

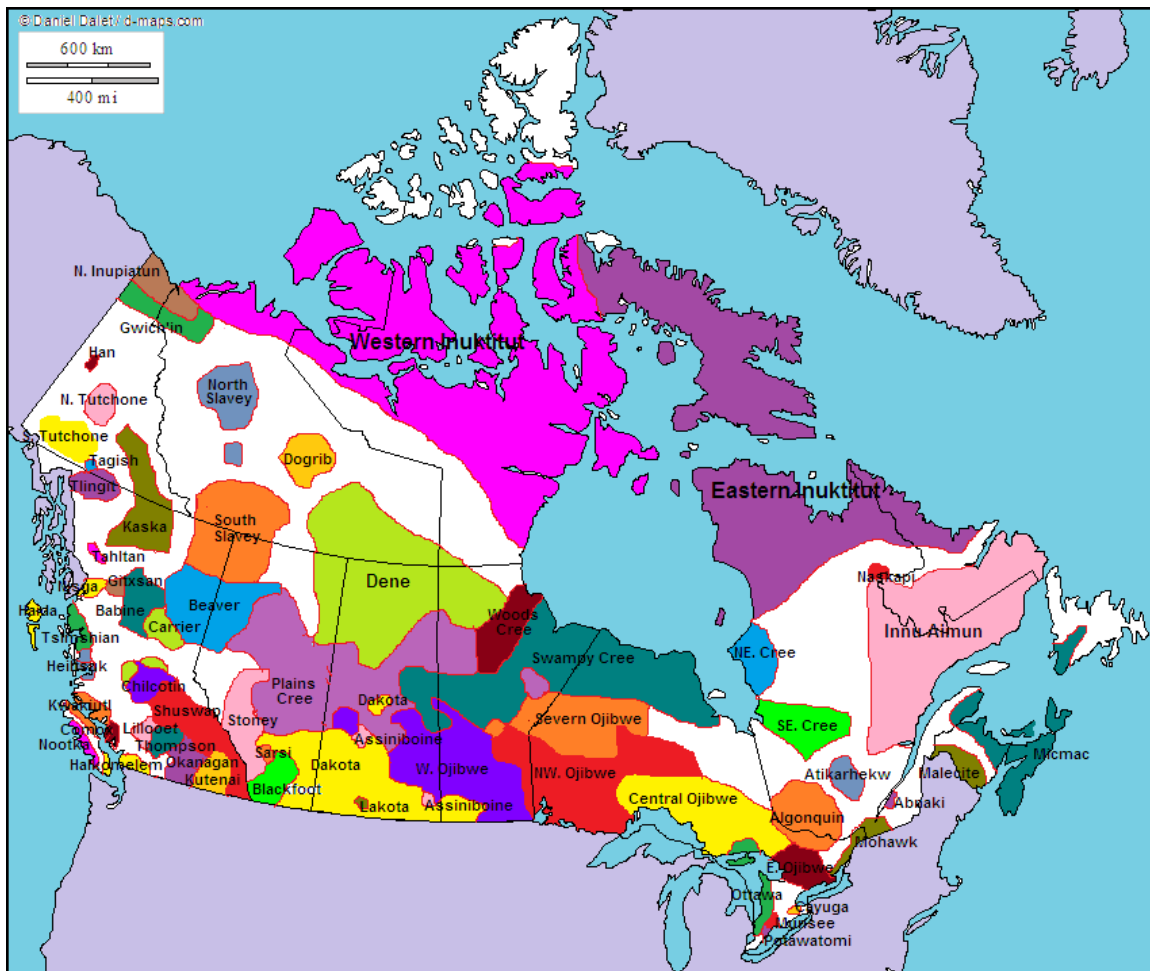
Transcestral brings together artists from 6 Aboriginal nations, Sufi culture and Quebec's classical, contemporary and jazz music communities.

## Background information

Among the natives and Sufis, sound and music is at the heart of the experience and is considered as a means to approach the divine. For example, the nay among the Sufis and the drum among the natives are beings who allow connecting with the invisible.

Here is a document to raise awareness about some inspirations of our work that we find rich and relevant to transmit.

**First Nations** have similar traditions and lifestyles, but each nation has its own cultural and linguistic specificities. In Transcestral, six Aboriginal nations are represented: (Innu, Inuit, Métis, Nakoda, Kanien'kehá:ka (Mohawk) and Anichinabé)



Sufism (in Arabic: **التَّصَوُّف** , at-taṣawwuf) refers to the esoteric and mystical practices of Islam<sup>1</sup> aimed at "purifying the soul" and "getting closer" to God. <https://en.wikipedia.org/wiki/Soufisme>

The pow-wow is a sacred ceremony

It is important to distinguish between singers and drummers pow-wow and the word pow-wow. In this idea we do not make pow-wow music. They are singers and pow-wow players who interpret music in an unholy context.

In the style of pow-wow music, until the 2000s, the songs were without words, “with onomatopoeias.” This style without words made it possible to...

Since the 2000s, some youth groups have been using the style of pow-wow music in a non-sacred context and introducing lyrics. It can become songs of love or tale. But it remains an exception.

The katajjaq, throat song, is a song without words that imitates sounds of nature. It is a game that is traditionally done between 2 women.

## **TRANSCESTRAL CD:**

**SONG LYRICS:** All texts, translations and transliterations are in the CD cover that you can download by following this link:

<https://www.oktoecho.com/transcestralprive>

1) Mamisarniq ᐃᐃᐅᐅᐅᐅᐅ

Mamisarniq is an Inuktitut word for healing. The piece is an Inuit throat song solo (katajjaq). Mamisarniq is a creation by Nina Segalowitz for a single voice. Traditionally, throat singing is done with 2 voices, but here only one voice unites to celebrate Transcestral.

