LISTEN UP, CANADA! You have probably heard the music of an orchestra before, but composer R. Murray Schafer takes it to a whole new level. Would you believe he used a snowmobile as an instrument? On a concert stage? With an orchestra? We kid you not! Mr. Schafer’s music is full of wonderful surprises and great beauty. Read on to find out more about this revolutionary Canadian composer!

Raymond Murray Schafer grew up in Toronto. He learned piano and then studied how to become a composer. When he grew up he became a music professor and devoted most of his life to making music. He is now over eighty years old, and is still very active composing and teaching. He is called ‘R. Murray Schafer’ because everyone always uses his second name. Illustration by Jo Rioux; Photo: André Leduc

CREATING LIKE THE PROS!

The National Arts Centre Orchestra invites you to explore the music and ideas of R. Murray Schafer and other Canadian Composers. Did you ever think that the noises in our streets, shops, schools and houses could be music? R. Murray Schafer does! In fact he thinks of the whole world as a giant musical instrument! Working with your teacher and friends, try some of the composing ideas found in this newspaper guide to test out your skills. We can’t wait to hear and see what you create. Please share your compositions, drawings, comments, and reviews of this newspaper by sending them to:

MUSIC EDUCATION PROGRAMS, NATIONAL ARTS CENTRE
53 Elgin Street, P.O. Box 1534, Station B, Ottawa, Ontario K1P 5W1

Or visit our website at www.ArtsAlive.ca where you can post your comments and discover more about great music and about the National Arts Centre.

Special thanks to Tim Wynne-Jones for his story, Jo Rioux for her illustrations, Arcana Publications for the Schafer score, Alchemy Design for the layout and design, and Caroline Matt (NAC), Alison Kenny-Gardhouse, Catherine West and Marcelline Moody (all Connexion-arts) for the text and musical themes. Editorial direction came from Kelly Abercrombie, Geneviève Cimon, and Natasha Harwood from the NAC Music Education Office.
How do you like to spend your free time? R. Murray Schafer spends his time doing lots of different things. He even paints pictures and writes books! But, of course, writing music is his favourite activity. Schafer composes for singers, instruments, orchestras, and choirs. Some of his works were written specifically for youth choirs and youth orchestras. His works are performed all over the world, sometimes in unusual locations. In fact, some of his most famous compositions must be performed outdoors, in the wilderness!

Would the loons please come in at measure 10?
Mr. Schafer loves the wilderness and believes we all need to listen more closely to the sounds of the natural world. He established the Wolf Project, a powerful story which is acted out every year in an Ontario forest. A group of musicians, actors, artists, dancers, and volunteers are divided into clans at different campsites for a week-long stay. Music is performed daily at special times, such as dawn and bedtime. On the final day all the clans assemble to act out the end of the story, which symbolizes hope, healing, unity and friendship. The sounds of real loons, wolves, wind, rain, and waves mix with the music created by the performers. Some volunteers, including whole families, go back year after year to participate in this powerful ritual.

What’s that Sound?
Murray Schafer has always been interested in using the sounds around us every day as part of his music. He calls these sounds our “soundscape.” He thinks that everyone could use an “ear cleaning.” Don’t worry! There is no need to go and actually clean your ears. Mr. Schafer only wants you to listen very carefully to your own soundscape.

I HEAR WITH MY LITTLE EAR...
Did you know that you can play “I spy with my little eye...” with your ears? The rules are the same, the first letter of the object is given and everyone tries to guess what it is, except you start by saying, “I hear with my little ear... something that begins with...”

Professor Murray
“Professor Murray” likes to visit schools, and he has written books full of ideas for making music with kids. Here is one example that you can play with your friends:

Pass a sheet of newspaper around a circle. Each person must produce a different sound from it (folding, tapping, throwing, wavy, tearing, etc.). Now use at least three different paper sounds to produce a musical composition. Don’t forget to throw the used paper in the recycling bin!

