

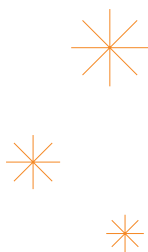
Homage series n° 6 All Ears / All Play

Musical Foray with Katia Makdissi-Warren



Educational guide

Music appreciation, performance and creation activities
for primary and secondary levels



Produced by the Société de musique contemporaine du Québec (SMCQ)
as part of the Homage Series (2019-2020) dedicated to Katia Makdissi-Warren.

Musical Foray with Katia Makdissi-Warren !

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The SMCQ wishes to thank Katia Makdissi-Warren for her generous collaboration.

Homage Series / Katia Makdissi-Warren

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Selection of works and activities

1) Western Musics



La fonte des glaciers

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The Homage Series and the All Ears/All Play project

A biennial event organized by the Société de musique contemporaine du Québec (SMCQ,) the Homage Series creates a veritable artistic convergence surrounding a remarkable composer, underscoring their contribution and lauding them as a “national treasure.” An appeal is made to ensembles and experienced artists from all music genres: early music, classical and contemporary, who participate by integrating some of the featured composer’s works into their programming. This year, more than 50 concerts and 250 activities will take place throughout the country to honour Katia Makhidzi-Warren!

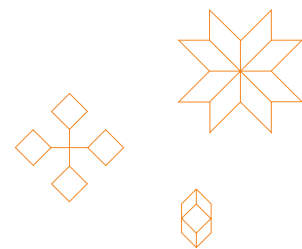
Teachers and their students are invited to participate in the Homage Series via the All Ears/All Play project, especially designed for young people. Teachers can bring an awareness of Katia Makhidzi-Warren and her works via music performance, creation and critical analysis activities presented in this Guide. Reproducible forms facilitate the classroom activities. Several of the presented works provide contextual choices to challenge/interpret sociocultural issues, including cultural references.

All Ears/All Play in the community

The Société de musique contemporaine du Québec (SMCQ) has undertaken specific initiatives to sensitize local media to the All Ears/All Play project. Some 45,000 students participated in the last edition featuring composer José Evangelistas, and several articles were published in media outlets. Young people find it exciting when they note that an important event which they are involved in gets media coverage. ◀



Photo: Jérôme Bertrand and Geneviève Bigué



Katia Makdissi-Warren: biography

by Noémie Pascal

Childhood

In 1970 Katia Makdissi-Warren was born in Sainte-Foy, Quebec. Her father was a Quebecois and her mother of Lebanese origin. Being very close to her mother's family, she grows up immersed in Quebec and Middle Eastern cultures. Introduced to the piano at age 7, her awe at the power of music – seen as both a refuge and a place of sharing – leads her to join a choir. As a teenager, she forms her own string orchestra and soon starts composing short works. More and more, she composes scores for friends, or for plays that her sister, Véronika, sets up for her own troupe. Listening to all types of music, in all its diversity, on the radio she discovers and is fascinated by Inuit throat singing – a passion that many years later will resonate in her music.

Training

At age 15, seeking out new works for her orchestra, she begins attending the Laval University documentation center where she meets composer Gisèle Ricard who introduces her to contemporary music, by lending her discs and scores, and also taking her to concerts. Two years later, she enrolls at Cégep de Sainte-Foy to study piano. Fascinated by new forms of music as well as the Arab music that featured highly in her childhood, Katia studies composition at the Conservatoire de musique à Québec with a desire to create music at the crossroads of cultures. However, she will soon understand that the institution, which allows her to perfect her Western musical writing techniques, cannot support her transcultural approach. Katia goes to Germany, in search of the path that will lead her to the mixed music of her dreams. Welcomed by composition professor Manfred Stahnke, she is encouraged to deepen her knowledge of Middle Eastern music. She will spend a full year in Paris with Father Louis Hage, a musicologist and composer of Lebanese origin specializing in Arab culture, with whom she will undertake several study periods in Lebanon.

From one culture to another

Returning to Quebec in 1999, Katia Makdissi-Warren brings a wealth of musical knowledge. Aware that no existing music ensemble has the instruments necessary to perform her mixed works, she forms her own ensemble, Zeugma, which will eventually become Oktoécho. This

begins a particularly prolific period, as she realizes her most eclectic projects with her ensemble, while completing a doctorate in composition with Michel Longtin at the Université de Montréal.

Her ease with Middle Eastern musical techniques leads her to compose for the Beirut National Orchestra and to create, in 2010, the score for the multimedia gallery spaces in the world's tallest building in Dubai (Burj Khalifa). The following year she presents *Mouvances arabo-klezmer* in Montreal, bringing together singers from Christian, Islamic and Judaic backgrounds in order to highlight the similarities between the music of these different cultures. While fostering exchanges with the Arab and Jewish communities, Katia Makdissi-Warren continues to build bridges around her. From 2010, her ensemble becomes in residence at Maison de la culture Ahunatic. Cultural officer Liette Gauthier arranges for her to meet Aboriginal artists, including Inuit throat singers Nina Segalowitz and Lydia Etok, finally giving Katia the opportunity to get closer to the music that has fascinated her since adolescence. She continues to develop several projects at the crossroads of Arab and Indigenous music, including *Saimaniq*, whose 2018 recording wins the Opus Prize "Album of the year - World Music and Traditional Quebec Music".

As an artist at the meeting point of traditional Arab, Jewish and indigenous music and Western avant-garde music, Katia is resolutely unclassifiable. Independent in spirit, guided by an insatiable curiosity towards "the other", and with perfect technical mastery of her craft, she shares music of an undeniable richness with audiences. By dedicating the 7th edition of its 2019 Homage Series to her, the SMCQ recognizes the importance of her approach, supporting contemporary music that's open to the world. ◀

Tools available on the Educational platform: smcqeducation.ca

The SMCQ provides various tools especially designed within the All Ears/All Play framework, enabling you to introduce your students to the life and music of Katia Makdissi- Warren. This guide includes some suggestions, but teachers are free to develop classroom activities based on inspiration or to adapt suggested activities tailored to their student's needs. All the tools are available to access for free on the educational platform smcqeducation.ca, in th Katia Makdissi- Warren educational kit. Create a free account for free access to everything!



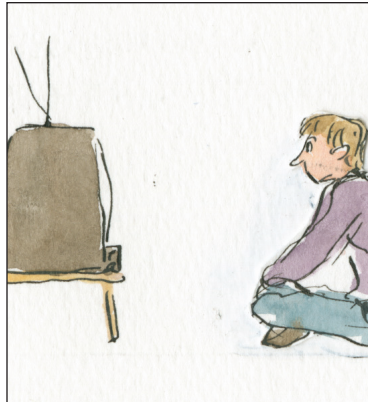
My Big Dream Comic Book

Katia Makdissi-Warren's life conveyed through words and images by illustrator Élisabeth Eudes-Pascal and youth author Marie Décary.



Educational activities

The Teacher's Guide suggests critical analysis, performance and creation activities based on musical excerpts carefully selected for different age groups.



Webserie

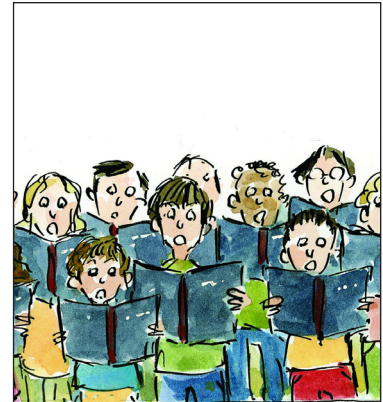
The documentary "Katia Makdissi-Warren, Au-delà du son" by Camille Poirier features five episodes :

- 1) On the creative stream
- 2) Composer, a job?
- 3) Middle Eastern sources
- 4) Indigenous Encounters
- 5) Blending in action



Extraits audio

Audio excerpts from Katia Makdissi-Warren's works are offered in conjunction with educational activities for primary and secondary level students.



Youth scores

Two new works were commissioned:
1) *Wide Open Spaces* for youth choir and Inuit throat singers (or soundtrack)
2) *Escapades* for wind orchestra, arrangement of three pieces by André Jutras.

NEW THIS YEAR!

ITC Integration

Many online interactive activities are offered with :

- EdPuzzle
- Thinglink
- Bandlab

Interdisciplinary activities

To go further, some links are proposed with other subjects :

- Ethics and religious culture
- Science and technology

Enjoy your discoveries !

Markers for navigating the guide

Time required : The following pictograms provide a relative estimate of the time required for the activities



Express activity, one period or less



Average activity, requires a little more preparation or development



Extensive activity, requires several periods

Level of difficulty: Some activities have been designed for a targeted age level. Other activities are suitable for all age groups, however it is the complexity of the proposed task that will determine the level of difficulty. The following terms are used for information purposes only:

- Easy
- Intermediate
- Advanced

Pedagogical intention: Specifying the targeted learning and the competencies for development.

Reproducible Forms: Photocopy forms to complete the class activity. These forms directly follow the related activities in the guide.

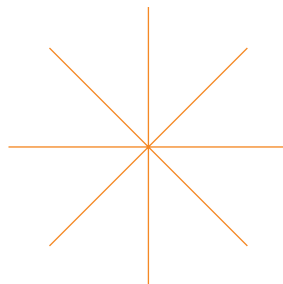
Audio excerpts: Musical excerpts necessary for carrying out the activity. They are found on the educational platform, and in the Katia Makdissi-Warren teaching kit. They are only accessible when the user logs in to their account.*

Video clips: Video clips required or suggested to complete the activity. They are found on the educational platform, in Katia Makdissi-Warren teaching kit and are accessible only when the user logs in to their account.*

ITC Integration: An online digital tool available via the educational platform.

Material: Any other equipment required to complete the activity.

*Account creation is free on the smcqeducation.ca platform and provides access to all resources.

