

EDUCATIONAL GUIDE

The Merry Marching Band

First and second cycle of elementary school



Productions Strada

FOREWORD

Dear teachers

We are pleased to present you this pedagogical guide as a tool to prepare and accompany your students to the musical show for young audiences::

The Merry Marching Band.

Throughout the pages, you will discover who we are and where we come from; you will also find fact sheets, useful links for information on the themes and proposed workshops on each of the four themes of the show, namely :

1. Air, breath, sound
2. The brass band
3. Body percussion
4. The journey

The fact sheets are accompanied by useful links to complete your documentation, facilitating your preparation to accompany your students. After each thematic card, an activity is proposed, focusing on the theme..

The pedagogical activity is divided into two scenarios: one for the first cycle of elementary school and a second for the second cycle. At the end of the booklet is a memory card: you will find questions about the show and its content. The memory card, a fun tool to follow up with your students, should be completed after the show.

We hope you will enjoy the reading and the show!

The entire team of ***Productions Strada*** and of ***The Merry Marching Band.***

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Productions Strada

THE SHOW



The Merry Marching Band

Synopsis

In the village of Underpantsburg there is a very unusual marching band, or fanfare, the Merry Marching Band. Under the guidance of a pompous band leader by turns bossy and bird-brained, this merry band sets out to see the world. With plenty of humour, no small amount of eccentricity and a touch of poetry, the band of music-makers makes its merry way—with a honk and a toot and a rat-a-tat-tat—from Quebec to Brazil to Ukraine and back, with a stopover on Planet Mars! During their stopovers, the swaggering musicians live all sorts of incredible adventures with the complicity of the audience, who become full-fledged actors of the story, and discover pleasure through musical experience in the form of play and solidarity.

Content

In a very contemporary approach that merges music, body percussion and clowning, this show introduces the audience to brass instruments, more precisely the brass family, with a nod to body percussion. Each musical scene, supported by playful choreography, features the music of a country or an instrument of the brass band, all in a spirit of complicity with the audience. Here, there is no fourth wall as in the usual theater, but a constant dialogue between the band and the audience, a maximum proximity.

The participation of the young spectators, the use of body percussion, a musical style that the young people love, the interaction with the band that handles the slide trombone as well as humor, the dialogue thus created and the concern to educate while having fun, all this contributes to an artistic and musical encounter where the pleasure of being together, of forming a group, is the main thread.

Duration : 50 minutes

Who are the artists?

The designers :

Artistic Director : Pierre Langevin

Director : Geneviève Kérouac

Costumes and props : Huguette Lauzé

Make-up : Nathalie J. Simard

The performers

Clarinet : Pierre Langevin

Saxophone : André Larue

Trompet : Simon Tremblay

Trombone : Geneviève Duval

Tuba : Julie Houle

Percussion : Olivier Forest



Productions Strada

Strada (strada means street in Italian) is a musical company that has been established for thirty years. It explores music from popular traditions, the music of the street. For it is in the street that popular festivals have always been celebrated. The street is the ultimate proximity to the public, a complex but joyful art. Our mission is to seek out and make known unheard-of music from here and elsewhere, from all eras and all continents. Our priority is to make them accessible, by surrounding them with multiple artistic techniques. All of our performers are renowned professional musicians who seek quality in creation and dissemination to large audiences.

Some secrets of creation

"One scene in the show takes place on the planet Mars. We, the musicians, have to put on funny felt hats in the semi-darkness. So you never know which hat you're going to have on your head. There is a lot of laughter that the audience doesn't hear, but it's always a very funny moment for us. "

Pierre Langevin: artistic director, aka El Direktor, leader of The Merry Marching Band

The creators

A word from the artistic director: Pierre Langevin

I have been fascinated by brass bands since I was a child, and I had the chance to create some of them at Productions Strada. They have the power to make adults who cross their paths fall back into childhood. And I'm a clown at heart, I love to clown around. When I was asked to create a new show for young audiences, I jumped at the chance to bring together for good the world of brass bands with the art of clowning.