What else can you use to compose with: balloons? shoes? water? bubble wrap? Now think of things from the natural world: stones, sticks, dry leaves, hollow plant stalks...
When you decide to compose for instruments such as lakes and snowmobiles, standard musical notation is not going to do the job! Mr. Schafer had to invent a new way of writing down his musical ideas, and write a lot of instructions into his music so the musicians would know how to play it. Take a look at the picture above, from one of his scores. Can you imagine what the swirls and waves sound like? We call this a “graphic score”. Graphic scores are fun to perform. No two performances will ever be the same. Your waves might sound very different from your friend’s.

A New Musical Language

The score for "Divan / Shams / Tabriz", for Orchestra, seven singers, and electronic sounds looks as beautiful as it sounds. You can tell that Mr. Schafer is an artist as well as a musician.

Activity idea

Here is a graphic score R. Murray Schafer created. How would you perform this? Make up your version using “found instruments” (things you can find in your classroom like keys, papers, shoes, etc.). Take turns being the conductor and don’t forget to give your performance a title!

Time to Clean Your Ears!

Close your eyes for 30 seconds and listen to the sounds all around you. What different things can you hear? How many can you write down? Share your list with a partner. Did they hear the same sounds as you, or different ones? Now try and group your sounds into different categories, such as sounds made by humans, technological sounds, or sounds from nature. Finally, make a picture of each sound and use these to make a graphic score of your soundscape experience.

Did you know?

There are many composers all across Canada. Some write music for orchestras, some for choirs, and some compose songs to sing at home. Who are the composers in your community? Ask your friends, family and teachers if they know of any. What kind of music do they compose? Who performs it?

Illustration from HearSing, by R. Murray Schafer
Have you met Tiny Rathbone and the Bully-Beasts yet? No? If not, make sure you read “The Concert in Skywater Hollow” on page 8. Tiny, the River, and the Bully-Beasts are three very different characters. Here’s how composer Marcelline Moody imagines they might sound.

- **Here is Tiny’s tune for your recorder or other instrument.** Can you think of words for this song?

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Tiny’s Tune
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- **Do the Bully-Beast chant with two friends!** Read the grid below from left to right. Practice each voice separately and then try all three together at the same time. Start out by counting to 8 and clap on the beats that have symbols. Once you get the feel of the rhythm, each person can choose one voice (either High, Medium, or Low) and use a squeak, snuffle, or grunt instead of a clap. It sounds great when all three voices go together!

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Bully-Beast Chant
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- **Here is the River Ostinato.** You can sing it or play it on a recorder, xylophone, or metallophone. Saying the words first will help you feel the rhythm correctly.

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River Ostinato for Tiny’s Tune
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- **Experiment!** Can you try all three parts together (with help from your friends)?

**WHAT INSPIRES YOU?**

Have you ever sung songs around a campfire beside a lake? If you have, you’ll know how magical that experience can be. R. Murray Schafer is inspired by the cry of a wolf, a loon’s yodel, the sight of moonlight on a still northern lake, and many other things in the natural world. He adds human singing and instruments to this natural soundscape to tell stories. If you were to compose a piece of music, what would inspire you? Are there sounds you have heard or things you have seen that could turn into your own personal soundscape?
What do you listen for when a piece of music is playing? Here are some ideas to help you. We have some suggestions on how to learn more:

**Melody:** This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Tiny’s Tune is a melody, and the soprano you hear in Gitanjali sings the melody most of the time.

**Rhythm:** This is the flow of faster and slower sounds, usually in relation to a steady beat. If you clap all the notes of a melody or all the words of a song you are clapping the rhythm. Rhythm can be complicated, constantly changing, or very simple and repetitive. The darabukkah player in Gitanjali repeats the same rhythm many times.

**Metre:** This is the part of the music you can tap your foot to – the steady beat. You will usually find that the main pulses fit into groups of twos, threes, or fours. The music for Tiny’s Tune, the Bully-Beast Chant and the River Ostinato are all in a 4 metre.

**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. Try the Bully-Beast chant using different tempi (that’s plural for tempo). How does a change in tempo change the mood or the character?