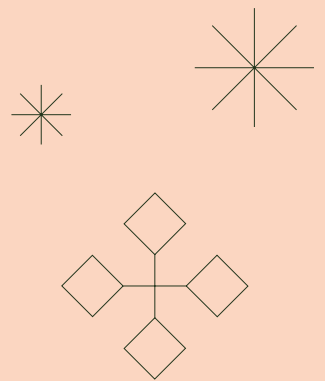


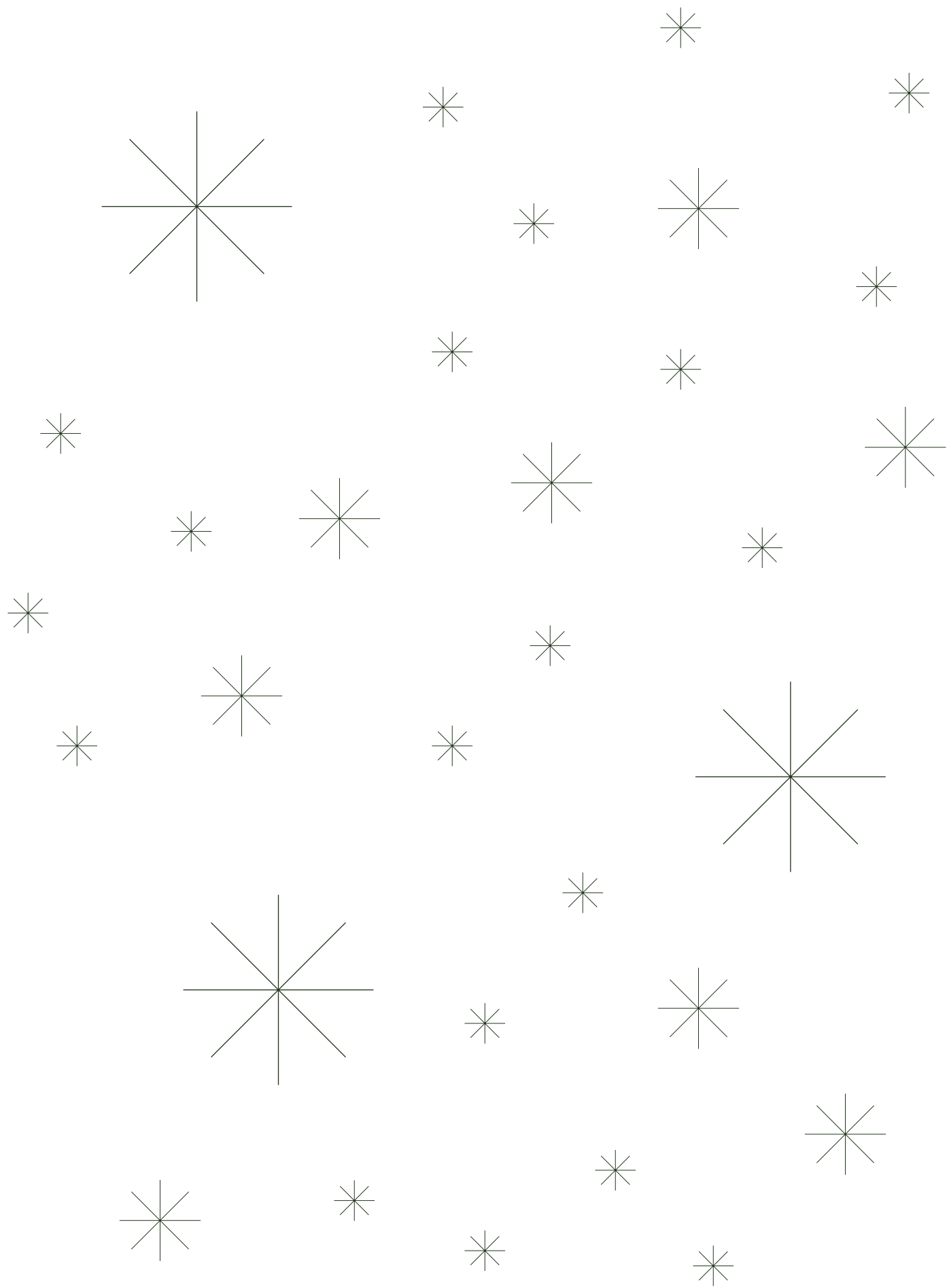


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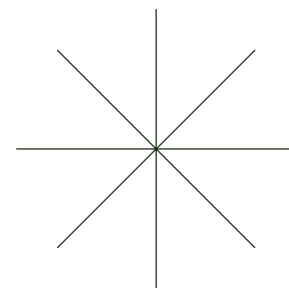
Educational Activities





MY BIG DREAM

Activities based on the comic book



Placing it in context

Follow composer Katia Makdissi-Warren in her quest for her big dream: creating music of encounters, which transcends the boundaries between different cultures. Author Marie Décary and illustrator Élisabeth Eudes-Pascal immerse us in the fascinating world of this independent and unclassifiable artist, at the crossroads of Western, Middle Eastern and indigenous musics.

1. Comic book crossword puzzle

Time required:  **Level of difficulty:** intermediate

Pedagogical intention:

- Learn the musical terms of composer Katia Makdissi-Warren's world

Reproducible Forms:

- RF1 Crossword puzzle with the «My Big Dream» comic book
- RF2 Crossword puzzle with the comic book: ANSWER SHEET

Material:

- «My Big Dream» comic book

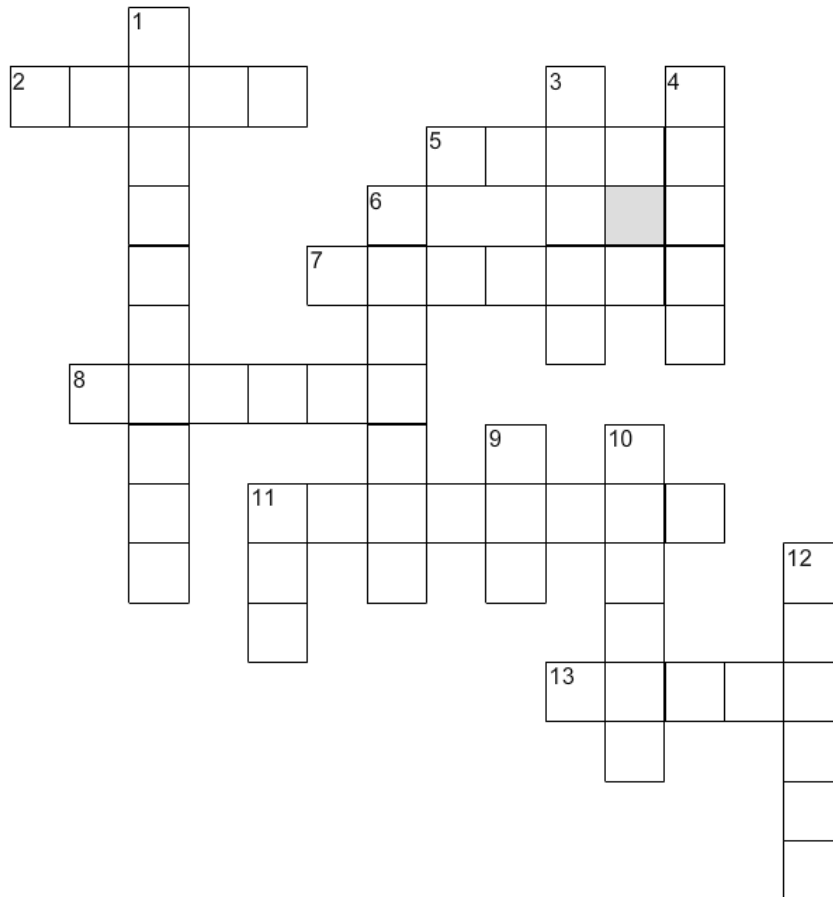
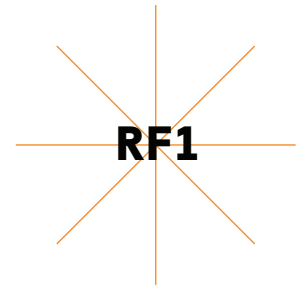


Steps:

- Read the comic book «My Big Dream» as a group or individually.
- Complete the crossword to see if you can grasp the essential elements of Katia Makdissi-Warren's journey.



Crossword puzzle with the comic book « My Big Dream »



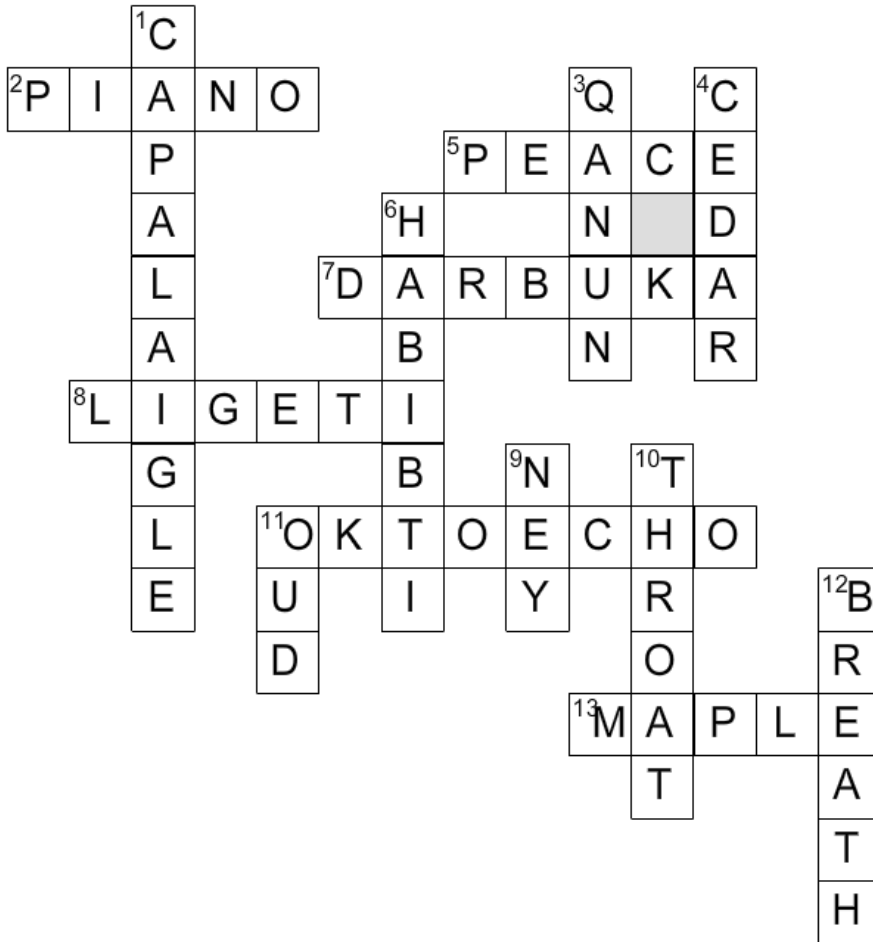
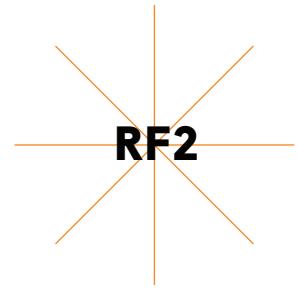
Horizontal

- 2. Katia's first musical instrument
- 5. Katia's big dream
- 7. Arabic percussion Instrument
- 8. Contemporary composer discovered through Gisèle Ricard. Gyorgy _____
- 11. Katia's musical ensemble
- 13. Canada's iconic tree

Vertical

- 1. Katia refuge for composing
- 3. Middle Eastern string instrument
- 4. Emblematic Lebanese tree
- 6. Katia's nickname
- 9. Arab flute
- 10. First record that Katia bought with her own money. Inuit _____ songs
- 11. Katia's Lebanese musical instrument :
- 12. Katia learns that music influences the rhythms of the heart and the :

Crossword with the comic book: ANSWER SHEET



Horizontal

2. Katia's first musical instrument: PIANO
5. Katia's big dream: PEACE
7. Arabic percussion Instrument: DARBUKA
8. Contemporary composer discovered through Gisèle Ricard. György : LIGETI
11. Katia's musical ensemble: OKTOECHO
13. Canada's iconic tree: MAPLE

Vertical

1. Katia refuge for composing: CAPALAIGLE
3. Middle Eastern string instrument: QANUN
4. Emblematic Lebanese tree: CEDAR
6. Katia's nickname: HABITBI
9. Arab flute: NEY
10. First record that Katia bought with her own money. Inuit THROAT songs
11. Katia's Lebanese musical instrument: OUJD
12. Katia learns that music influences the rhythms of the heart and the: BREATH

2. Creation: a soundtrack for the comic book

Time required:  

Level of difficulty: Intermediate - Advanced

Pedagogical intention:

- Invent musical creations within a context



Steps:

- Distribute the comic book «My Big Dream» to each student.
- Assign one page from the comic book to each student. Ask them to look at the illustration and find sounds which would suit them. They can use body percussions, their mouth or small instruments to produce sounds.
- Create a «sound reading» of the comic book as a group. Alternately, each student can present the sound system of their page to tell the story.

Variation (compared versions):

- In advance, choose comic book pages which seem to you particularly interesting in terms of the sound level.
- Assign these pages to various students or small teams and ask them to find sounds which could suit the illustrations. Several teams will be assigned the same page.
- Ask each student or each team to present their sound page.
- Compare the various sound versions of the same pages. Do the same types of sounds return? What are the differences?

3. Appreciation: Music for each image

Time required: 

Level of difficulty: Easy - Advanced

Pedagogical intention:

- Use musical vocabulary to make connections between the music heard, cultural cues and their effects.

