. We're going to learn
about a piece that Mozart wrote in 1772, when he was just sixteen years old. The piece is
the last movement of a divertimento. A divertimento is a light-hearted set of pieces
written to be performed by a small orchestra or group of soloists at a party or a banquet.
There were no CDs in the 1700s, so rich people hired orchestras to play at their parties
and they hired composers like Mozart to write music to be played. You are going to learn
the rhythms that make up the Presto movement of this divertimento. What do you think
the word, presto, means? (very fast).

LESSON 1—Learning the rhythm of the A-Section
Objective: The students will speak the rhythm of the A-section of the Presto along with
the recording and will also add the body percussion (patting).

Procedure:
• Have the students echo each phrase of the A-section as they hear it spoken on the
  recording.  **CD TRACK 1**
• Repeat several times until they are ready to speak along with the complete recording of
  the A-section.
• Divide the class into groups. Have Group 2 echo the speech help for the patted part that
  begins at measure 25. When they can say the speech fluently, have them whisper the
  words as they pat their legs with alternating hands on the rhythm of the words.
Following this, they will re-join Group 1.
• Speak the complete A-section with the recording. **CD TRACK 2**
LESSON 2—Learning the Rhythm of the B-Section

Objective: The students will speak the rhythm of the B-section of the Presto in 2 parts along with the recording.

Procedure:
• Have each group echo its part from the recording. (NOTE: The empty beats can be heard on the recording.) **CD TRACK 3**
• Help the students to notice that the last word of each part is where the next part enters.
• Have the students speak the B-section in 2 parts along with the 2-part recording.

**CD TRACK 4**

NOTES: (1) The recording will continue through the first 4 measures of the A1-section so that students understand that they all speak this together, as they did the first time they performed the A-section. (2) The use of a male and female voice on the recording will help the students to understand which voice to speak with.

LESSON 3—Reviewing and Speaking the entire piece

Objective: The students will speak the rhythm of the complete Presto movement in unison and 2 parts.

Procedure:
Have the students:
• Review both the A and B sections with the recording, either echoing (**CD TRACKS 1 & 3**), or speaking the text in rhythm along with the recording (**CD TRACKS 2 & 4**) as appropriate for the class.
• Notice the repeat signs and where they direct us.

**NOTE:** \(\text{||} \) takes us back to the beginning OR to the mirror-image sign: \(\text{||} \). Sometimes a repeated section will have “book-ends” showing that the whole section is repeated:
\(\text{||} : \text{||} \)
• Speak the entire piece with the recording. **CD TRACK 6**
• Find the small changes of words and rhythm in the return to A which makes it A1

**TEACHER NOTE:** See the last line. The rhythm is changed in the third measure: In the A section, the rhythm is a half note (\(\text{♩} \)) but, in the second time that A is heard, the rhythm is a dotted quarter note followed by an eighth note (\(\text{♩♩} \)). The words are also changed slightly at this point. Because of this small change (which can be heard more obviously when the Presto is played the orchestra) the slightly altered A is labeled as A1 (A-prime). On the recording, the music also changes melodically and harmonically so that the piece ends in D major.

• Figure out what the form of the complete speech piece will be with the repeat. (The form is \(\text{A A B A}^{1}\)).
• Listen to the recording of the orchestra playing the Presto movement as they follow their speech scores and think the words.
Divertimento for Strings, K. 136 (Presto)

W. A. Mozart (1772)

Words by R. J. de Frece

One, two, three. Here we go!

Young Mozart wrote a sweet little tune.

Young Mozart wrote a sweet little tune.

How very very smart. He was really smart.

How very very smart. He was really smart.

He was just a boy. He was sixteen.

Pat

It tip-toes up the scale, and then comes down again,

(Keep the beat, it's nice and steady, never rushing, never slowing. Keep the beat, it's

It tip-toes up the scale, and then comes down again.

nice and steady, never rushing, never slowing. Now it's time to

The joyful melody is really very lovely, stop!)
The joyful melody is really very lovely.

And Mozart wrote it when he was just sixteen sixteen.

He was just a boy, he was just a boy who was sixteen. He was a clever boy who was sixteen.

Now the firsts join in and play. Now violas play a-

Second violins play now. Play the tune on cello now.


Play the tune on cello now. Now violas play a-

Now the firsts join in and play long. Seconds play the tune up high and

now, we're heading back to the start where we go

One, two, three. Here we go!

Young Mozart wrote a sweet little tune.
Young Mozart wrote a sweet little tune.

