

# Let's Go Mozart!

## TEACHER RESOURCE KIT

The National Arts Centre is proud to present *Let's Go Mozart!*: a teacher resource kit to help elementary school teachers introduce their students to Wolfgang Amadeus Mozart.

As part of Canada's National Arts Centre Orchestra's United States and Mexico Tour 2003, this kit has been distributed to elementary schools in Canada, the United States, and Mexico. Over twenty thousand teachers will receive this kit and over a million children will discover the magic of Mozart's music.

The guide alone can be downloaded from the National Arts Centre's music education web site: [www.artsalive.ca](http://www.artsalive.ca) or from the NAC web site: [www.nac-cna.ca](http://www.nac-cna.ca).

**DISCOVER** Mozart's life, times, travels, and music

**READ** a new work – "Buzz, Moz, and the Bees" – by award-winning Canadian author Roch Carrier

**MEET** the experts – interviews with Pinchas Zukerman, composers, and musicians of the orchestra

**LISTEN** to the double CD while following the Mozart Listening Guide

**ENJOY** the Teacher's Corner and fun student activities



### CREDITS

English Text:  
Robert Markow  
Teacher and Student Activities:  
Alison Kenny-Gardhouse  
Catherine West  
Translation:  
Alain Cormier (French),  
Susana Wald (Spanish)  
Illustrations:  
Bill Slavin  
Education Editors:  
Geneviève Cimon,  
Claire Speed  
Photo Research:  
Helene Brabec-Steiner  
Project Director:  
Geneviève Cimon

### EDUCATION PARTNER



### PARTNER



**BOMBARDIER**  
Experience the Extraordinary

### MEDIA PARTNER



---

This resource kit is available in French or Spanish: e-mail [mused@nac-cna.ca](mailto:mused@nac-cna.ca) or call (613) 947-7000 x 390.

## A MESSAGE FROM . . .

### Peter A. Herrndorf

President and CEO of Canada's National Arts Centre



Étienne Morin, Le Droit

Educating young people and nurturing their interest in the arts is a cornerstone of the National Arts Centre's vision and reflects the deep commitment on the part of our Music Director and Maestro, world-renowned musician Pinchas Zukerman.

We are also proud that award-winning Canadian author Roch Carrier has written a delightful story about Mozart seen through the eyes of a young boy. This kit on Mozart follows those the NAC has previously produced on Beethoven and Vivaldi, and has been sent to elementary schools across Canada and abroad.

At Canada's National Arts Centre we believe in encouraging an early interest in the performing arts and we are committed to supporting teachers and the integral role they play in educating our youth.

Sincerely,



Peter A. Herrndorf

### Pinchas Zukerman

Music Director of Canada's National Arts Centre Orchestra



Mackenzie Stroh

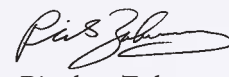
I am delighted to be sharing with you the music of one of my favourite heroes. For me, Mozart's incredible genius can be seen and heard in every phrase of his music. It is an honour for me to both play and conduct his repertoire.

Having been a teacher for many years, it is my dream to have all children learn about the beauty and importance of music in everyday life.

This Mozart Teacher Resource Kit includes a CBC Records double CD recording of Mozart's music performed by Canada's National Arts Centre Orchestra. Share and enjoy this experience and I can guarantee your students will open their hearts to the joys of music.

I hope you and your students will enjoy this Mozart journey and I thank you for bringing music back into the classroom.

Sincerely,



Pinchas Zukerman

The National Arts Centre opened its doors on June 2, 1969, as a gift to all Canadians in celebration of the country's 100th birthday. It was Prime Minister Lester B. Pearson who, in the 1960s, recognized the need and desire for Canadians to showcase excellence in Canadian performance arts – music, English and French theatre, dance, and variety. Come visit us at Canada's National Arts Centre located in the heart of Ottawa, Ontario, the nation's capital.

Marc Fowler



## Table of Contents

### Let's Go Mozart! ... 4

Mozart's Life ... 4

Mozart's Times ... 6

Mozart's Travels ... 8

Mozart's Music ... 10

Listening Guide 🌐 ... 12

### Musician's Corner ... 14

Meet Pinchas Zukerman ... 14

Meet the Composers ... 15

Meet the Orchestra Musicians ... 17

### Teacher's Corner ... 19

### Student's Corner ... 23

"Buzz, Moz, and the Bees" by Roch Carrier ... 29



# Let's Go Mozart!

## MOZART'S LIFE

Whenever people gather to talk about musical genius, the name Mozart almost always comes up first. Wolfgang Amadeus Mozart was the most sensational *Wunderkind* (a German word meaning “wonder-child” or child prodigy) in the history of music. He started playing the keyboard at the age of three, and was already composing music while other children were still learning to read: little piano pieces at age five; later on symphonies at nine and complete operas at twelve. Unbelievable, isn't it? Let's find out more about this phenomenal fellow, Mozart!

He was born in Salzburg, Austria, in 1756. Salzburg today is in Austria, but in Mozart's time it belonged to Bavaria, a region in what is now Germany. His father, Leopold, was also a composer, but he was best known as a violin teacher. Mozart never went to school. His father tutored him in languages (English, French, Latin, and Italian in addition to his native German), geography, science, history, math – Mozart particularly liked math – and, of course, music!

Mozart came from a warm and loving family. He delighted in playing duets at the keyboard with his older sister, Nannerl, and even wrote a concerto for two pianos for them to play together. He was also very close to his mother, and wrote her endless letters. His father guided him through every aspect of life – teaching him how to manage money, how to deal with people, and how to behave in society. As a child Mozart was obedient to his father, playful, and full of humour. As a man he was small and rather thin, his head was quite large for his body, and he had a lot of hair, which he was very proud of and took care to powder every day. (Using powder was a fashionable thing to do in those days, just as men and women use gel and hairspray today.) Mozart was always full of energy, often restless, and extremely hardworking.



Father Mozart with his kids.  
*Mozart enfant avec son père et sa sœur*  
Pencil drawing by Louis Carrogis de  
Carmontelle, Paris, November 1763.  
(Paris, Musée de Carnavalet,  
1986 CAR 0016A).

### Activity idea:

Go to the Great Composers section on [www.artsalive.ca](http://www.artsalive.ca) (Music) to learn more about how Mozart earned a living.

Other famous composers who died young include George Gershwin, Felix Mendelssohn (both at age 38), Georges Bizet (at 36), Vincenzo Bellini (at 33), and Franz Schubert (at 31).

### Activity idea:

Research the life of one of these composers and report back to your class.

In Mozart's day, a musician was considered just another form of servant – you served your aristocratic master, who hired you to write and play music at his court or palace; your job was on a par with the cooks, butlers, maids, and cleaning staff. From the age of about twelve until he was twenty-five, Mozart was in the service of Count Colloredo, Archbishop of Salzburg.

Slowly Mozart grew tired of life in little Salzburg, and in 1781, he left and moved to Vienna. Here he also gave piano lessons, conducted his own compositions, starred in his piano concertos as soloist, and became the talk of the town. During his years in Vienna, Mozart was what today we would call a freelance musician – one who picks up jobs here and there rather than receiving a regular salary from a single source.

Mozart died on December 5, 1791, at the young age of thirty-five. His health had never been good. All those years travelling as a boy took their toll. In addition, he had an intense lifestyle and was always overworked. His death cannot be attributed to a single cause, but during the last few weeks of his life we know he suffered from kidney failure and possibly rheumatic fever, which put a further strain on his feeble body.

### MOZART'S HOBBIES and INTERESTS

Mozart loved games of all sorts. He knew many card tricks and his other interests included billiards, bowling, charades, fencing, and horseback riding. He liked to keep dogs, cats, and birds as pets.