Multi-instrumentalist, composer and producer. He completed his musical training in clarinet and chamber music at the Conservatoire de musique de Québec in 1978 and continued his training in Cleveland and New York. He also pursued training in dance, body mime with Omnibus and clowning. He participates as an actor-musician in several productions of the Théâtre du Trident and as a music designer for Le Bourgeois Gentilhomme in 2014.

A founding member of the medieval music Ensemble Anonymus in 1978, he first perfected his skills in medieval music during courses with the Sequentia ensemble in Cologne, then in world and traditional music during stays in Europe. He is also active in the field of contemporary music and improvisation and collaborates in several musical productions for dance and cinema. In 1986, he created the STRADA ensemble, dedicated to the interpretation of popular medieval music and traditional European music, which became the Strada Productions company in 2005, of which he is the director.

A word from the director: Geneviève Kérouac

The bohemian side of the troupe and its repertoire drawn from the four corners of the planet inspired me to create this show. Then, the desire to make children (and even adults) discover different musical styles, different atmospheres that make you travel without even needing to explain with words; the notes are enough. The individuals also inspired me, each of the members of the group, who all have a funny side to caricature, to push towards the "a little too much" and which brings out, at once, the clown that hides in each of them. A beautiful adventure that made us play, dance and laugh a lot.



Gymnast and musician since her childhood, Geneviève Kérouac quickly developed her understanding of movement and acrobatics. After graduating from the École de Cirque de Québec in 2000, she obtained the lead role in the Cirque Éos show Chaptô. Between 2002 and 2010, she continued her training in clowning with Francine Côté, René Bazinet and Michel Dallaire. She deepened her mastery of clowning by creating the Dry Beat Show (2004), the Grande Étude (2008), Swing Station (2009) and the Oubliette (2012). She is also an artistic advisor and responsible for training in clowning arts at the École de Cirque de Québec. At the same time, she discovered swing dancing in 2000 and has been dancing professionally since 2003. World Champion in 2005 and 2007, she has since pursued her career as a teacher both locally and internationally. She is also a choreographer and performer of numerous swing dance shows. In 2008, she co-created Théâtre à Tempo, a company that creates and produces multidisciplinary shows, of which she is the co-artistic director.

Exploring the Themes - 1: Air - Breath - Sound

Objectives

To inform the teacher of basic scientific, historical, and musical concepts related to wind instruments, and to provide avenues for discussion with students.

Content

Air

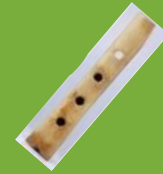
Where does air come from? What is air? It is vital to us. We breathe air with our lungs, which allows us to live, speak and sing. Air is one of the four basic elements of nature, along with water, fire and earth. We can't see the air, yet it blows in the trees, on the sea and in our hair.

Breath

When man has air, he has breath. **What can we do with our breath?** Extinguish a candle, whistle, inflate a balloon, light a fire. Suggest other examples.

Sounds produced by air and breath.

Plenty of sounds are produced by the wind, the breath, the air: the song of birds, the music of flutes, the sound of helicopter propellers, the rustling of leaves in the trees. We can make music by blowing into manufactured instruments.



Bone flute
-30 000 years



Earthen trumpet
- 1 000 years



Pan flute
Cane, 1490



Conch trumpet
shell, wood
XVIe, Japan



Harmonica
wood, brass
XIXe Ireland



Bagpipe
Wood, Leather
XXe Scotland



Kazoo
Brass
XXe, USA

Tools to develop the theme before the show

<https://www.britannica.com/art/wind-instrument>

<https://www.britannica.com/art/flute-musical-instrument>

<https://study.com/academy/lesson/woodwind-instruments-types-history-facts.html>

Very well done, detailed and illustrated sites on instruments.

Educational workshop # 1: air



Air, breath, sound

Objectives

1. To make students aware of the concept of air, breath and sound by introducing basic scientific concepts.
2. To prepare the students to discover the instruments used by the musicians in the show.

Activities

1. Discussion/trigger : *Air, sounds*

What is air? Can you name sounds made with air? E.g.: a whistle.

What are the sounds you hear now? Name them all; for this you will need to listen.

2. Experiment #1: 1st Cycle: *Breath*

Dip your straw in the water and blow. What happens?