Audio excerpts:

- Tracks 1 to 13

Reproducible Forms:

- RF3 Music for each image
- RF4 Musical vocabulary (Primary)
- RF5 Musical vocabulary (Secondary)

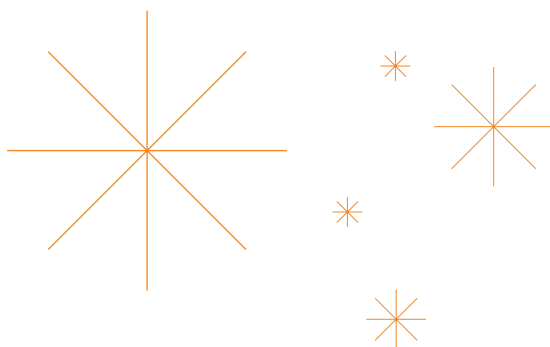


Steps:

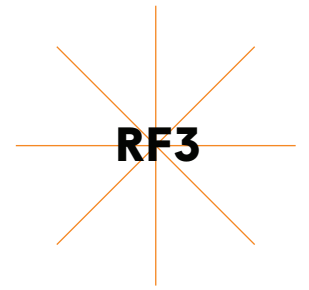
- Distribute a **RF3 Music for each image** to each student.
- Have students listen to each pair of musical excerpts and ask them to choose the one which best corresponds to the comic book image. They will also have to explain their choice by means of the musical vocabulary (**RF4** or **RF5**).

Suggested order for the musical excerpts:

Image	Musical excerpt A		Musical excerpt B
1	01 Fumée sur glace	Or	02 Grappes lucides
2	03 Pêcheurs de perles		04 La fonte des glaciers
3	05 Tango Sans-sang		06 Razzia
4	04 La fonte des glaciers		07 Souhait de printemps
5	08 Dialogue du silence		09 Aurélia
6	10 Jetstream		08 Dialogue du silence
7	11 Au revoir les moulins		12 Passage du nord
8	12 Passage du nord		13 Oummana Mariam
9	07 Souhait de printemps		05 Tango Sans-sang
10	06 Razzia		10 Jetstream



Music for each image








	Drawing	Musical excerpt	Circle musical excerpt A or B and explain why, in your opinion this music best accompanies the image.
1		<p>A or B</p>	
2		<p>A or B</p>	
3		<p>A or B</p>	
4		<p>A or B</p>	
5		<p>A or B</p>	



	Drawing	Musical excerpt	Circle musical excerpt A or B and explain why, in your opinion this music best accompanies the image.
6		A or B	
7		A or B	
8		A or B	
9		A or B	
10		A or B	

Music for each image: Answer sheet

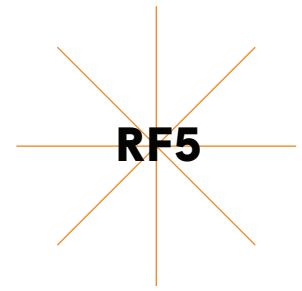
RF4

Drawing	Circle musical excerpt A or B and explain why, in your opinion this music best accompanies the image.
	<p>A) Fumée sur glace: <ul style="list-style-type: none"> • Resonant low notes evoke a heavy mass such as rocks • The long notes give an impression of immobility • The glissandi gives a feeling of vertigo, as the character might feel in front of such a huge mass </p> <p>B) Grappes lucides: <ul style="list-style-type: none"> • The bass sound supported by the trombone represents the immobility of the rocks • Sudden triangle strikes represent the character's stupor • Flute improvisation is reminiscent of bird song • Dissonances create a sense of unease </p>
	<p>A) Pêcheurs de perles: <ul style="list-style-type: none"> • Exciting rhythms and major modes evoke joy </p> <p>B) La fonte des glaciers: <ul style="list-style-type: none"> • Very broad vibratos give an impression of trance or mystical euphoria </p>
	<p>A) Tango Sans-sang: <ul style="list-style-type: none"> • We hear the piano as illustrated in the picture • The lyrical melody sets a romantic atmosphere similar to the gallant encounter of the two characters on stage </p> <p>B) Razzia: <ul style="list-style-type: none"> • The interventions of the various instruments recall an animated actors' dialogue </p>
	<p>A) La fonte des glaciers: <ul style="list-style-type: none"> • A mysterious voice swirls cloud-like above the character's expressionless face • The tension in the notes evokes emotions of anxiety or stress resembling these facial expressions </p> <p>B) Souhait de printemps: <ul style="list-style-type: none"> • The distorted sound attack recalls the swirling above his head </p>
	<p>A) Dialogue du silence: <ul style="list-style-type: none"> • The solo instrument also reflects the character's loneliness • The pure melody played at slow tempo, punctuated with silence, evokes the river's broadness and nature as depicted the image • The flute's tone and flatterzunger/tremolos evoke the wind or the flying birds </p> <p>B) Aurélia: <ul style="list-style-type: none"> • Long, soaring sounds bring a sense of peace and solitude • The slow crescendo and gently rising melody instill a sense of well-being and communion with nature </p>



Drawing	Circle musical excerpt A or B and explain why, in your opinion this music best accompanies the image.
	<p>A) Jetstream:</p> <ul style="list-style-type: none"> • Two instruments: the flute and marimba could respectively represent the birds and the pianist • Messy little bits going in all directions reflecting the illustration's joyful chaos <p>B) Dialogue du silence:</p> <ul style="list-style-type: none"> • The character is alone in a bubble, like the solo instrument
	<p>A) Au revoir les moulins:</p> <ul style="list-style-type: none"> • The musical texture is rhythmic and dense like a swarming crowd • Metallic percussion sounds are reminiscent of rattling trains and other machines found in a station • The music is somewhat chaotic, like going on an adventure <p>B) Passage du nord:</p> <ul style="list-style-type: none"> • The regular rhythms of the throat songs recall rattlings of trains • The diversity of tones are like a colourful crowd • The breathing could be that of one who is in a hurry or stressed
	<p>A) Passage du nord:</p> <ul style="list-style-type: none"> • Guttural female voices are heard, first from the ancestors, then at a lower pitch (Inuit throat songs) • Other musical instruments are combined with throat singing <p>B) Oummana Mariam:</p> <ul style="list-style-type: none"> • A woman's voice and string instruments are heard • The long and gentle sounds are very meditative and the melody is transcendent, reflecting the singers' calm and focussed expressions
	<p>A) Souhait de printemps:</p> <ul style="list-style-type: none"> • Low, slow sound with rocking rhythm, emulating a warm, calm atmosphere • The Middle Eastern mode played by the oud recalls Katia's great-aunt's background and the music that Katia heard at home • The distortion might allude to her great aunt's voice <p>B) Tango:</p> <ul style="list-style-type: none"> • A gentle and soothing melody, with an enveloping violin tone representing a peaceful moment between Katia and her great-aunt • The mid-range register is comforting
	<p>A) Razzia:</p> <ul style="list-style-type: none"> • At first the music "wakes" like a baby: starting with a few short sounds alternating with silence, then other instruments enter and the rhythm accelerates • The music's tension and urgency brings to mind the boy running to calm the crying baby <p>B) Jetstream:</p> <ul style="list-style-type: none"> • Chaotic and disorganized sounds represent how one might feel hearing a child crying • The marimba's irregular melodic line might represent wheels turning on a bumpy road

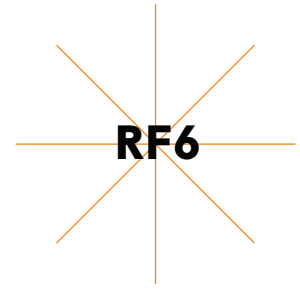
Music vocabulary (primary)



3 rd cycle	~~~~~				
2 nd cycle	~~~~~				↓
1 st cycle	~~~~~				↓
high-pitched	↓	ascending	↓	wood	↓
short	↓	half-note	↓	canon	↓
do, re, mi, fa, sol, la, si	↓	crescendo	↓	singer	↓
soft	↓	descending	↓	musical theater	↓
loud		decrescendo	↓	brass	↓
strike (percussion instruments)		eighth notes		folklore	↓
drawing a bow		A-B form		lento	
low note		A-B-A form		moderato	
pitch		forte		popular music	
music instrument		glissando		presto	
percussion instrument		rough		whole note	
invent		scratch		rondo	
slow		perform			
long		string instruments			
quick / fast		wind instruments			
resonant		smooth			
dry		moderate			
shake		medium (pitch)			
silence		quarter note			
blow		musical phrase			
very short		piano			
very long		rest			
singing voice		tempo			

Note: according to the Quebec Music program vocabulary.

Music vocabulary (secondary)



Intensity and dynamics

Pianissimo

Fortissimo

Mezzo piano

Subito piano

Duration

Eighth note

Sixteenth note

Whole rest

Half-rest

Dotted notes

Fermata

Tie

Pitch

Sharp

Flat

Natural

Voice ranges

Soprano

Alto

Tenor

Bass

Articulation

Accent

Legato

Staccato

Sforzando

Form

Repeat sign

First and second endings

Coda

Da Capo

Dal Segno

Al Fine

Theme and variations

Tempo

Ad libitum

A tempo

Ritenuato

Rhythmic organization

Time signatures

Melodic organization

Series of chromatic sounds

Series of diatonic sounds

Harmonic organization

Chord

Single sound

Clusters

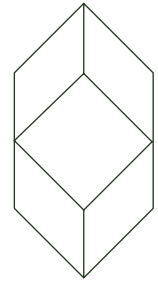
Families of instruments

Name of instruments used

Note: according to the Quebec Music program vocabulary.

WESTERN MUSICS

La fonte des glaciers



Placing it in context

Katia Makdissi-Warren likes to use her uncle's house in the Charlevoix region as a retreat where she composes. Surrounded by nature, near the river, she discovers her sources of inspiration.

"My uncle lives in the Charlevoix region, and we have access to the river. I find this very inspiring for my creativity. When I am here is it quite different from being in the city, and not having the Internet, I have more time.

Often I get up, write for a while, and walk by the river. I also write a lot while on nature walks or at the water's edge. That's where the ideas come from. (...) Then, once the ideas are there, I can compose anywhere, I can be in a coffee shop, on a train, because the idea is there. (...) It's really at the moment of inspiration when I need to be alone. What really inspires me is the view. It's a beautiful view of the river. The river, no matter the weather during the year, it might snow, it might be cold, it might rain, it might be sunny; it is constantly in flux."

She also explains how very important she finds the physical impact of sound and vibration:

"Music is first and foremost sound, and for me it is universal sound. Sound is fascinating because it makes everything vibrate and connects everything. I think that this is what makes it universal. Because all music will make something vibrate within the body. Any music. It's a physical principle, that's how it is. It's the resonance itself, which I'm very interested in, the resonance in the body.

Because if you are able to feel the music with the body, you feel the music differently than with the mind, because the body reacts quickly, moreso than than the mind, faster than anything. So, for me, that's what I find beautiful in all music, that we can manage to feel it with the body."

Her work "La fonte des glaciers", inspired by Tibetan songs, is an incantation to the water spirit. It evokes the effect of vibrations on matter while the tension in the play of microtones recalls the fragile balance of nature which is gradually being disturbed by global warming.





1. Appreciation: I surf the sound wave

Time required: 

Level of difficulty: Easy

Pedagogical intention:

- Integrating the concept of pitch and increasing awareness of micro-tones.

Audio excerpts:

- Track 4 "La fonte des glaciers"

Video clips:

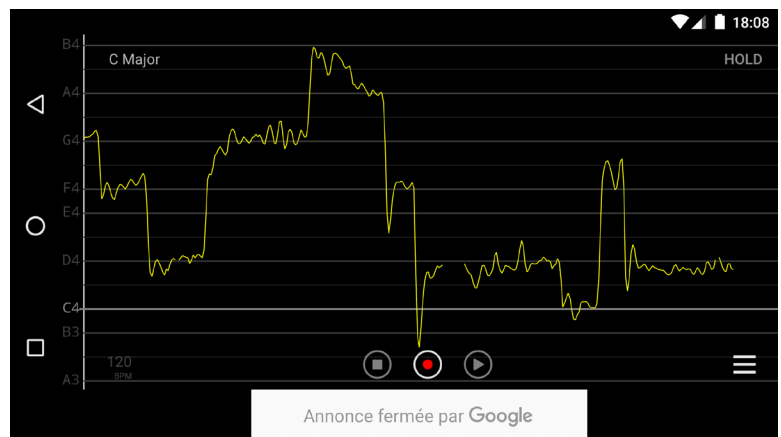
- 1. On the creative stream



Steps:

Exercise 1:

- Students space themselves in the room and imagine that they are "surfing on musical waves". If necessary, watch a surfing video to provide an example.
- To demonstrate pitch fluctuation, one can use a music instrument tuning application such as «Vocal Pitch Monitor» (picture opposite) or «Canta».
- Hold a note (sung or played on a wind instrument) that will slide up or down. Students must follow the sound pitch with their bodies, so that when the sound goes down to the bass, they must bend their knees to go down and straighten them to rise when the sound goes up to the higher pitch.
- To increase the challenge of maintaining balance, have them repeat the same game while standing on one leg.
- Have one student play the role of the singer/musician who must gradually vary the pitch of the sung note.
- Repeat the same exercise to the recording of Katia Makedissi-Warren's "La fonte des glaciers" (track 4). Students should pay particular attention to smaller pitch variations (micro-tones).