**Dynamics:** Dynamics refer to how loudly or softly the music should be played. Do you think the Bully Beasts speak with piano (soft) or forte (loud) voices? What dynamics will you use for Tiny’s tune? Schafer’s Gitanjali is full of dynamic contrasts. Notice that gradually increasing or decreasing the number of instruments playing together causes the music to grow louder (crescendo) or softer (decrescendo).

**Timbre:** The specific kind of sound each instrument makes is its timbre or tone colour. Sometimes timbre is very obvious – a trumpet’s unique sound is very different from that of a harp, for instance. When the instruments are from the same family, the difference is more subtle. Think about how the bright violin sounds different from a darker-toned viola or from the deep, low cello, even if it’s playing exactly the same note. The Bully-Beasts have three different timbres: squeaking, snuffling and grunting!

**Harmony:** Underneath the melody are clusters of notes called chords, each of which sounds 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 she wants at each moment. When you play Tiny’s Tune at the same time as the River Ostinato, you are creating harmony.

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**Listening ...**

- Listen to I Am Here to Sing Thee Songs from Gitanjali by R. Murray Schafer, a composition inspired by the poetry of Indian poet Rabindranath Tagore. The music starts with just rattles and a soprano singing. Then a new sound is introduced. Can you tell what it is? If you said a drum, you are correct! Now, can you be more specific? Here are some clues. The drum is goblet shaped and is very popular in the Middle East. Yes! It is a darabukkah!
  - As you listen again, notice that some of the drum beats are heavy and some are light. The heavier sounds are played in the middle of the drum. You can practice doing this. Say ‘dum’ with a low voice and pat your left knee; say ‘tak’ with a high voice and pat your right knee. Here’s how Schafer wrote it (see above).
  - Now try to tap the pattern along with the drum gently as you listen again to the music. Not easy, is it? Keep listening carefully and you will hear that the darabukkah plays throughout most of the song. It is a very important part of the score!
The Music Alive song was also written by a Canadian composer. Her name is Sherryl Sewepagaham. Sherryl is an aboriginal artist. Her family are Cree/Dene from northern Alberta. Like Schafer, she is a music teacher. Sherryl has been recognized for her traditional songwriting. She was even nominated for a Juno award! She is now composing a solo CD of songs in her Cree language. Sherryl dislikes creepy-crawling bugs. But she does like cats, sandy beaches, scary movies, and travelling the world with her son.

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Activity:
You can listen to the Music Alive song performed by Sherryl online at http://www.artsalive.ca/en/mus/musicroom/resourc.html

PHOTO: NADIA KIWANDIBENS

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Learn More About R. Murray Schafer and Other Canadian Composers ...

Great Books and References for Kids
- The Enchanted Forest, by R. Murray Schafer
- Fun with Composers Presents: Just for Kids, by Deborah Ziolkoski
- Cool School Music: Fun Ideas and Activities to Build School Spirit, by Karen Latchana Kenny
- The Big Canadian Music Book, by Michael Mitchell
- The Story of the Orchestra (with CD), by Robert Levine
- A Crooked Kind of Perfect, by Linda Urban
- Listen to the Birds: An Introduction to Classical Music, by Ana Gerhard
- Cool Classical Music, by Mary Lindeen
- Those Amazing Musical Instruments, by Genevieve Helsby

Web Resources
- http://www.patria.org
- http://www.thecanadianencyclopedia.com
- http://www.musiccentre.ca
greatcomposers/schafer/index.html

CD Recordings
- French Folk Songs for Children, in English, by Alan Mills
- String Quartet No. 8, Theseus; Beauty and the Beast, music by R. Murray Schafer performed by Marie-Danielle Parent, Julie Nesrallah, Jennifer Swartz, and the Molinari String Quartet (Quatuor Molinari)
- A Garden of Bells, Gamelan, Felix’s Girls; Miniwanka; Snowforms; Sun; Epitaph for Moonlight; Fire, music by R. Murray Schafer performed by the Vancouver Chamber Choir
- Gitanjali; The Garden of the Heart; Adieu, Robert Schumann, music by R. Murray Schafer, performed by Donna Brown, Judith Forst, Annamarie Popescu, and the National Arts Centre Orchestra
- Flute Concerto; Harp Concerto; The Darkly Splendid Earth; The Lonely Traveller, music by R. Murray Schafer performed by Robert Atkin, Judy Loman, Jacques Israelievitch, the Vancouver Symphony Orchestra, and the Toronto Symphony Orchestra