How very very smart. He was really smart.

How very very smart. He was really smart.

PAT

He was just a boy. He was sixteen.

It toes up the scale, and then comes down again.

(Keep the beat, it's nice and steady, never rushing, never slowing. Keep the beat, it's nice and steady, never rushing, never slowing. Now it's time to)

The joyful melody is really very lovely.

The joyful melody is really very lovely.

And Mozart wrote it when he was just sixteen sixteen.

He was just a boy, he was just a really really super clever boy of sixteen. He was a clever boy who was sixteen.
Lessons for Music Specialists
LESSON 1
Wolfgang Amadeus Mozart • An Introduction
Theme & Variations

MATERIALS REQUIRED
• Make an overhead transparency of the picture of the bear/Big Dipper picture on page 8 to use to illustrate the story. Rotate the transparency to the positions shown in the illustrations so that the children can follow the story visually.
• Duplicate stars from the pattern on page 9. Copy 9 stars on to paper of different colours. Cut out stars to use in the lesson

OBJECTIVE
The students will:
☆ Describe the character of variations on a theme in their own words.

ANTICIPATORY SET/MOTIVATION
Have you heard the name, Wolfgang Amadeus Mozart? He was a composer who lived from 1756 to 1791—a long time ago. One of the tunes that Mozart arranged is the tune we call, “Twinkle, Twinkle Little Star.” Stars have always fascinated people all over the world. They imagined that the patterns or constellations of stars in the sky were pictures and they told stories that explained what they saw.
Have the students:
• Listen as you read the First Nations legend of “The Den, the Hunters, and the Bear in the Sky.” Turn the displayed picture or transparency as shown to illustrate the story.

The Den, the Hunters, and the Bear in the Sky
This is an ancient legend about a hunt for a bear. Once you know the story you can watch it unfold in the sky above you. To do that, you must be able to find two groups of stars. The Northern Crown (a small half circle of starts) is the bear’s den. The other is the Big Dipper. The four stars that make up the cup of the dipper outline the bear. The 3 larger stars that form the handle of the dipper are the hunters and the small star near the middle star of the handle is the hunters’ dog, Hold Tight.

One day in the spring, the bear woke up from his long winter sleep. He was very hungry and left his den to search for food. Three young hunters and their little dog, Hold Tight, were also searching for food. They saw the bear in the distance and began to chase it.

The hunters chased the bear all summer. They tracked him night after night, but he always managed to escape. Sometimes he climbed to get the hunters off his trail.
Finally, in the fall, the hunters caught up with the bear. Before he could defend himself, they killed him and he fell over on his back.

The hunters made a pile of maple and sumac branches to butcher the bear on. That is why the leaves of these trees turn blood red in the fall. The hunters took the bear meat and skin but they left the skeleton behind.

All winter long, the bear’s skeleton can be seen in the forest. But the life spirit of the dead bear has entered the body of a young bear sleeping in the den through the long, cold winter. In the spring, that bear will leave the den to search for food, and the hunters and their dog will once again begin their hunt. They can never rest, and you can watch the story unfold in the sky every year, beginning in the spring.

Tell the students that Mozart knew the tune that we call “Twinkle, Twinkle Little Star” as a French folk song, “Ah! vous dirais-je, Maman” (Ah! Would that I would say to you, Mama).

**PROCEDURE**

- Have the students look at the stars displayed on the board. How are the stars the same? (*They are all the same size and the same shape*). How are the stars different? (*They are different colours*). We call these differences **variations**.
- Tell the students that composers sometimes take a melody and compose different variations of the melody.

**Teacher Note:** If you have a computer lab, the children can explore Mozart’s “Twinkle” variations at: [http://www.empire.k12.ca.us/CAPISTRANO/Mike/capmusic/form/theme%20and%20variations/Twinkle/twinkle.htm](http://www.empire.k12.ca.us/CAPISTRANO/Mike/capmusic/form/theme%20and%20variations/Twinkle/twinkle.htm)

You can also download the theme and variations and burn them on to a CD so you can have the class listen to them all together. The phrase form of these recordings matches the form of the song, “Twinkle, Twinkle Little Star” (**aba**: opening melodic phrase followed by a different phrase and then the opening phrase again). The phrase form of Mozart’s original variations on “Ah! Vous dirais-je, Maman” is **aaba**. In other words, if you sang the words, the song would go:

Twinkle, twinkle, little star, how I wonder what you are.
Twinkle, twinkle, little star, how I wonder what you are.
Up above the world so high, like a diamond in the sky,
Twinkle, twinkle, little star, how I wonder what you are.
• Have the students listen to the theme. They should all recognize this melody.
☆ Have the children listen to each variation and describe in their own words how each variation sounds. They will use descriptors such as fancy, busy, decorated or choppy for some variations. Those who take piano lessons may use terms such as staccato and minor. Some may even notice that, in one of the variations, the melody is heard in a canon.