Explain how the straw serves as a column of air for the student's breath, a column that points outward (into the water), in the same way that all wind instruments work with a column of air. The wooden flute, the brass saxophone, etc. Bubbles are formed, why? = the air sent by the breath in the straw comes out of the end plunged in the water then the air comes out of the water making bubbles (ex: a scuba diver with bottles makes bubbles).

Materials: A glass, a tissue, a large bowl filled with water.

3. Experiment #2 : 2nd Cycle : *Air*

Crumple the tissue and push it into the bottom of the glass. Turn the glass upside down and plunge it straight into the bowl of water. It should be completely covered with water. Hold it down with your hand. Take the glass out of the basin, still upside down. Touch the handkerchief. Is it wet? Exchange your observations. How do you explain this phenomenon?

Now repeat the experiment by tilting the glass.

Materials: a small container full of water for each student

4. What are your conclusions? Discuss them together.

Useful links

<https://scienceexplorers.com/how-to-teach-kids-about-air-pressure> : 10 fun and simple experiments

https://www.youtube.com/watch?v=8_-x5iv18jE : a video showing 6 fun experiments on air.

EXPLORING THEMES II a) The brass band



What is a brass band?

A brass band is a group of musicians that play mostly in the streets. It is made up mainly of brass instruments, but also includes some woodwinds, notably clarinets and saxophones. The origin of the word comes from the old Spanish *fanfa* - *boasting* and probably from the Arabic word: *farfâr*- *talkative*.

Why a brass band?

For our new creation for young audiences, The Merry Marching Band, we chose a brass band rather than a musical group such as a trio or a quartet, for example. The teacher is invited to read and document about brass bands, their history, the instruments they use and the effect they have on the audience. In fact, this is probably the point that cannot be stressed enough: a brass band is a link between generations, many different musical genres, the people who are part of it or who attend its presentation: a timeless social bonding. Because the brass band is also an ideal way for the spectator to celebrate! In the street as well as in the hall. The young spectators will live an artistic experience based on active participation in the festivity, with pleasure. The flexibility of the band to interact with its audience is equal to the audience's flexibility to participate.

History

Existing since antiquity, they were exclusively military and were used for pompous occasions. They were imposed in the 19th century thanks to the massive arrival of the brass instruments which were to dethrone the more traditional popular instruments (bagpipes, flutes, etc.). Because the brass instruments allowed for a wider repertoire, brass bands were no longer exclusively military. They will become the musical ensembles that give rhythm to the popular life and the celebrations in the life of the community. From the brass band of the XIXth century, traditionally turned to the brass instruments, the brass band of the XXth century gradually opened to other instruments, notably the saxophone, according to the choice of musical colors. The principle being to keep the pleasure of the parade, the strolling aspect. Brass bands can be found in all countries.

Tools to develop the theme before the show

<https://simple.wikipedia.org/wiki/Fanfare>

<https://www.strada.ca/en/shows/the-merry-band/>

The Merry Marching Band web page, with photos, videos and synopsis

EDUCATIONAL WORKSHOP #2: Your brass band



Objectives

Introduce the notion of music, instruments, more specifically winds and brass, and the notion of a **brass band**, that is, a group of musicians who play together, with different instruments that have a certain amount of sound (which is not a duet, a trio or a symphony orchestra). The brass band does not have a mandatory number of musicians.

Scenario

Before the discussion, show the youth the video, linked below. It presents the basic concepts that you will discuss in a very entertaining way

<https://www.youtube.com/watch?v=z9WAvSPjHmY>

music lessons compilation for kids

Discussion

- Discussion starter questions: What is sound? - What is music?
- Can you identify the sounds you hear now?
- What is music made of?
- What is a wind instrument?
- Do you know a wind instrument or someone who plays one?
- Have you ever seen a brass band? Where and under what circumstances?

Workshop: Create your own brass band with improvised instruments!

Find a paper bag and see how many different sounds you can make from it. Try crumpling it up, rubbing the sides together, blowing it up and making it burst. Can you make it louder? Can you turn it down? Can you make high sounds? Low sounds? When you've exhausted all the sound possibilities, do the same thing with kazous.

Then form your marching band by having the children play a familiar tune together with the bags.