He once owned a starling that could sing the main tune from the last movement of his own Piano Concerto No. 17.



# MOZART'S TIMES

The late eighteenth century, the period in which Mozart lived, was relatively peaceful. There were no major wars in Europe, though across the ocean the American War of Independence raged from 1775–1783. Yet there was much discontent in Europe. People were getting fed up with a two-class social structure, in which a tiny group of rich people at the top of the social scale held power over a vast number of poor people at the bottom, people with virtually no rights and no way to climb out of their poverty.

But power was slowly changing hands from the aristocracy to the growing middle class. This middle class came about partly through the Industrial Revolution, which brought a sudden, massive increase in the number of jobs available in mines, factories, and on the railroads. It was an age of invention: from Watt's steam engine (1775) to the hot-air balloon (1783) and carbonated soda (1785)!

A philosophical movement known as the Enlightenment took hold during this period. People began to believe in the power of human reason to solve social problems, to correct unjust behaviour, and to make their lives better. The rights of the individual, freedom of thought, relaxation of censorship, and the gradual abolition of child labour were just some of the changes that resulted from the Enlightenment.


The only other composer of the time who even came close to matching Mozart's genius was Franz Joseph Haydn (1732–1809). The two became great friends, learned much from each other, and together created the models that future composers used to write symphonies and string quartets. Then there was Antonio Salieri, an Italian who spent much of his career at the court of Vienna; Johann Christian Bach, one of the leading composers in London; and Christoph Willibald Gluck, noted for his operatic reforms.

In other fields, we find philosophers and writers like Voltaire and Jean-Jacques Rousseau in France, Friedrich von Schiller and E.T.A. Hoffmann in Germany, Robert Burns and Sir Walter Scott in Scotland, and Jane Austen in England. Antonio Canaletto and his nephew Bernardo were famous Italian landscape

painters, while Jean Honoré Fragonard and Thomas Gainsborough were their contemporaries in France and England, and across the ocean John Singleton Copley painted portraits of famous Americans.



The Two Cats by Jean-Baptiste Oudry, 18th century, (National Gallery of Canada, Ottawa)

1756	1759	1763	1765	1766	1769	1771	1774	1775	1776	1780	1783	1785	1787	1789	1791
French drive British from Great Lakes region of North America	British acquire Quebec from French in the Battle of the Plains of Abraham.	Britain provides government for Quebec, Florida, and Grenada.	Joseph II is Emperor of Holy Roman Empire.  British Parliament passes Stamp Act to tax American colonies.	Stamp Act repealed but Britain retains right to tax Americans.	Napoleon Bonaparte born.	Encyclopedia Britannica published. 	Roman Catholicism established in Canada to guarantee loyalty to Great Britain.	American Revolution begins.	American Declaration of Independence signed July 4.	Fountain pen invented. 	France, Spain, Britain, and the United States sign the Treaty of Versailles. The hot-air balloon invented. 	Royal Academy of San Carlos (Arts and Culture) founded in Mexico City. Carbonated soda invented. 	Constitution signed; federal government of the US established.	The Paris mob storms the Bastille. The French Revolution begins. George Washington inaugurated as first president of the United States. 	Canada Constitutional Act divides the country into Upper and Lower Canada. George Vancouver explores the Pacific coast of North America.

## MOZART'S TRAVELS

Does travelling all over Europe – from London to Vienna, from Rome to Amsterdam – sound exciting? Well, maybe for a vacation, but not if you *have* to travel as a performer. It's a very difficult lifestyle, even today, but just think of what Mozart had to endure back in the eighteenth century! There were no airplanes, nor trains, nor even buses – only horse-drawn carriages that were unheated in winter (and were much too hot in summer), which travelled along bumpy dirt roads. They offered little protection from rain and snow, and breaking down in the middle of nowhere was a constant danger. There were only dirty, uncomfortable inns to stay at, which served food that often made you sick. Thieves were everywhere. Yet young Mozart, accompanied by his father and sometimes other members of his family, spent most of his childhood on the road – about 3,720 days, which adds up to more than ten years!

Think of the people Mozart met on these tours! On his first tour, at the age of six, he played the harpsichord (an early form of the piano) at the Imperial Palace in Vienna for the emperor. When Mozart slipped on the polished floor, a little girl helped him back on his feet. This was Marie-Antoinette, who later became Queen of France. Little Wolfgang played for royalty all over Europe, met famous people, and earned great praise (and money!) everywhere he went. He was quite a spectacle. Along with his sister, Nannerl, who was also extremely talented, the Mozarts became a kind of travelling circus.



### Activity Idea:

Imagine you are Mozart, visiting a great city for the first time. Write to someone you know well and tell him or her about your experience in detail.

### NOTE-ZARTS!

Without telephones, fax machines, e-mail, mobile phones, or telegraph, the only way people could communicate across long distances in Mozart's day was through notes and letters. Since Mozart was very close to his family, he, his mother, father, sister, and wife Constanze wrote a total of about two thousand letters to each other.

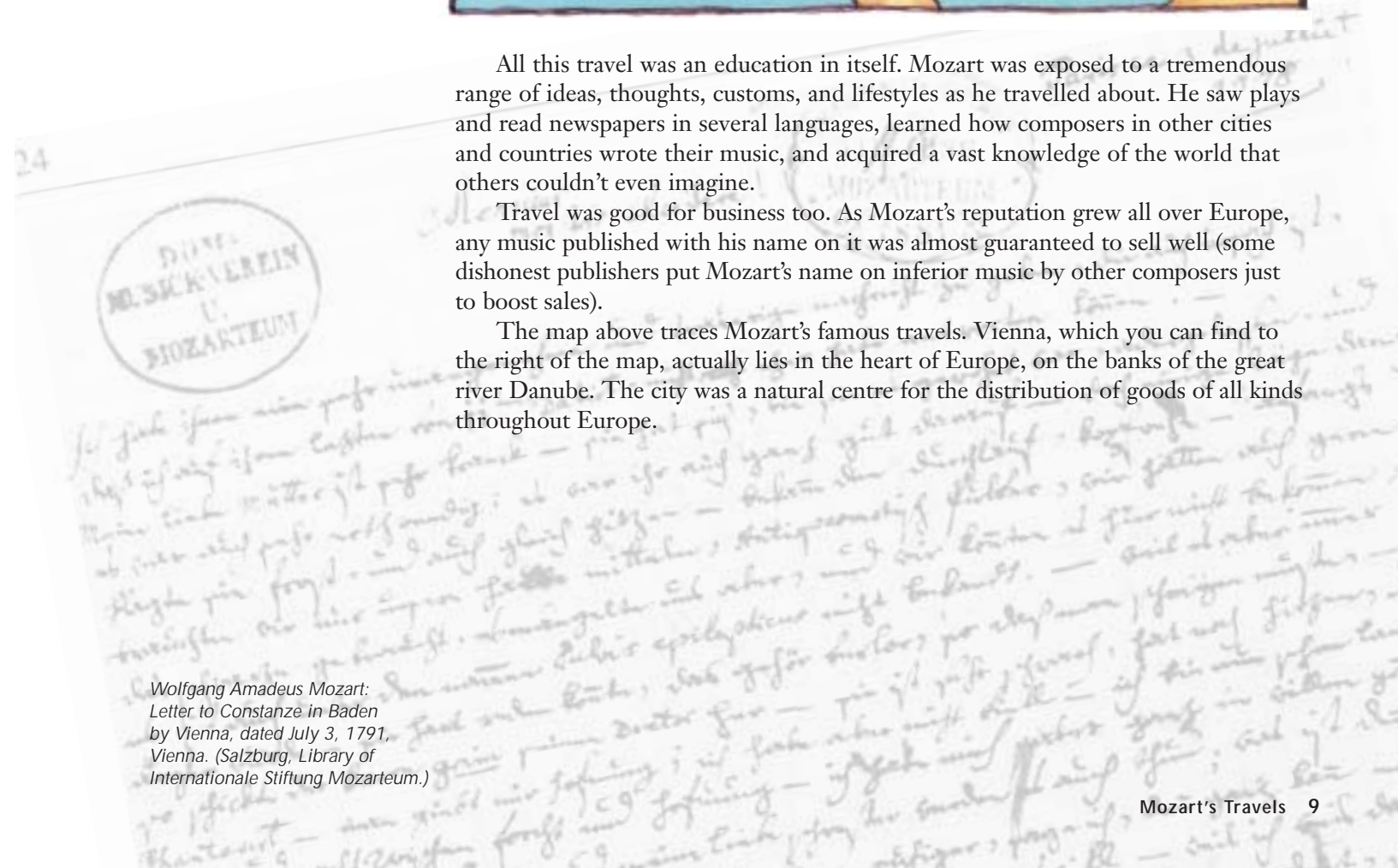
One of the hazards of travel in those days was the risk of catching a disease. When Mozart was eleven, he caught one of the most dreaded diseases of the time: smallpox. He came very close to losing his eyesight. He was in bed for two weeks with a fever, sore eyes, and even delirium at times.