Vocal Pitch Monitor : Sound pitch versus time



2. Interdisciplinary activity: Science and technology/music: salt, sound and vibration

Time required: 

Level of difficulty: Intermediate

Pedagogical intention:

- Becoming aware of the impact of sound on matter by using musical vocabulary in a scientific context

Audio excerpts:

- Track 4: La fonte des glaciers

Video clips:

- 1. On the creative stream
- <https://inventorsoftomorrow.com/2018/03/28/salt-vibration/>

Material:

- Empty yogurt container with lid
- Paper towel tubes
- Adhesive tape
- Balloon
- Table salt
- Scissors
- Marker

Other:

- (LES) in Science and Technology: <https://thesciences.org/planner/leleve.html?idc=1709>



Steps:

- Lead a discussion on sound and content with the students
 - What is the sound?
 - How is it produced?
 - Do you think that sound can affect matter?
- Suggest that students perform a scientific experiment to test the effects of sound on matter.
- Make one or more tonoscopes with the explanatory video: <https://inventorsoftomorrow.com/2018/03/28/salt-vibration/>
- When a sound is produced in the tonoscope, the sound waves vibrate its membrane, causing the salt grains to move. These are organized in different shapes and figures which vary according to the type of sound produced.
- Using the LES in science and technology, conduct a scientific experiment with students to see how salt grains will react with different types of sounds:
 - soft / loud
 - low pitch / high pitch
 - with different sound sources (tones)
 - try this with the piece "La fonte des glaciers" placing a cell phone or small speaker in the yogurt container



WESTERN MUSICS

The Man, the Boy and the Donkey

Placing it in context

As a teen, Katia Makdissi-Warren invented music to accompany her sister's plays and as an adult, she continued her explorations by composing several pieces for theatre, dance and museum installations. At the request of the Orchestre symphonique de l'Estuaire, she also wrote the music for the tale "The Man, the Boy and the Donkey" which offers an interesting example of theme and variations in music, in addition to being a humorous story questioning how much importance one should give to others' opinions.

1. Appreciation: the story and its variations

Time required:  if oral,   if written in teams

Level of difficulty: Intermediate

Pedagogical intention:

- Discover Katia Makdissi-Warren's sonorous version of this tale.
- Use musical vocabulary to make connections between the music heard, cultural cues and their effects.

Reproducible Forms:

- RF8 The Man, the Boy and the Donkey
- RF9 The Man, the Boy and the Donkey, listening grid
- RF10 The Man, the Boy and the Donkey, answer sheet
- RF5 or RF6 Musical vocabulary

Video clips:

- The Man, the Boy and the Donkey



Steps:

- Read the story (RF8) or watch the video The Man, the Boy and the Donkey
- Note that there are two distinct themes, which we will call A and B. Have students listen to each of the themes, at 1'03 (Theme A) and 3'20 (Theme B) in the video.
- In the musical tale, each time the characters return to the village, one of two themes is heard, but played somewhat differently.
- Orally or in writing using RF11, conduct a listening exercise. Students should determine whether it is Theme A or B and describe the theme variations using the musical vocabulary:

Day 1 (1'03): The man is on the donkey's back and the boy walks beside him:
Theme A: strings, soft, grave, pizzicato

Day 2 (2'20): The boy is on the donkey's back and the man walks beside him:
Theme A: played by the clarinet, accompanied by the bassoon and then transposed



- Day 3 (3'20): The man and the boy on foot:
Theme B, with all instruments
- Day 4 (4'08): The man and the boy on the donkey's back:
Theme B', higher pitches, strings
- Day 5 (5'03): The man and the boy carry the donkey on their backs:
Themes A played by strings and elements from Theme B played by wind instruments

2. Creation: a story of themes and variations

Time required: 🕒 to 🕒 🕒 🕒 according to your needs **Level of difficulty:** Intermediate - Advanced

Pedagogical intention:

- Using the theme composition process and variations to illustrate the storytelling steps.

Reproducible Forms:

- RF11 Story of themes and variations



Steps:

- Invent a musical tale using two themes and variations. This can be done using RF11 individually, in small groups or in large groups.

3. Interdisciplinary Activity: Ethics and Religious Culture: The Eyes of Others

Time required: 🕒 to 🕒 🕒 **Level of difficulty:** Easy - Advanced

Pedagogical intention :

- Become aware of the influence of other people's opinions on our behaviour.
- Perform an interdisciplinary music and Ethics and Religious Culture activity to transfer from one subject to another.

Video clips :

- The Man, the Boy and the Donkey

Reproducible Forms :

- RF12 Reflect on ethical issues



Steps :

- Read the story or watch the video The Man, the Boy and the Donkey.
- Lead a discussion around the topics covered in RF12 or ask students to respond in writing.

The Man, the Boy and the Donkey

A cautionary tale



A wise old man has an extremely shy son. The young boy's shyness is such that he never dares leave his house. He fears that others will make fun of him. The man explains to him that he should never listen to what others say and that he will prove it.

– Tomorrow you will come to the market with me!



Early in the morning they leave the house, the wise man on his donkey's back and the child walking beside him. When they arrive in the square, merchants cannot help but whisper:

– Look at this man. He shows no mercy! He struts along on the donkey's back and forces the poor child to walk.

The wise man says to the child:

– Pay close attention to their thoughts! Tomorrow you will come to the market with me again!

On the second day the wise man and the child do the opposite: the boy rides the donkey and the man walks beside him. The same merchants are at the entrance to the square:



– Look at this child who has no education, they remark. He rests quietly on the donkey's back, while the poor man has to drag himself into the dust. What a sad spectacle!

– Did you listen closely? says the man to the boy. We will come back tomorrow.



On the third day they set out on foot, pulling the donkey behind them at the end of a rope.

– Look at these two fools, mock the merchants. They walk as if they don't know that donkeys were meant to be ridden.

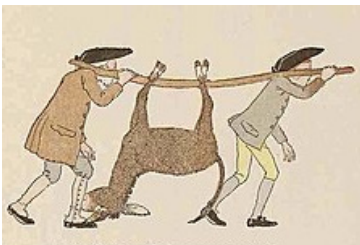
– Listen to them, says the wise man. Tomorrow you will accompany me to the market yet again.

On the fourth day, when they leave the house, they are both on the donkey's back. At the entrance to the square, the merchants express their indignation:



– What a shame! Look at those two! Making the poor beast suffer. Have they no mercy?

On the fifth day they arrive at the market carrying the donkey on their shoulders. The merchants burst out laughing :



– Look at these two fools carrying their donkey instead of riding him.



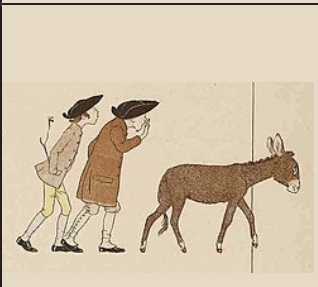


The wise man concludes:

– See my child, no matter what you do in life, there will always be those who criticize you. Also, don't listen to their opinions but be yourself and find your own way.

The Man, the Boy and the Donkey

Listening grid ◀ Circle the theme that you hear and describe the variations in each one.





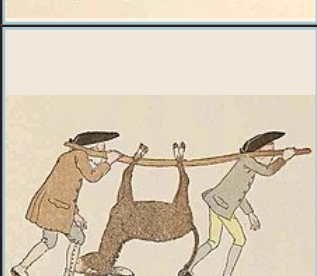


Day	Configuration	Theme	Using the musical vocabulary, describe the variations in the theme.
D1		A or B	
D2		A or B	
D3		A or B	
D4		A or B	
D5		A or B	

The Man, the Boy and the Donkey





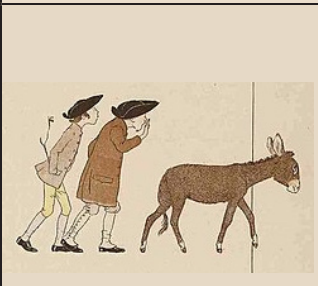


ANSWER SHEET

Day	Configuration	Theme	Using the musical vocabulary, describe the variations in the theme.
D1		<input checked="" type="radio"/> A or <input type="radio"/> B	Theme A : played by the strings, soft, low notes, pizzicato
D2		<input checked="" type="radio"/> A or <input type="radio"/> B	Theme A' : played by the clarinet, accompanied by the bassoon, then transposed
D3		<input type="radio"/> A or <input checked="" type="radio"/> B	Theme B, with all instruments
D4		<input type="radio"/> A or <input checked="" type="radio"/> B	Theme B', with high pitched notes by the strings
D5		<input checked="" type="radio"/> A or <input checked="" type="radio"/> B	Theme A played by the strings and certain elements of theme B by the wind instruments

The Man, the Boy and the Donkey



A story of themes and variations ◀ Create two themes to illustrate the stages in the tale. Indicate which theme is associated to each day and specify the variations in each one.

Day	Configuration	Theme	Describe the musical variations added each day.
D1		A or B	
D2		A or B	
D3		A or B	
D4		A or B	
D5		A or B	

The Man, the Boy and the Donkey

Reflect on ethical questions



1. Draw or describe your understanding of the situation.

2. Name a standard or value that might apply to this tale.

3. Rephrase the problem in your own words.

In my opinion—

4. Ethical question -

Should we stop ourselves from doing things because others make fun of us?

5. Circle what influences your thinking on the proposed ethical issue.

my friends my family books TV shows my teacher rules my feelings

6. After reading or listening to the tale, I feel...

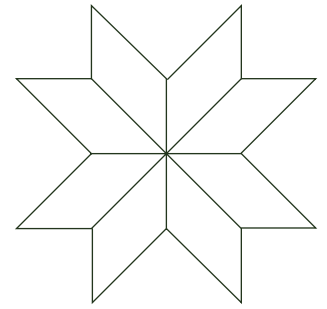
7. What can the child do to solve his problem?

- He can go out and ignore other people's jokes.
- He can go out and make fun of those who make fun of them.
- He can go out and explain to those who make fun of them how it feels when they do this and ask them to stop.
- He can stay at home.
- What would be the consequences of 2 of these possibilities?

8. If all the school children were to stop doing things because others make fun of them what would be the best advice to give them? Explain why.

MIDDLE EASTERN MUSICS

Razzia



Placing it in context

Composer's note :

In addition to the instrumentation, the commissioned work "Razzia" expresses a state of war and conquest. As a composer, I wanted to explore the invisible meaning of a raid where the soul represents the land. Creating a crossover between the contradictions that dwell in men's hearts and minds and placing them in a state of having been besieged and now besieging. Transcending the warrior as a healer by addressing and humanizing his inner combat. "Razzia" expresses the contradiction that dwells within us. It reveals an opposition that carries within itself the struggle of identity. Above all, the work presents the material and development of short rhythmic motifs. Each cell repeats itself to create urgency and insistence. After repetition, the piece transforms into another rhythmic combination resulting from its original form. And the process continues this way throughout the piece.

Commissioned by the Arab World Festival of Montreal

1. Appreciation: an internal fight

Time required: 

Level of difficulty: Easy - Advanced

Pedagogical intention:

- Use the musical vocabulary to make connections between the music, cultural landmarks and the perceived effects.

