

VICTORY QUEST with Duo Percussion

THIS CONCERT IS A JEUNESSES MUSICALES OF CANADA



AND



CO-PRODUCTION

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+ MARC S. GUR + LORRAINE BEAUDOIN (COVER) DESIGN AND LAYOUT KARINE ALLIE + ISABELLE VACHON
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VICTORY QUEST with Duo Percussion

For over 60 years now, Jeunesses Musicales of Canada (JMC) has dedicated itself to promoting classical music to young Canadians and their families. With its 17 productions, JMC presents over 500 concerts each year in schools, performance halls, and Cultural Centres from coast to coast.

VICTORY QUEST with Duo Percussion presents percussion instruments in a very special way. The idea of a quest is mythical and ancient, and video games have become a modern way of exploring new mythology. Using this as a point of departure, Duo Percussion wanted to find other ways to play games and tell stories. They accomplish this by using many instruments and a vast variety of repertoire. They also wanted to show that "success" and "winning" are open to interpretation.

Enjoy the concert!



DAVE ROBILLIARD AND BRENNAN CONNOLLY, MEMBERS OF DUO PERCUSSION, ANSWER A FEW QUESTIONS

WHEN DID YOU START STUDYING MUSIC?

Dave: I started taking piano lessons when I was 4!
Brennan: I started piano lessons when I was 5!

WHO IS YOUR FAVOURITE COMPOSER?

Dave: Nikolai Rimsky-Korsakov
Brennan: Gustav Mahler

NAME A FILM THAT YOU ARE ESPECIALLY FOND OF.

Dave: Puss in Boots
Brennan: Shrek

NAME A RECORD THAT YOU CAN LISTEN TO OVER AND OVER AGAIN.

Dave: Stevie Wonder - At the Close of a Century
Brennan: Soundtrack from 'Wicked: A New Musical'

DO YOU HAVE A HOBBY THAT YOU'RE PASSIONATE ABOUT?

Dave: Yes, I really enjoy playing golf!
Brennan: Yes, I enjoy travelling and exploring the world's treasures!

HOW LONG HAVE YOU BEEN PLAYING TOGETHER AS DUO?

We have been playing together since May of 2008.

WHAT IS YOUR FAVOURITE HOCKEY TEAM?

Dave: Edmonton Oilers
Brennan: Toronto Maple Leafs

→ VICTORY QUEST with Duo Percussion

Performers:

Brennan Connolly and Dave Robilliard, Percussionists

Concept and script:

Brennan Connolly, Dave Robilliard and Sue Miner

Stage direction:

Sue Miner

Set design:

Melanie McNeill



PERCUSSION THROUGH THE AGES A LOT MORE THAN JUST MUSIC!

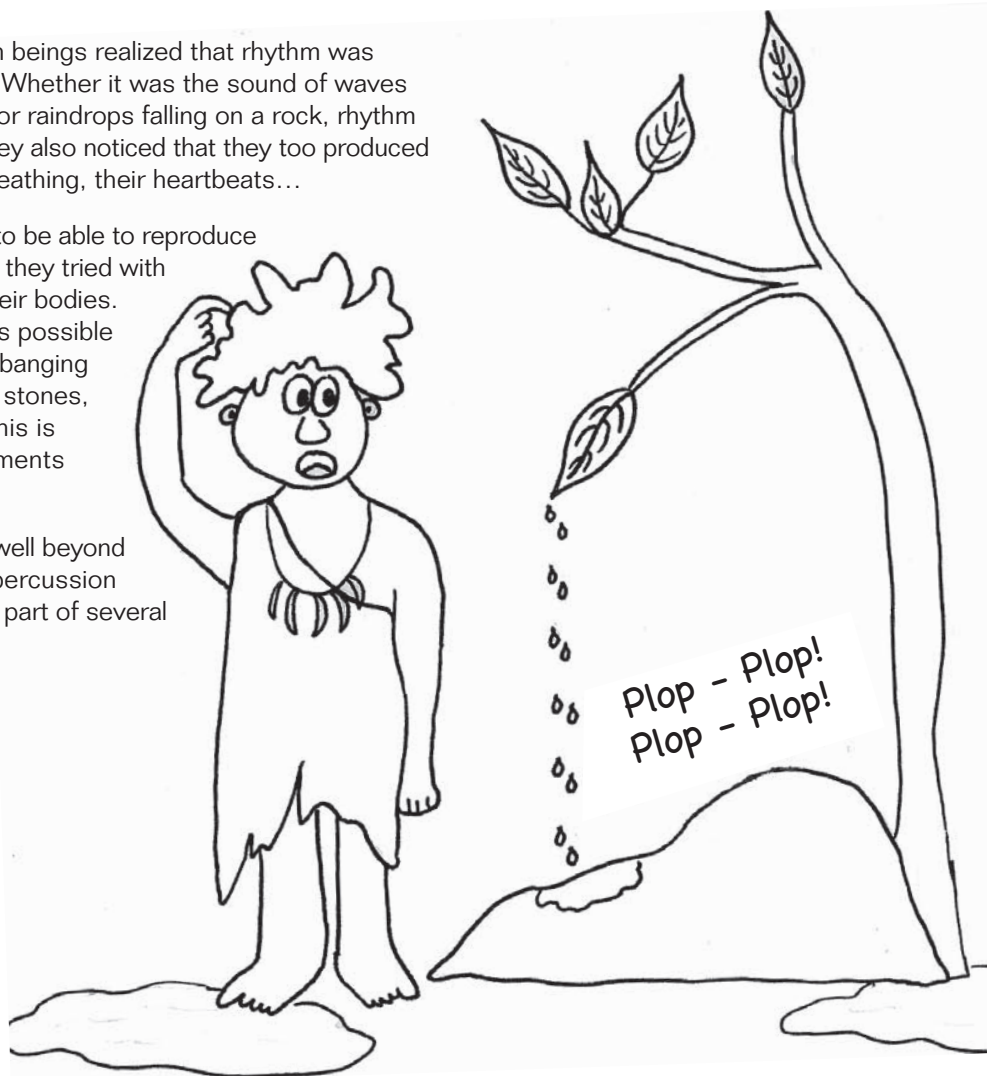
IT IS VERY DIFFICULT TO TRACE THE ORIGINS OF
PERCUSSION INSTRUMENTS, SINCE THEIR EXISTENCE
SEEMS TO DATE BACK TO THE DAWN OF MAN.

