FOCUS ON FORM

ALABAMA
AOSA
2024
CLINICIAN:
ARTIE
ALMEIDA

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FORM CHART:

RONDO ALLA TURCA

Composer: Wolfgang Amadeus Mozart

Animal Responder Masters

To make your own animal responders, duplicate each of the following pages on cardstock. Then laminate each page and cut out the animal shapes. Mount each shape on a Popsicle stick.

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B
B
B
B

C
C
C
C

CODA

CODA

CODA

CODA

FORM CHART:

RONDO ALLA TURCA

Composer: Wolfgang Amadeus Mozart

Children's comments about movement and props:

"Sweet Jesus, let us be doing the parachute today!"

*** Kindergarten Girl, May 2023**

*** Winter Springs, Florida**

"If I wasn't here, you wouldn't be having this much fun or this much drama!"

*** Ashlyn, 7 years old**

Galop from The Comedians (Kabalevsky): Ribbon Streamers

Source: *Parachutes and Ribbons and Scarves, Oh My!*
Focus: *Melodic Direction, Form-ABA*

Introduction: *Fire – in front, then turn in circle, swoop ribbon to floor on the last note ("Snap, crackle, pop!"). "Fire" = making small, fast circles with stick pointing downward*

A Section: *Slashes down from high to low (in a left-right "Z" pattern – "Zorro") to match melody. Flick up to right, up to left, large circle in front, and down. Repeat.*

Interlude: *Snakes in the grass*

B Section: *Mime playing the xylophone, then violin, as heard on the recording Interlude: Fire.*

Repeat A Section *- Hands up in a "V" on last note, and freeze*

The Wild Horseman

- - -

Robert Schumann

- - -

Tippytoe Puppets & Stick Horses

Grades K–5
Printable Resources
PARACHUTES and RIBBONS and SCARVES, OH MY!
FEATURING STUDENT DEMO VIDEOS
LISTENING LESSONS WITH MOVEMENT PROPS
ARTIE ALMEIDA

Suggested Grade Levels: K–3

Giddy-up! A Stick-Horse Adventure

The Wild Horseman

By Robert Schumann (1810–1856)

Begin with puppets and then saddle up and ride!

Materials
Recording—CD Track 4
Form Chart (see page 29)
2 Horse Finger Puppets
Stick Horses*

Instructional Steps

1. Tell the children the title and composer of the piece.

2. Display your two horse puppets and ask the children to name them. Solicit name suggestions and choose two that are appealing to the children. Ask the children to greet each horsey by name.

3. Discuss the AABA form, while placing the Form Chart on the board or projecting it electronically. Explain to the children that the first horse gets to gallop on the A Sections and the second horse will gallop on the B Section. (In the video demo, the first horse is named Midnight; the second is Caramel.) Ask your students which horse gets to have the most fun. (Answer: Midnight—because he gets to gallop a lot.)

4. Invite the children to use their hands as horses while you demonstrate the form activity with your puppets. Start the music and gallop one horse during the A Sections and the other horse during the B Section. Repeat the entire activity with the other horse galloping on the A Sections. Be sure to call out "The A Section repeats!" on the second A, as some children won't catch this melody feature.

5. Position your students in their "barn" locations. I instruct all the boys to line up on one side of the room in their "row of horse stalls" and all the girls to line up in their barn on the opposite side of the room, facing the boys.

6. Distribute stick horses, a few at a time. Consider calling children to get a horse by the month in which they were born, hair color, pets owned, etc. Just for fun we "groom" the stick horses, give them some snacks out of our pockets, choose a name for them, and give them a drink of water before we ride.

7. For the first experience, assign one team to ride on the A Sections. The other team will ride during B. Tell them that you will be helping them hear the section changes by calling cues. (I always give a little heads up when each section is nearing its end.) Start the music and enjoy the children's squeals of joy as they ride to this exciting piece!

* It's best if your horse puppets are two different colors. The Mary Meyer Trotters Horse Tippy Toes finger puppets, which are what I use, are available in several colors. Get the stick horses from a dollar store.

Form Chart: The Wild Horseman

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TREPAK FROM THE NUTCRACKER SUITE

A

A

B

A

CODA

A STRETCHY BAND, POP TOOB AND MOVEMENT EXPERIENCE

SINGAPORE AMERICAN SCHOOL

La Raspa

Mariachi Nuevo Tecalitlan

Focus: Rondo Form, Brass & Strings

A Sections = Hold band at waist, 3 kicks/1 rest (8X)

B Section = Walk in 4 beats raising band,
Walk out 4 beats lowering band (4X)

C Section = Pass band from hand-to-hand,
Right 16 beats, Left 16 beats

D Section = "Cross river" (stepping beat around circle),
"Rope" above head (16R-16L)

E Section = Shake 4 measures from outside (go under)
Shake 4 measures from inside (go under)
Repeat (Beware of 9-measure phrases!)

