



TEACHER'S GUIDE

The Beginnings of *Bing Bang!*

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INTRODUCTION

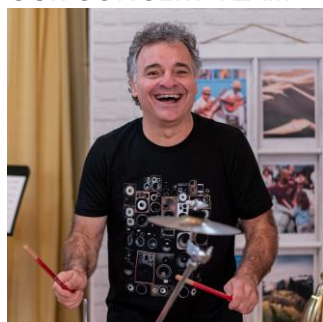
For more than 60 years, Jeunesses Musicales Canada (JMC) has been dedicated to the promotion of classical music for young Canadians and their families. With their numerous productions, every year, JMC presents more than 500 concerts in schools, theatres, as well as in arts and cultural centres across the country.

Here is the Teacher's Guide that accompanies *The Beginnings of the Bing Bang!* This document contains a wealth of information and a range of activities of varying difficulty, which educators and teachers can draw on, taking into account the children's age. This notebook can be used to prepare the children for the concert, but also to provide feedback on the event and encourage the continuation of the lesson started before the presentation.

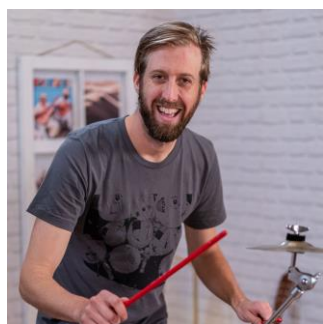
The Beginnings of the Bing Bang!, offered to young audiences since the beginning of 2019, aims to demystify percussion instruments and the variety of their origins, all while giving us a humorous insight into the profession of a percussionist.

With Bruno and Marton, young people will thus have the opportunity to discover a whole panoply of percussion instruments from various regions of the world and various cultures. They will also be able to learn some interesting details on the like between the evolution of instruments and the history of colonization. A world rich in timbres, rhythms, and colours awaits the spectators of this fun, dynamic, energizing, and instructive concert!

OUR CONCERT TEAM



Bruno Roy – Percussionist



Marton Maderspach – Percussionist

Pascal Blanchet – Author

Alain Gauthier – Stage Direction

Pierre-Luc Boudreau – Scenographer

THE BIG INTERVIEW

Meet the Musicians of the Concert!

Even if they are incredibly busy with their thousand and one musical projects, Bruno Roy and Marton Maderspach kindly offered some of their precious time to answer some questions about their passion for percussion instruments.

What drew you to percussion?

BRUNO: Hey! Hey! ... As a teenager, it was the way I found to make me popular with the girls! (Laughs) More seriously, my father, who was an opera singer, had a lot of instruments. One day when I was 11 years old, my brother was playing the guitar and gave me permission to accompany him on drums. In my heart, it just went BOOM! It's as though the whole world had opened up in front of me. I haven't stopped playing since!

MARTON: As a kid, I started with the violin. Later, I played in the string orchestra at school, and my teacher noticed my sense of rhythm. One day, he entrusted me with the percussion for a concert and I loved it! Then when I was 11 or 12 years old, on a trip with his family in Hungary, my father bought me a drum kit that he gave me as a gift when he got back! It was the love of rhythm that made me choose percussion. But as we can see in the concert, I like to play string instruments too!

How did you start playing together?

BRUNO: Three years ago, my former partner at Jeunesses Musicales Canada had to leave the production. We threw auditions to replace him. When Marton introduced himself, I felt that there was a musical "connection" between us. Marton is an excellent musician, very creative. He always wants to surpass himself, to improve. It's very stimulating for me!

MARTON: I remember that audition really well! It was a little intimidating ... But Bruno instantly made me feel at ease and my stress disappeared, and so everything went very well! I didn't know Bruno yet, but it already felt like I was playing with an old friend.

Percussionists play a variety of different instruments! Which instrument is your favourite, and why?

MARTON: Oh, there are several! But if I had to name just one, I think I would choose the cajón. By hitting a simple wooden plank, we can easily create a wide variety of sounds, from the softest to the most percussive! We can even imitate the drums.

BRUNO: For me, it's the djembe. I love feeling the vibrations of this extraordinary instrument! It gives a great variety of sounds, and the richness of sound deepens my musical language. It even changed my way of playing the drums! I would say that the djembe made me a better musician.



Percussion instruments come from all over the world. Can you tell us about a culture that you discovered through percussion?

BRUNO: The djembe introduced me to African culture, where music is linked to all moments of life. Each rhythm has a meaning, a depth ...

MARTON: I love discovering rhythms and instruments where they were born! I went to Cuba to learn the bongos and the clave rhythm (pronounced "clavé"), then to Morocco to learn the rhythms of the riq (a kind of Moroccan tambourine). I even had the chance to study the darbuka in Istanbul, Turkey!

Turkish Darbuka

THE STORY OF THE CONCERT



The Origins of the Bing Bang! tells the adventures of Bruno and Marton, two very talented percussionists, who also happen to be best friends. But today they are having a really stressful day! Marton is preparing to pass the most important audition of his life: it's a chance to join the group RythmoTutto-Mundo to participate in their international tour of shows ... and he doesn't feel ready—no, not at all! As for Bruno, he has to lead a big parade this very evening ... except he still has no idea how he's going to decide which instruments to bring! Fortunately, Marton is there to help him ... But Bruno has a big secret that he doesn't dare reveal to Marton, for fear of shocking him.

Will their friendship, great talent, and common passion for rhythm be enough to meet all these challenges without going mad? That's what you'll learn during this colourful concert!

SOME INSTRUMENTS FROM THE CONCERT ... AND THEIR ORIGINS

In their concert, Bruno and Marton presented us with a lot of instruments! We will talk to you about some of them to remind you that percussion instruments have very different origins.

The claves



These large, very hard wooden dowels were originally used to secure the various parts of ships together. It was in the port of Havana, Cuba, that they appeared in the hands of musicians. We play them by knocking them together in a very particular way. In fact, one of the claves is placed on the fingertips of one hand, fingers facing up, while the other is held in the second hand to strike the first. The sound of the claves is naturally very loud, so you have to hit them very gently!