All this travel was an education in itself. Mozart was exposed to a tremendous range of ideas, thoughts, customs, and lifestyles as he travelled about. He saw plays and read newspapers in several languages, learned how composers in other cities and countries wrote their music, and acquired a vast knowledge of the world that others couldn't even imagine.

Travel was good for business too. As Mozart's reputation grew all over Europe, any music published with his name on it was almost guaranteed to sell well (some dishonest publishers put Mozart's name on inferior music by other composers just to boost sales).

The map above traces Mozart's famous travels. Vienna, which you can find to the right of the map, actually lies in the heart of Europe, on the banks of the great river Danube. The city was a natural centre for the distribution of goods of all kinds throughout Europe.



Wolfgang Amadeus Mozart:  
Letter to Constanze in Baden  
by Vienna, dated July 3, 1791,  
Vienna. (Salzburg, Library of  
Internationale Stiftung Mozarteum.)

## MOZART'S MUSIC

Mozart wrote a tremendous amount of music in his short lifetime. In fact, he wrote more than many composers who lived to be twice his age. His compositions number well over six hundred, amounting to about two hundred hours of music. Some pieces last less than a minute; others can take more than three hours to perform. Mozart wrote just about every kind of music there was in his time: symphonies, operas, concertos, sonatas, serenades, divertimentos, masses, and much, much more. Perhaps you have heard of *The Magic Flute*, *Don Giovanni* or *The Marriage of Figaro*, some of his greatest operas, or of the serenade *Eine kleine Nachtmusik*, or the incredibly beautiful Clarinet Concerto.

Mozart is often referred to as the most universal composer. This means that people everywhere, of all ages, can enjoy his music. Even if you know nothing about music, you can still enjoy most of it at first hearing. It has that magical combination of lightness, joy, elegance, and rhythmic motion. Mozart seems to be in touch with each one of us, making our hearts and minds feel things in ways words or pictures cannot. The magical effect that Mozart's music has on us, more than two centuries after his death, has not diminished.



Wolfgang Amadeus Mozart:  
*Minuet in G and Trio in C for Piano (K. 1)*, composed at the age of five in 1761. (Salzburg, Museum Carolino Augusteum.)

### LUDWIG VON KÖCHEL

In 1862, seventy-one years after Mozart's death, a man by the name of Ludwig von Köchel published a catalogue listing every single piece of music he could find by Mozart – 626 to be exact. He assigned a number to each composition in chronological order. Beside each Mozart composition we now use a "K." number (Köchel number) to help identify it.

Read pages 11–13  
before listening  
to the  
accompanying  
Mozart double  
CD set

### Activity idea:

Find out what  
K. number Ludwig  
von Köchel  
assigned  
to **Symphony No. 29**.

### What is . . .

#### A SYMPHONY?

A symphony is a composition for orchestra, usually in four long, separate sections called "movements."

### What is . . .

#### A CONCERTO?

A concerto is a composition for orchestra, usually in three movements, in which a featured soloist is accompanied by a full orchestra.

### What is . . .

#### A QUINTET?

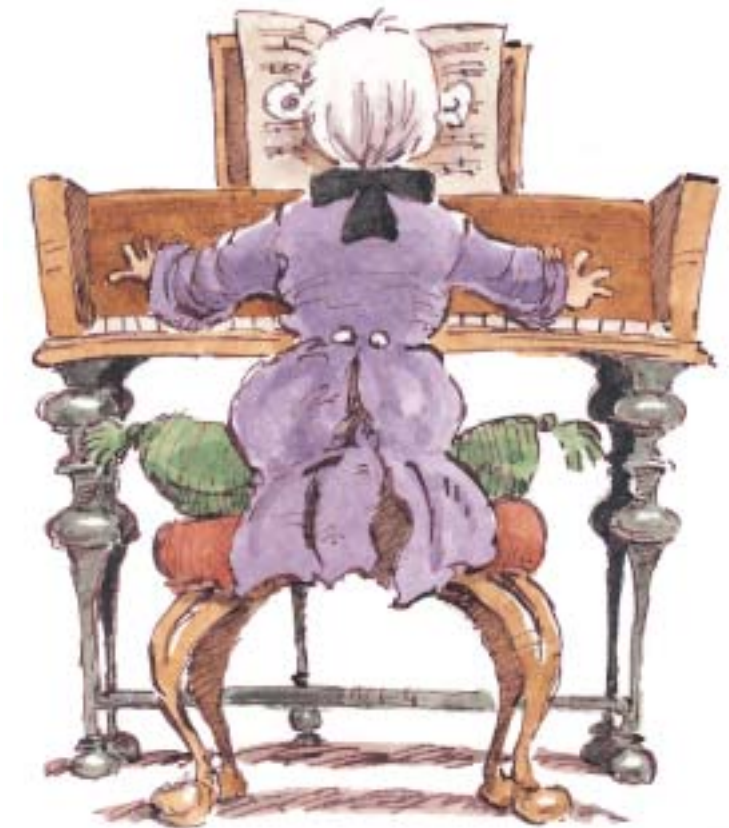
A quintet is a composition in several movements for five players.

Before Mozart's time, the symphony was a short, light, entertainment piece. Mozart transformed it into something grand and important, something you really wanted to listen to. One of his first masterpieces was **Symphony No. 29**, written in Salzburg after he had returned from a trip to Vienna. Until then, Mozart had been content using three movements for a symphony, but now, under the Viennese influence, he started using four. Listen to **Symphony No. 29** on the accompanying CD. Does the fourth movement suggest a hunting party to you?

Another masterpiece Mozart wrote about the same time as this symphony was his **Violin Concerto No. 5**, K. 219. Its subtitle, "Turkish," refers to a passage in the third movement where the music suddenly becomes more aggressive and rhythmic. Here Mozart cleverly suggests the sound of instruments associated with Turkish music – cymbals, triangles, bass drum – without actually using them!

The **String Quintet in G Minor** is one of Mozart's supreme masterpieces. It is written for two violins, two violas, and a cello. This work has an unusually dark, sombre quality and is full of emotional tension and, at times, deep sadness. It belongs to the category of chamber music: compositions for two to nine instruments to be played at home among friends or in a small concert hall or chamber.