**OBJECTIVE SUMMARY**
In this lesson, the students:
☆ Described the character of Mozart’s variations on “Ah! vous dirais-je, Maman” in their own words.

**CLOSURE**
*Today, you listened to some of Mozart’s variations on “Twinkle, Twinkle Little Star.” How were the variations like the stars we looked at? (All the variations are built on the theme but they are all slightly different, just as the stars are different colours)*

YOUNG MOZART
LESSON 2
CREATING RHYTHMIC and MELODIC VARIATIONS on “TWINKLE, TWINKLE, LITTLE STAR”

MATERIALS REQUIRED
• Star visuals from Lesson 1
• Pitched Orff Instruments
• Piano

OBJECTIVE
The students will:
☆ Perform rhythmic variations of a melody on pitched percussion instruments.
☆☆ Perform melodic variations of a melody on pitched percussion instruments.

ANTICIPATORY SET/MOTIVATION
Display the star visuals from Lesson 1.
We looked at these stars earlier. You noticed that all of the stars are the same shape but they are different colours. Who remembers what we call these differences? (variations). You’ll also remember that we listened to variations that Mozart wrote on the melody of “Twinkle, Twinkle, Little Star.” Today, you’re going to figure out your own variations on that melody.

PROCEDURE
1. Rhythmic Variations
Have the students:
• Figure out the melody of “Twinkle” on Orff instruments, starting on high C. . (Explain to the students that this is the theme).
• Sing and then play the following rhythmic variations on the melody, using rhythm syllables or the names of towns and cities in Alberta:

<table>
<thead>
<tr>
<th>A</th>
<th>tikka tikka ti – ti</th>
<th>Athabasca Red Deer</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>ti-tikka ti-tikka</td>
<td>Peace River Peace River</td>
</tr>
<tr>
<td>C</td>
<td>tikka tikka tikka tikka</td>
<td>Athabasca Athabasca</td>
</tr>
</tbody>
</table>

• Perform the theme and three rhythmic variations with the piano accompaniment provided on page XX

2. Melodic Variations
Have the students:
• Figure out how to play the following variations:

<table>
<thead>
<tr>
<th>A</th>
<th>Melody in a minor mode (beginning on A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>Melody in inversion (start on G and go down to C: G-G-C-C-B-B C and then up the scale: D-D-E-E-F-F-G; b-phrase goes up the scale: C-C-D-D-E-E-F)</td>
</tr>
<tr>
<td>C</td>
<td>Melody in augmentation (note values twice as long. NOTE: This is really another rhythmic variation but it’s a great way to finish!</td>
</tr>
</tbody>
</table>

TEACHER NOTE
Piano accompaniments are provided for each variation with the preceding interlude reminding the students of which variation comes next. Guide the students to play the coda shown on the next page.

• Play the theme, 3 variations and the coda. ☆☆
CLOSURE
How were the variations that you played like Mozart's variations that you listened to. (Both were variations on the same melody and had different styles in each variation.)

OBJECTIVE SUMMARY: In this lesson, the students:
☆ Played rhythmic variations on the theme, “Twinkle, Twinkle Little Star” on pitched percussion instruments.
☆☆ Played melodic variations on the theme, “Twinkle, Twinkle Little Star” on pitched percussion instruments.

“Twinkle” Coda

[Musical notation image]
Twinkle Theme and Variations

Arr. R. J. de Freece

INTRODUCTION

Percussion

Piano

THEME
DIVERTIMENTO FOR STRINGS, K. 136 (Presto)
NATIONAL ARTS CENTRE ORCHESTRA
MOZART • ZUKERMAN NAC RECORDING
CD 1 • BAND 3
This is a series of three lessons designed to familiarize the children with
the rhythms and the musical form of the Presto movement of the
Divertimento

MATERIALS NEEDED
• Duplicate a copy of the speech piece with the rhythm and words for the Presto
movement for each student. In the two-part sections, it will be helpful to have the two
parts highlighted in different colours.
• CD recording for teaching the speech rhythms.