Podorythmia and the spoons



We have seen this before: many percussion instruments were born from the imagination of musicians whose only wealth was a few everyday objects ... plus a good dose of creativity and imagination! In Quebec, traditional families could count on a few beautiful voices, sometimes a violin, an accordion, more rarely a piano ... But to make the company swing, percussion was also needed! For high-pitched sounds, our ancestors held two spoons back to back in one hand, which they tapped alternately on the other hand and on one thigh. For low-pitched sounds, they would place a large wooden plank on the floor under a chair and would tap on it with both feet shod in hard leather soles. No more complicated than that!

The surdo



Essential for playing samba rhythms, this big drum from Brazil is made from a metal or wood barrel over which a membrane (or “drum skin”) made from animal skin is stretched. It is traditionally played with a single mallet, the second hand serving to “languish” the sound of the instrument, that is to say to soothe the high harmonics. As it is used in parades and marching bands, it has a strap that allows it to be carried while playing it, and its membrane is covered with a kind of plastic sheet that protects it from the rain.

The cajón



In the 18th century, the population of Peru numbered many slaves who did not have access to “real” musical instruments. Fortunately, some of them had a lot of imagination and resourcefulness! In their hands, the wooden crate that was used by fruit pickers and fishermen quickly became a percussion instrument. Later, a metal stamp—similar to the one found under the snare drum—was added to the interior (see the next page). Musicians don’t need a bench or a chair, as they sit directly on their cajón to play it!

The djembe



Originally from West Africa, the djembe is a very old kind of drum: it was born in the 13th century! It is made of a wooden barrel over which an antelope or goat skin has been stretched with ropes. You hit the skin with your hands. Depending on how you play it, it can give low and resonant sounds just as well as high and dry sounds.

If you want to remember the name of ALL the instruments in the concert, go to page 13.

SOME INSTRUMENTS FROM THE CONCERT ... (CONTINUED)



The drum kit

As of the 20th century, in New Orleans, then throughout the United States, we saw the emergence of new styles of popular music: ragtime, Dixieland, blues, jazz ... This popular music used an ensemble of percussion instruments composed of various types of drums and cymbals, arranged so that they can be played by a single musician that uses both their hands and feet. It is a set of instruments that we call the drum kit. Since the 1950s, the drum kit has become a staple in almost all popular Western music.

The suspended cymbals

Most drum kits have two: the ride cymbal, which jazz drummers use a lot to mark the swing; and the crash cymbal, which serves to mark the accents in a contrasting way. Sometimes other cymbals are added to the

drums. The most common are the splash cymbal (a small cymbal whose sound evokes an object falling into water) and the China cymbal, with raised edges, whose punchy and brief sound is somewhat reminiscent of thunder!

The toms

The other drums in the drum set, called the toms, come in various sizes and can have one or two membranes. Typically, drum kits have three toms which give a high, medium, and low sound respectively. The first two toms are fixed on the top of the bass drum using metal rods, while the lower one, called "floor tom", is provided with legs which allow it to be placed directly on the floor. From the 1970s and 1980s, especially in rock music, toms began to multiply ... and some drummers used up to ten!

The bass drum

As the name suggests, the bass drum is a large drum with one or two membranes, which gives a very low sound. Arranged on the ground, it is equipped with a pedal to which a mallet is attached. It is therefore played with the foot, which keeps both hands free to play other instruments.

The snare drum

A shallow and medium-sized drum, with two very tight heads, the snare drum gives a high and dry sound. On the "skin" below there is a stamp of corrugated metal which adds to the sound of the membrane a brief rubbing noise ("kchh") which gives the snare its distinctive personality.

The Hi-Hat

Called "the Charleston" in French, the hi-hat consists of two small cymbals mounted on a tripod equipped with a pedal. When you step on the pedal, the cymbals stick together to create a muffled sound; when released, they can resonate freely. The name of the Charleston comes from a very popular American dance in the 1920s.

AND IF HISTORY TOLD US ...

The origin of percussion instruments

PERCUSSIONS GO BACK TO THE BEGINNING OF TIME! THE DISCONCERTING MAESTRO TELLS US ABOUT THE EARLY PERCUSSION INSTRUMENTS AND THEIR ORIGIN.

Since prehistoric times, when they still lived in caves and forests, human beings were passionate about rhythm. The most mystic were fascinated by the rhythms of the day and night, of the phases of the moon, of the seasons, of the years, of life and death. The more down-to-earth were interested in the rhythm of steps and to that of dances, in the rhythm of the breath, of the beating of the heart ...



From Africa ... The oldest instruments are found in Africa. Normal: it is also on this continent that we find the oldest fossils of human beings! But even in our time, music in general, and percussion in particular, play a central role in the lives of Africans. It accompanies children's games, initiation rites for adolescents, religious ceremonies, funerals, etc. But it also punctuates the daily life of Africans down to the most intimate details. There are even traditional songs for children who wet the bed!

Work is also done to music. With their throats, men produce a sound that resembles that of hiccups. When clearing land to plant rice, workers emit this sound with each stroke of a machete. They all work at the same pace.

... to the Americas ... Beginning in the 17th century, many Africans were kidnapped by European traders to be sold as slaves in various countries of the three Americas. It is a terrible ordeal for them, but music will help them keep their spirits up and assert their culture. This is how slaves of African origin invented new instruments to accompany their songs! (You will find some examples in the section "Some instruments of the concert.")

... via Europe ... Since ancient times, drums were part of the military culture of the Greeks, then the Romans. From the Middle Ages, almost everywhere in Europe, we saw the appearance of percussion instruments in the hands of soldiers that are still used today, both in classical and popular music: the bass drum and the snare drum (both of which are part of modern drum kits). They also used cymbals, which they imported from Asia.

... and Asia! In fact, cymbals originated over 5,000 years ago in what was once called Asia Minor (now known as the Middle East). Other types of cymbals, as well as their big brothers, the gongs, appeared in China and throughout East Asia. These instruments are made of hammered sheets of metal.