2) niki pawâtin / I have a dream

Composers: Moe Clark, Cheryl I l'Hirondelle, Joseph Naytowhow

Arrangement: Katia Makdissi-Warren

**Language:** Plains Cree: [https://en.wikipedia.org/wiki/Cri\\_\(language\)#Le\\_cri\\_des\\_plaines](https://en.wikipedia.org/wiki/Cri_(language)#Le_cri_des_plaines)  
Important in the language of the Plains Cree: **the first letter of the title still in lowercase**

### **Soloists:**

**Métis singer:** Moe Clark: <http://moelark.ca/>

**Sufi singer:** Anouar Barrada

There is a **pow-wow** intervention in the chorus. And the Sufi singer sings in Arabic.

3) Ode à la terre

Composed by Katia Makdissi-Warren (Lebanon/Quebec), Norman Achneepineskum (Ojibwe)

The composition is at the crossroads of the melodic contours of the Sufi song and the songs powwow.

In the Sufi song, there are many sounds of breath that can approach the Inuit throat song, hence the idea of putting them together.

The basic rhythm is inspired by the rhythms of the United Arab Emirates. We found that these polyrhythms of the Middle East desert create a trance state that blends very well with the music inspired by pow-wow traditions.

Another special feature is the contribution of Hélène Martel's experimental throat song which brings an important colour to the trance spirit.

4) Nomadic Hunter (feat. Buffalo Hat Singers)

Composed by Norman Achneepineskum (Ojibwe) and Katia Makdissi-Warren (Lebanon/Quebec)

Piece pow-wow style without lyrics

Beginning prayer, language: Anishinaabemowin

Thank you Creator

Nomadic Hunter is a piece of the Buffalo Hat Singers typical of the style of singing and pow-wow drums.

The Buffalo Hat Singers are a Quebec-based pow-wow group with members from different nations. Founder and composer: Norman Achneepineskum.

<https://buffalohatsingers.com/>

5) Dunia

Same information as # 3 Ode à la terre

6) wichihin (as taught by Bob Smoker)

Lyrics and Music: Bernida Wheeler, Marji Pratt-Turo

Arrangement: Katia Makdissi-Warren

**Language:** Anishnaabemowin:

<https://www.thecanadianencyclopedia.ca/fr/article/anishnaabemowin-langue-ojibwe>

Important: **the first letter of the title always in lower case**

7) Ma richesse s'appelle (feat. Joséphine Bacon)

Composers and soloists: Didem Basar (qanun), David Ryshpan (piano)

Author/Poet: Joséphine Bacon

From Josephine Bacon's collection "We are all savages"

Publisher: <http://memoiredencrier.com/>

### **Biography:**

*Joséphine Bacon is an Innu poet from Pessamit, born in 1947. Director and lyricist, she is considered to be a leading author in Quebec. She has worked as a translator interpreter with elderly people, those who hold traditional knowledge, and has wisely learned to listen to their words. Joséphine Bacon often says of herself that she is not a poet, but that in her nomadic and generous heart, she speaks a language filled with poetry that echoes the echoes of the elders who have marked her life.*

Relevant documentary: <https://ici.tou.tv/je-m-appelle-humain>

8) Zadka

Composition : Katia Makdissi-Warren

Composition atmosphérique, à la rencontre de l'électronique, instrumental mettant en valeur le chant de gorge inuit (Nina Segalowitz) et le chant pow-wow. Le groupe de pow-wow nakoda Eya-Hey Nakoda : <https://www.facebook.com/groups/2408554188>

L'apport du chant d'Hélène Martel amène le côté occidental populaire à la pièce.

### **Biography of Eya-Hey Nakoda:**

Rod Hunter, Gavin Ear, Desi Rider, Anders Hunter and Shanda Hunter formed the drum group Eya-Hey Nakoda. The drum group composes all original songs of their own. Whether it's a big contest or a small traditional powwow, Eya-Hey Nakoda loves to sing and loves to make the dancers dance hard.

At the powwows, before grand entry, different member of the group will take their turn to offer tobacco to the drum and pray. They pray for dancers, the other drum groups and all the people that are there. They give thanks for the spirit dancer, the singing spirit, the drum spirit (grandfather drum), and most importantly, give thanks to creator for life. They would also pray and ask for

blessing from the drum so that when the dancers dance, or when the people listen to the music, they will be cured of any ailments.

Eya-Hey Nakoda is predominantly Nakoda from the Bears paw, Chiniki and Wesley First Nations in Morley, Alberta. They are, however, proud to have singers from different tribes such as: Siksika Nation, Cree, Muscogee, Tsuu Tina Nation, Aniyvwiya, the Dakota Nation, and Blackfeet, to name a few.

Eya-Hey Nakoda is a world class championship drum group that have been traveling for over 25 years to various powwows and will continue to do so

9) Inter-Nation-All (Eya-Hey Nakoda exploit)  
Music: Anders Hunter and Katia Makdissi-Warren  
Powwow Group: Eya-Hey Nakoda  
Soloist: Marianne Trudel (piano)

Powerful Gnawa, Indigenous and Jazz Encounter

10) Horizons  
Same information as #3 Ode à la terre

11) Al Madad (Sufi Traditional Song)  
Lyrics: Aba Al Hassan Achouchtari  
Music: Musical heritage of Aleppo  
Arrangement: Katia Makdissi-Warren