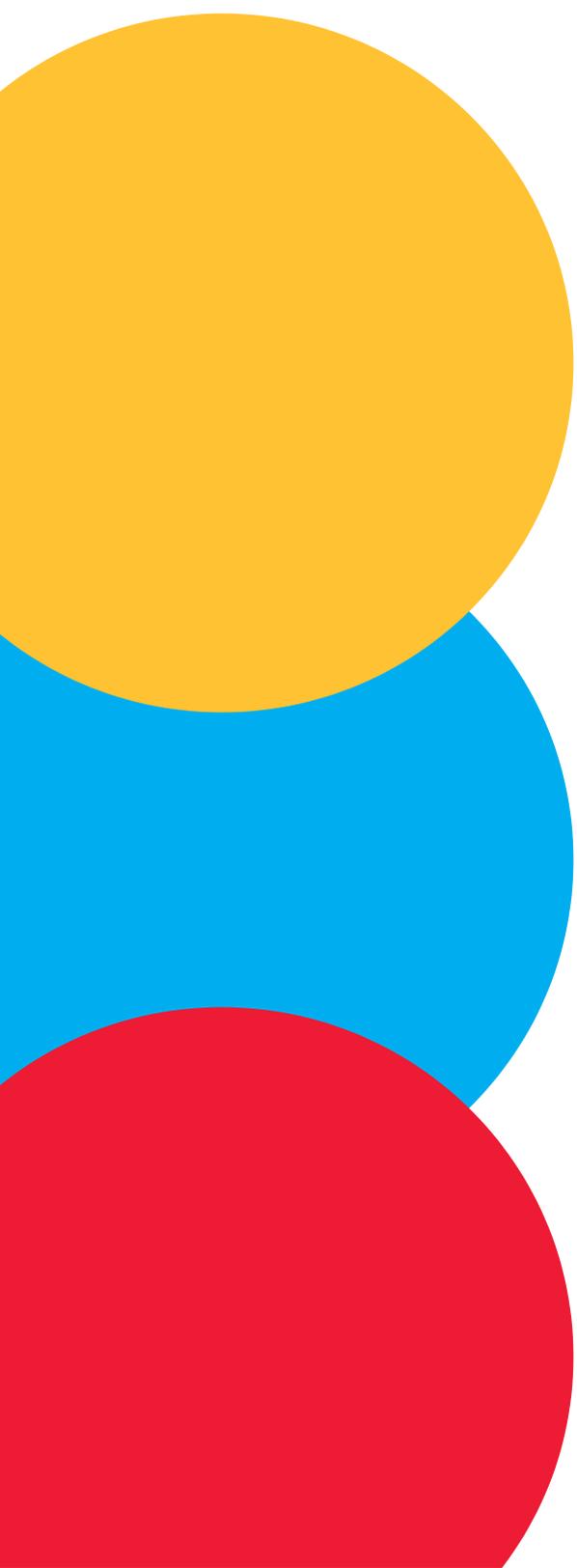


SOLEO

music in motion



www.soleo-info.com



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PRÉSENTATION

A staggering blend of body percussion and modern music

Let's wake up and let's be aroused! Deeply dipped in the working life, three individuals are seeking to combine dreams and reality, to change their sight upon life, until they manage to transcend daily routines. They stir, they meet, they collide and face their universe with music.

Body percussion, vibes, voices, keyboards and guitars in support of frenzy, poetry, humour and love; this show is a choreographed and dramatized musical encounter of music and movement, laughter and wonder, elsewhere and here. It is a dynamic and explosive performance inviting us on an inner journey, giving us the chance to share and to go in search of others.

This show brings together three young and complete artists, which are at once multi-instrumentalists, composers and overactive pedagogues.

It is creative, modern and highly entertaining.

SOLEO is based in Grenoble in the Rhône-Alpes region of France.