IN FACT, PERCUSSION INSTRUMENTS WERE HUMANITY'S
FIRST MUSICAL INSTRUMENTS.

In the beginning, the first human beings realized that rhythm was present everywhere they went. Whether it was the sound of waves in the sea, an animal's hooves, or raindrops falling on a rock, rhythm was a part of their daily lives. They also noticed that they too produced rhythm: their footsteps, their breathing, their heartbeats...

Early humans therefore wanted to be able to reproduce the rhythms they heard. At first, they tried with their hands, their voices, and their bodies. They then discovered that it was possible to reproduce these rhythms by banging or rubbing together objects like stones, branches, bones, and shells. This is how the first percussion instruments were born.

Over time, their use developed well beyond a strictly musical purpose and percussion instruments gradually became a part of several aspects of human activity.





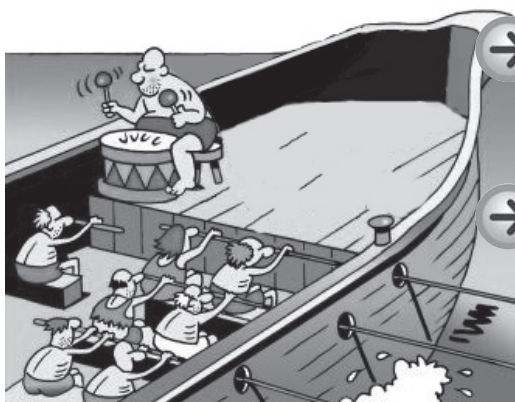
RELIGION

Most of the world's peoples, at one time or another in their history, used percussion for religious purposes. In fact, one of the roles played by percussion was to invoke gods and spirits. For example, Inuit fishermen and hunters used a drum, the **qilaut**, to ask the gods to protect them from the dangers of their occupations. Even today, certain cultures still use percussion in this way.



SOCIAL LIFE

In several of the world's populations, village life is organized around rituals made up of singing and dancing. These gatherings are a very important part of social life, and percussion instruments are present to lend rhythm to these events.



COMMUNICATION

On the African continent, the *talking drum* was used to send messages from one village to another. Long before the invention of the telephone and email, this drum enabled people to communicate with one another.



TRANSPORTATION

At a time when boats with motors did not exist, ships and galleys moved along through the efforts of strong rowers. On board the boats, the steady rhythm of a drum allowed the rowers to stay in sync with one another.



AT WAR

In Europe, beginning in the Middle Ages, drums were used on the battlefield in order to send messages to the soldiers. When large troops moved, different rhythmic patterns were used to motivate and organize the soldiers' marching. Over time, the drum went on to become the favourite instrument of soldiers.



TODAY...

PERCUSSION HAS BECOME AN

ESSENTIAL ELEMENT OF OUR MUSIC.

WITHOUT IT, JAZZ, POP, LATIN,

COUNTRY, HIP-HOP, AND ROCK

WOULD NOT BE THE SAME!