Reproducible Forms:

- FR18 Listening form / Razzia
- FR5 or FR6 Musical vocabulary

Video Clips:

- 3. Middle Eastern Sources
- Razzia

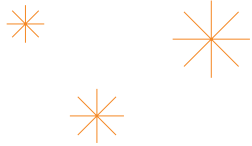


Steps:

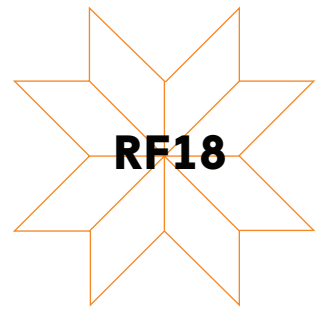
- Distribute RF18 "Razzia", asking students to imagine a context where they would use this music. They can express themselves by drawing what they perceive the music illustrates.
- Listen to the "Razzia" video for the first time while hiding the visuals.
- Discuss and compare interpretations with emphasis on their rationale, the "why".
- Listen again to the "Razzia" video, this time with the visuals. Discuss and compare Jeik's illustrations with the students' interpretations. Do they perceive the music differently after watching the video?



© Jérôme Bertrand



Listening form / *Razzia*



In which context would you use this music?

To...

dance

do yoga

put a baby to sleep

illustrate a film scene

accompany a romantic dinner

Other:

unwind

Why?



MIDDLE EASTERN MUSICS

Oriental Vivaldi

Placing it in context

As part of the Festival Sefarad de Montréal, Katia Makdissi-Warren creates an original arrangement of Vivaldi's *Four Seasons* for her Oktoécho Ensemble, consisting of musicians from different cultural traditions.

Program notes:

The Oktoécho Ensemble through Vivaldi's imagination! Musings and musical prowess are intertwined with affinity. *Vivaldi à l'Orientale* invites you on an unforgettable journey to a world that is both poetic and virtuoso. The concert is an invitation to reconnect with East-West in encounters that already existed during Vivaldi's time, encounters which allow us to frolic with our dreams and to inhabit a space.

Commissioned by Festival Sefarad de Montréal

1. Appreciation: same, different

Time required: 

Level of difficulty: Intermediate - Advanced

Pedagogical intention:

- Developing comparative listening skills using musical vocabulary in an appropriate context and making connections between the music and cultural benchmarks.

Audio excerpts:

- Tracks 14, 15 "Winter", original version by Vivaldi, arrangement by Katia Makdissi-Warren
- Tracks 16, 17 "Summer", original version by Vivaldi, arrangement by Katia Makdissi-Warren

Video clips:

- 3. Middle Eastern Sources
- Oriental Vivaldi

Reproducible Forms:

- RF19 Listening form/ Oriental Vivaldi
- RF20 Listening form / Oriental Vivaldi - Answer sheet
- RF5 or RF6 Musical vocabulary

ITC Integration:

- Thinglink Activity: musicians of the world (<https://www.thinglink.com/scene/1242885709841301507>)



Steps :

- Listen to the musical excerpts of Vivaldi's *Winter* and *Summer* of the *Four Seasons*, tracks 14 and 16.
- Explain that the composer Katia Makdissi-Warren made her own version of this work for her ensemble Oktoecho. To get acquainted with the Middle Eastern instruments, watch the video clips with the various musicians of the ensemble on Thinglink.
- Listen to the musical excerpts of Katia Makdissi-Warren's *Oriental Four Seasons*, tracks 15 and 17, and ask students to find the differences between the two versions. This can be done in class discussion or individually with RF19. Answers are proposed in RF20.



2. Creation: mismatched orchestra

Time required: ⌚ or ⌚ ⌚ according to your needs

Level of difficulty: Intermediate - Advanced

Pedagogical intention:

- Inventing with instruments from different cultural traditions
- Developing the ability to handle a digital tool for creation

Video clips:

- 5. Blending in Action

ITC Integration:

- Bandlab Mismatched Orchestra Activity: <https://edu.bandlab.com/join/w9whqip>



Steps:

- Using the Bandlab activity “Mismatched Orchestra”, create your own piece from the recorded music motifs from Katia Makdissi-Warren’s music collaborators.
- Students can:
 - Move the tracks (with the little hand)
 - Remove sounds (... delete track)
 - Shorten the sounds (arrow at the bottom, on the sides of the tracks)
 - Multiply the motifs (copy/paste)



And many other things! The combinations are infinite!

Interface of the “Mismatched orchestra” activity in Bandlab:

Listening form / *Oriental Vivaldi*





Identify the differences between
the two versions of the “Four Seasons”.

Vivaldi's "Four Seasons"	Makdissi's "Les Quatre saisons"
	
Winter:	Winter:
Summer:	Summer:

Listening form / Oriental Vivaldi - ANSWER SHEET



Identify the differences between the two versions of the "Four Seasons".

Vivaldi's "Four Seasons"	Makdissi's "Les Quatre saisons"
	
<p>Winter:</p> <p>Solo part by the violin "Tutti" and "solo" sections are well delineated, following each other without overlapping</p>	<p>Winter:</p> <p>Slower tempo, heavier bow strokes, mellow, less dry Solo part provided by the kanun, with metallic tones Solo enters earlier, 3rd measure instead of 7th with as per Vivaldi and the boundaries between the tutti sections and the solo part are less straightforward. The two are super-imposed. More dissonance and grating The musicality of the theme is adapted to the instrument's "limits" which is interpreted differently. At 1:50, there is a sudden octave change so that the melody adapts to the kanuns' range</p>
<p>Summer:</p> <p>Solo part featuring a violin, very fast rhythm, shorter duration, harmonic minor mode</p>	<p>Summer:</p> <p>Soloist part featuring accordion Not totally solo as it is accompanied by percussion (drum and repeated string notes). More languid rhythm, longer solo duration Middle Eastern mode Lots of ornamentation, bends</p>



MIDDLE EASTERN MUSICS

Escapades

Placing it in context

Arranger's note:

"Escapades", commissioned by the SMCQ as part of the Homage Series to Katia Makdissi-Warren, is based on three of her compositions: "Fuite vers l'horizon", "Au revoir les moulins" and "Épisode", arranged for concert bands. Its language is a joyous mix of contemporary music, music from other cultures, all embellished with a touch of jazz. The three excerpts contrast in melodies, rhythms and harmonic ambiances, creating a unique palette of musical colours.

In developing this arrangement I tried to present a piece with a level of difficulty that would be accessible to as many musicians as possible, while respecting Katia's unique language. You will definitely notice the difference between this piece and the usual band repertoire; it will be a beautiful opportunity to explore and become better acquainted with world music, often dating back millennia, as well as the sounds of traditional instruments.

While essentially using concert band instruments, I decided to limit the number of separate parts. The score consists of just one part for horns, two parts for clarinets, trumpets and trombones. I gave lots of room and space to the percussion parts!

In order to imitate the original sounds, in addition to the usual instruments such as timpani, xylophone, tubular bells and bass drum, I created parts for bongos, tom-toms, congas, tambourine and crotals (finger cymbals). If these instruments are not available, I invite you to borrow them from your colleagues or to substitute them with other similar instruments. In several places, I also included "Ad Lib", allowing percussionists, in keeping with their skills, to improvise around the indicated rhythms.

Finally, if the second movement, "Au revoir les moulins" is overly challenging, you can simply move from the first to the third piece; and return to it depending on the progress of your ensemble.

I wish you an enjoyable "escapade" with Katia, our composer of the year!

- André Jutras





1. Performance: a new work for wind orchestra

Time required: 

Level of difficulty: Advanced

Pedagogical intention:

- Performing a piece that borrows rhythms from world, as well as Middle Eastern and jazz modes

Reproducible Forms:

- RF21 Excerpt from the “Escapades” score
- RF22 Performance of a work by Katia Makdissi-Warren: self-assessment, secondary

Audio excerpts:

- Track 18 “Escapades”

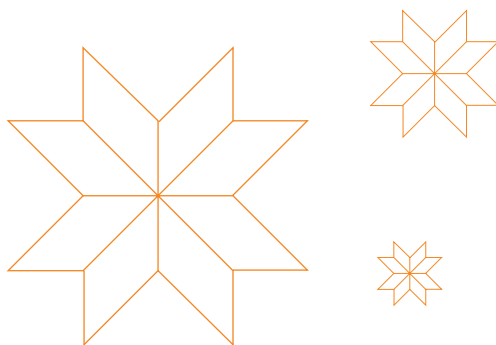
Material:

- Free downloadable “Escapades” score on smcqeducation.ca



Steps:

- Play one or more movements of “Escapades” adjusting as needed to your context.
- Use RF22 to review the performance experience.



Escapades

Excerpt from the "Escapades" score

Katia Makhissi-Warren, arr. André Jutras



Moderato, ♩ = 100

5

11 [Fuite vers l'horizon]

Flute 1

Oboe/Flute 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bass Clarinet in B♭

Bassoon

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Bariitone Saxophone

Trumpet in B♭ 1

Trumpet in B♭ 2

Horn in F

Trombone 1

Trombone 2

Euphonium

Tuba

Double Bass

Timpani

Xylophone and Tubular Bells

Bongos

Tom-toms

Congas

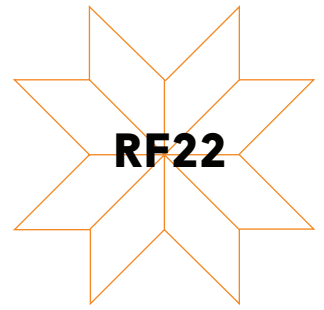
Bass Drum

Finger Cymbals Triangle

Tambourine

f *mf* *mp* *pp* *arco* *pizz.* *Triangle Cymbals*

Playing one of Katia Makdissi-Warren's works



(self-evaluation, secondary)

Your performance

*You may use the musical vocabulary form to help find the correct terms.

Check your score carefully. Name three elements from musical language which you noted in the work:

1. _____
2. _____
3. _____

Strategy(s) or attitude(s) which might aid your performance:

Instrumental techniques which you might use to better play the piece:

Challenge yourself! Choose a short section of the work and try to memorize it. Make note of the bars that you wish to learn by heart:

from bar _____ to bar _____

Your report on the work

In your opinion the level of the work was:

- | | | |
|-----------------------------------|---------------------------------|---|
| <input type="radio"/> Very easy | <input type="radio"/> Easy | <input type="radio"/> I was comfortable with it |
| <input type="radio"/> Challenging | <input type="radio"/> Difficult | <input type="radio"/> Too difficult |

To play it well, you must practice:

- Everyday 3 or 4 times per week Approximately 2 times per week Other : _____

On your performance experience



What you learned:

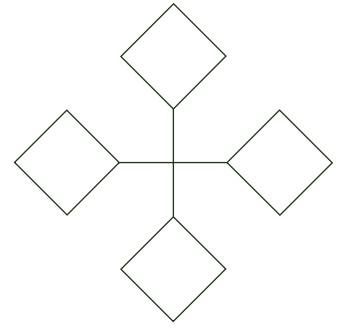
What you would not do again:

Your strengths:

Your challenges for your next performance opportunity:

INDIGENOUS MUSICS

Helluland, Saïmaniq



Placing it in context

Starting in 2011, Katia Makdissi-Warren realized one of her big dreams: collaborating with indigenous artists. The album “Saïmaniq” is the result of many years of musical explorations with Inuit throat singers and was launched in 2018. It won the Opus Prize “Album of the year - World Music and Traditional Quebec Music”.

Here’s a description of the project:

“Oktoécho’s original creation is based on katajjaq, Inuit throat song, Saïmaniq means Peace in Inuktitut. It evokes desert-like expanses and transports the listener into a sense of freedom and infinite space. Polyrhythms from the Arabian deserts, Japanese and Scandinavian flutes and electronic music join the throat songs to revisit and pay tribute to the beauty and richness of Inuit art.

A journey with composer Katia Makdissi-Warren and singers Lydia Etok, Nina Segalowitz and H  l  ne Martel. Katia Makdissi-Warren shares artistic direction with Inuit throat singer Lydia Etok and multimedia director Emmanuel B  hier-Migeon.”