AND IF HISTORY TOLD US ... (CONTINUED)

The migration of rhythms

Musicians in general, and percussionists in particular, are big travellers. Moreover, their great sensitivity makes them very easily influenced! Is that why we find “imported” rhythms more and more often in music from different countries?

Everywhere in the world, and since forever, the rhythms of one culture end up invading the culture of its neighbour! This is kind of what we mean when we talk about the migration of rhythms. This phenomenon has always existed, and it can be observed everywhere on the planet! Here is an example.

From Africa to the West Indies ... Since the first human civilizations appeared in Africa, it is natural that it is on this continent that the first rhythms and the first instruments also appeared. At the time when the great European explorers (French, British, Spanish, Portuguese, Dutch...) began to establish colonies in the three Americas, they also explored Africa, which concealed great natural resources. Since the American colonies needed a lot of workers, wealthy, unscrupulous ship owners had the terrible idea of capturing Africans and taking them to America to sell them as slaves.

... and from Latin America to New Orleans ... These slaves were first taken to the Spanish colonies, in what is today called Latin America. Among them, of course, were musicians! Some ended up in the port of Havana, Cuba. Deprived of their traditional instruments, they set out to invent others, as we saw on page 6! With these instruments, they recreated more or less faithfully the rhythms of their countries of origin. In their new reality, these rhythms have evolved, and this is how Cuban rhythms such as the clavé sound were born, among others (a rhythmic pattern that you can learn in the section “TO YOUR INSTRUMENTS! READY? ... PLAY!”). Then some of them had to make a second trip, this time to the United States. In this immense country, colonized by the British, regions like Louisiana (which had initially been French), had many French speakers.

In the main city of Louisiana, called New Orleans, African musicians from Cuba showed the clavé sound to musicians of French origin, who mixed it with their own rhythms and with those of the British folklore of their fellow Americans.

.... passing through Europe!

In the music of New Orleans, we also find, as we saw in the concert, certain instruments like the snare drum, which come from the European military musical tradition. From these instruments, we will compose the modern drum kit. The music of New Orleans is therefore the result of the migration of African, Spanish, English, and French music! Quite a mix, isn't it?

Do you find that looks complicated? Normal: it IS complicated! Even I sometimes get tangled up in the details of this wild story!

TO YOUR INSTRUMENTS! READY? ... PLAY!

Cuban Rhythms

To play these rhythms, you have to divide the group into two sections: the first will play the claves (or another high-pitched percussion instrument) and the second, a lower-sounding drum. We can also replace these instruments by body percussion: the role of the claves can be played by clapping hands, and the bass drum by a foot that stomps the ground.

For rhythms 3 and 4 of "Bongo Bell," if you don't have a bongo bell, you could use two different bells: one higher and one lower.

1. Claves 2-3

Claves

Bass Drum

2. Claves 3-2

Clv.

B. D.

3. Bongo Bell 2-3

High pitch Bongo Bell

Low pitch Bongo Bell

4. Bongo Bell 3-2

High pitch Bongo Bell

Low pitch Bongo Bell

TO YOUR INSTRUMENTS! READY? ... PLAY!

African Rhythms of the Djembe

Here is the score of two African rhythms to play on the djembe:

djolé and kuku.

If you do not have djembes in class, we can very well replace the instrument by body percussion here too: the "pou" will be played by the foot on the ground, and the "pi" by the hands, which hit the thighs. We can also divide the group in two: the first section will play only the "pou," the second, the "pi," and both sections will play the "pa," by clapping their hands. (Or, alternatively, we can make three teams and the third plays the "pa" by clapping their hands.)

To know if you should play the djembe with the right or the left hand, or clap your hands, we have noted in the first measure "d" for right, "g" for left, and "m" for clapping hands.

THREE DIFFERENT SOUNDS:

"POU" Bass sound that is achieved by striking with the entire surface of the hand, with the palm positioned towards the centre of the djembe's membrane.

"Pa" High "slammed" sound that requires an advanced technique; here we suggest you produce the high-pitched sound by simply clapping your hands together.

"Pi" Medium sound which is done by hitting the edge of the djembe with the part of your fingers that is closest to your palm.

The image shows three musical notes on a five-line staff. The first note is a low bass note, the second is a high note, and the third is a medium note.

1. Djolé

The Djolé rhythm is shown on a five-line staff with a double bar line and repeat dots. It consists of four measures. The first measure has four eighth notes, each with 'RL' above it and 'R' below it. The second measure has four eighth notes, each with 'RL' above it and 'R' below it. The third measure has four eighth notes, each with 'RL' above it and 'R' below it. The fourth measure has four eighth notes, each with 'RL' above it and 'R' below it.

2. Kuku

The Kuku rhythm is shown on a five-line staff with a double bar line and repeat dots. It consists of four measures. The first measure has two eighth notes, each with 'RL' above it and 'R' below it, followed by two eighth notes with 'H' above them. The second measure has two eighth notes, each with 'RL' above it and 'R' below it, followed by two eighth notes with 'H' above them. The third measure has two eighth notes, each with 'RL' above it and 'R' below it, followed by two eighth notes with 'H' above them. The fourth measure has two eighth notes, each with 'RL' above it and 'R' below it, followed by two eighth notes with 'H' above them.

PERCUSSIONS: ONE BIG SCATTERED FAMILY!

Percussion instruments, as we have seen, have very varied origins. Unlike strings or brass, for example, they have very diverse sound and visual characteristics. Percussion is a bit like a large, colourful family made up of children adopted in several countries!

To try to find your way around, there are various ways of classifying percussion instruments, depending on the type of sound they produce, the material they are made of, or the way in which the sound is produced.

Note or "noise"?

Percussion instruments produce two main types of sound: determinate sounds and indeterminate sounds.