COUNT ON ME
BY: BRUNO MARS

Rhythm Play Along by: Artie Almeida
Created for Pop Toobs

Introduction

- Pop Toobs, held on horizontal drumsticks
    - Mouth sounds optional

A Section

B Section

Interlude

o | o | o | o ||

Ssss.... Ssss.... Ssss.... Ssss....

A Section

B Section

Interlude

o | o | o | o ||

Ssss.... Ssss.... Ssss.... Ssss....

C Section

B Section

Coda

o | o | o | o | Raise Arms above head with Pop Toob on stick and look toward a friend on "You" ||

Ssss.... Ssss.... Ssss.... Ssss....

Metals
THANK YOU FOR NOT PLAYING THE INSTRUMENTS!

SC LOWCOUNTRY
AOSA CHAPTER

ST. CHARLES, MO
THE BIG 3
Be Safe
I will DO MY BEST.
I can LEARN from my MISTAKES.
Mustangs are Safe
Mustangs are Respectful
Mustangs are Responsible Learners
Do
Ti
La
Sol
Fa
Mi

The Wellerman
A Sea Shanty
Performed by
Nathan Evans

The viral ‘Wellerman’ sea shanty is also a window into the remarkable cross-cultural whaling history of Aotearoa New Zealand

Published: January 21, 2021 9.08pm EST

Aotearoa (Māori: [aɔˈtɛarɔa]) is the contemporary Māori-language name for New Zealand. The name was originally used by Māori in reference to only the North Island, the name of the whole country being Aotearoa me Te Waipounamu ("North Island and South Island").

https://capture.dropbox.com/BjXscwSZw4JbOG8V

OCEANIA
Indonesia
East Timor
Coral Sea
Australia
TROPIC OF CAPRICORN
23.5°
South Pacific Ocean
New Zealand

Information about

The Wellerman

In a year of surprises, one of the more pleasant was the recent runaway viral popularity of 19th century sea shanties on TikTok. A collaborative global response to pandemic isolation, it saw singers and musicians layering harmonies atop an original recording of Soon May the Wellerman Come by Scottish postie Nathan Evans.

Spread via TokTok and other social media, it has become the most popular song in the “ShantyTok” trend. What many fans possibly didn’t realize at first, though, was that the Wellerman shanty is an old New Zealand composition.

More than that, it is a window into an earlier era of global interconnection that shaped the social and economic history of our southern coasts.

The lyrics speak of men’s collective labor at sea. But behind the story of the whale hunt is one of cross-cultural interaction central to the success of the whaling industry, and critical in shaping the settlement of early 19th century New Zealand.

The Wellington Sea Shanty Society playing Breaker Bay hall in 2020 (Image via Facebook)

Today’s Recording: (2:35 in length)

Wellerman (Sea Shanty) - Single

Nathan Evans

POP · 2021 · Dolby Atmos · Lossless

This re-discovered song, which has a ‘cheerful energy’, was likely written by a teenage sailor or shore whaler in New Zealand in the 1830s

1. There once was a ship that put to sea
The name of the ship was the Billy O' Tea
The winds blew up, her bow dipped down
Oh blow, my bully boys, blow.

REFRAIN: Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguin' is done
We'll take our leave and go.

2. She'd not been two weeks from shore
When down on her a right whale bore
The captain called all hands and swore
He'd take that whale in tow.

REFRAIN: Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguin' is done
We'll take our leave and go.

INTERLUDE: Da-da-da-da-dat-da
Da-da-dat-da-da-da-da-dat-da
Da-da-da-da-dat-da-da-da-dat-da-dat-da . . .

3. Before the boat had hit the water
The whale's tail came up and caught her
All hands to the side, harpooned and fought her
When she dived down low.

REFRAIN: Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguin' is done
We'll take our leave and go.

4. No line was cut, no whale was freed
The captain's mind was not of greed
And he belonged to the Whaleman's creed
She took that ship in tow.

REFRAIN: Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguin' is done
We'll take our leave and go.

INTERLUDE: Da-da-da-da-dat-da
Da-da-dat-da-da-da-da-dat-da
Da-da-da-da-dat-da-da-da-dat-da-dat-da . . .

5. For forty days or even more
The line went slack, then tight once more
All boats were lost, there were only four
But still that whale did go.

REFRAIN: Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguin' is done
We'll take our leave and go.