ANTICIPATORY SET/MOTIVATION
Can you imagine composing a piece for a symphony orchestra at your age? Wolfgang
Amadeus Mozart was a young genius. He began composing music when he was only
three years old! He was writing operas by the time he was ten. We’re going to learn
about a piece that Mozart wrote in 1772, when he was just sixteen years old. The piece is
the last movement of a divertimento. A divertimento is a light-hearted set of pieces
written to be performed by a small orchestra or group of soloists at a party or a banquet.
There were no CDs in the 1700s, so rich people hired orchestras to play at their parties
and they hired composers like Mozart to write music to be played. You are going to learn
the rhythms that make up the Presto movement of this divertimento. What do you think
the word, presto, means? (very fast).

LESSON 1—Learning the rhythm of the A-Section
Objective: The students will speak the rhythm of the A-section of the Presto along with
the recording and will also add the body percussion (patting).

Procedure:
• Have the students echo each phrase of the A-section as they hear it spoken on the
recording. CD TRACK 1
• Repeat several times until they are ready to speak along with the complete recording of
the A-section.
• Divide the class into groups. Have Group 2 echo the speech help for the patted part that
begins at measure 25. When they can say the speech fluently, have them whisper the
words as they pat their legs with alternating hands on the rhythm of the words.
Following this, they will re-join Group 1.
• Speak the complete A-section with the recording. CD TRACK 2
LESSON 2—Learning the Rhythm of the B-Section

Objective: The students will speak the rhythm of the B-section of the *Presto* in 2 parts along with the recording.

Procedure:
- Have each group echo its part from the recording. (NOTE: The empty beats can be heard on the recording.) **CD TRACK 3**
- Help the students to notice that the last word of each part is where the next part enters.
- Have the students speak the B-section in 2 parts along with the 2-part recording.

**CD TRACK 4**

NOTES: (1) The recording will continue through the first 4 measures of the A'-section so that students understand that they all speak this together, as they did the first time they performed the A-section. (2) The use of a male and female voice on the recording will help the students to understand which voice to speak with.

LESSON 3—Reviewing and Speaking the entire piece

Objective: The students will speak the rhythm of the complete *Presto* movement in unison and 2 parts.

Procedure:
Have the students:
- Review both the A and B sections with the recording, either echoing (CD TRACKS 1 & 3), or speaking the text in rhythm along with the recording (CD TRACKS 2 & 4) as appropriate for the class.
- Notice the repeat signs and where they direct us.

NOTE: Takes us back to the beginning OR to the mirror-image sign. Sometimes a repeated section will have “book-ends” showing that the whole section is repeated: 

- Speak the entire piece with the recording. **CD TRACK 6**
- Find the small changes of words and rhythm in the return to A which makes it A'.

**TEACHER NOTE:** See the last line. The rhythm is changed in the third measure: In the A section, the rhythm is a half note (♩) but, in the second time that A is heard, the rhythm is a dotted quarter note followed by an eighth note (♩♩♩). The words are also changed slightly at this point. Because of this small change (which can be heard more obviously when the *Presto* is played by the orchestra) the slightly altered A is labeled as A' (A-prime). On the recording, the music also changes melodically and harmonically so that the piece ends in D major.

- Figure out what the form of the complete speech piece will be with the repeat.
  (The form is A A B A').
- Listen to the recording of the orchestra playing the *Presto* movement as they follow their speech scores and think the words.

Supplementary Activity:
You may wish to have the students sing the A-section. Have them listen several times to the recording of the sung melody with the accompaniment as they follow the music on page 32 several times. Go through the melody with them slowly before having them attempt to sing the whole melody with the CD.
Divertimento for Strings, K. 136 (Presto)

W.A. Mozart (1772)
Words by R. J. de Frece

A

2/4
One, two, three, Here we go!

Young Mozart wrote a sweet little tune.

Young Mozart wrote a sweet little tune.

How very very smart. He was really smart.

How very very smart, He was really smart.

He was just a boy, He was sixteen.

PAT

1
It tip-toes up the scale, and then comes down again.

(Keep the beat, it's nice and steady, never rushing, never slowing, Keep the beat, it's

2

30
It tip-toes up the scale, and then comes down again.

nice and steady, never rushing, never slowing, Now it's time to

34
The joyful melody is really very lovely.

stop!)
The joyful melody is really very lovely.

And Mozart wrote it when he was just sixteen sixteen.

He was just a boy, he was just a boy who was sixteen. He was a clever boy who was sixteen.