Pitch Determinated Sounds

Some produce precise notes, as string or wind instruments do; these are called **pitch determinated sounds**. This is the case with so-called "keyboard" instruments, such as the xylophone, the marimba, the vibraphone, the glockenspiel, and tubular bells, but also of certain skin instruments such as the timpani and roto-toms, as well as the gongs. I'm sure I'm forgetting some; there are so many!



Undefined Pitch Sounds

The others produce **undefined pitch sounds**, which do not correspond to a precise note, but rather evoke a "noise." This is the case with the vast majority of percussion instruments, especially the drums and cymbals that make up the drum kit.



Percussions: one big SCATTERED family! (continued)

What is it made of?

One of the fairly common ways of classifying percussion instruments into sub-families is to classify them according to the type of material that produces the sound:

SKIN



The SKIN percussions, made of a barrel (cylinder) of wood, metal, or plastic on which a skin is stretched, group together all types of drums: the African djembe; the Brazilian surdo and tamborim; the Cuban bongos, congas, and timbales (pronounced "timbales"); the Indian table; all the drums of the drum kit (see page 7); as well as the immense timpani of the classical orchestra. Originally, these instruments were still made from animal skins. Nowadays, these skins are often replaced by a synthetic material.

WOOD



Among WOOD's percussions, we find for example the cajón, the claves, the castanets, the woodblocks, the maracas, and several other small instruments, but also the marimba and the xylophone whose bars are made of wood.

METAL



The METAL, which has highly desirable resonant properties, is used to make cymbals, gongs, various types of bells and chimes, as well as the vibraphone and glockenspiel.

OTHER



Percussion instrument makers from different regions of the world also use other materials provided by the nature that surrounds them: dried fruits and nuts (guiro, calabash ...), shells, etc.

How do you play them?

Percussionists have several techniques for producing sound from an instrument: they can strike it with their hands or various types of sticks (stick, mallet, mallet, etc.) or even shake it, rub it ... But beware, some instruments can be played in more than one way!

HIT



The HIT sub-family is by far the biggest. It includes all the instruments on which you strike with your hands or with an object (stick, mallet, mallet, hammer, etc.).

SHAKED



SHAKED instruments include maracas, bells, mobiles, cabaza, shaker ...

RUBBED



The somewhat rarer RUBBED instruments include the snare drum that is rubbed with brooms, the guiro, and the washboard (very popular in traditional Acadian music!). In contemporary music, we sometimes rub certain metal instruments (cymbals, gongs, crotales ...) with a bow to produce very strange sounds! There are even instruments that were invented especially for this, like the waterphone, a funny object that looks like it came straight out of a science fiction movie!

LET'S HAVE FUN!

The Intruders

Here's a little challenge for you: three of the instruments in the list below are NOT part of the percussion family. Can you find them?

- Cajón
- Guitar
- Xylophone
- Suspended cymbals
- Violin
- Guiro
- Hi-hat
- Djembe
- Claves
- Harmonica
- Surdo
- Castanets
- Maracas
- Gong

Where Do They Come From?

Marton and Bruno presented you several percussion instruments that come from different countries. Can you remember where each of these instruments came from?

1. Spoons
 2. Cajón
 3. Djembe
 4. Claves
 5. Surdo
- A. Brazil
 - B. Quebec
 - C. West Africa (former Mali Empire)
 - D. Peru
 - E. Cuba

LET'S HAVE FUN!

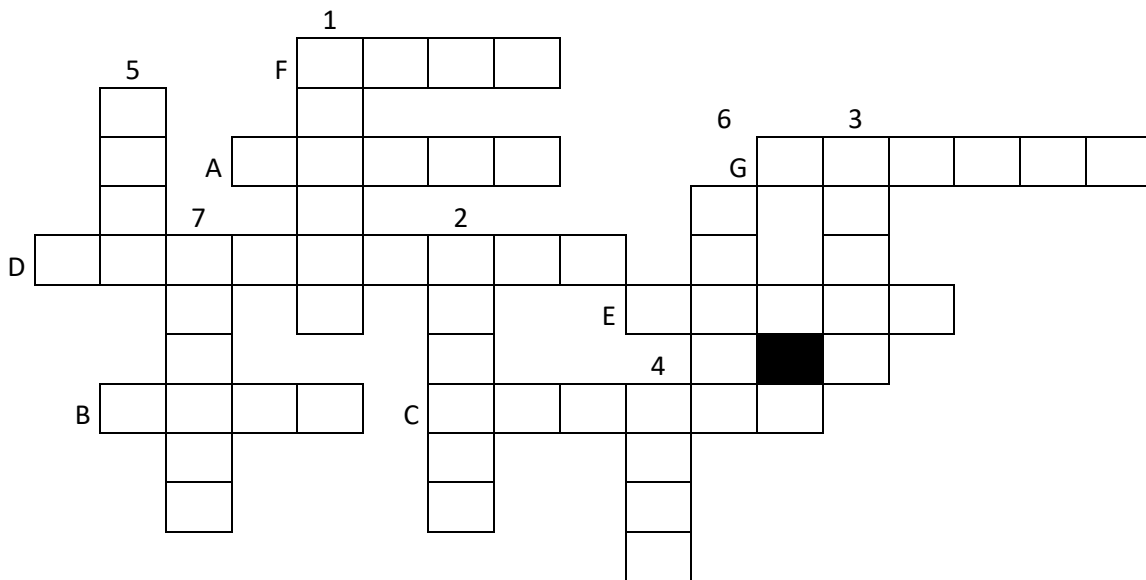
Crossword

HORIZONTALLY

- A. This percussion instrument was invented from a wooden crate that was used to transport fruit or fish.
- B. This material is used to make many musical instruments.
- C. He has to do an audition live on the radio and it is really stressing him out!
- D. In a drum kit, so that we don't have to hold them, the cymbals are ...
- E. A big Brazilian drum, essential in carnivals where the samba is played!
- F. West Indian island where the rhythmic pattern called "clave" originates.
- G. Percussion is mainly used to mark the ...