Materials: paper or plastic bags, plastic kazous. (Dollar Store)

Skills developed: Listening, sharing knowledge, teamwork, learning rhythm, synchronization and motor skills

EXPLORING THEMES II b) Brass instruments

Brass instruments



The **trumpet** has pistons that change the length of the tube and, combined with the air flow and the vibration of the lips, produce different sounds.



The **trombone** is made of brass. Its slide is made of a small tube that slides inside a larger one. It can be placed in seven positions to obtain different notes.



The **tuba** is the lowest instrument in the brass family and is so large that it almost hides the tuba player. Despite its size and its very low register, it can play fast and lively tunes.

Definition

Brass instruments are the loudest musical instruments in the orchestra. They are curved metal tubes of various lengths with a mouthpiece at one end into which the musician blows and a bell at the other end. The longer the tubes, the lower the sound.

Instructions for use

The musician's lips are the secret of the brass instruments. The musician blows into the mouthpiece while vibrating his lips. High notes are produced with a large lip vibration and a fast air flow, while low notes are produced with a smaller lip vibration and a smaller air flow.

The sounds

Loud sounds are produced when the airflow is high and soft sounds when it is low. Most brass instruments have pistons that are pressed or released to produce and change sounds. An exception is the trombone, which has a slide that, when moved, changes the length of the tube and, therefore, the pitch.

Tools to develop the theme before the show

https://en.wikipedia.org/wiki/Brass_instrument -

description, technical facts.

https://courses.lumenlearning.com/musicappreciation_with_theory/chapter/brass

texts and videos, classical repertoire.

EXPLORING THEMES II c) Woodwinds

Did you know that...

The instruments of the woodwind family are basically tubes with holes drilled in them.

Woodwinds

Definition

A family of wind instruments, woodwinds are characterized by their sound emission system, which is either a bevel like flutes, or the vibration of a single reed like the clarinet or a double reed like the oboe. Some wind instruments are equipped with a reed. A reed is a thin strip of reed that vibrates when air passes through it.

Instructions for use:

The **clarinet** is a cylindrical tube with a closed end and a single reed. Most often made of African hardwood, it is one of the most versatile instruments in the orchestra, and produces a very expressive sound. It has the largest range of any wind instrument, up to 45 notes!

- The clarinet's mouthpiece and reed are placed so that the musician's breath makes it vibrate.



The **saxophone**, even if it is metallic (either brass, silver or gold plated) belongs to the woodwind family by its mode of note production, consisting of the vibration of a wooden reed against the mouthpiece.



The different shapes and sizes of reeds for each instrument: tenor and alto saxophones, clarinet, oboe and bassoon. They are made from cane.



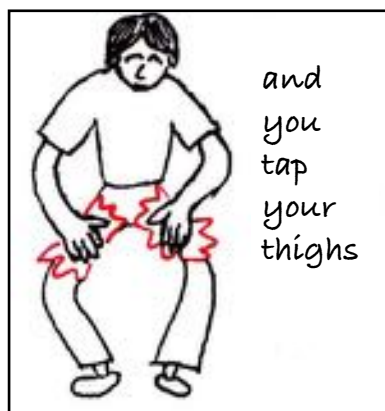
Tools to develop the theme before the show

<https://www.orsymphony.org/learning-community/instruments/woodwinds>

Definition of the woodwind family, how the instruments work and a complete list of woodwind instruments in an orchestra (simple and well explained)

<http://www.instrumentsoftheworld.com/family/families.html> very informative

EXPLORING THEMES - III: Body Percussion



Definition

Body percussion is a musical genre that involves producing melodies or rhythms using the body as a musical instrument. It can be played alone or to accompany other music.

Content

The body is the oldest musical instrument in the world. The practice of body percussion makes us rediscover this art in an original way. By combining body beating and movement, we obtain an astonishing mixture of dance and rhythm. Body percussion is found in various artistic disciplines such as tap dancing or flamenco. It is present in many countries such as South Africa, Russia, or the United States. In France, it is mostly used in music education classes, where it is possible to feel the rhythm and to work on psychomotricity, dissociation of the limbs and balance.

Tapping on one's body allows one **to feel the rhythm and to work on psychomotricity, dissociation of the limbs and balance**. Body percussion does not use props, but focuses on all possible tones produced by the human body.