One of the most popular – and beautiful – pieces of chamber music ever written is Mozart's **Clarinet Quintet**. Mozart simply loved the clarinet (a woodwind instrument) and featured its warm, expressive tone in this composition, which is not, despite its name, a work for five clarinets, but rather for four string instruments plus clarinet.



# LISTENING GUIDE

## What do you listen for when a piece of music is playing?

Here are some ideas to help you:

**MELODY** – This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Mozart’s **Sonata in A** on page 28 of this kit has a beautiful melody you can easily sing or play on your recorder. Some melodies bounce all over the place, which may make them difficult to sing, but easy to play on an instrument like the violin or piano. The very opening of Mozart’s **Clarinet Quintet** is a perfect example of a beautiful melody you can sing or hum.

**METER** – This is the part of the music you can tap your foot to. You will usually find that the main pulses fit into groups of twos, threes, or fours. A march is “in two” (ONE-two ONE-two) while a waltz is “in three.” Count a fast “ONE-two” for the last movement of **Symphony No. 29**; count a “ONE-two-three” for the third movement of the **Clarinet Quintet**.

**TEMPO** – This is the speed of the music. The speed may vary from very slow to very fast. Most composers use Italian words to describe the tempo: *adagio*, for example, means very slow; *andante*, moderate; *allegro*, lively, and *presto*, very fast. The first movement of **Violin Concerto No. 5** is *allegro*, the second movement is *adagio*.

## Mozart Fan Mail

Dear Mr. Mozart,

I would like you to know that I love your work.

I would love to be able to meet you, hear your music live, and learn how to compose symphonies.

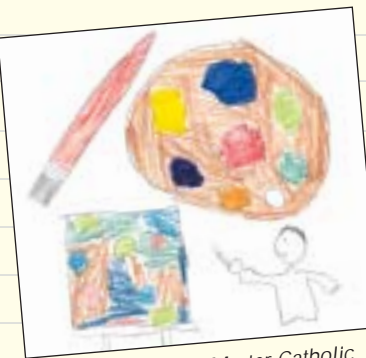
Rodolfo, Grade 6, Hospicio Gran Familia,  
Monterrey N.L. (Mexico)

“Mozart’s music makes me want to dance with the stars and fly with the birds and play jokes on my friends.”

Olumuyiwa, Grade 3, Walt Disney  
Magnet School, Chicago (USA)

“Mozart’s music stimulated my imagination and I wanted to dance to the music.”

Chris, Grade 5, McMaster Catholic  
School, Ottawa (Canada)



Ryan, Grade 5, McMaster Catholic School, Ottawa (Canada)



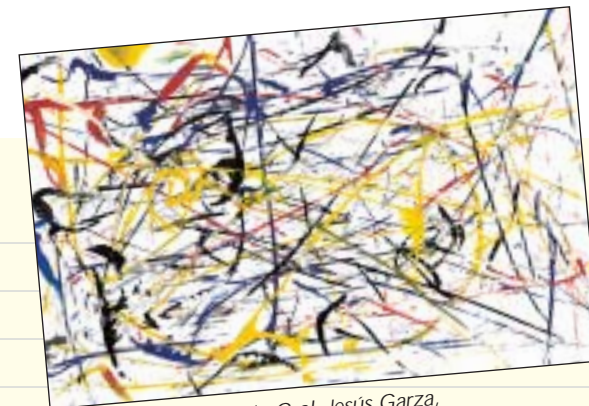
Chris, Grade 5, McMaster Catholic School, Ottawa (Canada)



Alejandro, Grade 6, Hospicio Gran Familia, Monterrey N.L. (Mexico)



Karla, Grade 6, Hospicio Gran Familia, Monterrey N.L. (Mexico)



Perla, Grade 4, Escuela Gral. Jesús Garza, Monterrey N.L. (Mexico)



Berenice, Grade 4, Escuela Gral. Jesús Garza, Monterrey N.L. (Mexico)



Claudia, Grade 4, Escuela Gral. Jesús Garza, Monterrey N.L. (Mexico)

Dear Mr. Mozart,  
Your music is very beautiful and peaceful. I did not know what to draw but your music helped me a lot and I was able to do a wonderful drawing. I listened to one of your operas, the one with the Sun and the Queen of the Night and it was very beautiful. Congratulations, Mozart. Your music is great.

Claudia, Grade 4, Escuela Gral.  
Jesús Garza, Monterrey N.L. (Mexico)

## Activity idea

Submit your letters to Mozart at [www.artsalive.ca](http://www.artsalive.ca) via [artsweb@nac-cna.ca](mailto:artsweb@nac-cna.ca)

**DYNAMICS** – Dynamics refer to how loudly or softly the music should be played. Sometimes the dynamics change abruptly, sometimes gradually. The second movement of the **Clarinet Quintet** is quite soft, while the third movement is rather loud. The end of **Symphony No. 29** is very loud indeed!

**TIMBRE** – The specific kind of sound each instrument makes is its timbre. A flute sounds different from a violin, even if it’s playing exactly the same note. Notice at the beginning of the **String Quintet in G Minor** how the theme sounds when the violin plays it, and how it sounds when the viola plays it a few seconds later. You can mix timbres, just as you can mix colours in painting. If you mix red and yellow, you get orange. If you mix a flute and a violin, you get a particular mixture of timbres. Listen to the difference the clarinet makes when it is added to the four strings in the **Clarinet Quintet**.

**HARMONY** – Underneath the melody are clusters of notes called chords, each of which sound different. These chords can stand alone, or they can support a melody. Some chords sound gentle and pleasant; some may sound harsh or unpleasant. The composer uses these to create the kind of mood he wants at each moment. At the beginning of **Violin Concerto No. 5**, the harmony stays the same for a few beats, then abruptly changes at the first loud chord.

# Welcome to the Musician's Corner!

## MEET PINCHAS ZUKERMAN

Music Director of Canada's National Arts Centre Orchestra

*What is it about Mozart's music that inspires you as a conductor and as a performer?*

Mozart is one of the wonders of the world, a miracle! He was imaginative, poetic, and, quite simply, a genius. The third movement of "Moonlight Serenade" has to be one of my personal favourites. His music translates into beauty everywhere.

*What was your first musical instrument and when did you start to play it? When did you start playing the violin and viola?*

My father gave me a recorder when I was five years old. When I was about seven years old, my dad gave me a clarinet, but I had trouble with the breathing so a friend of the family suggested that I try the violin and that was it – I fell in love with it and I have been playing the violin and the viola ever since.

*What advice would you give a beginner learning to play the violin? How much time do you spend practicing?*

Practice, practice, practice. I know every student hears that every day from every teacher, but it's true. You have to practice and practice effectively. Take breaks while practicing, rest your fingers a little, and then start all over again. It's as simple as that! I practice about an hour or so every day – usually in the morning at home. But if I have a concert coming up, I practice more frequently.

*As a student of music, what should I do if I make a mistake in a concert?*

Focus on what's to come, don't dwell on the mistake – if you do, you'll only become more anxious and lose the feeling, the tone, the beauty of the music you are making.

*Why is a musical education important?*

It is important to teach younger generations that the tradition of making beautiful music is something we all need to enrich our lives. Music adds social and artistic value to everyday life – for everyone, young and old.



Fred Cattroll



Go to NAC Orchestra and Friends on [www.artsalive.ca](http://www.artsalive.ca) (Music) to learn more about Pinchas Zukerman and members of the National Arts Centre Orchestra.

Composers' Picks:  
Listen to their favourite pieces!