THE COMPLEX WORLD OF PERCUSSION

1

HUNDREDS OF DIFFERENT INSTRUMENTS

IT IS VERY DIFFICULT TO KNOW THE EXACT NUMBER OF PERCUSSION

INSTRUMENTS THAT EXIST, AS THEY ARE—AND HAVE BEEN—PRESENT

IN EVERY CIVILIZATION SINCE THE DAWN OF TIME.

Certain percussion instruments may have disappeared, while others are yet to be invented. In addition, over the last fifty years or so, our openness to other cultures has allowed us to discover new instruments and to incorporate them in our music. So currently, we know of several hundred different percussion instruments—some 400 in fact, and perhaps more! It is beyond a doubt the largest and most varied family of musical instruments.

Now imagine how difficult this diversity of instruments makes the work of a professional percussionist who must master a great number of different instruments.

2

MEMBRANOPHONES AND IDIOPHONES

GENERALLY, THE EASIEST WAY TO CATEGORIZE PERCUSSION

INSTRUMENTS IS TO SEPARATE THEM INTO TWO CATEGORIES:

MEMBRANOPHONES AND IDIOPHONES.

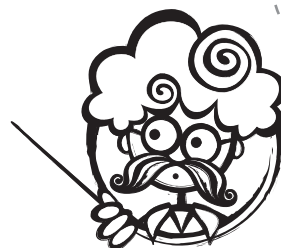
MEMBRANOPHONES

Membranophones produce sound through the vibration of a **stretched skin** or membrane. This skin may be made from a natural material, such as an animal hide, or from synthetic material, like plastic. Instruments in the membranophone family can be struck, either with the hands, or with sticks. They can also be rubbed. This category includes drums of all kinds.

IDIOPHONES

This category includes all percussion instruments that do not have a skin, like the maracas or the thunder sheet. Idiophones may be made out of wood, metal, plastic, and sometimes even out of glass. Certain idiophones can be **struck**, others are **shaken**, **scratched**, or **struck against each other**.

Did you know that the pitch of the sound produced by a membranophone depends on the size of the drum shell (the body of the instrument) and the tension of the skin? The bigger the drum shell, the deeper the sound will be. The more taut the skin is, the higher-pitched the sound will be.



3

DEFINITE AND INDEFINITE PITCH.

IT'S EASY TO THINK THAT PERCUSSIONISTS ARE SIMPLY
HAPPY PLAYING RHYTHMS WITHOUT EVER PLAYING NOTES.

However, certain percussion instruments, like the marimba or the vibraphone, produce clearly identifiable notes. We therefore call these **pitched percussion instruments** or instruments that produce a definite pitch. On the other hand, instruments that do not produce precise notes are called **non-pitched percussion instruments** or instruments that produce an undetermined pitch. The cymbals are a good example, since it is impossible to know whether the sound they produce is a G sharp, a D, or a B flat.



Musical notation for instruments with definite pitch is done in the traditional way, with notes on a staff. So a score for marimba closely resembles a score for piano. However, a score for an instrument like a snare drum is made up of rhythms along a single line.



4

STICKS & MALLETS

SEVERAL PERCUSSION INSTRUMENTS REQUIRE THE USE OF STICKS OR MALLETS
IN ORDER TO BE PLAYED. SINCE THERE ARE SEVERAL TYPES OF PERCUSSION
INSTRUMENTS, THERE ARE ALSO SEVERAL TYPES OF STICKS AND MALLETS.



Usually made of wood, these sticks or mallets can also be made out of plastic or metal. Their ends can be covered with tips of various sizes made out of felt, rubber, or even fur! For example, the mallet used on a bass drum is made out of a heavy wooden stick with a large felt tip. Some unique kinds of sticks are known as brushes. They are made out of thin metal bristles on a handle and they are used on membranophones and certain metallic idiophones. But despite this wide variety of sticks, mallets and brushes, certain percussion instruments such as the djembe are simply played with the hands or fingers!



Percussionists choose their sticks or mallets according to the instrument they play, but also depending on the sound they want their instrument to produce. A felt-tipped mallet will produce a sound that is less loud than a wooden drumstick. Also, the number of mallets used can vary from one instrument to another. When playing the marimba, percussionists usually use two mallets, but this number can sometimes go as high as four or even six!



Victory Quest

DAVE AND BRENNAN ARE MUSICIANS AND FRIENDS WHO LOVE TO PLAY A WIDE VARIETY OF MUSIC AND ARE ACCOMPLISHED ON A VAST ARRAY OF PERCUSSION INSTRUMENTS. WHEN THEY PLAY TOGETHER THEY ARE KNOWN AS DUO PERCUSSION.

One day while rehearsing in Dave's basement, there is a knock at the door. No one is there but they do find an intriguing invitation. Duo Percussion has been invited to play music at a birthday party and in doing so, they are told they will "achieve Victory". With their interest peaked, they decide to go to the party and perform.