Sophie Boucher: body percussion, bass guitar, guitar, voice

Sébastien Le Guénanff: body percussion, vibes, piano, voice

Julien Vasnier: body percussion, kalimba, voice

Musique: original music composed by Soleo

Sound: Benoît Chabert d'Hières, Tullio Rizzato

Light: Benjamin Croizy, Jessica Lapouille

Directing support: Simon Filippi

Choreography support: Thomas Guerry

Photo: William Belle

Production: Braslavie Association



BIOGRAPHIES



SOPHIE BOUCHER

body percussion, bass, guitar, voice

1m56, musician, kitesurfer/ graduation certificate in guitar studies, engineer degree and Master's certificate in cultural management projects.

Constantly attracted by rhythm, this musician plays guitar and bass at the music academy, percussion and many dancing steps in her bedroom. Involved and invested in the associations' world, engineer and cultural action manager, she organizes concerts, workshops and trainings throughout France and abroad, while continuously experimenting all art forms blending music, dance and movement. Currently, she is composer-interpreter in projects involving music, dance and theatre and is a body percussion teacher.



JULIEN VASNIER

body percussion, melodica, kalimba, voice

1m90, musician, stuntman / degree in musicology, DEM Jazz certificate.

Drummer since the age of nine, he soon falls in love with jazz and grooves typical from traditional world music. In contact with major tap dancers, he discovers body percussion. He very quickly devotes himself to this language that seems to be sticking on him, leaps and jumps and acrobatics included. Currently teacher, he co-writes and plays in Soleo and Zou! shows, and works with Camille Rocailleux and the E.V.E.R company.

BIOGRAPHIES



SÉBASTIEN LE GUENANFF

body percussion, piano, vibes, voice

1m80, musician, cyclist / CNSMD Lyon certificate, percussion teaching CA and percussion teacher at the Grenoble Music Academy.

Captivated very early by brass band drums, piano and handiwork, he discovered quite fast the richness of percussion instruments, keyboards and tools. His musical qualities are nourished by classic percussion practices, jazz improvisation and choral singing. He is also an overactive pedagogue very implied in institutional, school and associative teaching.



INTERVIEW

**With Sophie Boucher,
Sébastien Le Guénanff and Julien Vasnier**

How did you create the show?

SOLEO is the result of the meeting of three musicians longing to share and learn from one another. Each one of us brought his own musical universe, ideas, instruments, experiences and his will to blend music and movement around bodypercussion. Our first desire was to build an energetic show, fun and poetic, skilfully blending instrumental music and body percussion, but above all, share and give the opportunity to live an artistic and human experience with different audiences.

As we moved on with our work, our « concert » transformed itself into a « performance », specifying our artistic purpose: what balance can we find between our daily routines (work shifts, schedules...) and our dreams? This is why, in our show, we tell the story of three



characters that refuse to live an individual and planned life, and they clearly decide to build something together, to have a different outlook on the world. You will see repetitive percussive gestures, alienating, devoid of any humanity (with reference to Charlie Chaplin's Modern Times) alternating with poetic and joyful music.

What ideas do you want to transmit with this show?

The show's main idea is to bring people to dream, to feel and to express their emotions, to be in a positive energy, and finally to bring people to realize their dreams, to show that our happiness, as much as our unhappiness, greatly relies on the way we choose to set upon life.

During a school session, what do the pupils have to know to safely approach the show?

We wish that all pupils let themselves be swept away by the music and the images, in order to make up their own stories, that they feel a whole journey of emotions while they live the show.

It might be useful to them to know the film or at least extracts of Modern Times by Charlie Chaplin to allow them to understand part of the purpose developed in the show.

INTERVIEW

What are the requested qualities to be considered as a good body percussionist?

To be aware of the possibilities of your own body movements, dare to move and dance and have pleasure doing it. Develop the sense of rhythm and pulsation by feeling weight on ground and to remain at ease and loose whatever happens, from body to mind. The important thing is to be curious about all music rhythms and to feel them in your body.



All three of you are artists AND teachers. Are these jobs so different from one another?

They are indeed two different jobs but at the same time complementary and definitely enriching each other. In both jobs:

- *there is creation, research and experimentation (sounds, phrases, pedagogical methods), we make errors, we adapt,*

- *there is transmission: know-how or theory, and emotions on stage.*

The show allows us to go as far as possible in our activity, and teaching helps us to put words on our ideas, to have the benefit of hindsight. Both jobs are sources of intense pleasure; they are two ways of transmission that complete themselves perfectly.