1. Appreciation: Interactive EdPuzzle

Time required: 

Level of difficulty: Intermediate - Advanced

Pedagogical intention:

- Discovering throat singing and taking an analytical look at a musical performance.
- Using musical vocabulary, make connections between the music, cultural landmarks and the perceived effects.

ICT integration:

- To access Helluland’s interactive video on Edpuzzle:
 - Create an Edpuzzle account (edpuzzle.com)
 - Go to “content” section and search for “Helluland” video (or keyword “SMCQ”)
 - Optional: create a teacher account to manage a class and online evaluation

To go further:

- Listen to Okto  cho’s “Saimaniq” album free access on Spotify (spotify.com)



Steps:

- Watch the “Helluland” interactive video on Edpuzzle. This can be done on an interactive whiteboard in class or in small groups in the computer lab.
- In this video, each musician and singer gradually appears on the stage, allowing us to hear each one’s contributions and particularities.
- Answer the questions that arise while watching the video (see list of questions and timing).



Comments and questions raised in the Edpuzzle video:

0'04: At the beginning, you will hear Katia Makdissi-Warren playing the oud.

0'22: Is the oud a plucked, struck or rubbed string instrument ?

- Pinched
- Struck
- Rubbed

0'29: What is singer Nina's vocal technique ?

- Spoken voice
- Opera
- Inuit throat song

0'37: The cellist Carla produces long notes by rubbing the strings with her:

- Stick
- Crossbow
- Bow

0'47: Michel plays the nay, a Middle Eastern flute. Which instrument family does this flute belong to?

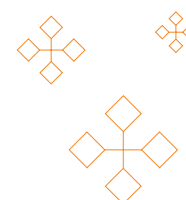
- Strings
- Winds
- Percussion

1'08: How does H el ene, the second singer, intervene?

- By rap singing
- By throat singing
- By humming an improvised melody

1'22: What type of keyboard does Guillaume play?

- Electronic keyboard
- Melodica
- Harpsichord
- Grand piano



1'42: What method of sound production does Bertil the percussionist use?

- Strucking
- Rubbing
- Pinching
- Singing

2'16: How is the second half of the piece best described?

- The musical texture is at first refined and gradually becomes denser with several rhythms and instruments added until the end.
- The musical texture is dense and several rhythms and musical instruments are heard throughout the second part.
- The musical texture is initially dense, with several rhythms and instruments played simultaneously, and gradually becomes more refined.

2'33: In your opinion, what emotions are evoked by the music that you've just heard?

Please use the musical vocabulary to explain your answer.



INDIGENOUS MUSICS

Wide Open Spaces

Placing it in context

Composer's note:

I envisioned this music especially for young people, and I offer it to you as an invitation to travel great distances. All Canadians know of the vast plains, the uninhabited mountains, the immense lakes, the river, the sea... but in the North, there are also fields of ice as far as the eye can see that I would like you to discover.

For several years, I have been fortunate to work with Inuit throat singers who have greatly inspired me. Almost all Inuit music is imbued with nature and lullabies. So you will perceive throughout this music full of space, like an echo of the lullabies of my Inuit friends, mingling with the wind, the rain, the cries of geese and owls. Be transported to distant lands of ice and wind!

1. Performance: work for children's choir and Inuit throat songs

Time required: 

Level of difficulty: Easy - Intermediate

Pedagogical intention:

- Discovering Inuit culture through the performance of a piece inspired by nature
- Developing a sense of listening and guided improvisation by experimenting with several vocal techniques

Reproducible Forms:

- RF23 Motifs and pictograms
- RF24 Excerpt from the score
- RF25 to RF 32 Pictograms of motifs
- RF33 Reflect on my singing experience

Audio excerpts:

- Track 19 "Wide Open Spaces"
- Tracks 20-27 "Motifs de la nature"
- Track 28 Soundtrack
- Tracks 28 to 32 Katia Makdissi-Warren presents "Wide Open Spaces" and its motifs

Video clips:

- 4. Indigenous Encounters

Material:

- "Wide Open Spaces" score can be downloaded for free on smcqeducation.ca



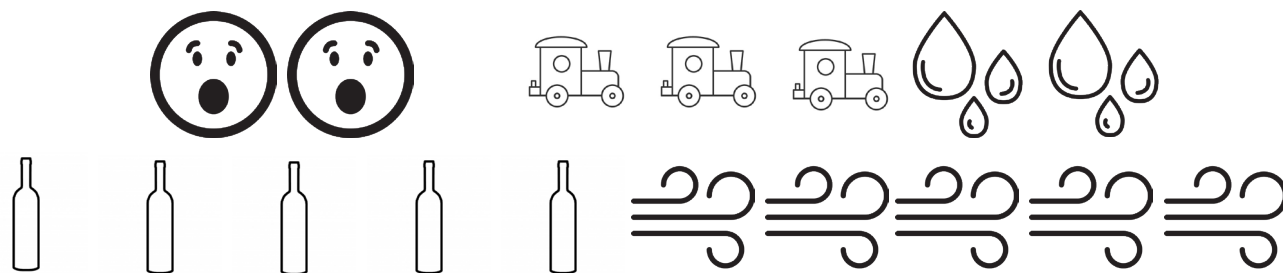
Steps:

- Explain the context of musical collaboration between Katia Makdissi-Warren and Inuit throat singers and watch the video "Indigenous encounters".
- Listen to Katia Makdissi-Warren's explanation of the piece and the various nature motifs, tracks 28-32.



- Print several copies of the nature motif pictograms, RF25 to 32. Using pictograms and demonstrative audio tracks, tracks 20-27, practice all the motifs.
- Ask a student to create a graphical score using the nature pattern pictograms RF25 to 32, either one after the other and/or superimposed to create multiple voices (polyphony).
- Perform the graphical score with the entire class, with the student “guide” playing the role of conductor. If there are multiple overlaid voices, students will be divided into subgroups or sections.

Example of graphical score:



- Perform the three-part piece, following the score “Wide Open Spaces” or create a random version by dividing the students into groups with their own assistant conductors.

2. Creation: a digital creation using nature motifs

Time required: or as per your requirements

Level of difficulty: Intermediate

Pedagogical intention:

- Inventing using instruments from different cultural traditions
- Developing music skills using a digital tool

Video clip:

- 4. Indigenous Encounters

ITC Integration:

- “Wide Open Spaces” activity on Bandlab: <https://edu.bandlab.com/join/w9whqip>



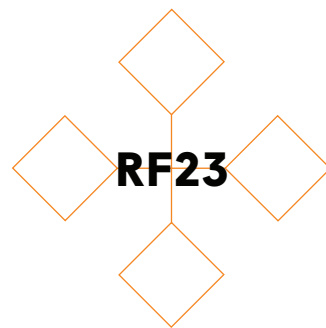
Steps:

- Using “Wide Open Spaces” in Bandlab, create your own piece from pre-recorded motifs.
- Students can:
 - o Move the tracks (with a hand)
 - o Remove sounds (... delete track) with different sound sources (tones)
 - o Shorten the sounds (arrow at the bottom, on the sides of the tracks)
 - o Multiply patterns (copy/paste)
 - o Add other sounds (with red circle)

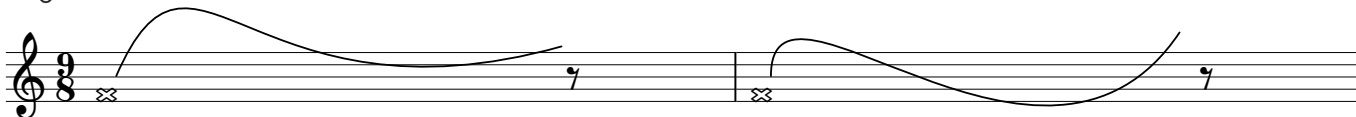
And many other things! The combinations are endless!

Wide Open Spaces

Motifs and pictograms



Wind: blow randomly, imitating the wind



3 Aya



9 Owl:



12 I-ya-é-o



17 Tchaco

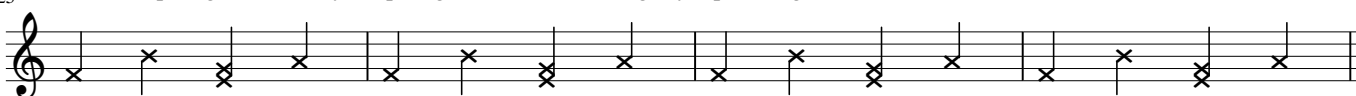


19 Blow in a bottle
 Click of the tongue

Goose : quick upward glissando



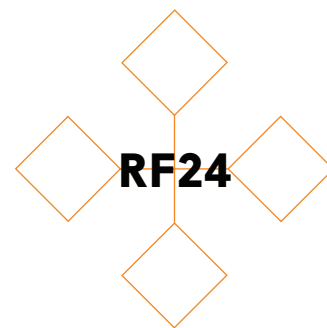
25 Rain: snap fingers randomly, clap finger in the cheek or lightly tap on thighs



Wide Open Spaces

Excerpt

Version for three voices and xylophone, Katia Makdissi-Warren
(see educational platform for complete score)



$\text{♩} = 128$

Voix 1

Voix 2

Vent : souffler de manière aléatoire en imitant le vent

Voix 3

Xylophone

Musical score for the first system. It features four staves: three vocal staves (Voix 1, 2, 3) and one xylophone staff (Xylophone). The key signature is one flat (B-flat) and the time signature is 3/8. Voix 1 and 2 have rests. Voix 3 has a melodic line with a slur and a fermata. The xylophone has rests.

3

Vx.

A ya

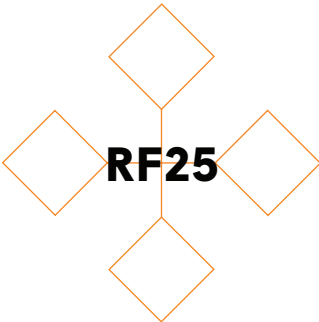
Vx.

Vx.

Xyl.

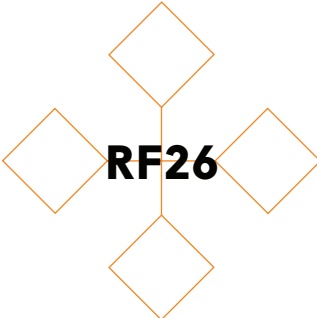
Musical score for the second system. It features four staves: three vocal staves (Vx.) and one xylophone staff (Xyl.). The key signature is one flat and the time signature is 3/8. The first Vx. staff has a triplet of eighth notes followed by a quarter note and a quarter note. The second Vx. staff has rests. The third Vx. staff has a melodic line with a slur and a fermata. The Xyl. staff has a quarter note followed by a quarter note and a quarter note.