En route, they quickly discover it is not a normal birthday party. Not only is it the 105th birthday of the Right Honourable Baroness Doris Clambazquette the 12th but, she also lives in a huge castle with a penguin for a butler and fantastical creatures as her party guests. After being lead to the stage in the magnificent ballroom, a tiny the Baroness makes a grand entrance. She asks them to play a tango so she can dance.

Delighted by their playing of the tango on marimba she thanks them, hands them a mysterious note and immediately vanishes into thin air, along with the entire party. On the note is written a clue. Dave and Brennan are left alone to decipher this clue which then begins an exciting adventure game for the two musicians. Level after level the friends unravel clues and complete tasks, using music, different instruments and working together in hope of achieving the final goal, Victory.

As they reach the highest level, the biggest challenge proves to be the one that Brennan and Dave least expect – how to achieve Victory without losing their friendship.

Along the way through this *Victory Quest*, Dave and Brennan perform music from many different genres as well as create a myriad of eclectic, surprising, and creative sound effects that underscore, enhance and bring the story alive.

They also discover that winning might not be the same as achieving Victory.



THE MUSICIANS OF THE CONCERT



BRENNAN CONNOLLY

Award-winning percussionist and educator, Brennan Connolly holds a Master of Music degree in Performance from Oklahoma City University as well as a Bachelor of Music degree in Performance from the University of Western Ontario. He is a co-founder of Duo Percussion, a Canadian percussion duo that is known for their high-energy and eclectic performances.

As an orchestral musician, Brennan performs regularly with the Kitchener-Waterloo Symphony Orchestra. He has also appeared with the Windsor Symphony Orchestra, Orchestra London Canada and the Oklahoma City Philharmonic.

Brennan is also an active theatre musician having appeared as an onstage drummer in the Stratford Shakespeare Festival's production of Henry V. He has also played numerous other community theatre shows with Theatre Woodstock, Theatre Ancaster and Theatre Norfolk.

An active educator, Brennan directs the percussion ensembles at both Sir John A. MacDonald SS and Cameron Heights CI in Kitchener-Waterloo, as well as maintaining a private studio. He is on faculty at the Inter-Provincial Music Camp, Southampton Summer Music and is in demand as a clinician in Southwestern Ontario.

Brennan is proud to be endorsed by Pearl/Adams Drums and Concert Percussion and DREAM Cymbals and Gongs.

DAVE ROBILIARD

A sought after percussionist, Dave Robilliard earned his Bachelor of Music in Performance at the University of Western Ontario and continued to complete his Master of Music in Performance at Oklahoma City University. Upon completion of his Masters degree, he became a member of both the Oklahoma City Philharmonic Orchestra and the Enid Symphony Orchestra.

An active performer, Dave is a co-founder of Duo Percussion, a Canadian percussion duo that is known for their high-energy and eclectic performances. He is also Principal Percussionist with the International Symphony Orchestra and often appears with the Windsor Symphony Orchestra, the Hamilton Philharmonic Orchestra, Orchestra London Canada and the Kitchener-Waterloo Symphony Orchestra.

As an educator, Dave has served on faculty at both the University of Windsor and Western University Canada. He co-directs the national award-winning South Huron District High School Percussion Ensemble and is in high demand as a clinician in Southwestern Ontario. Dave is on faculty at the National Music Camp of Canada and Southampton Summer Music. He also maintains a private studio in Sarnia.

Dave is proud to be endorsed by Pearl/Adams Drums and Concert Percussion and DREAM Cymbals and Gongs.



→ HERE ARE A FEW OF THE INSTRUMENTS THAT YOU WILL HEAR DURING THE CONCERT...

THE MARIMBA

is an idiophone made up of wooden slats arranged in the same way as a piano keyboard. These wooden slats or keys are struck with mallets. As for the metal tubes underneath the instrument, they are resonators used to amplify the sound.



THE DJEMBE

is a goblet-shaped hand drum that originated among the Manding people of West Africa. Djembes, because of their shape, are capable of producing a wide range of tones and sounds. Generally, djembes are made of wood, with an animal skin stretched over the top. Djembes are the instrument of dance for social occasions such as births, funerals, marriages, rites of passage and the planting and harvesting of crops, all of which have their own songs, dances and rhythms.



THE VIBRAPHONE

is an idiophone resembling the marimba, but having metal bars and motor-driven resonators for sustaining the tone and producing a vibrato. The vibraphone is played by striking the bars with mallets of varying hardness. The player also can depress a sustain pedal, which allows the notes to ring until the pedal is lifted again.