**Adams:**  
Short Ride in a Fast Machine

**Bouliane:**  
Jeux de Société

**Kulesha:**  
Syllables of Unknown Meaning

**Louie:**  
O Magnum Mysterium:  
In Memoriam Glenn Gould

**Márquez:**  
Danzón No. 2

## MEET THE COMPOSERS



Gary Kulesha

Alexina Louie

Pinchas Zukerman

Denys Bouliane

### CANADA

**DENYS BOULIANE, GARY KULESHA, and ALEXINA LOUIE** are three of Canada's best-known and most respected composers. In March 2002, all three were the recipients of National Arts Centre Composer Awards, and over a four-year period, they will each write three works for the National Arts Centre Orchestra.

#### Thoughts on Mozart . . .

Mozart's music is eloquent, beautiful, moving, and human. – Alexina Louie

Wolfgang Amadeus seemed to possess an incredible flair for making the most imaginative (even if at times strikingly simple) musical decisions at every moment. – Denys Bouliane

Mozart's music is technically perfect in every way, but we as listeners are never aware of how hard he is working. Perfect technique fully at the service of art is an ancient ideal, and even translates into other areas, like sport. The finest athletes are the ones who are in such control of their sport that playing seems effortless. Mozart is the greatest athlete among the great composers. – Gary Kulesha

#### Advice for Students . . .

Love music. Study. Find a good teacher. Be open. Have courage. Experiment. Challenge yourself. Acquire technique. Be self-critical. – Alexina Louie

Music is about translating your perceptions, visions, aspirations, feelings, joys, sorrows, and all those things into the "world of sound." But this "world" has its own internal life; . . . it is up to you to discover it, by listening to many, many pieces, and through the repeated experience of music-making. You might then find your own way to enter this very special universe, and find within it a place of your own. – Denys Bouliane

Harmony, harmony, harmony . . . and counterpoint. Study the basics. They are your language. You can't write poetry in Ancient Greek unless you learn vocabulary and grammar, and then practice hard. You can't be creative in any language without knowing the basics. – Gary Kulesha



## THE UNITED STATES

**JOHN ADAMS**, one of America's most admired and frequently performed composers, won the 2002 Pulitzer Prize for Music, for his work *On the Transmigration of Souls*, written in commemoration of the first anniversary of the World Trade Center attacks. Learn more about Mr. Adams and his work at [www.earbox.com](http://www.earbox.com).

### Thoughts on Mozart . . .

When I was eight years old, our schoolteacher read us a child's biography of Mozart. I was entranced by the idea of a boy my age who could compose symphonies and concertos. I decided then and there that I wanted to be a composer too. Even though I lived in a small town in New Hampshire, I found a teacher and soon heard my first piece played by a local orchestra.

### Advice for Students . . .

First, be an omnivore – someone who eats everything! Get your hands on every recording and printed score that you can. Don't just listen to classical music – listen to music from all over the world. Second, learn an instrument and learn it well. Try to perform in public as much as possible, and sing in a chorus, no matter how bad you think your voice might be! Singing is very important for the development of a sense of pitch and harmony.

## MEXICO

**ARTURO MÁRQUEZ** is one of Mexico's most beloved composers. His music, inspired by traditional Latin American and Mexican music, has received numerous awards and is performed and recorded throughout the world.

### Thoughts on Mozart . . .

Mozart was a great music master. The way that he organized musical form continues to inspire many composers. His music was my first composition model; as a student, I had to study his techniques and had to compose works in the style of his piano sonatas.

### Advice for Students . . .

Music is born because of the talent and effort of composers. Any music student who feels that he or she has this unique talent should pursue composition. Becoming a composer requires a long period of study that begins with learning to play a musical instrument, and studying music theory, followed by musical analysis, instrumentation, orchestration, counterpoint, musical forms, composition etc.

Go to the Great Composers section on [www.artsalive.ca](http://www.artsalive.ca) (**Music**) to read detailed interviews with all the composers on these pages: how they began composing, their musical style, and much more!



John Adams



Walter Prystawski



Arturo Márquez



Julio Briseño



## MEET ORCHESTRA MUSICIANS

**Strings** – **WALTER PRYSTAWSKI**, Concertmaster, National Arts Centre Orchestra (Ottawa, Canada) since 1969

### Thoughts on Mozart . . .

Mozart's music makes me feel good anytime I hear it. My favourite work is the opera *The Marriage of Figaro* because emotionally, musically, vocally, and instrumentally it covers the complete range of human endeavour, all in an incredible three hours.

### Advice for Students . . .

You must really love the violin because playing it requires a lot of physical coordination and skill, and you have to have the patience and will to overcome obstacles. Find a teacher who can show you how to hold the instrument, how to make a nice sound, and how to play in tune. A good grounding will save years of effort later.

### STRINGS: Violin, viola, cello, double bass

All stringed instruments have four strings. The vibration of the strings produces the sound. A string player either draws a bow made of horsehair across the strings, or plucks the strings with his or her fingers. The larger the instrument, the lower the sound – violins make the highest sounds and double basses the lowest. Every string instrument is constructed of pieces of wood carefully glued together and covered with several coats of varnish.

**Brass** – **JULIO BRISEÑO**, Principal Trombone, Mexico City Philharmonic (Mexico City, Mexico) since 1970

### Thoughts on Mozart . . .

His music is joyous and natural. My favourite work is his series of Divertimenti for winds because it always sounds so fresh.

### Advice for Students . . .

Practice every day and try to really enjoy doing it. I decided to become a musician because practicing every day and trying to get better is a lifelong challenge. . . . Overcoming these challenges is a source of never-ending satisfaction.

### BRASS: Trumpet, French horn, trombone, tuba

Brass instruments produce the most resounding tones of all the instruments in the orchestra. They are made out of metallic loops of tubing, with a mouthpiece at one end and a bell shape at the other. The vibration of the musician's lips produces the sound as air is blown in the mouthpiece.

Brass instruments have valves that the players press and release in order to change and produce different notes.

## Woodwinds -

### WOLFGANG SCHULZ,

Principal Flute, Vienna Philharmonic Orchestra  
(Vienna, Austria) since 1963, [www.wolfgangschulz.com](http://www.wolfgangschulz.com)

#### Thoughts on Mozart . . .

In Mozart we find ingenious musical ideas, a perfect elaboration of these, and an impressive diversity. I prefer the operas and piano concertos he composed later in his career. When I was eighteen, we made a recording of Mozart's piano concertos with Hungarian pianist, Géza Anda. Playing with this great artist was a very inspiring and unique opportunity for me.

#### Advice for students . . .

You have to pay special attention to breathing and posture right from the beginning. Practice drills should be played as if they were the most beautiful pieces of music, and the music, even in practice should not sound like a motor running aimlessly. This is how you motivate yourself and do not lose the passion while playing these very necessary exercises.

#### WOODWINDS: Flute, oboe, clarinet, bassoon

Woodwind instruments are basically just tubes pierced with holes. The musician blows through the tube while covering some holes to produce different notes. Many wind instruments are played with reeds. A reed is a thin piece of cane that is set in motion as the musician blows across it. The oboe and bassoon use a double reed while the clarinet uses a single reed. Most of the woodwind instruments are made from wood (like ebony) except for the flute, which is almost always made of silver. Flutes create the highest notes, bassoons the lowest.

## Percussion -

**JOHN TAFOYA**, Principal Timpanist, National Symphony

Orchestra (Washington, D.C., USA) since 1999, [www.johntafoya.com](http://www.johntafoya.com)

#### Thoughts on Mozart . . .

I enjoy many of his operas – *The Abduction from the Seraglio* is quite amusing and it contains a FUN triangle part in the overture!