Wide Open Spaces
Wind pictogram



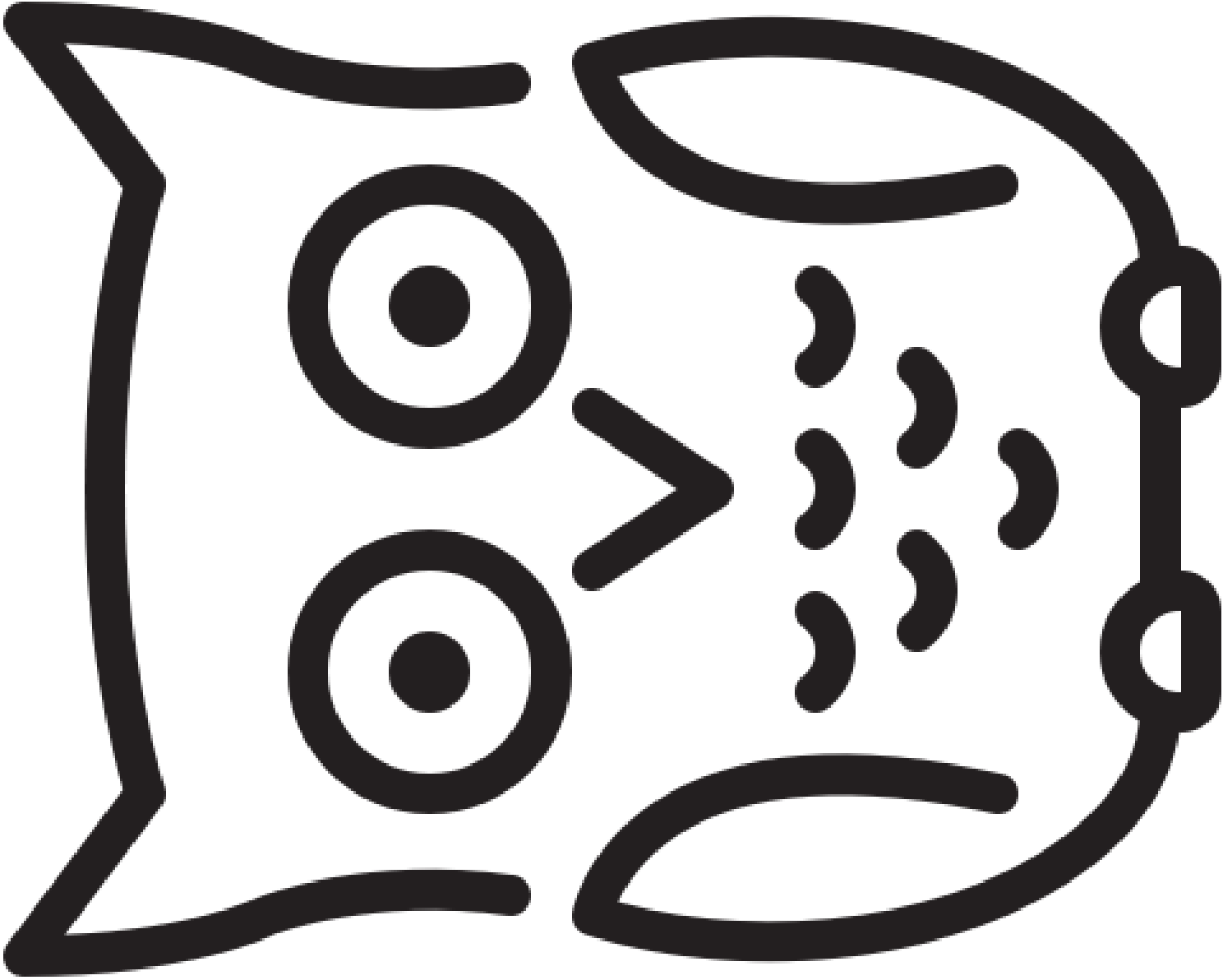
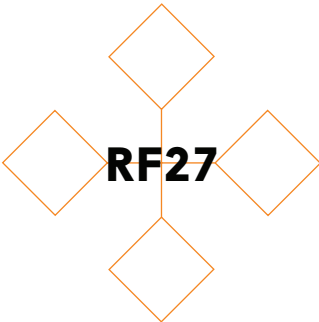
Wide Open Spaces

Aya pictogram

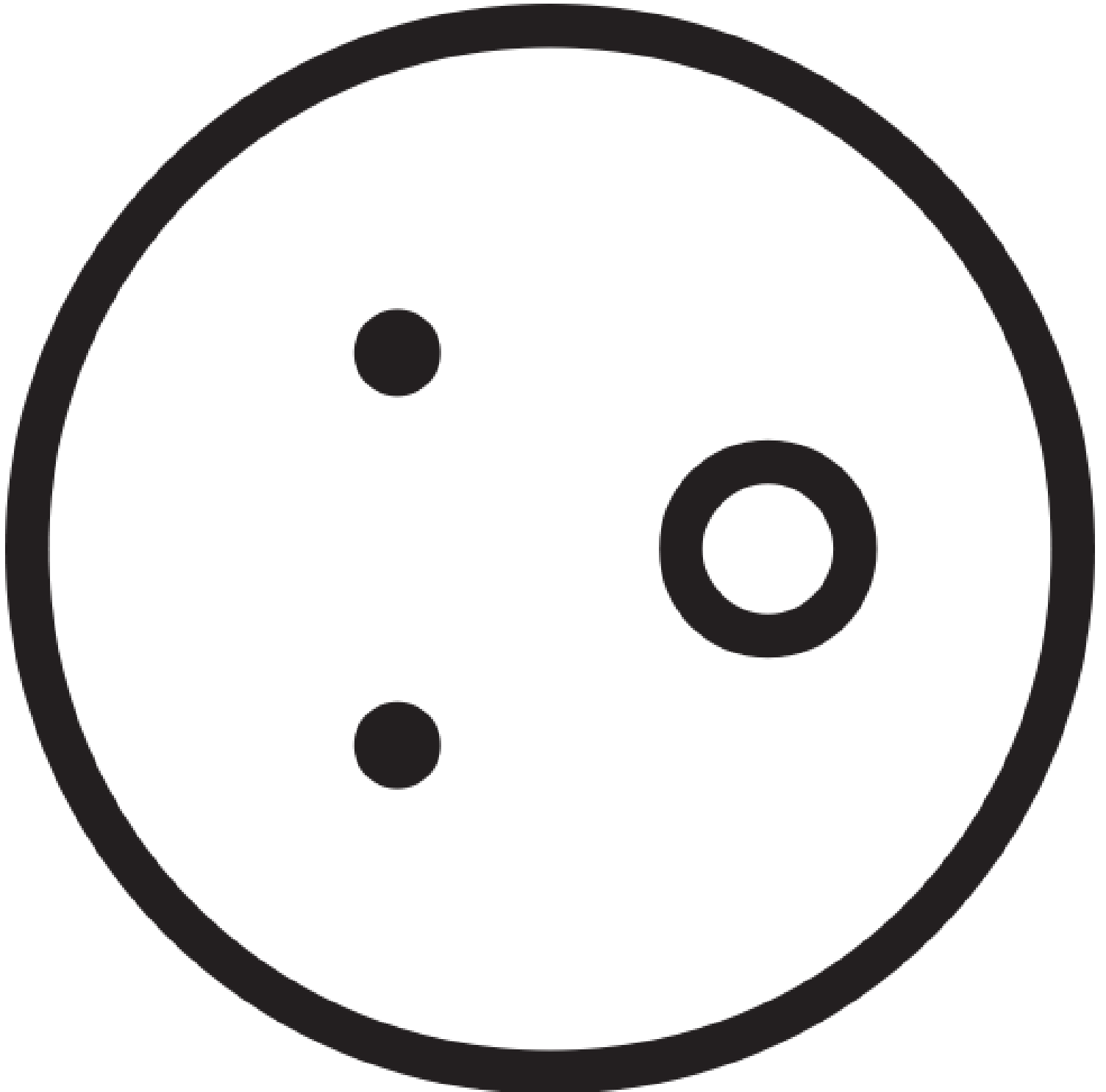
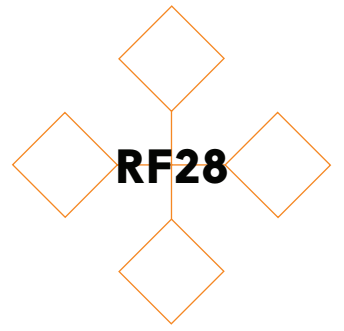


Wide Open Spaces

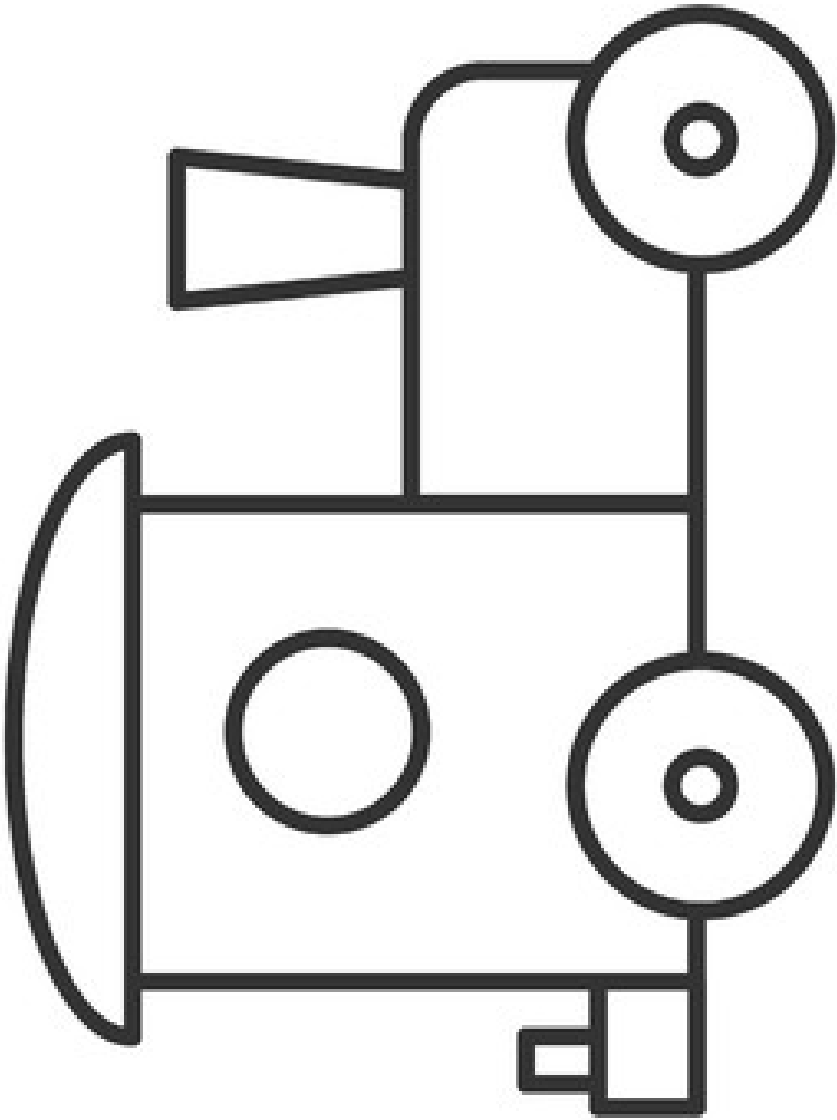
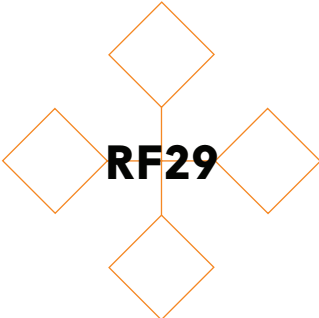
Owl pictogram