Teaching also reminds us that the artistic practice is a fundamental social vector and we can think about our artistic job as a « living-together » commitment and sharing process. We love to share with the audiences, in workshops for example, and search for the artist in each participant.

CULTURAL ACTION



Around the Soleo show, we can offer several cultural actions:

- **Body percussion workshops** for all audiences (children, adults, music teachers, actors, dancers...), from 1 hour to 5 hours depending on the trainees' / participants' profiles
- **All audiences or young audiences** performances (show duration can be adapted from between (40/50min to 1 hour))



Travelling around the world is the best way to assert that body percussions are present on all continents, in all cultures. Each time, dances, songs and music instruments are intimately connected with body's sounds: clapping hands, feet, chest, voice etc. The world and its traditional music is filled with diverse and miscellaneous body percussion, some existing since a century or more, others having come out just recently. All the rich experiments lead by musicians such as Bobby Mc Ferrin, Keith Terry, Fernando Barba, or more recently Stomp, contribute to make body percussion a definitely modern and contemporary art.

Sound and body movements' exploration allows each of us to get fully involved in music with our whole body, and not only with a sole part of it. Collective body percussion practice also conducts towards a better attention, exchanges and complementarities between each individual sound universe.

CULTURAL ACTION

INSTRUMENTS FROM THE SHOW

Apart from body percussions, Soleo's musicians also use the following instruments on stage:

Electro-acoustic guitar

In between the acoustic and electric guitar, the electro-acoustic guitar has a soundboard (like all « classic » guitars) as well as an integrated electric amplifier. These characteristics allow the guitar to play a classic guitar sound at a high volume.

Bass Guitar

This instrument was created, just like the electric guitar, to make up for the lack of power of acoustic instruments compared to instruments with more powerful sound such as drums and brass. In some musical styles it even replaced the double bass, quite cumbersome and not loud enough. It is one of the rare instruments that are meant to be amplified, and acoustic versions only appeared later. The bass guitar usually has 4 strings, but some models have 5 or 6.

MIDI Keyboard

In the Soleo show, the MIDI keyboard is connected to a computer and it is used in different ways:

- classic piano sounds
- music and sound samples or soundtracks

Vibraphone

The vibraphone is a percussion instrument made of metallic tiles. The musician strikes the tiles with a mallet. The sound of the tiles is amplified by resonator pipes/tubes.

Kalimba

The *kalimba* or *sanza* is a typical African instrument. It is made of a small soundboard and small tiles operated with thumbs. The kalimba is also called a "thumb piano".

The *cajón* (« box » in Spanish)

The *cajón* is a wooden box on which you sit and hit with your hands.

Originally, these boxes were used to transport fruits or drinks.

Soleo's musicians built their own system to adapt on the *cajones*: they added electric switches linked to lamps.



CULTURAL ACTION

Discover a song from SOLEO

Brezbère

The extract can be found on <https://soundcloud.com/user-645803435> or on Soleo's website

Author : Sophie Boucher

Composer : Sophie Boucher

Singers : Sophie Boucher, Sébastien Le Guénanff, Julien Vasnier

Music: Contemporary music

Instruments & vocals:

Trio : 3 voices and instruments : vibraphone, guitar, body percussions

About the song

« Lyrics are imaginary. It is a language that I invented. You will maybe spot words close to Spanish sounds, words ending in "o" and words in "moré", a dialect from Burkina Faso. "Biga" means "child" and "saga" means "woman". This track sounds both smooth and soft and communicates great life strength, thanks to family ties and more generally thanks to the capacity of people to listen, share and exchange.»

S. Boucher

Lyrics :

CHORUS :

Sin Ya ho

Sin Ya ho A

VERSE:

A soumi pala loumba

Kamino se saaga

Kamino se biga

Biga si fue o beo

A soumi pala loumba

Kamino se saaga

Sénouné kamino soumité pala loumba

Biga si fue o beo

Structure

Three parts:

- from 0' to 1'27 : vibraphone, body percussions and 2 voices singing the chorus (twice) then singing the verse.

- from 1'27 to 2'11 : vibraphone (resonating) and guitar.