#### Advice for students . . .

Find a teacher who is actively performing and seek their advice and help. It is also a very good idea to have a background in piano before starting in on percussion. I still enjoy the process of learning a new or unfamiliar piece of music. It's "musical archeology."

#### PERCUSSION INSTRUMENTS: Timpani, bass drum, cymbals, triangle

Percussion instruments are made of naturally resonant materials like skin, wood, and metal. The sound is produced when the instrument is struck. The percussion provides rhythm and character to the orchestra. Different pitches are produced on the timpani by changing the skin tension either by tightening or loosening screws fixed to the shell, or by using the pedal.



Wolfgang Schulz

Visit The Instrument Lab at the NAC Orchestra & Friends sections at [www.artsalive.ca](http://www.artsalive.ca)

**(Music)** to learn more about the instruments of the orchestra and to read complete interviews with the musicians of the National Arts Centre Orchestra.



John Tafoya



# Welcome to the Teacher's Corner!

This section of the guide provides ideas and lesson starters for use in your classroom.

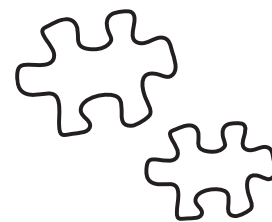


#### “BUZZ, MOZ, AND THE BEES” (p. 29) (Language Arts, Music)

Read the story aloud to your students. Lead a discussion with the students using the following prompts:

- How does Roch Carrier portray Mozart? (as a pop star)
- Why were Buzz and the Bees so impressed with Mozart's music?

Make a “Role on the Wall” by drawing a large outline of a person on chart paper. *Inside* the figure write in any facts the students already know or think they know about Mozart. *Outside* the figure write questions the students have about Mozart. Post the chart for ongoing reference.



#### MOZART JIGSAW (Language Arts, Social Studies, Geography)

A “jigsaw” strategy helps a class to quickly access and share a large amount of information.

- Divide the class into “home” groups of six. Each member in the home group will become a Mozart “expert” in one of the following areas: Early Years and Education (including Hobbies and Interests), Family (including Note-Zarts), Adult Life, Times, and Travels.
- Go to Music Resources at [www.artsalive.ca](http://www.artsalive.ca) **(Music)** and follow the links to the on-line version of *Let's Go Mozart!* Download the PDF version or photocopy the pages from the guide.
- Assemble the “expert” groups (this means the students will have to leave their home groups for the research portion of the class) and distribute the information printouts. Each group reads, discusses, and notes significant information on chart paper.
- When students have finished their charts, reassemble the home groups. Each student presents information to his/her home group, using the chart from the expert group. Rotate the charts from group to group.
- Students can make individual webs with the information they have learned, add information to the “Role on the Wall” chart, or write a reflective piece.

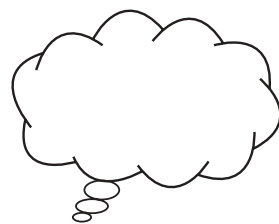
**Answers to the Mixed Up Map (p.23):** Paris, London, Vienna, Berlin, Salzburg, Rome, Prague, Munich, Brussels, Venice.

**Answers to Where in the World (p. 26):** A. Washington, DC, USA • B. Chicago, Illinois, USA • C. New York City, New York, USA • D. Ottawa, Ontario, Canada • E. Monterrey, Mexico • F. Mexico City, Mexico • G. Miami, Florida, USA

### MUSICAL MEMORIES (Language Arts, Music)

Music and memory are closely linked. In fact, hearing a familiar song can trigger a memory and accompanying emotion almost instantaneously.

- Ask students to close their eyes and think about a musical memory from when they were very young. Have them think silently as you prompt: *Where were you when you heard this music? Who were you with? How did the music make you feel?*
- Students open their eyes and take a few minutes to either write or draw about their musical memory. Ask for volunteers to share their writing or drawing.
- Go to the Great Composers and NAC Orchestra & Friends sections at [www.artsalive.ca](http://www.artsalive.ca) (Music) to read about the life and times of the great composers and watch video interviews with professional musicians. Discuss what kind of impact these experiences may have had on their lives.



### IDEAS FOR USING THE CD (Language Arts, Music)

There are plenty of ways to use the Mozart CD that accompanies this kit. Frequent playing builds familiarity and enjoyment.

- Create a template for a *listening log* and have students record the titles, dates of composition, and the composers' names. Include a column for describing the music and a rating scale to indicate how well they liked the selection.
- Play a selection from the CD for *transitions* when you are changing activities and want to establish a definite end and new beginning. Give students until the end of the music to get their materials tidied up and books out for the next subject.
- Several selections on your Mozart CD are particularly calming to listen to. Listening for a few minutes with eyes closed refreshes students and readies them for learning.



### MAKING A MOZART LISTENING MAP (Visual Arts, Music)

#### • Rondeau from the Violin Concerto in A+, K. 219 (Turkish)

- Play the first thirty-five seconds of the recording – the theme. Ask students to describe the theme (elegant, graceful . . .) and then ask each student to draw an icon to represent this theme.
- Now listen to episode one and draw a different icon to reflect the character of this music.
- Next listen to the return of the theme (at 1:37) – and draw the first icon again to represent the return of the theme.
- Explain to the students that this concerto is nicknamed “Turkish” because one the episode is meant to sound Turkish. Read page 11 for further information on this piece.
- Continue drawing icons in the same manner for each section of the music until the Listening Map is complete.
- Now listen to the whole recording again with students following their individual maps. Which section was “Turkish?” (Answer: Episode Three).

- theme 0:00 - 0:35
- Episode One 0:35 - 1:37
- theme 1:37 - 2:09
- Episode Two 2:09 - 3:03
- theme 3:03 - 3:40

- Episode Three 3:40 - 6:01 + Cadenza 6:01 - 6:27
- theme 6:27 - 7:06
- Episode Four 7:06 - 8:10 + Cadenza 8:10 - 8:22
- theme 8:22 - 9:13

#### What in the world is a rondo?

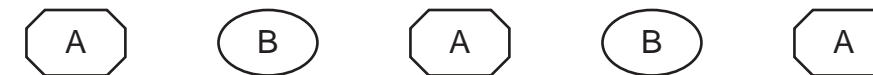
Mozart often wrote music in rondo form. A rondo is like a musical club sandwich with a theme taking the place of bread and several episodes taking the place of the various fillings. The last movement of this violin concerto is written in rondo form.

K	W	L

### ONE-MINUTE CHOREOGRAPHY (Music, Dance)

#### • Allegretto theme from the Quintet for Clarinet and Strings in A+, K. 581

- Play the first minute only of the *final* movement of the quintet. How many different sections of music are there? (two – the first is brisk and march-like, the second is flowing and lyrical)
- Listen again and map the form:



- Using a T-chart, list action words (verbs) that describe the character of both the A and B sections.
- Divide students into small groups. Ask each group to choose one verb from each list (A and B) and then create a movement for each verb.
- Play the music and try out the student-created movements.
- Share and compare movement ideas, performing them with the recording. If something particularly appealing emerges, learn it as a whole class.

### LISTENING AND RESPONDING (Music, Visual Arts)

#### • Andante from Symphony No. 29 in A+, K. 201

- Play a few minutes of the *Andante* and ask students to close their eyes and visualize a scene or memory suggested by the music.
- Invite students to draw their ideas using oil pastels, charcoal, or other materials.
- Attach a few sentences from each student about their choice of scene and how it reflects the mood of the music.
- Repeat the activity another day with contrasting music.