Each part of the body is considered as an instrument, which allows the production of different tones.

A universal language

The convention is the same all over the world

- striking the feet on the floor forms the low notes
- the clapping of the hands on the thighs and the torso forms the middle notes
- the claps on the head, shoulders and arms give the high notes.

What to plan :

Readings and viewing of tutorial videos

Small survey to see if any students are doing body percussion.

Remember to provide a space if necessary and comfortable clothing on the day of the activity.

Tools to develop the theme before the show

https://en.wikipedia.org/wiki/Body_percussion, definition, history, music education

<https://www.sciencedirect.com/science/article/pii/S1877042814053622> - therapeutic benefits of body percussion, medicine



Move to the rhythm

Objectives

The pedagogical, therapeutic and artistic virtues of body percussion are recognized in the same way as other instrumental practices. Body percussion allows to explore the various sound possibilities of the body. They are practiced in a group, which allows the development of each person's abilities while playing in an "orchestra". They develop listening skills and respect for others. Within the group, everyone must give their best, show great concentration and imagination so that the group progresses. Everyone is his or her own instrument. There is nothing to make except sound with two hands, a body and imagination. It is to explore the gestural, vocal and instrumental possibilities of the body

Scenario : discussion (1) and warming up (2) with the pulse and rhythm.

1. Discussion : a regular, repeated rhythm is called a pulse. Have students, individually or in groups, list activities or aspects of their lives that follow regular recurring (repeated) rhythms. Examples: heartbeat, skipping, climbing stairs. Then explore the concept of rhythm in speech with Workshop #1.

2. Warm-up.

A - Choose a simple song, such as «*Frère Jacques*» (*Brother John*) and have students sing it in unison.

B - Next, have them sing it in unison, but this time beat the rhythm with their hands.

C - Now have them sing it again, tapping their feet on the floor to punctuate the rhythm.

D - Finally, divide the class in half: hand clappers on one side and foot clappers on the other. Repeat the song in unison with hand claps and foot claps.

Students can experiment with different tempos (faster or slower) or volumes (louder or softer) to see

Useful links

<https://www.youtube.com/watch?v=8xIWdIrGjyM> - basics move and sounds, nicely done

WORKSHOP #4 - Body Percussion, Cycle 2

(N.B. *No special skills are required for this workshop, but it is strongly suggested that the teacher take a few minutes and watch the video tutorials on the next page, and watch the video tutorials.* The best way to learn the basics of body percussion is through imitation. Most written material is difficult to understand, due to the very nature of this form of music which does not use an instrument or the notes of the scale, (thus no written score),



hence the difficulty in explaining the method in writing. The teacher can thus become familiar with the basic technique of body percussion, see concrete examples that are easy to reproduce in class, and read about the benefits of this exercise.

Workshop description :

You will create your own music and rhythm with body percussion by adding to the number of movements already learned in Workshop #1 with the following movements:

The group stands in a circle.

Duration : 20 minutes first cycle, 30 minutes second cycle

Mouvements

H Hands: Clap both hands together

F Feet: Tapping with the foot, right

T Thighs: Tapping both hands on the thighs

T Torso: Tap your torso with both hands

S Sounds : With the voice, rather loudly, without shouting we say, "Boom!" or "Tchak!" or "Yo!"

Scenario

A. Starting with the first movement: **Hands** = clap both hands together. The teacher makes sure everyone masters it and does it at the same time,

B. The teacher then adds the second movement to follow the first one: **Torso**= Clap your torso with both hands. When the **Hands-Torso** sequence is mastered, a third movement is added: **Foot**, then a fourth addition with the **Sound**: "Tchak!" or "Boum!" or "Yo!", pronounced right after the foot tapping

C . Finally, we obtain a set of four movements: **H + T + F + S** You repeat it the number of times

WORKSHOP #4 - Body percussion, 2nd cycle.



Be your own instrument.
Nothing to make but sound with
two hands, a body and
imagination.

D. When all the students have mastered the sequence in unison, we do the movements twice in a row: "hands-hands" then "torso-torso", then "feet-feet" followed by « sound-sound":

HH +TT+FF + Tchak !

HH +TT+FF + Tchak !

HH +TT+FF + Tchak !