- from 2'11 to the end of the track : vibraphone, guitar, 3 voices singing the chorus four times, body percussions.

The first and last parts are very rhythmic, unlike the more melodic central part.

CULTURAL ACTION

Educational activities (examples):

- **Listen carefully**

- Listen carefully and answer the following questions:

What do I recognize (that can be verified)?

Spot the maximum of elements in the extract (type of voice? type of instrument and family?), the form (3 different parts), the musical character, the period, the geographic origin... what do I feel? What does it mean to me and why?

The teacher can write all answers on the board.

You can listen to the extract several times to specify the elements and answers.

- **Body language**

When the form is found, use body language to express the different musical characters of the 3 different parts.

- **Rhythmic game**

- Follow the percussion rhythm from 0' to 1'27; be careful, this rhythm doubles from 0'47.

- Follow hand clapping until 0'47.

- Overlap both rhythms with, and without the music

▫ Learn the chorus

Sin Ya ho

Sin Ya ho A

The teacher writes the lyrics on the board.

Listen to the song and raise your hand each time you hear the chorus (6 times).

Sing the chorus with the singers.

Keep on going...

- **For students from age 11**

Where does the *Brezbère* word come from? (a mix of “Breizh” and “Berber” ; the point is to show that music from Brittany (Western region of France) and from Africa can easily blend, contrary to what people may think !)

Specificities from Brittany/Celtic in the song:

- ternary rhythm used in a traditional dance from Brittany : the Circassian Circle ;

- the guitar : arpeggios and chords. The guitar is tuned in *open tuning* (which means that it is tuned on other notes than the usual standard tuning EADGBE, to simplify the fingering while playing)

You will often find *open tuning* in modal traditional songs (using other musical scales than major/minor, instruments have to be tuned differently);

- lyrics ending in « o ». Here it is « Sin Ya Ho ». But in songs from Brittany, you can mainly hear «nanana né no ».

African specificities :

- the vibraphone plays a part of Balaphon at the beginning;

- the ternary rhythm is use dalot in African music, especially Berber (North Africa), the 3 for the 2.

To sum up, the similarities:

- the trance created by the ternary rhythm can be found in both musical styles, so it can be found in this song, especially at the end ;

- modal music.

CULTURAL ACTION

MUSICAL QUIZZ

Cross out the wrong answers:

You saw family of instruments on stage, which one(s)?

- 1 - string instruments
- 2 - wind instruments
- 3 - percussion instruments

Where does *gumboot* come from?

- 1 - USA
- 2 - South Africa
- 3 - Senegal

The vibraphone tiles are made of:

- 1 - wood
- 2 - bone
- 3 - metal

To be a good body percussionist you have to:

- 1 - know your left from your right
- 2 - have a good memory
- 3 - listen to others carefully

CULTURAL ACTION

MUSICAL EDUCATION

Discover a *gumboot* song:

« Amavolovolo »

- watch a South African choir sing it:

www.youtube.com/watch?v=6GOqFHraZmM

(2 first minutes)

- Know the lyrics and the meaning:

« Amavolovolo » means « Gun ».

Lyrics:

Ngeke siye lena KwaMashu - We won't go to KwaMashu
Sesaba amavolovolo wema - We are afraid of guns

KwaMashu is one of the biggest neighbourhoods of Durban, a South African city, known for its alignment of modest houses, its improvised shops settled in containers...and its title of “crime capital” of South Africa. The town has the national record of aggressions, just a few kilometres away from the rich neighbourhoods of Durban.

The song « Amavolovo » is the symbol of rural exodus and expresses the migration of the Zulu people to the main cities, despite the poverty and violence they will find there. Sung by children, the lyrics gain all its strength. It opens up to a brighter future, and shows that collective awareness can give strength to reject the future that they supposedly have to live.