### OUT AND ABOUT WITH WORLD-FAMOUS CANADIANS

(Language Arts, Music)

Arts and culture are very important to the Canadian economy and create a significant amount of traffic back and forth between our trade partners. Historically, trade and exchange have always driven artistic development. Consider how Mozart and composers of his day travelled to major foreign cities like London and Paris to improve their music, assimilate musical styles, and develop their careers. This is much like the troubadours of the pop world today – Canada’s Avril Lavigne, America’s Britney Spears, and Mexico’s Paulina Rubio.

In this web-based lesson, students research Canadian performers who are a part of a thriving cultural exchange throughout the world.

- Working in small groups, students pick a Canadian performer or performance group to research.
- Begin with a KWL chart (What do we **K**now already? What do we **W**ant to know? What did we **L**earn?).
- All groups should research :
  - ✓ how their performer or group first got started
  - ✓ where they are touring in the next few months
  - ✓ what they are performing
- Students jot down notes in the third column as their research progresses.
- Write up the findings and present in project form with photographs or drawings. Encourage students to bring in recordings of their selected artists for their presentations.

Visit Music Resources at [www.artsalive.ca](http://www.artsalive.ca) (Music) for a list of web sites about Canadian artists.

**TRAVEL AND TRADE SCAVENGER HUNT** (Language Arts, Social Studies)

Trade and travel has always enriched civilization. Think of Marco Polo bringing back spices to Europe, or the influence of Mexican arts and crafts on American architecture and design. Consider how the export of Canadian comedians has influenced American movies and television. Today's "virtual travel" takes travel to a whole new dimension. Can you imagine what happens when the exchange of ideas and talent happens almost instantaneously through video conferencing, webcasts, and other broadband applications?

Use a web site scavenger hunt to investigate two of Canada's successful instrument makers. You will see what a wide-reaching effect their talents have had. Divide the students into scavenger hunt teams of two or three students each. Verify answers only after everyone has had a chance to finish. (Bookmark the sites on the computers first – see sidebar.)

The following web sites all provide information about the export of Canadian cultural products:

- <http://www.edc.ca>
- <http://strategis.ic.gc.ca>

**RESOURCES:** An extensive list can be found on the Music Resources section of [www.artsalive.ca](http://www.artsalive.ca) (Music). Here are a few to get you started:

**Teacher and Student Web Resources**

- <http://www.stringsinthemountains.org/m2m/contents.htm>
- <http://www.mozartproject.org>

**Print Resources and Recordings:**

- Hammond, Susan. *Mozart's Magnificent Voyage*. (CD) The Children's Group Inc., Pickering, Ont., 1998. Teacher's Notes available separately.
- Krull, Kathleen. *Lives of the Musicians: Good Times, Bad Times (and What the Neighbors Thought)*, Harcourt Brace and Co., San Diego, 1993.
- Venezia, Mike. *Wolfgang Amadeus Mozart: Getting to Know the World's Greatest Composers*, Children's Press, 1999.

The activities in the **Student's Corner** support language arts guidelines or standards that specify reading for information; the following matrix indicates specific curriculum connections for each activity.

Activity	Language Arts	Social Studies	Geography	Math	Music/Visual Arts
1. Mixed Up Map	*	*	*		
2. What's in a Name?	*				
3. Letters Home	*	*			*
4. Where in the World?	*	*	*		*
5. Food for the Brain	*			*	
6. Mozart's Musical Dice Game	*			*	*

**Answers to Scavenger Hunt:** Griffiths Active Bracing System/ Chris Griffiths, 17/ St. John's, Newfoundland/ Twenty-one, including the USA/ Thirty (plus "the rest of the world")/ They are all handmade/ Vancouver, 1982/ The Tragically Hip

**Scavenger Hunt:**  
 Go to [www.garrisonguitars.com](http://www.garrisonguitars.com).  
 What is unique about Garrison Guitars?/  
 Who is the founder and how old was he when he built his first guitar?/  
 Where is the Garrison Guitar factory located?/  
 Where does the company sell most of its guitars?

Go to [www.ayottedrums.com](http://www.ayottedrums.com).  
 How many countries does Ayotte export to?/  
 What is unique about Ayotte drums?/  
 When and where was the company founded?/  
 Which famous Canadian rock band uses a Garrison Guitar and Ayotte drums?

# Welcome to the Student's Corner!

**NAME:** \_\_\_\_\_ **ACTIVITY** 1

## Mixed Up Map

Wolfgang, Nannerl, and Leopold Mozart are setting off on their travels. But little Wolfgang has been playing word games again and has mixed up the letters in the names of the cities on the map. Can you figure out what each city name should be? (Answers on page 19.)



### What's in a Name?

Mozart's full name is usually written "Wolfgang Amadeus Mozart," but that's not what Mozart called himself. His father baptized him Johannes Chrysotomus Wolfgangus Theophilus Mozart. He enjoyed decorating and twisting his various names into words like Wolfie, Wolfgango, Gangflow (that's Wolfgang spelled backwards), Mozartini, Mozartus, and Mozarty. Remember, this guy loved to play around! But he virtually never used the name "Amadeus." So where did "Amadeus" come from? The answer is easy if you know ancient Greek and Latin (as Mozart did): Amadeus is Latin for the Greek word Theophilus, which means "lover of God." However, Mozart used variants of the Latin word, turning it into Amadeo, Amadè, or most often, Amadé.



1. Write your first name backwards and try saying it out loud. Depending on where the vowels in your name are placed you may actually be able to pronounce it!

---

2. How many words can you make out of your name?

---



---



---

3. Mozart gave himself at least three nicknames that we know of. Using your real first name, create three new names for yourself.

---



---



---

*Wolfgang Amadei Mozart*

Salzburg, Library of Internationale Stiftung Mozarteum

### Letters Home

Mozart wrote these letters when he was a young teenager. He was on tour in Italy with his father and it was the first time he had travelled without his mother and his sister, Nannerl. Don't forget that when Mozart travelled he was gone for months if not years at a time, and there were no phones, faxes, or e-mails for keeping in touch. He was obviously homesick.



Interestingly, at the same time Mozart was writing his letters home to Nannerl and his mother, his father, Leopold, was writing to tell them that Mozart was just fine – "He is fat and cheerful and jolly all day long." It seems that the way Mozart was acting on the outside was different from the way he was feeling on the inside.

**Draw your own cartoon!**

Think of a time when you were home sick but didn't let on. Draw a comic strip to describe the situation and use a square bubble to show what you were saying and a cloud bubble to show what you were thinking.


TITLE:

BY:

## Where in the World is the National Arts Centre Orchestra?

Canada's National Arts Centre Orchestra tours annually, within Canada and abroad. Using the map below or an on-line reference (such as [www.worldatlas.com](http://www.worldatlas.com)), add the cities where the Orchestra toured in the Fall of 2003. Join the cities with a line to show the route. Add Ottawa and show it as the starting and ending point of the journey. Go to the Orchestra on Tour button on [www.artsalive.ca](http://www.artsalive.ca) (Music) to learn much more about life on the road!



"Little Amadeus"



### WHICH CITY . . .

- A. Is the capital of the USA?
- B. Is home to Wrigley Stadium?
- C. Was the setting for King Kong?
- D. Is home to the Peace Tower?
- E. Is home to over 20% of Mexico's computers?
- F. Is built on an island but is not New York?
- G. Is the home of the New World Symphony?

(The answers are on page 19.)

- Monterrey, Mexico
- Mexico City, Mexico
- Miami, Florida, USA
- Chicago, Illinois, USA
- Washington, DC, USA
- New York City, NY, USA
- Ottawa, Ontario, Canada

## Food for the Brain!

- Mozart was fascinated with math, to the point that he even wrote mathematical equations on the walls of his bedroom at home. (Don't try this!)
- A recent research study showed that high-school students who studied a musical instrument in middle and high school were significantly better at math.
- New technology allows us to see what part of the brain is being used when we are making music or doing math. Guess what? Music and math-making processes occur in the same areas of the brain.