HH +TT+FF + Tchak !

Now that everyone has understood, the game can begin! The teacher can have them play for 2 minutes, then add a surprise element.

- Play more or less quickly
- Imitate each other, with the class divided into two rows facing each other
- Take an idea and develop it
- Change the rhythm or change the sound
- Improvise
- Play louder or softer

Useful links

<https://www.youtube.com/watch?v=jzJNhEzGls0> - inspiring

<https://www.youtube.com/watch?v=zsXOehynKJ8>, very simple, well done, a must

EXPLORING THEMES - IV The Journey

Content

1. In the show, **The Merry Marching Band**, the band goes on a journey to bring back dance music, traditional music from each of the countries visited. The name of the countries where it goes is not always named or located. The North-South notion is evoked when the band leader announces a destination: "the warm countries", then the band makes a space trip to the planet Mars!

So, each scene takes place in a different country, without the musical or geographical link being made. **It is voluntarily that we have left it in the domain of the imagination, an essential component in the development of the child, on which all pedagogues insist.**

2 Several surveys have shown that primary school children lack realistic information about foreign countries. Since many prejudices are conveyed about food and lifestyle, it may be relevant for the teacher to use these themes as a means of initiation to novelty and the discovery of a new culture before the show



Objectifs

1 Introduce students to the concept of travel and "elsewhere", to geography and to map reading. This is an ideal opportunity to present a map of the world to the students, an introduction to geography for the first cycle, and more advanced geolocation for the second cycle. Start from a place known to the student (school, street, neighborhood) to expand the notion of territory: the city, the province, the country, other countries. A pedagogical sheet is proposed in the workshops. Based on the dictionary definition, it is proposed to start a discussion on travel. A discussion starter is provided at the bottom of the page.

2 We know that children often have a false and stereotypical view of life in foreign countries. **The Merry Marching Band** show is a great opportunity to discuss and break down some of these misconceptions.

Discussion

Have you ever taken a trip out of your city? From your state? Where have you been? Have you ever taken a train or a plane? To go where? Did you discover things or places that you liked (e.g. waterfalls, the sea, a lake, a big city with an amusement park, etc.)? How long did your trip take? Have you ever visited any other country? Do you know children in other countries? What are the differences between their homes and yours? What do they eat?

TRAVEL

Definition:

1. An act of travelling from one place to another, especially when they are far apart
2. The action of going to a relatively distant or foreign place.
3. Exploration, discovery, description of something that is followed as a journey.

EXPLORING THEMES -4.2 The Destination

Content

The first step in a journey is choosing a destination.

Here is a list of the music played in the show and its country of origin; these are the destinations of **The Merry Marching Band**. It is interesting to note that several musics come from Europe, and even from "northern" countries like Ukraine and Germany. There are several ways to approach the theme of travel to prepare your group, depending on age and teaching sequence. Small journey, big journey, destination near, far, differences and similarities of all humans, geography, politics, environment. Links are suggested to help you orient your preparation. **Have a nice trip!**

- *Amparito roca* - **SPAIN**
- *Betuta* - **UKRAINE**
- *Viejos amigos* - MEXICO
- *Kustino Oro* - **MACEDONIA**
- *Der Zug* - GERMANY
- *La Colegiala* - COLOMBIA
- *Chan Chan* - CUBA
- *Tarentelle* - **ITALY**
- *Java martienne* - FRANCE
- *Everywhere calypso* - CARIBBEAN



Can your students place
Macedonia on the map?
Ukraine? Italy?

Useful Links

<https://www.worldatlas.com> - one of the best.

<https://www.planetfactory.com> - a web site with great apps to learn geography, one especially for USA.

Pedagogical Workshop #5: The Journey Cycle 1

My Classroom Map

Objectives

Introduce the notion of space, positioning in space, geography and orientation to students.

Introduce the notions of distance and plan.

To exercise calculation and analysis skills.