6. As far as I've heard, the fight's still on
The line's not cut, and the whale's not gone
The Wellerman makes his regular call
To encourage the captain, crew and all.

REFRAIN: Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguin’ is done
We'll take our leave and go.

REPEAT REFRAIN

Video of Lyrics:
https://www.youtube.com/watch?v=5R9R75ABCEs

northern right whale
(*Eubalaena glacialis*)
length up to 18 m (59 ft)
© 2010 Encyclopædia Britannica, Inc.

The Wellerman
A Sea Shanty

Performed by: Nathan Evans

Rhythm Play Along by: Artie Almeida

To be performed with Playground Balls or Kickballs

Verse 1

Tap ball back and forth from hand to hand (or hold ball in crook of arm to tap)

Refrain

Bounce ball in front 4X, turn to right (4 bounces), turn to right (4 bounces), turn to right (4 bounces),

Verse 2

Roll the ball between your two hands, in a rubbing motion.

Refrain

Bounce ball in front 4X, turn to right (4 bounces), turn to right (4 bounces), turn to the right & put the ball on the floor.

Interlude

Use arms and hands to simulate pulling on the ropes for the sails. Pick up kickball on the quarter rest in measure 4

Image credit: https://scroll.in/article/986327/why-a-19th-century-sea-song-from-new-zealand-was-number-one-on-uk-music-charts

Verse 3

Tap ball back and forth from hand to hand (or hold ball in crook of arm to tap)

Refrain

Bounce ball in front 4X, turn to right (4 bounces), turn to right (4 bounces), turn to right (4 bounces),

Verse 4

Roll the ball between your two hands, in a rubbing motion.

Refrain

Bounce ball in front 4X, turn to right (4 bounces), turn to right (4 bounces), turn to the right & put the ball on the floor.

Interlude

Use arms and hands to simulate pulling on the ropes for the sails. Pick up kickball on the quarter rest in measure 4

Image credit: https://scroll.in/article/986327/why-a-19th-century-sea-song-from-new-zealand-was-number-one-on-uk-music-charts

Verse 5

Tap ball back and forth from hand to hand (or hold ball in crook of arm to tap)

Refrain

Bounce ball in front 4X, turn to right (4 bounces), turn to right (4 bounces), turn to right (4 bounces),

Verse 6

Roll the ball between your two hands, in a rubbing motion.

Refrain

Bounce ball in front 4X, turn to right (4 bounces), turn to right (4 bounces), turn to the right (4 bounces)

Final Refrain

Freestyle bouncing for 16 beats, freeze on last note in a "cool" pose.

Image credit: https://scroll.in/article/986327/why-a-19th-century-sea-song-from-new-zealand-was-number-one-on-uk-music-charts

Surfin' USA

Surfin' USA
Kickball Score

Introduction

"If everybody..."

Section 1 Bounces and Smacks

"you'll catch 'em surfin'..."

0:03 "ocean"

Bounce on ground | Smack hand-to-hand | Bounce | Smack

Section 2 Trade, Catch, Hold—8x

On the repeat, you may choose to skip these two notes so students can sit down for Hand Jive.

0:27 "Del Mar"

Trade, catch, hold. | Trade, catch, hold. | Trade, catch, hold. | Trade, catch, hold.

Section 3 Hand Jive: 4-measure pattern, 3x, then stand and prepare.

0:57 "Route"

3x

Pat Pat Clap Clap | Scissors Reverse Scissors | Hammers Reverse Hammers | Hitchhike, Hitchhike Other Side

Remain standing and place kickball between feet OR sit on the kickball.
After 3 times, stand and face partner.

Section 4 Trade, Catch, Hold—8x

1:15 "Swami's"

Trade, catch, hold. | Trade, catch, hold. | Trade, catch, hold. | Trade, catch, hold.

Section 5 Freestyle Dribbling

1:38

Electric organ | Guitar solo

Dribble...

- while turning in a circle
- in and out of legs
- while kneeling
- while lying down

etc.

Coda Bounces and Smacks

1:58 "Surfin'"

4x

Bounces | Smacks

16 measures, fading out in the last 6 measures. Finish as a statue.

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Surfin' USA

1. Bounces and Smacks
2. Trade, Catch, Hold
3. Hand Jive
4. Trade, Catch, Hold
5. Freestyle Dribbling
6. Bounces and Smacks (Fade Out)

   Statue!

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Stick Figure Mirroring Activities: Individuals, Partners, and Trios

Created by
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Stickman is in a separate PPT in your downloads folder.

Go to www.artiealmeida.com

Teacher Resources

Teacher Downloads

AL AOSA24

Stickman!