VERTICALLY

- 1. Instrument that the first Cuban musicians invented from large wooden dowels found in the port of Havana.
- 2. African drum traditionally made with the skin of an antelope or goat.
- 3. They are what we use to beat the skin of the djembe and bongos.
- 4. There are several of these drums in a drum kit.
- 5. It was in this South American country that the cajón was born.
- 6. He's going to be leading a big parade and it stresses him out a lot!
- 7. In Quebec, we find them in the hands of musicians as often as in those of cooks!

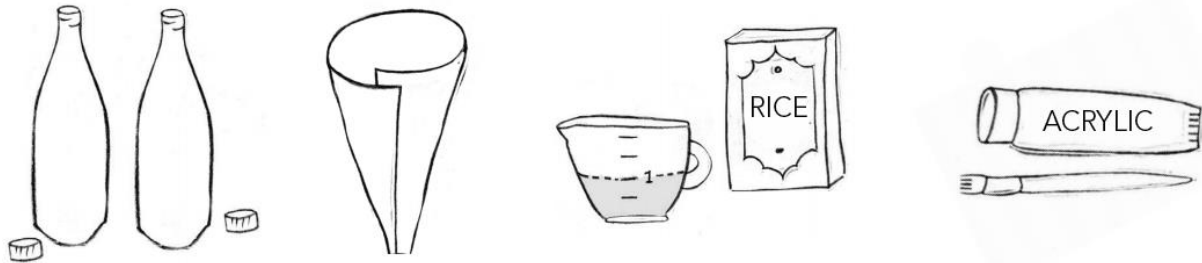


LET'S HAVE FUN!

Make Your Homemade Percussions!

Like most musical instruments, percussion instruments are rather expensive ... But never mind! With objects collected in the recycling bin, in the kitchen, or in the garage, you can easily make your own instruments for free (or almost ...)! And why not use it to play the rhythms suggested on pages 10 and 11?

Maracas



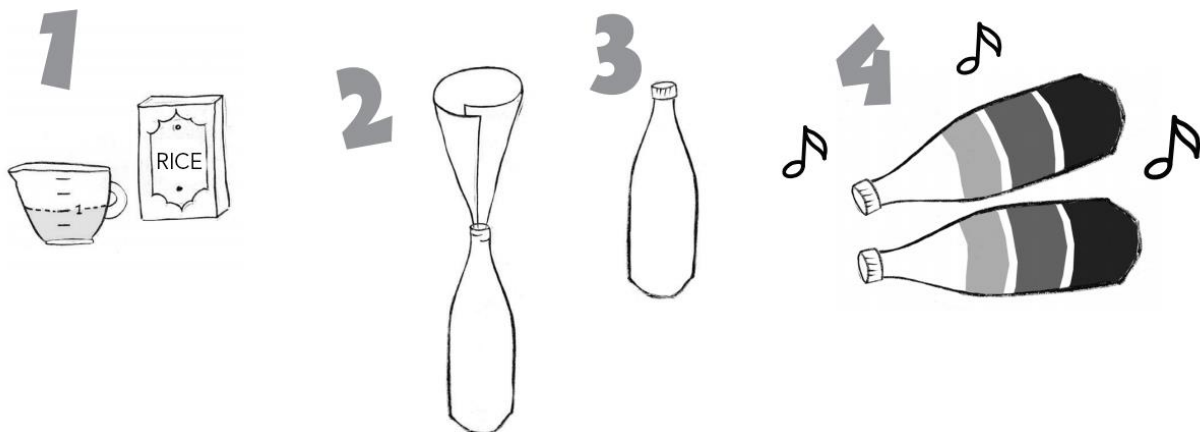
THE MATERIAL

- Two empty plastic bottles of 33–600 ml, well rinsed and dried, with their screw cap (water bottle, pop bottle ...);
- A funnel (if you don't have a funnel, a sheet of paper rolled into a cone shape will do just fine);
- A cup of rice, pearl barley, or lentils;
- Acrylic paint and a brush for decoration (optional).

THE STEPS

1. Pour the rice into two glasses—half a cup in each.
2. Using your funnel, pour half a cup of rice into each bottle.
3. Close the bottles by screwing on their caps.
4. Decorate your maracas to your liking. (While the paint is drying, you will have time to put your equipment away!)

And there you go! Your maracas are ready to use. You just have to hold them by the neck to shake them to the beat of your favourite song!



LET'S HAVE FUN!

Mini Drum

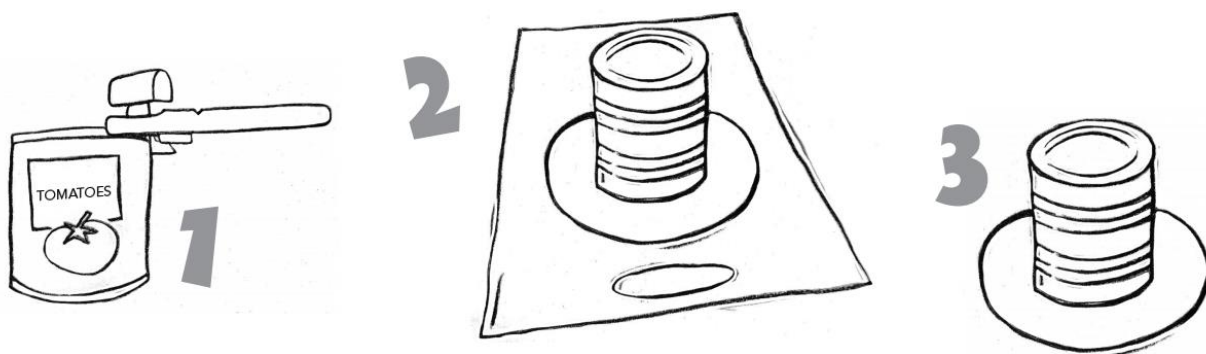
For this project, you may need the help of an adult, especially in steps 1 and 4.

THE MATERIAL

- An empty tin can, well rinsed and dried;
- A can opener;
- A plastic bag, not too thin;
- A permanent marker;
- Scissors;
- Coloured duct tape;
- Two wooden sticks (optional).