"Little Amadeus"

Does learning about math make you a better musician? Does making music help you in math class?

**Let's investigate!** Take a survey of all the teachers in your school.

1. Ask each teacher "As a student, were you good at math?" and "As a student, were you good at music?"
2. Record the "yes" and "no" answers on a chart.
3. Compile the results. What percentage of teachers were good at:
  - both music and math?
  - math but not music?
  - music but not math?
  - *not* good at either?
4. Can you draw a conclusion?

### Mozart Math Quiz

Here's a little quiz for you:  
 On page 10 we learned that Mozart composed around 200 hours of music. How many days would it take you to listen to all of Mozart's music if you played it non-stop?

Question: Were you . . .	Teacher 1	Teacher 2	Teacher 3	Teacher 4	Total
Good at music and math?					
Math but not music?					
Music but not math?					
<i>Not</i> good at either?					

### Theme from Piano Sonata in A, K. 331

Soprano Recorder

W. A. Mozart  
Arr. Mario Duschenes

Andante grazioso

*8va*

*mp*

### Mozart's Musical Dice Game

Mozart loved puzzles and games of all kinds, even when it came to composing. As a party game, he would sometimes challenge his friends to help him compose a minuet using dice. You can play the same game using one of Mozart's real melodies.

**You will need:**

- 2 – 3 players; recorders; a copy of the Mozart Sonata in A theme downloaded from the Activities & Games section at [www.artsalive.ca](http://www.artsalive.ca) (Music); scissors and glue; one die

**How to play:**

- Play the Mozart Sonata in A theme.
- Cut the music into eight separate boxes in two bar sections, following the lines.
- Match up and glue in the boxes labeled "Beginning" and "End."
- Have the first player roll the die. Whatever number turns up, find the box with the matching number and glue it in the second space.
- Have the second player roll the die, and proceed in the same manner. If the new number has already been used, the player passes his turn to the next person.
- Continue taking turns until all of the boxes have been used.
- Play your new composition!

Beginning			
			End

Play along on your recorder! Go to [www.artsalive.ca](http://www.artsalive.ca) (Music) and play along with an accompaniment.

# Buzz, Moz, and the Bees

BY ROCH CARRIER

Might as well tell you right away: my name is Buzz. I'm the singer in our band, Buzz and the Bees. We practice three hours a day. Sometimes four. Our mothers often ask: "Why can't you spend that much time on your homework?" We are in training for the Battle of the Bands.

The other day, when we got to school, we saw that it wasn't a regular day. In the hallway the girls were clustered like a bunch of grapes.

Me, Buzz, and my Bees went up to them. In the middle of this group of girls, we saw this weird-looking guy in a shiny tunic like people wore in the days of the Beatles. His face was pockmarked. The girls were all excited because he kissed their hands like in old movies. He spoke French, English, German, Italian all at the same time. The girls could understand his gobbledygook. They told us he was a musician: that he'd put on concerts in Europe. Me, Buzz, I didn't believe his bragging. The bell rang. The great star declared: "A day without Mozart is a day without sunshine!"

To the girls, that was awesome. Me and my Bees had a quiet meeting. We decided we hated this Mozart.





At the start of class, our teacher introduced the new student. He wasn't nervous. He smiled at everybody. In his pink outfit, he looked like a butterfly.

The lesson was about the origin of the world. "How did it begin?" asked the teacher.

"I know because my father has a telescope and a microscope: it all started with music," Mozart answered.

Huh? We looked at each other. *Who'd have thought such a thing?*

"Even when there wasn't anything, there was music. Because silence is music too. Have you ever listened to silence?"

The teacher said: "Scientists say the universe began with a huge explosion, the Big Bang!"

"Here's what the Big Bang was like," said Mozart, and he blew this gigantic raspberry.

The whole class roared. Mozart was proud of himself. The teacher did his best to keep a straight face. He ordered Mozart to explain his Big Bang to the principal. The new kid said: "Sorry, but that's nature – not very polite."

At recess me, Buzz, and my Bees went and asked Mozart: "Hey, man, are you really a musician like us?"

He said: "I could tell you guys had music in you!" I can't say why, but we felt proud.

Mozart had never skated. I lent him my skates. He borrowed scarves and wrapped them around his hands. "So I won't break my fingers if I fall," he explained. Then he zipped onto the ice like someone who isn't worried about breaking his neck. Mozart had rubber ankles, but he sang and the girls followed him.

I invited him to visit Buzz and the Bees in our garage. Mozart asked: "How come you need all those boxes and wires to create music?" He'd never picked up an electric guitar. "You don't need lessons to play this." His fingers picked out a few notes and he started playing softly.

Now me, Buzz, I've got talent. But I never got tunes out of my guitar like he did. Me, I play on three strings. Mozart sounded like he was improvising on twenty-five strings. Wow!

Would he like to join Buzz and the Bees for the Battle of the Bands? Yes! The next morning posters announced: BUZZ, MOZ, AND THE BEES LAY DOWN THE LAW!

Never before in the history of the Battle of the Bands was there as much shouting as there was in our gym. We'd found an electronic piano for Mozart. He jumped up and down with excitement when he saw this toy. He took four or five notes of our music and broke them down. Here, I'll explain. At his piano, Mozart cut the notes into little pieces of sound and flung them up in the air. The pieces whirled like birds, they did singing pirouettes, they danced and then he brought all the birds back to their cage . . . and closed the door. . . . There was just one that was chirping. Can you hear it? Then all at once Mozart opened the door again. And the feast of music started up again. Yeah! And Buzz, Moz, and the Bees won the Battle of the Bands. We'll be on TV Wednesday night at 8:30. Don't miss it!

A couple of days later, we were rehearsing in our garage when this black limousine as long as a bus pulled up. It was Moz. "Get in, we're going to the National Arts Centre."







Me, Buzz, and my Bees got taken to seats in the first row. At least two thousand people were there, all dressed up as if they were at a wedding. When Moz came on stage the crowd jumped to their feet.

He had on this wig. Me, Buzz, I think he was making up his music while he played it. Yeah! We were so close we could see everything. Sometimes his fingers moved so fast on the keys that we couldn't follow them. Cool! His whole body was quivering. Wow! He was watching the audience. Sometimes one hand crossed over the other one to find a note at the opposite end of the keyboard. Or else instead of using ten fingers, Moz asked just one to do all the work. He played as easily as a kid scribbles. It was, it was . . . it was amazing. . . . With all his . . . inventions, his combinations, we felt . . . I don't know how to put it. Mozart gave our ears wings. . . . Yeah!

When his concert was over, Mozart said: "Ladies and Gentlemen, I'd like to introduce my musician friends, Buzz and the Bees, winners of the Battle of the Bands." Believe it or not, he'd brought along our instruments. Even the electronic piano. I'm sorry you weren't there. Me, Buzz, I've never played better.

In the same way that he'd turned up at our school, Mozart, our friend Moz, disappeared. The girls say he went to Mexico. He told us once: "You have to know your limits to surpass them." We play now as if he was still with us. Me, Buzz, I know he'll come back. You know what I mean?

ROCH CARRIER

*May 2003*

*Translated by Sheila Fischman*

**ROCH CARRIER** is one of Canada's most-beloved authors. He is best known for his timeless children's story *The Hockey Sweater*, which was made into the short film *The Sweater* by the National Film Board. Carrier is the National Librarian of Canada.