- Learn the song and the choreography

CULTURAL ACTION

Practice body percussions (examples)

- seek for body sounds:
 - * explore hand clapping, look for different gestures that can produce a range of diverse sounds ;
 - * pound on your cheeks while extending them differently, pound on your mouth more or less open ;
 - * pound/rub your chest, thighs, arms
- From the range of sounds that you have just discovered:
 - * produce rhythmic patterns in a loop, on one, then on diverse body parts/levels, on a pronounced pulse then interiorized pulse ;
 - * repeat different loops ;
 - * the class is divided into groups, add up several rhythmic patterns ;
 - * make different rhythmic patterns overlap
 - * finally, each group created a rhythmic piece and presents it to the other groups.
- Accompany a song with body percussions.
- **Learn and memorize simple rhythmic patterns with which you will be able to play.**

Choose any traditional song!

Clap the rhythm while singing the lyrics, then while interiorizing them, isolate small rhythmic words that can be written on the board; the challenge will be to be able to recognize them.

- Practice several rhythmic games :

- * the « parrot game » : players are faced to the leader. Like parrots, they replicate all together the rhythmic pattern showed by the leader;
- * the « ferret game » : players are in a circle. They repeat, one after the other, the rhythmic pattern showed by the leader, without breaking the pulse;
- * the « mirror game » : players are facing each other, two by two, in a line. The first one shows a rhythmic pattern. The second one, the « mirror », has to replicate the pattern;
- * the « rhythmic rondo game » : players have to move from one pattern to the next following the verse/chorus structure ;
- * the rhythmic canon game : there are several game leaders, positioned on the players' circle. They show one after the other a rhythmic pattern that must be repeated as in the « ferret game », without breaking the pulse. When it is well set, the second one has to overlap the first one. If all goes well, you can add up many more patterns!

Two handbooks (see the References section) can be helpful to guide you through the discovery and practice of body percussion. Use them without moderation!

CULTURAL ACTION

Get to know the vibraphone



The vibraphone is an instrument that belongs to the family of keyboard percussions, invented in the 20th century. It is made of metal tiles (like the metallophone or Carillon) under which are disposed tubes that resonate with the tiles. On the tubes are metal or plastic discs operated by small electric fans; this is why you can hear this very special *vibrato*. Furthermore, a damper allows the resonance of the tiles to stop and therefore produce brief sounds.

www.instrumentsdumonde.fr/instrument/188-Vibraphone.html

It became an important jazz instrument :

www.youtube.com/watch?v=R_rTICMVXQQ

(Lionel Hampton playing "Flying Home")

Contemporary composers who also wrote for the instrument:

Darius MILHAUD : *Concerto* for vibraphone and marimba

Steve REICH: *Music for 18 Musicians*

CULTURAL ACTION

Play with percussions at school

In class, sort out percussions by sound (wooden percussions with dry sound; skin percussions resonating less and metal percussions with high resonating sounds).

Learn how to muffle the resonating tone of an instrument as to produce brief sounds.

VISUAL ARTS

Discover a legendary film: *Modern Times* by Charlie Chaplin (1936)

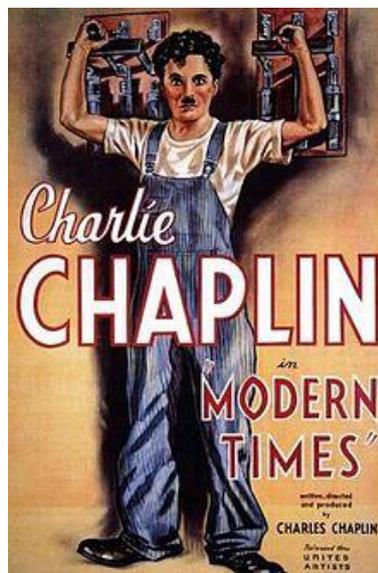
Modern times is a 1936 American comedy, the last mute film by its author and the last appearance of the The Tramp, here struggling to survive in the modern, industrialized world.

It is a satire of work chain and an indictment against unemployment and desperate financial conditions experiences by a large part of the Western population during The Great Depression.

Conditions created, in Chaplin's view, by the efficiencies of modern industrialization and modern times.

The work on standardized gestures, repeated until alienation, has inspired a part of Soleo's choreographies.

<https://www.youtube.com/watch?v=DfGs2Y5WJ14>



CULTURAL ACTION

REFERENCES

BOOKS

GROSJEAN, S. Toumback 1 and 2. Lugdivine Publishing (in French).