Resources for Teachers
- My Life on Earth & Elsewhere, a memoir by R. Murray Schafer
- Folk Songs of Canada, from Waterloo Music Co.
- French Folk Songs for Children, in English, by Alan Mills
- String Quartet No. 8, Theseus; Beauty and the Beast, music by R. Murray Schafer performed by Marie-Danielle Parent, Julie Nesrallah, Jennifer Swartz, and the Molinari String Quartet (Quatuor Molinari)
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The following books by R. Murray Schafer all discuss his distinctive approach to music education. Many of these are available from Arcana Editions (www.patria.org/arcana).
- The Composer in the Classroom
- Ear Cleaning: Notes for an Experimental Music Course
- HearSing: 75 Exercises in Listening and Creating Music
- The Rhinoceros in the Classroom
- A Sound Education: 100 Exercises in Listening and Sound-Making
- The Thinking Ear: Complete Writings on Music Education
- When Words Sing
Tiny Rathbone lived in an abandoned piano in Skywater Woods. Tiny was ... well, tiny, and it was a very grand piano, so he was quite comfortable. His bed was a viola case and if it got cold he kept himself warm burning old sheet music in a fireplace made from an abandoned kettledrum.

Skywater Woods was filled with abandoned instruments. There was a legend that a great orchestra had once lived there. Tiny lived on music and there was lots of it in Skywater Woods. He liked wild music the best. His favorite meal was loon song soup and wolf howl jelly. He liked the way the jelly wobbled.

"That orchestra sure must have left in a hurry," said Ivy, plucking a cowbell from a bush.

"Maybe the bully-beasts found a way over Skywater Creek," said Django. Django worried a lot about bully-beasts. Except when he was strumming. Django strummed a lot: guitars, zithers, lutes – he could play anything with strings. Sneaker laces, yo-yos, even spaghetti as long as it wasn't over-cooked.

Ivy was good at anything you had to hit, like xylophones, bells or mosquitoes. She whacked the cowbell a couple of times with a stick.

"Not so loud!" said Django. "The bully-beasts are near."

It was true. There was a small herd of them down by the banks of Skywater Creek feeding on the candy-cane that grew along the shore.

"Take it easy," said Tiny. "There's no way they can cross the bridge."

And that was true as well. The bridge was made of old bassoons woven together with violin strings. The bully-beasts couldn't cross it on account of their hooves.

Ivy clanged her cowbell. "I'm not afraid of any old bully-beast," she said.

But that was not true. They were all a little bit afraid. That's why they lived in Skywater Woods. And across the creek the bully-beasts grunted and grazed on gummy worms and wild licorice and yelled and shouted and –

"Oh, the caterwauling!"

The three friends covered their ears.

The bully-beasts didn't like music. They liked noise and plenty of it. Especially the noise of squealing victims when they poked them with their bully horns or stomped on their toes with their bully hooves or bellowed at them with their bully bellows. So Tiny and his musical friends hung out in the safety of the woods, where apart from the abundant wild music, they made a lot of their own. There was a hollow in the heart of the woods with a tall cliff at one end and gently sloping hills on three sides: a perfect little amphitheatre, complete with a gurgling stream, which sang its own little refreshing song.

"Let's play Something a Little Different," said Tiny one fine spring evening, standing on the stump he used for a podium. The orchestra all knew what he meant.