THE STEPS



1. Using the can opener, remove the bottom of the can. Be careful not to cut yourself with the metal edge! *Seek help from an adult if necessary.*
2. Peel off the paper label covering the tin can. With the marker, draw a circle on the plastic bag that will be about 5 cm larger in diameter than the tin can. (For example, if the opening of the tin can is 10cm, draw a 15cm circle.) Then, using the scissors, cut out this circle.
3. Place the tin can on the plastic circle.



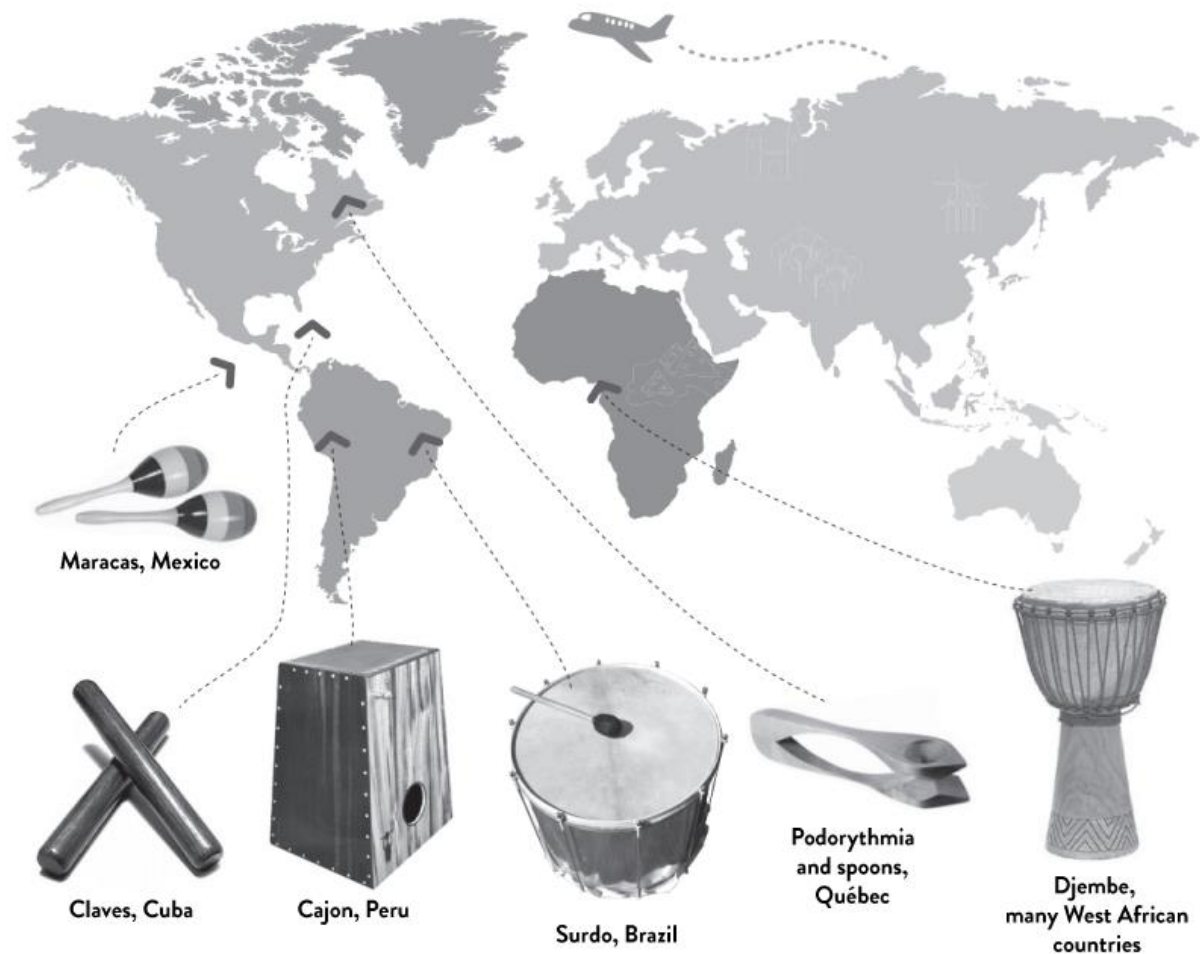
4. Using small pieces of duct tape, secure the plastic, taut and centered, to the sides of the box.
5. Make sure the plastic is tight before proceeding to the next step. Adjust the tension if necessary. *Ask for help from an adult if necessary.*
6. Keep everything in place by wrapping a strip of duct tape around the can. If you want, you can wrap more strips of tape in different colors to decorate your mini drum.

And there you go! All you have to do is play your new instrument using your fingers, or even a pair of sticks!

TO EXTEND THE ENJOYMENT ... THE PROJECT

Let's discover the percussion instruments of the world!

With their rhythms and percussion instruments, Bruno and Marton took us to Africa and the Americas, but as you probably can imagine, the variety of rhythm in the world spans all continents!



Imagine your class represents the whole world.

Divide your class into 6 teams of 3, 4, or 5 students each: each group will represent one region of the world.