THE SNARE DRUM

The snare drum has a bright sound. This is due to the small metallic wires stretched against the bottom drum head. These wires are called snares. When the musician strikes the top head the snares vibrate against the bottom head. The snare drum has its origin in the military, where it was used to send messages to the foot soldiers.



THE TAMBOURINE

is a small drum. The wooden frame may be covered with animal skin or synthetic material. In the frame are metal discs that strike each other when musicians hit or shake the instrument.





→ RHYTHM ON THE PAGE—THERE'S NOTHING COMPLICATED ABOUT IT!

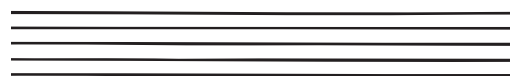
To determine the **pitch of the notes in a melody**, one must look at where they are placed on the musical staff. Depending on where the note is placed, its pitch can be determined.



To know the **rhythm of a song**, one must instead look for the arrangement and number of beats to a bar. Bars are created by drawing a vertical bar that crosses the whole staff.



Try to draw bars on the staff. Be careful not to go beyond the staff itself!



The bars therefore allow us to separate a piece of music into equal parts, thereby making it easier to show the duration of each of the notes in the melody. Once the bars are in place, the various rhythmic values of each note must be defined.

HERE ARE SOME NOTE FIGURES, WITH THEIR CORRESPONDING VALUES COMPARED TO EACH OTHER.

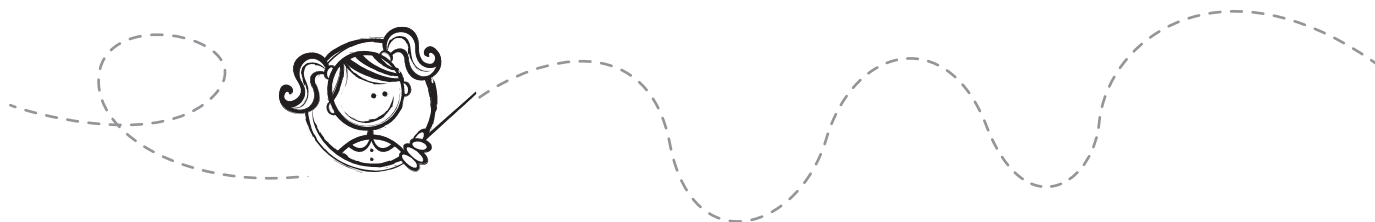


Then, it's just a matter of a little calculation: for example, in a 4/4 rhythm, you can have 4 quarter notes, or 2 half notes, or 1 whole note to a bar.

And voilà, the rhythm takes shape!

In a 4/4 bar, if a quarter note equals 1 beat:

- 1 whole note = 4 beats
- 1 half note = 2 beats
- 1 quarter note = 1 beat
- 1 eighth note = 1/2 beat
- 1 sixteenth note = 1/4 beat



→ THE DOWNBEAT... AN IMPORTANT REFERENCE POINT!

In each bar, there is a **downbeat** (or a beat that is stressed) along with one or more unstressed beats. The downbeat is the first beat of each bar. It marks out the beginning of each new bar and is an important reference point for musicians playing together in a group.

A 4/4 RHYTHM THEREFORE,

IS MADE UP OF 1 STRESSED BEAT (DOWNBEAT)

AND 3 UNSTRESSED BEATS:

1 2 3 4 | 1 2 3 4 ...
< . . . | <

IN A 3/4 RHYTHM,

1 STRESSED BEAT (DOWNBEAT) IS FOLLOWED

BY 2 UNSTRESSED BEATS.

This is a very danceable rhythm.

In fact, the 3/4 rhythm is what you may know as a waltz:

1 2 3 | 1 2 3 ...
< . . | <

Count to four while clapping your hands and try to stress the first clap (the first beat). Keep doing it without speeding up or slowing down the rhythm of your clapping. You can count out loud if it helps. Then, try it again with a 3 beat bar.

In western music, the notion of rhythm has greatly changed over time. The oldest music scores ever found generally have very few indications of rhythm or none at all. Towards the end of the Middle Ages, people began to make note of the rhythm of musical phrases to enable musicians to perform the pieces more accurately. However, rhythm and melody was not combined on paper until the arrival and refinement of the musical staff.





Dear Dave & Brennan,

I'm 11 years old and for three years now I have been taking private piano lessons. I'm not too bad at it, but I would much rather play percussion. The problem is there are so many different percussion instruments that I don't quite know where to start. Can you help me out?

Cassandra



Dear Cassandra,

You're right! The world of percussion includes a multitude of different instruments and it's not always easy to know where to start.

First of all, it is important to answer the following question: what kind of music do you want to play?

Do you like African rhythms or the rhythms of Latin music? Are you fascinated with concert percussion, jazz or military band music? If you're not sure how to answer, do a little research to help narrow down your tastes in music. You can easily find videos of various musical styles on the Internet.