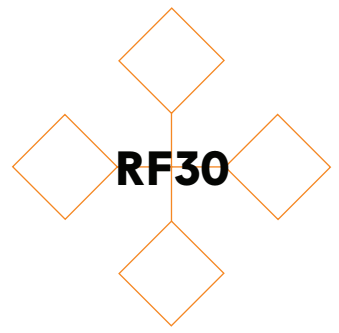
Wide Open Spaces
Iyaéo pictogram



Wide Open Spaces
Tchako pictogram

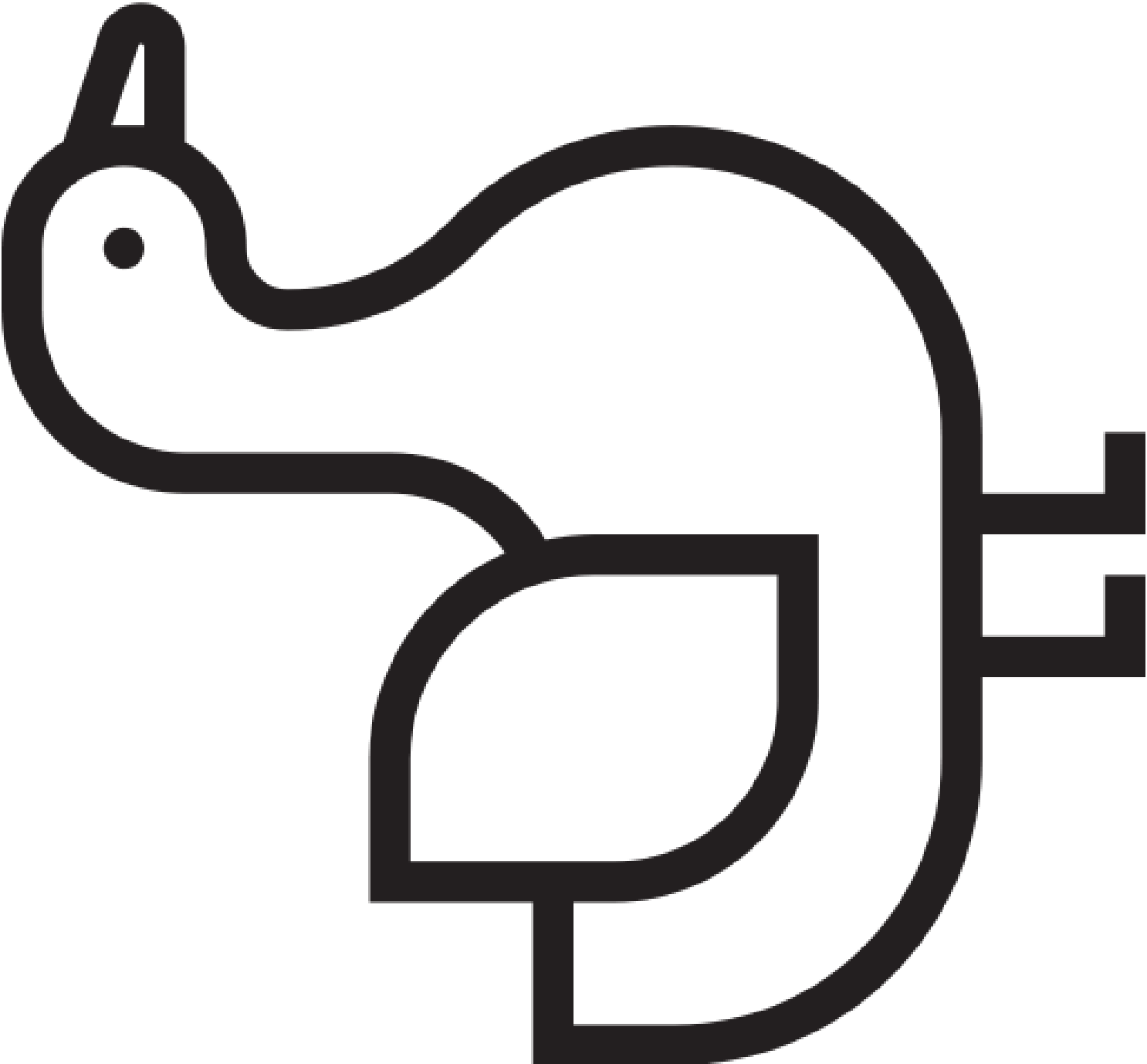
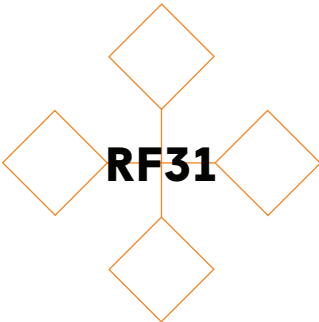


Wide Open Spaces
Bottle pictogram

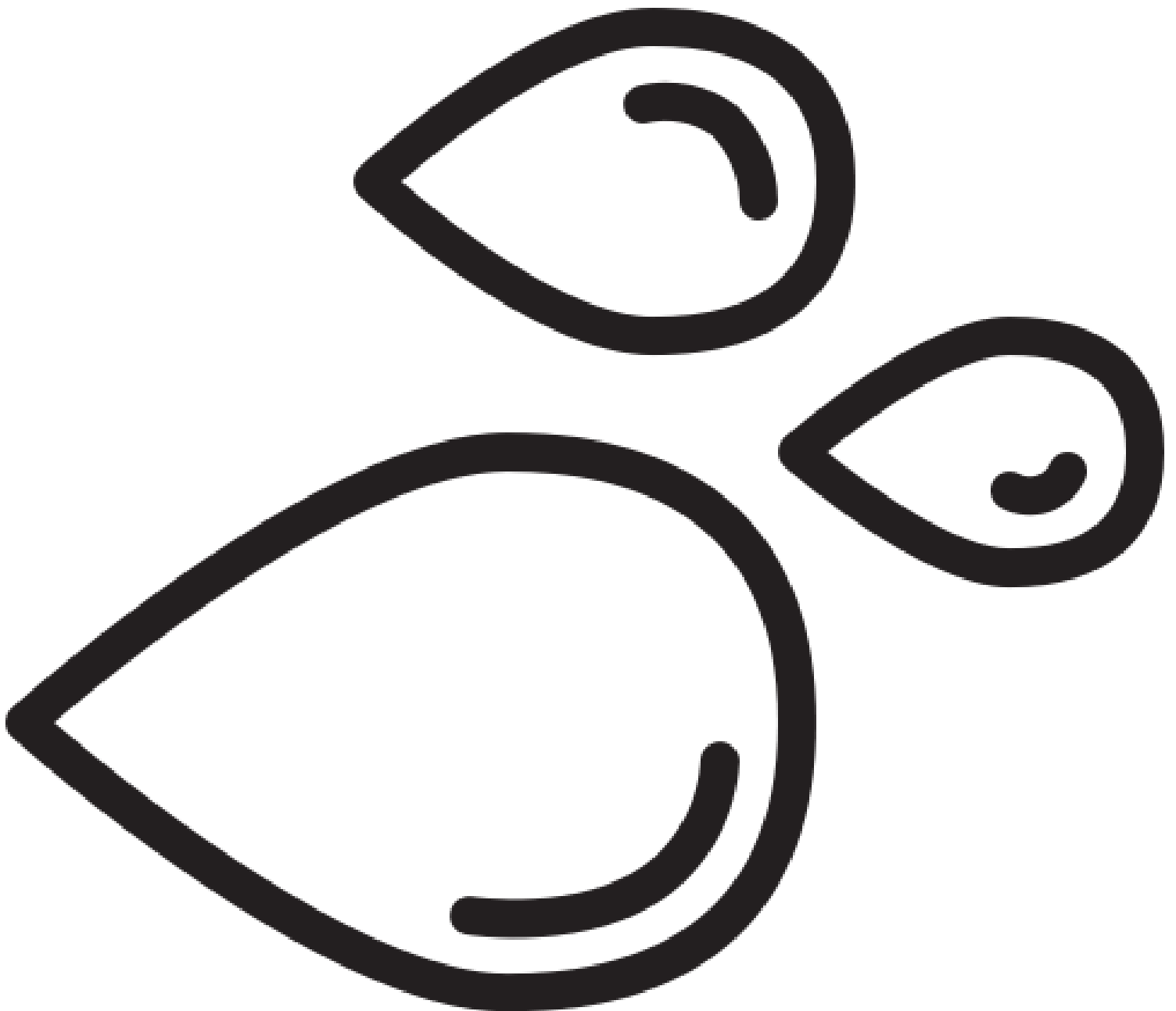
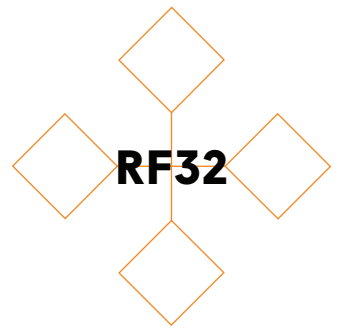


Wide Open Spaces

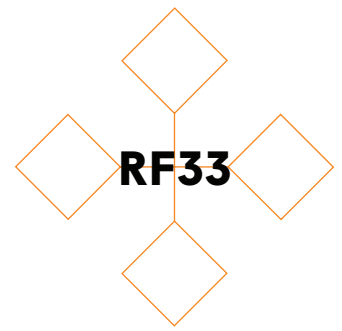
Goose pictogram



Wide Open Spaces
Rain pictogram



Reflect on my singing experience



Name: _____

Group: _____

Take the time to think about singing Katia Makdissi-Warren's *Wide Open Spaces*.

1. Circle the expression that best represents how you felt during this activity:



2. Did you fully participate?



Very well



Well



Average



Not very well

3. In your opinion, did the other students manage to sing the songs well?



Very well



Well



Average



Not very well

4. Was it easy for you to sing the songs?



Very easy



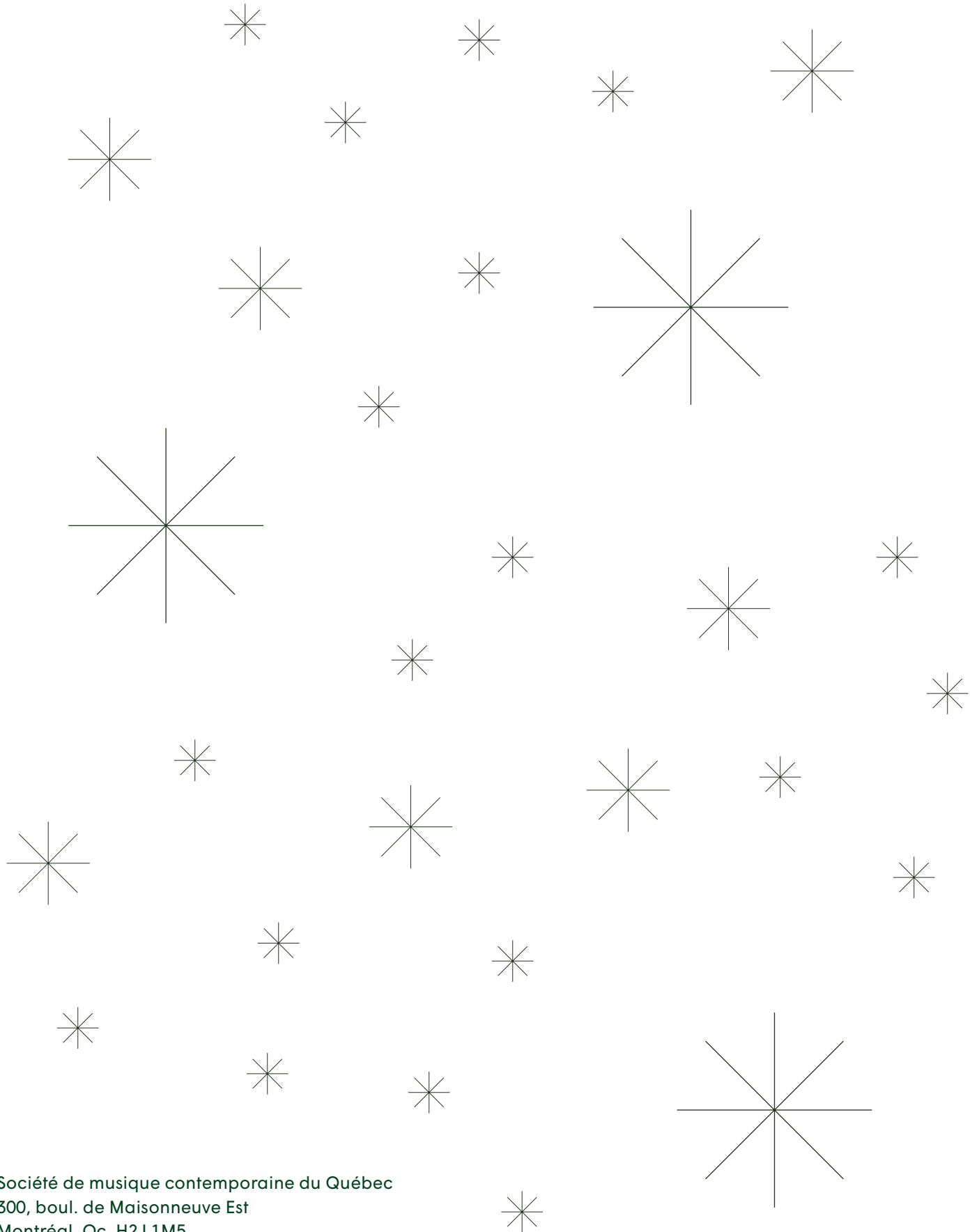
Easy



Average



Difficult



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