"Listen," said Tiny. And they all listened.
“What if the creek dries up?” said Ivy.
“Oh no,” said Django.
“Hmmm,” said Tiny. It was true; the creek was getting low. What would they do with all those bully-beasts running around chasing them and raising a ruckus and ruining everything?
One of the bully-beasts stumbled into another who started bellowing. “Watch it!” he said. “No, you watch it!” said the other. And soon they were all pushing and shoving and grumbling and blustering and mooing and hooting and roaring and –
“Ach!” said Django, covering his ears.
“Yikes!” said Ivy, covering hers. But Tiny didn’t cover his ears. He listened and smiled. He had an idea.
“Get all the kids down to the Hollow,” he said to Django. “We’re going to have a concert and we’re going to have guests.”
Ivy came with him back to his place.
“Help me with this,” he said, grabbing a great big roll of carpeting that stood in the corner of the room. It was red carpet. The orchestra must have kept it around for visiting conductors or sopranos.
“What are we doing with it?” said Ivy.
“You’ll see,” said Tiny. When they got to the bridge over Skywater Creek, the bully-beasts were still caterwauling.
“Listen up!” shouted Tiny. And to make sure they did, Ivy banged a big fat pair of cymbals together really loudly.
“You’re invited to a concert,” said Tiny. “We’re going to have a concert and we’re going to have guests.”
Ivy came with him back to his place.
“Get all the kids down to the Hollow,” he said to Django. “We’re going to have a concert and we’re going to have guests.”

Everyone and everything got very, very quiet, until all you could hear was the forest breathing. Then the strings picked up on the serenade the wind was playing in the new leaves. The flutes and oboes picked up on the chattering, splashing of the stream. Some northbound ducks flew overhead and the English horns quacked right along with them and turned it into a duck song.
“More birds,” said Tiny to the wind section.
“More sunset,” he said to the horns.
“More nighttime closing in,” he said to the cellos and double basses.
Something a Little Different was different every time. Oh, it was fun to play written-down music, but sometimes it was fun just to make it up as you went along. To be together, listening and listening and joining in.
“Shhh,” said Tiny to the horn players who were getting, by now, to be a very rowdy sunset.
“Shhh,” said Tiny to Ivy on the timpani. She slowed her song until it sounded like the pulse of the sleeping forest. And Django played a lullaby on a mandolin.

Summer came and it was a hot one. The gummy worms wriggled deeper into the ground and the wild licorice dried up. The candy-cane along the creek wilted. The bully-beasts got restless and bad tempered and very noisy.
“I don’t like the sound of this,” said Django.
The bully-beasts stared longingly at the shady woods. They were afraid of the water but…
love a good ruckus. Besides, you're hot and bored – that's why you're all so cranky."

The biggest bully-beast shouted. "Is this some kind of trick?"

"No," said Tiny. "We're going to play for you and you're going to love it."

"Are you out of your mind?" murmured Ivy.

But Tiny wasn't out of his mind. He could tell how hungry the bully-beasts were even if it was just for something to do.

"How we gonna get across?" said the head bully-beast.

Tiny and Ivy rolled out the red carpet over the bridge of bassoons.

"Follow me," said Tiny.

"And no funny stuff!" said Ivy.

When they got to the hollow, the Skywater kids' orchestra was warming up.

"Hey, that sounds pretty good," said one bully-beast.

"You ain't heard nothing yet," said Tiny, and he jumped up on the conductor's stump and called for silence. The Skywater kids looked out at the herd of bully-beasts all around them. Pretty scary.

"What were you thinking?" whispered Django.

"Just plug in your guitar," said Tiny.

"What's it going to be, Maestro?" called the first violinist. "Shubert, Schoenberg, or Schafer?"

"Not for this crowd," whispered Tiny. "Not yet, anyway. We'll have to win them over, gradually. Everybody just play your favorite tune. Play it loud and play it again.

"All at once?" said Ivy.

"Cool!"

And it was cool. And it was loud. Skywater Woods rang out with a great big awful noise. The bully-beasts loved it.

When it was over those critters hooted and hollered. They'd have clapped, too, if they could have, but it's hard with hooves. One look and Tiny could see they didn't look half so cranky any more.

"What else do you cats know?" shouted one of the bully-beasts.

"Yeah," said another. "We want more."

Everyone in the orchestra looked at Tiny.