Procedure

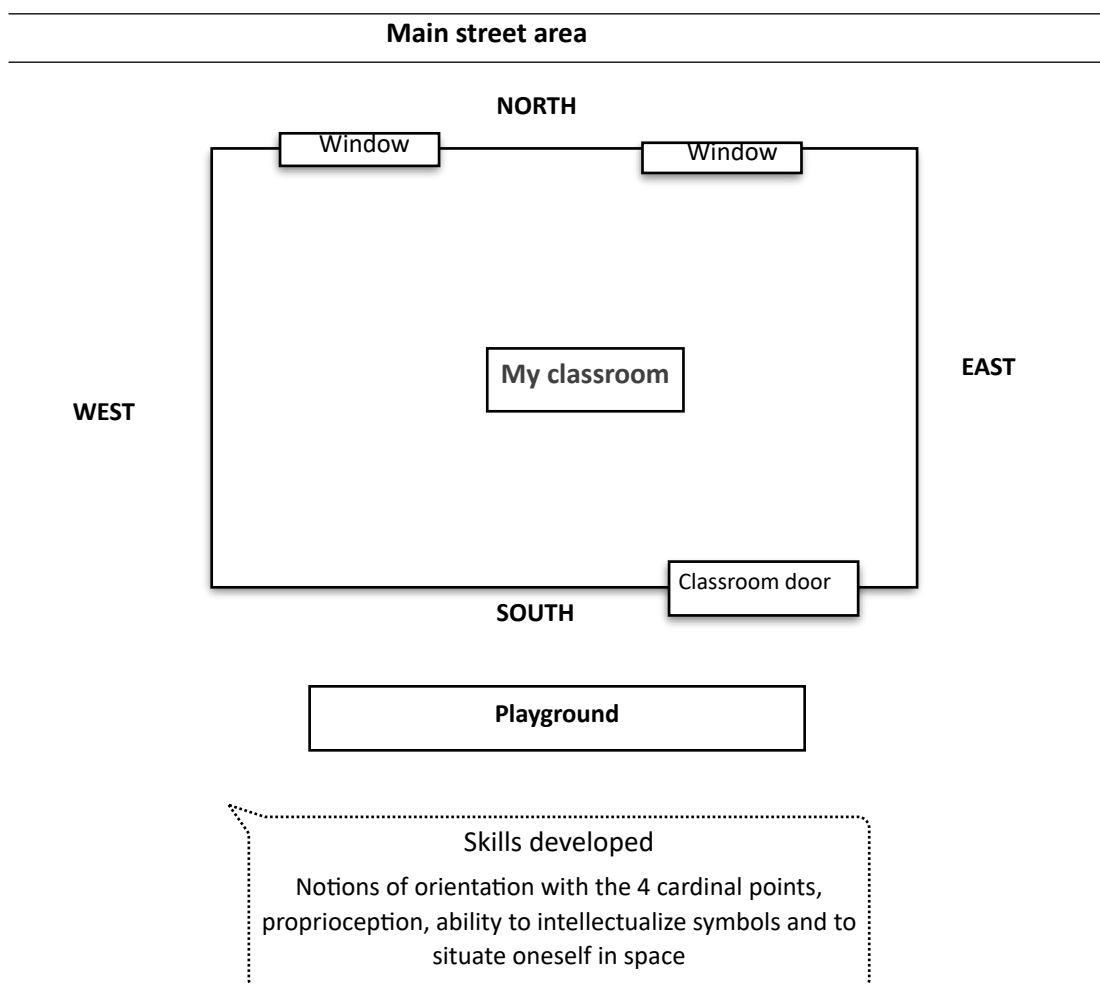
The teacher involves the whole class.

A He/she draws a plan of the classroom on the board, having located south and north, the orientation of the classroom in relation to the main street, east and west, the four walls, the door and the windows

B Now the students have to complete the plan by locating the street that passes in front of the school, desks with everyone's name on them, any relevant pieces of furniture (teacher's desk, cupboard, etc.) and the playground.

C To help the class, the teacher asks questions, "Is my desk on the east or west side of the classroom?" "How many desks are there on the front row? Who do they belong to?" "Place the windows on the map, who is sitting by windows?"

The workshop ends when everything in the classroom has been placed.