If you like African rhythms, you can learn to play hand drums or ethnic percussion instruments such as the djembe. You can probably find a drum-circle in your area that offers an introduction to the various types of African instruments.

If you prefer military band music, you can join the percussion section of a drum and bugle corps.

These percussion and brass instrument ensembles usually offer instruction in basic instrumental techniques.

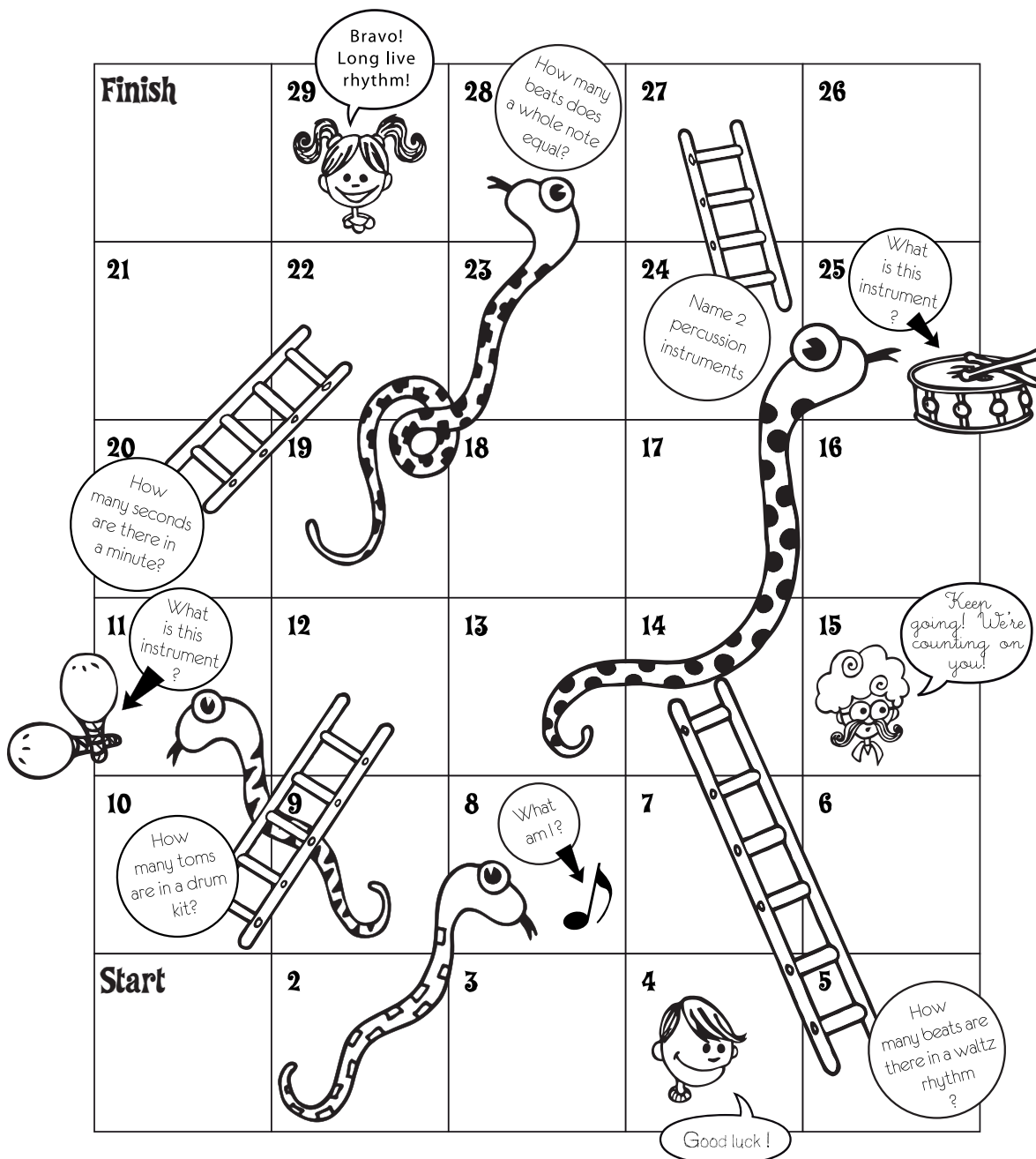
Finally, you can also start private lessons with a classical percussion teacher, like one of us who will introduce you to the many instruments of the percussion family, such as the snare drum. If you're lucky enough to attend a school that has a music program, you might be able to join a concert band and if you're really lucky, a percussion ensemble. You can then learn to play other percussion instruments and above all, play along with other musicians!

Dave & Brennan

→ SNAKES AND LADDERS!

Here is a variation on the game of Snakes and Ladders.