Now the firsts join in and play. Now violins play a-
Second violins play now.
Play the tune on cel-lo now.

What a pretty tune. Second violins play now.
Play the tune on cel-lo now. Now violas play a-

Now the firsts join in and play.
Second violins play the tune up high and now, we're heading back to the start where we go

One, two, three. Here we go!

Young Mozart wrote a sweet little tune.
Young Mozart wrote a sweet little tune.

How very very smart. He was really smart.

How very very smart. He was really smart.

PAT

He was just a boy, He was sixteen.

It tip-toes up the scale, and then comes down again.

(Keep the beat, it's nice and steady, never rushing, never slowing. Keep the beat, it's nice and steady, never rushing, never slowing. Now it's time to

The joyful melody is really very lovely.

The joyful melody is really very lovely.

And Mozart wrote it when he was just sixteen sixteen.

He was just a boy, he was just a real-ly real-ly super-elev-er boy of sixteen, He was a clever boy who was sixteen.
Divertimento for Strings, K. 136

A-SECTION MELODY

W.A. Mozart (1772)
Words by R.J. de Frece

One two three, Here we go! Young Mozart wrote a
sweet little tune. Young Mozart wrote a sweet little tune. How very very
smart. He was really smart. How very very smart. He was really smart.

He was just a boy, He was sixteen. It tip-toes up the scale and then comes down again. It tip-toes up the scale and then comes down again.

The joyful melody is really very love-ly. The joyful melody is really very love-ly. And Mozart wrote it when he was just sixteen, sixteen.

He was just a boy, He was just a really really super clever boy, sixteen. He was a cleverer boy who was sixteen.
SUPPLEMENTARY ACTIVITY FOR RECORDER
Play the Theme of the Adagio Movement of the Clarinet Concerto in A-Major, K. 622

The lovely opening theme of the Adagio movement has been transposed to G-Major and works well on the Soprano Recorder. The orchestral reduction is provided as a piano accompaniment. This piece will serve well as an introduction to or review of \( \frac{1}{4} \), \( \frac{1}{8} \) and \( \frac{3}{8} \) rhythms. The melody has been pitched in G major within the range of low D to high D for ease of playing. The sixteenth notes in the second last measure will require some drill. If the students find this too difficult, replace the four sixteenth notes with two eighth notes, playing B – C (leaving out the As).
Theme from the *Adagio* Movement
Clarinet Concerto in A-Major, K. 622

Soprano Recorder

W.A. Mozart

Transcribed for Soprano Recorder & Piano by R. J. de Frece
Adagio Theme - Clarinet Concerto in A-Major, K. 622

W.A. Mozart

Transcribed for Soprano Recorder & Piano by R. J. de Frecce
Meet the Music Alive Program Team in Alberta!

Samantha Whelan Kotkas M. music, B. music
Trumpet and Music Alive Program Teaching Musician

Born in Canada, raised in Africa and educated in Calgary and Houston, Samantha has spent a lifetime playing the trumpet and telling stories. She has travelled internationally as a creative consultant and professional trumpet player. For the past ten years, she has been combining her love of music and education in Alberta. Samantha has produced children's presentations for the Calgary Philharmonic Orchestra, the National Symposium on Arts Education, the Banff Centre for the Arts, the Calgary Stampede Show Band, and her Brass Quintet, the Northern Lights.

She released her first children’s CD, Rocky Mountain Fairy Tales in 2000, and was subsequently the keynote speaker at the Young Writers' Conference in Calgary in April 2003, and at the Young Audiences of Houston’s annual symposium on arts-in-education in June 2001.

As a Teaching Musician for the National Arts Centre of Canada and a Calgary Arts Partnership in Education Society (CAPES) artist, Samantha continues to consult and perform in many Alberta schools. She also teaches privately at her Sun Spot Studio. Samantha performed the World Premier of her fifth rocky mountain fairy tale, Winter Solstice, with the Calgary Philharmonic Orchestra in March 2006. She was very excited to perform Winter Solstice again with the Edmonton Symphony Orchestra on January 19, 2008.
Rosemarie Siever  Medaille d’Or (Bordeaux Conservatoire), BMus
Saxophone and Music Alive Program Teaching Musician

Born and raised in Edmonton, Rosemarie Siever holds a Bachelor of Music in Performance from the University of Alberta where she studied with William Street. She also received First Prizes in Saxophone Performance and Chamber Music from the Bordeaux Conservatory (France). Rosemarie has performed with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the NOWAge Orchestra, and has recorded for CBC Radio (Alberta in concert, Two New Hours, Wednesdays at Winspear). Her freelancing career has allowed her to perform across Europe and North America.