EDUCATIONAL WORKSHOP #6 The Journey - Cycle 2

Reading a map, finding my way

Materials :

Geographic map of the city, of the state, of the country, of the world.
We suggest the use of GoogleMaps and GoogleStreet, by entering an address, one can visualize in picture the street, the school, the house, the city and its geography (bridge, river, mountain, lake)

<https://www.google.com/maps/>

Objective :

Introduce the basic notions of the current geographical location of the school in the student's city as well as the notion of travel. For the second cycle of elementary school, we want to evoke the notions of North, South and continents.

Scenario

1. Using a map of the neighbourhood, city, region, state or country taken from GoogleMaps , the teacher leads a discussion with these questions

Where is your school located in your city? On which street? How far is your home from the school? Do you know the name of the town where you live? Do your grandparents (uncles, etc.) live in the same town as you? What is the name of the province where you live? Can you show it on the map? What is the name of your country? Can you locate it on the map?

2. Locate all the countries where the Merry Band goes
Spain, Ukraine, Mexico, Macedonia, Colombia, Italy, West Indies, France, Cuba, Germany.

Skills developed : Recognize a map, be able to locate oneself in one's urban environment, locate the United States of America. Notions of countries, continents.



Useful links :

<https://www.planetfactory.com>, a web site with great apps to learn geography, one especially for USA.

<https://www.pbs.org/parents/thrive/how-to-help-your-child-discover-the-world>, From PBS very interesting, by age, apps, games, videos.

MEMORY CARD

Your name : _____

Title of the show : _____

The date: _____

The location : _____



1. What is the name of the group?

- The Band's Orchestra
- The Merry Marching Band
- The Musical Braggarts

2. How many people were on stage ?

- 4 - 5 - 6

3. A brass band is...

- An orchestra of violins
- A group that plays mostly brass instruments, woodwinds and percussion.
- An orchestra of pianos

4. What does the trombone player blow into?

- A piston
- A mouthpiece
- A drum

5. In which country did not travel the band?

- Mexico
- The warm countries
- Canada

6. What do you need to do body percussion?

- Drums
- Nothing, I only use my body

7. Can you name the planet where the band went?

- Mars
- Jupiter
- The planet of Braggarts

Productions Strada

HISTORY

Since 1986, Strada has been walking the road of the music of memory. A bit unclassifiable, at the crossroads of multiple trends, the company pursues its joyful and disconcerting quest for the unheard of.

Versatile, the musicians and singers master many repertoires: Klezmer, Gypsy, Occitan; Greek, Italian, Irish; Quebecois, Martinique, Cajun. Multilingual, their colorful songs recreate amazing musical landscapes. Driven by an infectious enthusiasm, the artists of the Strada ensemble do not seek to transmit their knowledge of world music, but rather, the pleasure they bring!

Strada is also the street, a place suspended between origin and destination, where stories cross and destinies are woven. It is also where people from all over the world gather to celebrate! Strada carries a universal baggage. His music belongs to everyone.

OBJECTIVE

To initiate and sensitize young people and the general public to all types of music (current, classical, world) to help them grow as citizens.

ACTIONS

2,000 performances, educational workshops, training for professional musicians and singers, an OPUS prize, a discography including 12 titles, toured on three continents.

NETWORK

1,200 volunteers, 400 venues and more than 100 associated cultural and institutional partners (communities, ministries, accredited stages), in close collaboration with schools, music schools, etc.

VALUES

Equal access to music, openness to the world, proximity to the public, discovery and renewal, quality.

SOME ACHIEVEMENTS

Le chant des passeurs : creation for the official programming of the 400th anniversary of Quebec City

WANDERING MINSTRELS : creation for young audiences, performed 300 times in three languages, French, English and Spanish.

Quebec City International Summer Festival

Olala Festival, Austria

Montreal Jazz Festival

Guanajuato Festival, Mexico

Many other festivals in France, Belgium, Austria, Germany

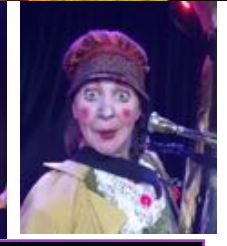
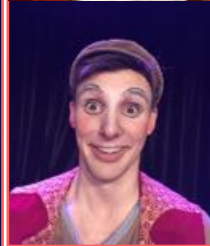
LINKS :

Facebook @prodstrada

Vimeo : [Productions Strada](#)

Web : www.strada.ca

PORTFOLIO



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