You will need a die and some tokens. The goal of the game is to make your way through the course and get to the finish line. Each time you come to a ladder or a snake, you will have to answer a question. At a ladder, a correct answer allows you to climb, while a wrong answer leaves you where you are. At a snake, a correct answer keeps you safe, while a wrong answer makes you slide back down.



→ **THE PROJECT:** **A MUSICAL QUEST WITH YOUR FRIENDS!**

Like our rhythm explorers, you too can show your parents and friends how big of a role rhythm and music play in our daily lives. You can choose to hold your quest at home, in a classroom at school, or outside. You'll see—by exploring and listening to the sounds around you—that rhythm is practically everywhere you look.

SETTING UP THE QUEST

Steps:

- ➊ Locate the rhythms and melodies
- ➋ Create and write down the clues
- ➌ Hide the clues along the course
- ➍ Start the race

1

LOCATE THE RHYTHMS AND MELODIES

Go explore your home or classroom and listen carefully to the sounds you hear. Perhaps you'll hear the slow and steady rhythm of a clock or watch. In school, listen to the sound of the bell that rings at the end of the day. You can also ask a parent or teacher to help you find some rhythms and melodies.

Here's a little trick to help distinguish everyday noise from the rhythms and melodies that surround us... Clap your hands to help figure out if the sound you've found has a repeating rhythm. Or try to sing what you hear to see if you've found a nice little melody.

For older students: explore your yard or a nearby park. Close your eyes to help focus on the sounds you hear. You may be astonished to discover the slow and sometimes creaky rhythm of children playing on the swings, the sound of balls hitting the pavement, or a ball being bounced off a wall. You can also hear the interesting rhythms of the windshield wipers on the bus or in a car. Church bells also sometimes have interesting rhythms.



2

CREATE AND WRITE DOWN THE CLUES

Once you've found and identified all the melodies and rhythms, you must help your friends find them by mapping out a course scattered with clues. You must write out these hints on little cards that will enable your friends to find all the sounds you have chosen. But remember, the clues must be both precise enough to allow your friends to get to the next stop in the quest but mysterious enough to make things fun!

Make your clue cards fun and colourful by decorating them with drawings or adding stickers.

Example of a clue:

If you want to include the sound of a clock as part of your course, you might use the following clue: "I might be round or I might be square. You can see me on a wall or on a desk, and I might have hands or numbers!"

3

HIDE THE CLUES ALONG THE COURSE

Now it's time to go hide those valuable clues!

4

START THE RACE: RULES OF THE GAME

The quest starts with an initial clue that you hand out to the participants. From then on, it's up to your friends or parents to find the clues you previously hid or stuck (using adhesive gum) close to your chosen objects. Don't forget, each clue must lead to the next one—you should therefore number your cards, hide them, and go through the course before your participants do to make sure that the clues are in the right order. Finally, one last clue marks the end of the quest. You can hide a little reward or a nice drawing with it!

What if there are only two of us? No problem! The quest is a game that can be adapted to any situation. One person can write the clues and create the course, the other person then goes about finding the sounds and objects! If there are several players, why not put your friends into teams of 2 or 3?

The team or person that completes the quest in the best time is proclaimed the winner.

Important: If several teams are playing, make sure the participants put the clues back exactly where they were found. You can even accompany each team to make sure the quest goes off without a hitch!

**4, 3, 2, 1...
and they're off...
on a musical quest!**

TO YOUR INSTRUMENTS! READY? SET... PLAY!



MILONGA DEL ANGEL

VERSION FOR STUDENTS

ASTOR PIAZZOLLA

Arr. B. Denney

$\text{♩} = 104$

Vibraphone

mp

Marimba

mp

5

Vib.

Mar.

10

Vib.

Mar.

14

Vib.

Mar.



→ CREATE A NEW MUSICAL INSTRUMENT USING RECYCLED OBJECTS!

YOU TOO CAN INVENT A NEW PERCUSSION INSTRUMENT! USE YOUR IMAGINATION AND SEEK OUT SOME NEW AND UNUSUAL SOUNDS.

1 FIND THE MATERIALS YOU WILL USE

Ask your family or neighbours to provide you with old objects they are no longer using. Your project will give these objects a chance at a second life. Don't pass up anything, even if it seems really unusual. Don't forget that music can come from anywhere.

2 EXPERIMENT

Spread out all the objects you've collected on the floor and test their musical potential. Hit them, shake them, bang them together, and scratch them! Also try to create combinations of different objects. Modify and combine the objects using tape, glue, scissors, or anything else that you think may be necessary. You'll create a unique instrument with an original sound. If you need to use sticks or mallets, don't forget that what you choose to use will change the sound of your instrument.