Rosemarie Siever can frequently be seen in Edmonton, teaching clinics and performing with the Retrofitz (60’s soul/70’s disco – www.retrofitz.ca) and the studio b quartet. She teaches privately and in schools, and has taught at Augustana University College and MusiCamrose Summer Camp. Rosemarie is a Teaching Artist for Learning Through the Arts, a branch of the Royal Conservatory which emphasizes teaching core curriculum concepts through an artistic approach, and she has been a Teaching Musician for the National Arts Centre of Canada since 2006, giving school presentations in both French and English.
Jan Amsel  MMus, BMus
Violin and Music Alive Program Teaching Musician

Jan Amsel holds a Bachelor of Music in Violin Performance from the University of Texas at Austin and a Master of Music in Violin Performance and Pedagogy from the Hartt College of Music. She studied with Andor Toth and Leonard Posner at the University of Texas and with Charles Treger at Hartt College. She is currently a member of the First Violin section of the Calgary Philharmonic Orchestra, the Kensington Sinfonia, and in a violin/cello duo with CPO cellist Tom Megee. She has also performed at the Aspen Music Festival, the Banff Festival, and the Oregon Coast Music Festival. Ms. Amsel created and is the host of the Calgary Philharmonic Orchestra’s highly successful Saturday Morning at the Symphony series.

She serves on the CPO Education/Outreach, Program Planning, and Players’ Committees, and is very active doing education chamber performances in Calgary schools. In addition to examining throughout Canada as a member of the Royal Conservatory College of Examiners, Ms. Amsel has adjudicated at festivals throughout Alberta and British Columbia, and in Ottawa, and frequently leads Master Classes. She has taught private and group classes for the Calgary Suzuki Talent Education Society, as well as in the University of Texas String Project. She was also a founder of the Mount Royal College Preparatory Academy program. Ms. Amsel is currently a branch teacher of Mount Royal College Conservatory and also maintains a private studio.
Carol Thurgood  MEd, BEd
French Horn and Music Alive Program Teaching Musician

Carol Thurgood, a native of Edmonton, Alberta, has taught elementary, junior and senior high school music programs in and around Edmonton for over 15 years. She holds a Masters degree in Music Education from the University of Victoria, a Bachelor of Education degree in Secondary Music, and a Masters Certificate in Orff-Schulwerk pedagogy. She has studied instrumental conducting with Dr. Allan McMurray, Dr. Gerry King, Frank Battisti, Dr. Steven Capaldo, Dr. Denise Grant, Dr. Gordon Brock and Dr. Debra Cairns. Carol was the conductor for the Alberta College Jumpstart and Blast-Off summer band camps in 2003 and has taught French horn at the Alberta Summer Music Workshops.

Also an active performer, Carol has performed professionally with the Edmonton Symphony, the Alberta Philharmonic, and the MacEwan Musical Theatre Orchestra. Carol held the position of Principal horn with the Concordia Community Orchestra for four years, has played in the New Edmonton Wind Sinfonia for 15 years, and has also played tenor horn with the Mill Creek Colliery Band. As an advocate for quality music education in Alberta, Carol is a regular contributor to the Edmonton Symphony Education Series Study Guides and co-authored the Elementary Music Assessment Manual for Edmonton Public Schools. She was sub-committee chair for the Encore National Orff Conference in Edmonton in 2008, is a member of the Alberta Band Association's Syllabus Committee and has published two arrangements of historic Canadian band music for contemporary high school band.
Dr. Robert de Frece PhD
Music Alive Program Curriculum Unit Writer

Robert de Frece recently retired from his position as Professor of Music and Music Education at the University of Alberta in Edmonton, where he continues to direct the Greenwood Singers, the University of Alberta Mixed Chorus and the Faculty of Education Handbell Ringers. His publications include two textbook series published by Macmillan/McGraw-Hill, Share the Music and Spotlight on Music. His publications also include Singing Round the Year, Hooray for Singing: Part-singing Experiences for Upper Elementary and Middle School, and two musicals for children (Mi-Re-Do: The Game Show and Brought to You By) co-authored with Sue Harvie. Dr. de Frece has taught summer Orff courses at a number of American universities, and in 2006, he presented an Orff seminar for teachers and professors in the People's Republic of China.