Team A: Americas

Team B: Europe

Team C: Africa

Team D: Middle East

Team E: Asia

Team F: Oceania

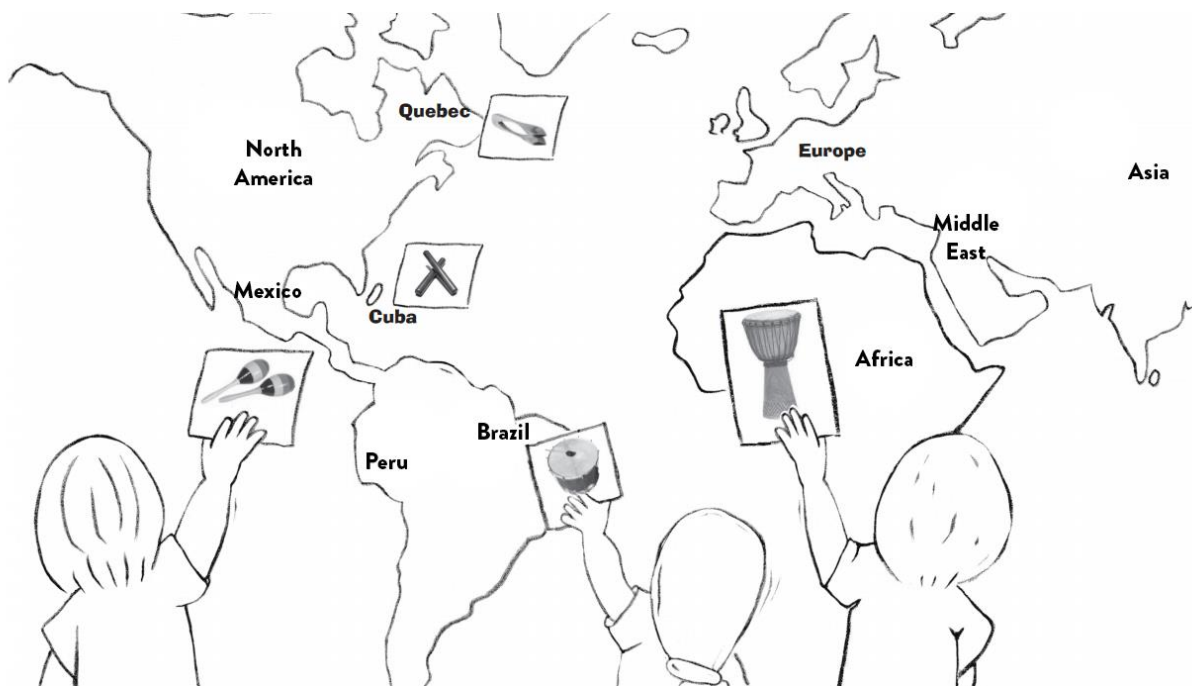
TO EXTEND THE ENJOYMENT ... THE PROJECT (CONTINUED)

First step: individual work

1. Each student chooses a percussion instrument from the region represented by their team and researches this instrument. PLEASE NOTE: you must NOT choose an instrument that was used in *The Origins of the Bing Bang!* concert! (The list of these instruments is on page 13.) The aim of the exercise is to introduce you to an instrument that you do not yet know!
2. In your research, try to collect:
 - (1) pictures that represent the instrument;
 - (2) sound clips that will allow your classmates to hear it;
 - (3) written information about the instrument: its origin, function, materials from which it is made, rhythms and dances (if any) traditionally associated with it, etc.

Second step: group work

1. When all the students on your team have completed their individual research, share with them the results of your work from step one.
2. With your team, create a large poster where each instrument will be represented, with a summary of its characteristics, on a map of the region of the world that corresponds to it.
3. Create an oral presentation that will allow your team to share the fruits of their labour with the whole class while showing them your poster.
4. Once the presentations are finished, why not display the six posters in the halls of the school to show them to students in other classes?



LET'S PREPARE FOR THE CONCERT

THIS GUIDE IS A CHECKLIST THAT YOU WILL HAVE THE LEISURE OF CONSULTING BEFORE ATTENDING A CONCERT OR AN OPERA.

It contains many different rules of conduct to follow before, during, and after the concert, as well as some information on applause, a very old custom that is still relevant today.

Read the following carefully to become a real informed little listener!

BEFORE THE CONCERT

In order not to distract the artists and the audience, turn off all electronic devices (watch, cellphone, etc.)

It's important to arrive on time for the concert. Arriving late might mean you miss some important information, in addition to disturbing the other audience members. It's best to arrive 10–15 minutes before the start of the performance. That will give you time to read the program!

DURING THE CONCERT

In order to respect the musicians and the public, do not speak with your neighbors. Silence is essential for the concentration of the musicians and other people in the room. However, since many JMC concerts contain funny moments, you have the right to laugh when it's funny!

Any food or treats should be eaten outside of the concert hall. The packaging can be noisy at times and may interfere with the listening of people near you.

Unless there is an emergency, we don't leave the hall during the concert. If possible, wait for the intermission. (In the case of concerts for young audiences, by the way, there is no intermission and the performance lasts less than an hour ... so it's not very long anyway!)

The musicians on stage are aware of everything that is happening in the hall and can hear all the noises that are made by the audience very well. With your respect for silence, you allow the artists to produce the best possible concert. (With the exception of laughter, of course, which artists are very happy to hear in comedic moments!)

AFTER THE CONCERT

Make sure you don't forget anything in or under your seat.

Leave the room calmly, without jostling.

Take the time to share your impressions with your friends. It is often possible to go and meet the artists after the concert to congratulate them or ask them questions. Sometimes the musicians come back on stage to meet the audience; so you just have to approach them to talk to them. If the musicians aren't coming back on stage, ask one of the hall managers if it's possible to meet them, and they'll show you where to go to join them backstage or in their dressing room.

APPLAUSE

To show their joy and appreciation in a concert, the audience claps their hands.

In a more classical concert, for example a piano or violin recital, it is customary for the audience to applaud the performers only at the end of each work. When the work consist of several parts, it is advisable to wait until the end of the work and to respect the moment of silence that the artists take between movements. This is not the case for *The Origins of the Bing Bang!*, but write it down in case you attend a concert like this.

At the opera, the habits are different and the audience often applauds the singer(s) at the end of a well-known or extremely virtuoso aria, in addition to applauding at the end of each act. In jazz concerts, the audience has become accustomed to applauding the musicians after each improvisation.

REPERTOIRE HEARD DURING THE CONCERT

RHYTHMS FROM NEW ORLEANS

Piece illustrating the evolution of the drum kit, from the military parade to the rhythms of New Orleans. You hear the bass drum and snare first, then add the cymbals and finally the toms to recreate the drum set. Then Bruno and Marton play rhythms from New Orleans.

Instruments: drum kit (see description on page 7).