3 DECORATE

A musical instrument is also a work of art! Make your instrument more attractive by decorating it in an original way. Take some inspiration from the Amerindians who decorate their drums with magnificent paintings. Try to hide the original identity of the objects you used. People will then be surprised by what's really hiding behind your instrument.

4 FIND A NAME FOR YOUR INSTRUMENT

5 PUT ON A LITTLE CONCERT

Present your creation to your class and to your family. Try to have them guess the origins of your instrument.

THERE YOU GO!
YOU NOW HAVE AN ENVIRONMENTALLY FRIENDLY MUSICAL INSTRUMENT.

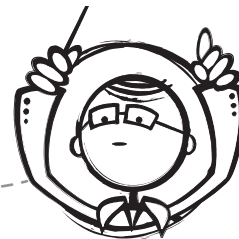
Note: Make sure not to throw out the objects you didn't end up using. Bring them to a recycling centre... someone else may be able to use them.



For more advanced students

Get together in groups of three or four and form an unconventional percussion ensemble. Compose an original piece of music for your ensemble.

GET READY FOR THE CONCERT



YOU CAN KEEP THIS GUIDE AND REFER TO IT EVERY TIME

YOU GO TO AN OPERA OR CONCERT.

It sets out various rules that you must follow before, during and after the concert, and information about applause, an ancient custom that has continued to this day.

Read the guide carefully to become an experienced concertgoer!

CLAP YOUR HANDS

To show your appreciation during a concert, you can clap your hands.

In a concert, it is customary to applaud the performers at the end of each piece. If the piece is in several movements, you should wait for the end of the last movement and leave a moment of silence, just as the musicians leave a moment of silence between movements.

At the opera, a different system applies. The audience often applauds the singers at the end of a well-known or difficult aria, as well as applauding at the end of each Act. At jazz concerts, the audience often applauds the players after each solo improvisation.



1

BEFORE THE CONCERT

To make sure you don't distract the artists and audience, turn off any electronic device (watch, cell phone, etc.)

Make sure you don't arrive late for the concert. It is preferable to arrive 10 to 15 minutes before the concert is scheduled to begin. This will give you time to read the program!



2

DURING THE CONCERT

To show your respect for the musicians and the audience, don't talk to the people next to you. Silence is essential to allow the musicians and everybody at the concert to concentrate.

Candies and sweets should only be eaten outside the concert hall. They can make a lot of noise and disturb your neighbours if you unwrap them during the concert.

Unless there's an emergency, never leave the concert hall during the performance. If possible, wait for the intermission.

The musicians on the stage are aware of everything going on in the hall and hear all the sounds made by the members of the audience. By keeping a respectful silence, you will allow the performers to give the best concert possible.

3

AFTER THE CONCERT

Make sure you haven't forgotten anything on or under your seat. Leave the concert hall calmly, without pushing or shoving. Take the time to discuss the concert with your friends.

It is often possible to meet the performers after a concert to congratulate them or ask them questions. Sometimes, the musicians come back on stage to meet the audience members. If this is the case, you just have to go up to them and speak to them. If the musicians do not come back on stage, ask one of the ushers where to go to meet them backstage or in their dressing room.

EXPAND YOUR MUSICAL KNOWLEDGE



BOOKS

BLADES, James. *Percussion Instruments and their History*

De MASSELOT Emmanuel, WOHLING Philippe. *Percuti Percuta, petites percussions.*

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HOLLAND, James, *Practical percussion: a guide to the instruments and their sources,*

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VANDERICHET, Jean-Paul, *Les instruments de percussion,*

Presses universitaires de France, Collection « Que sais-je », Paris, 1977, 126 pages.

TAVERNIER, Jean-Claude. *À propos... de la percussion.* Gérard Billaudot Éditeur, Paris, 1998, 565 p.

WEBSITES

www.vicfirth.com/education

www.pearlrudiments.com

RECORDINGS

Different Strokes - Robert Hohner Percussion Ensemble

Far More Drums - Robert Hohner Percussion Ensemble

Percussion Music of David Maslanka - Robert Hohner Percussion Ensemble

Drumtalker - Nexus

SOLUTIONS

Snakes and Ladders:

- **Box Number 5:**
How many beats are there in a waltz rhythm?
3 beats
- **Box Number 8:**
What am I?
An eighth note
- **Box Number 10:**
How many toms are in a drum kit?
2 to 4 toms
- **Box Number 11:**
What is this instrument?
The maracas
- **Box Number 20:**
How many seconds are there in a minute?
60 seconds
- **Box Number 24:**
Name 2 percussion instruments.
Maracas, the triangle, the snare drum, a drum kit, cymbals, the cajón, toms...
- **Box Number 25:**
What is this instrument?
A snare drum
- **Box Number 28:**
How many beats does a whole note equal?
4 beats