Django looked frightened. Ivy was gripping her drumsticks really tightly and the first violinist seemed to have caught a bad case of the hiccups.

But Tiny was prepared.

Activity idea

There are a lot of abandoned instruments in Skywater Woods. Can you find them and put them back in the orchestra? Check your answers on www.artsalive.ca!
“Let’s play *Something a Little Different,*” he said.
“*Shhh,*” said Tiny. And everyone and everything grew quiet.
The cellos came in first, a little shaky and trembling.
“*Good,*” said Tiny. “*But we need some real grumbling.*” He pointed his baton at the double basses, who came in, in a very grumbly way. “*And you,*” said Tiny, pointing at a big old bully-beast, who was so surprised he grumbled good and loud.
“*Moo,*” said Tiny, and the French horns mooed. “*More moos,*” said Tiny, and a couple of bully-beasts mooed in perfect harmony.
“*Excellent!*” shouted Tiny. “*Good mooing!*”

And then one by one, under Tiny’s expert conducting, all of the bully-beasts got a chance to join in: grunting and grumbling, hooting and hollering – even roaring, a bit, but *only* when Tiny pointed at them with his baton. They even learned, after a bit of practice, to stop, when he held up his hand, just so. But he made sure they all got lots of chances to moo and grunt and bluster. And they got very good at it.

Oh, it was a glorious noise. And a glorious noise isn’t the same as just a plain noise. It’s *Something a Little Different.* But please, please, don’t tell the bully-beasts that it was music. Because they enjoyed themselves so much they asked if they could come back another day. And Tiny said

“*Okay.*” And then Ivy said, “*But no funny stuff.*”

And the bully-beasts roared with laughter, but only until Tiny said stop.

~ The End ~

**Activity:**
The Bully-Beasts certainly enjoyed all the noise that orchestra made; it was music to their ears. All of us have different tastes in music. Do you listen to the same music as your parents and grandparents? Do all of your friends enjoy the same songs? Here’s something to think about … what’s the difference between noise and music?
HAPPY BIRTHDAY, MURRAY!

R. Murray Schafer was born on July 18, 1933, which means he turned 80 years old in 2013. Here is a math trick that will impress your family and friends as it will make their birthday appear on a calculator. Give your friend a calculator and ask him or her to follow your instructions. Make sure your friend presses the equals button (=) after each step!

Go ahead, try it out with your own birthday.

• Enter the number 7
• Multiply by the month of your birth
• Subtract 1
• Multiply by 13
• Add the day of your birth
• Add 3
• Multiply by 11
• Subtract the month of your birth
• Subtract the day of your birth
• Divide by 10
• Add 11
• Divide by 100

Drum roll, please ... (check the calculator – it will indicate month followed by day).

SOURCE: HTTP://WWW.DR-MIKES-MATH-GAMES-FOR-KIDS.COM

CRISS-CROSS PUZZLE

ACROSS:

1. A darabukkah plays in this Schafer composition.
2. The Woodland Cree word for boys.
3. Schafer was born in this province.
4. R. Murray Schafer studied this instrument.
5. This term refers to how loudly or how softly music should be played.
6. The “R” in R. Murray Schafer stands for this.

DOWN:

7. A darabukkah plays in this Schafer composition.
8. The Woodland Cree word for girls.
9. Sherryl ________ wrote the Music Alive Song.
10. Word used by Schafer to describe the sounds all around us.
11. Scores that use visual images to represent sounds are called ________ scores.

Find these words in the wordsearch puzzle at left:

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Find these words in the wordsearch puzzle at left:

ACROSS:

1. GITANJALI
2. NAPESISAK
3. ISKWESISAK
4. SEWEPAGAHAM
5. A darabukkah plays in this Schafer composition.
6. The Woodland Cree word for boys.
7. Schafer was born in this province.
8. R. Murray Schafer studied this instrument.
9. This term refers to how loudly or how softly music should be played.
10. The “R” in R. Murray Schafer stands for this.

DOWN:

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4. Sherryl ________ wrote the Music Alive Song.
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