CUBAN RHYTHMS

Based on the rhythm already played on the bass drum, Bruno and Marton illustrate the connection between New Orleans music and the Cuban “clavé”.

Piece: *El Cuarto de Tula*, composed by Sergio González Siaba and popularized by the Buena Vista Social Club.

Instruments: bongos, woodblocks, pedal jam-block, bombo, timbales, Cuban bells, tres (Cuban guitar).

AFRICAN RHYTHMS

Bruno plays traditional African rhythms: Kuku, Tiriba, Djolé.

Song: *Siyahamba* (traditional song).

Lyrics: *Siyahamba ekukhanyen kwenkos, Siyahamba ekukhanyen kwenkos, Siyahamba Siyahamba Siyahamba ekukhanyen kwenkos.*

Instruments: djembe, sangban, African bell.

RHYTHMS FROM PERU

Piece: *Festejo* (traditional festive music).

Instruments: donkey jaw, 2 Peruvian cajóns, body percussion.

RHYTHMS FROM QUEBEC

Piece: *Le reel du chemin de fer* (traditional piece).

Song: call and response song based on the traditional song *Sur la grande Côte*. Words by Marton and Bruno.

Instruments: violin, spoons, podorythmia.

AMERICAN BLUES

Song: *All By Myself*, traditional American song popularized by Big Bill Broozy and Washboard Sam.

Instruments: acoustic guitar, harmonica, drums.

RHYTHMS FROM BRAZIL

Song: *Magalenha*, traditional Brazilian song popularized by Sergio Mendez.

Instruments: surdo, tamborím, snare drum.

Quick Quiz

In many of the pieces listed on this page, there is ONE instrument that we have not mentioned and yet is used at many points throughout the concert. Can you name it? (Answer on page 24)

LET'S TALK TOGETHER ABOUT THE CONCERT

Here are some topics of discussion that will permit you and your classmates to recall the concert and discuss it amongst yourselves.

THE MUSIC

In general, did you enjoy the concert's music?

Bruno and Marton presented us rhythms from several regions of the world. Which one(s) did you prefer? Why?

Would you like to play a percussion instrument? Which one(s) would you like to try the most? Why?

In your opinion, does the percussion bring something special to the music?

Do you think playing percussion is easier than playing another instrument? Why?

STORY OF THE CONCERT

Which character did you prefer? Why?

Which moment in the story touched you the most? Which made you laugh the most? Did any of the rhythms in the concert make you want to dance?

Bruno and Marton taught us all sorts of things about the origin of percussion instruments. What is the most interesting thing you learned during the concert?

If you had to participate in Bruno's parade, which instrument would you like to play?

If you had to pass an important audition like Marton, how would you prepare?

Have you already played music in front of an audience? If yes, did you find it stressful? Why?

TO ENRICH OUR MUSICAL KNOWLEDGE

Music for percussion CDs

Les percussions de Guinée (Guinean percussion)

Performed by the National Percussion Ensemble of Guinea, the pieces on this CD introduce us to a whole panoply of rhythms from West Africa, the region where the djembe was born. A beautiful immersion in African music! [N° BAnQ : 0004357961]

Tambours du monde (Drums of the world)

This very varied compilation presents us with a whole panoply of rhythms from Asia, Africa, the Middle East, and the West Indies. Enough to travel around the world with your ears! [N° BAnQ : 0003816720]

Iannis Xenakis : Pléiades + Maki Ishii : Concertante—Les percussions de Strasbourg + Keiko Abe

Les Percussions de Strasbourg is a famous French percussion sextet. In Maki Ishii's work, a soloist joins the group: Keiko Abe, a great marimba virtuoso. This CD introduces us to the very original creations of two contemporary composers: Iannis Xenakis (French composer of Greek origin) and Maki Ishii (Japanese composer). [N° BAnQ : 0001150041]

Audio books on CD about percussion

Les Percussions de la collection Petit Singe (Percussion from the Little Monkey collection) **by Jean Pierlot and Leigh Sauerwein**

The Little Monkey collection presents the different families of instruments through the story of the Little Monkey and his friends. In this audio book, the discovery of different percussion instruments from the family of metal, skin, and wood is punctuated by the adventures of a little monkey and his friends in the jungle. [N° BAnQ : 0003672007]

La batterie sans professeur (The drums without a teacher), **by James Blade and Johnny Dean**

This book will teach you about how drums and other percussion instruments are used today, in addition to teaching you to play the drums through exercises and clearly explained rhythm patterns. [N° BAnQ : 0005229289]

Videos online

Sixtrum (13 min)

This video features some excerpts from a captivating concert by Montreal percussion ensemble Sixtrum. https://youtu.be/ADCN_pgXtIU

Exploration of rhythms of the world with Trilok Gurtu (8 min)

Invited to Paris, the extraordinary percussionist illustrates the links between the rhythms of India, Africa, and Latin America. All this on his Indian tablas!

<https://youtu.be/vNeEKXN9ivs> (In English with French sub-titles)

Maloukaï (3 min 30 s)

This energetic group of percussionists, who draw inspiration from the rhythms of the world to create original compositions, is made up entirely of women!

https://youtu.be/GI5_xhrzxl

The CDs and audio books on CD are all available to borrow through the BAnQ.

GAME SOLUTIONS

The intruders

The violin and the guitar are string instruments.
Whereas the harmonica is a wind instrument.

Where do they come from?

6. Spoons: Quebec (B)
7. Cajón: Peru (D)
8. Djembe: West Africa (C)
9. Claves: Cuba (E)
10. Surdo: Brazil (A)

Quick Quiz

(from page 21)

Did you guess which instrument was used?

Of course: it's the voice!

We forget it often, but the voice is ALSO a musical instrument!

Crossword

HORIZONTALLY

- A. Cajón
- B. Wood
- C. Marton
- D. Suspended
- E. Surdo
- F. Cuba
- G. Rhythm

VERTICALLY

1. Claves
2. Djembe
3. Hands
4. Toms
5. Peru
6. Bruno
7. Spoons