75 Rhythmic games (handbook and DVD)

Recueils Odi Act., Fuzeau.

Toumback is intended for all musicians and non-musicians (no solfegic base needed) who wish to use their body to feel the music or build a real orchestra of body polyrhythms with a group of children, teenagers or adults.

WEB SITES

www.jmfrance.org

Discover JM France, their shows, resource packs, audio extracts...

www.soleo-info.com

Soleo's website with pictures and videos

www.lesentetes.com

Discover the other projects from Soleo's production company.

WEB

<https://www.facebook.com/infosoleo/>

Follow us!

<https://www.youtube.com/watch?v=TUgDko1Rmt8>

Soleo's video trailer. 3 min.

<https://www.youtube.com/watch?v=WjL6gg6w0g4>

Soleo's workshop in Pau, France. F3 Béarn.

More videos

www.youtube.com/watch?v=Grzs2NbHVWA

Body percussion workshop with students, Francolies. Compagnie Toumback. Document CNDP.

www.youtube.com/watch?v=KLDSN-4ilms

Eva Yerbabuena dans une séquence de flamenco

www.youtube.com/watch?v=ce_2p9wQRS4

History of gumboots in South Africa

www.youtube.com/watch?v=BJp7SIE6R2s

Body Percussions Festival in which you will see body percussionists from the whole world.

www.youtube.com/watch?v=0Q4aj_te-dw

Barbatuques, Brazilian band

<http://toumback.com/fr/spectacles/toumback-group.html>

Toumback, French band

<http://cie-onstap.com/>

Onstap duet

The cultural action part was written by the JM France education department - all rights reserved

JM France - 20 rue Geoffroy l'Asnier - 75004 Paris - France - www.jmfrance.org



TECHNIQUE

Duration of the show:

50 min

Stage dimensions:

10mx7m

Number of people in the audience:

from 100 to 600 people

Types of audience:

children from 6 years old and adults (show with double level reading)

Technical installation time :

4h

People on tour:

5 people (3 musicians and 2 technicians)

Technical riders:

in annex



TOUR

SOLEO Show exists and evolves since 2011. It has around 300 performances in France and all over the world.

Tournées Alliances Françaises en Chine / Tournées Européennes BigBang Festival (Espagne, Norvege, Portugal, Allemagne, Hollande, Belgique) / Tournée JMFrance 2014-2016 / YAMSession - Zagreb (Croatie) / Tournée Réseau ChainonManquant

Auditorium de Peronnas (01) / La Presqu'île - Annonay (07) / Espace Jean Vilar - Revin (08) / Auditorium Petrucciani - Montélimar (26) / L'Éclat - Pont Audemer (27) / Espace Malraux - Châteaudun (28) / L'Arcadie - Ploudalmezeau (29) / Espace Glenmor - Carhaix (29) / Le Triskell - Pont l'Abbé (29) / Auditorium Saint Pierre des Cuisines - Toulouse (31) / Salle Bellegrave - Pessac (33) / Entrepôt des Jalles - Haillan (33) / Espace Treulon - Bruges (33) / Théâtre Molière - Sète (34) / Espace Paul Jargot - Crolles (38) / Centre Équinoxe - La Tour du Pin (38) / La Chaufferie - Grenoble (38) / Théâtre George Sand - Saint-Quentin-Fallavier (38) / l'Atrium - Dax (40) / La Capranie - Ondres (40) / Théâtre municipal de Mont-de-Marsan (40) / La Passerelle - Fleury les Aubrais (45) / Théâtre du Donjon - Pithiviers (45) / Salle Chabrol - Angers (49) / Théâtre de Laval (53) / Centre Culturel - Haubourdin (59) / Théâtre municipal de Fourmies (59) / Acte 2 - Lyon (69) / CFMI de Lyon (69) / Cité des Arts - Chambéry (73) / Le Dôme - Albertville (73) / L'Agora - Bonneville (74) / Conservatoire d'Annecy (74) / Cité de la Musique - Paris (75) / Théâtre de Poissy (78) / La Licorne - Olonne sur Mer (85) / Palais des Congrès - Vittel (88) / Auditorium - Épinal (88)

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SOLEO
music in motion