



New England
AOSA

Clinician:
Artie Almeida

SEPTEMBER 14, 2023

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



Grades K-5



PARACHUTES *and* RIBBONS *and* SCARVES, OH MY!



FEATURING
STUDENT DEMO
VIDEOS

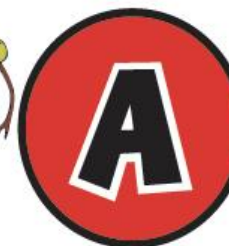
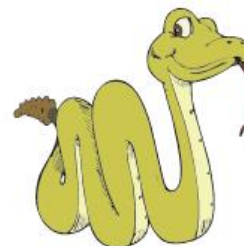
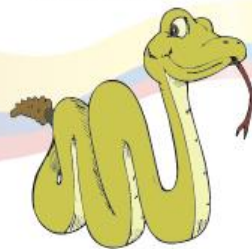
LISTENING
LESSONS WITH
MOVEMENT PROPS

ARTIE ALMEIDA

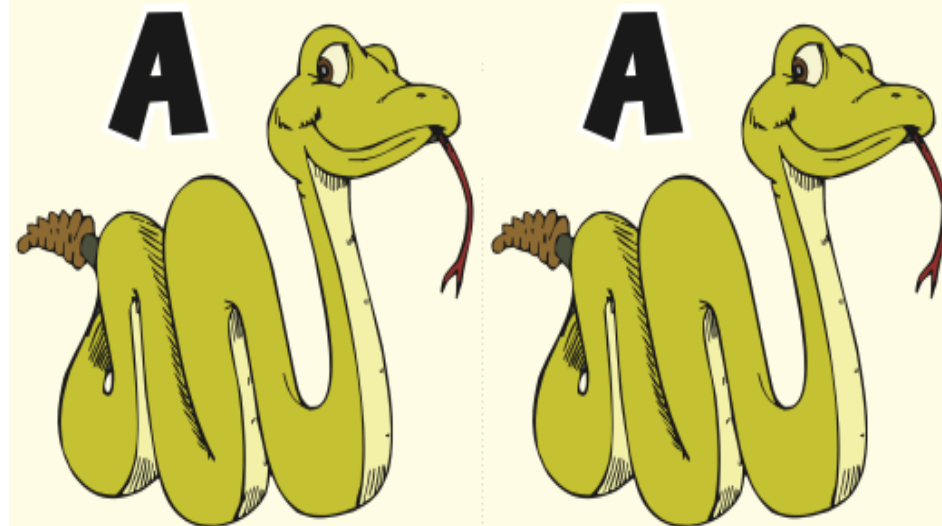
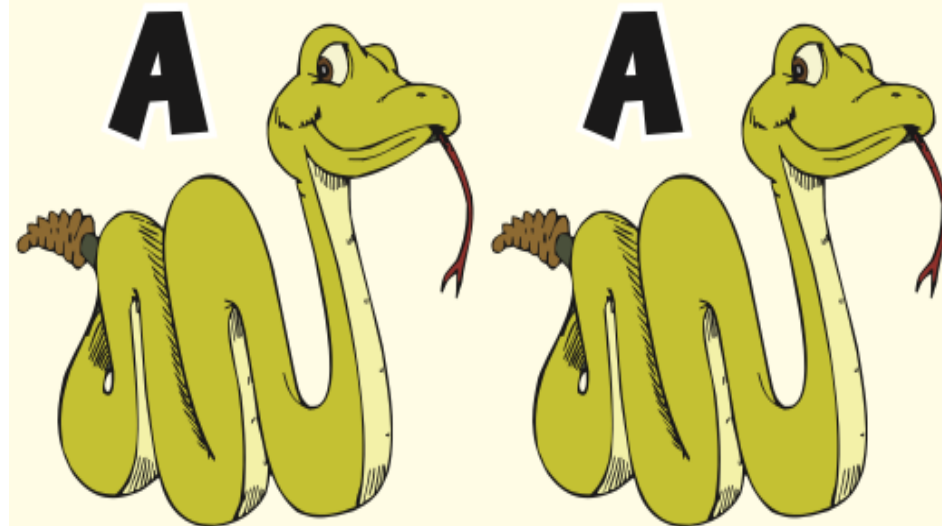
FORM CHART:

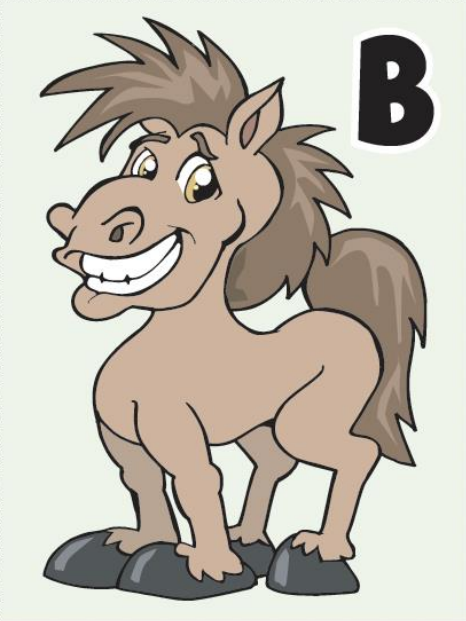
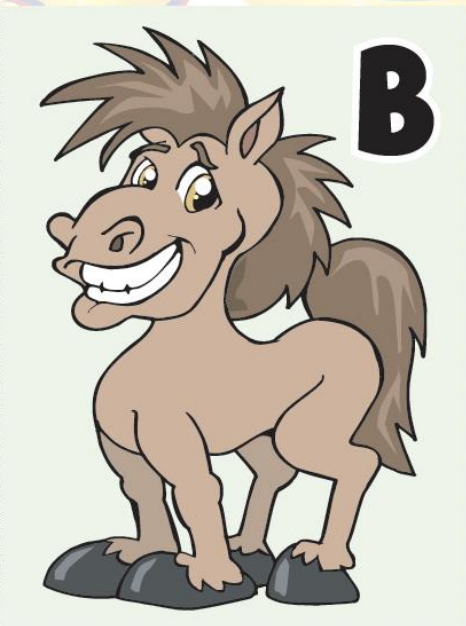
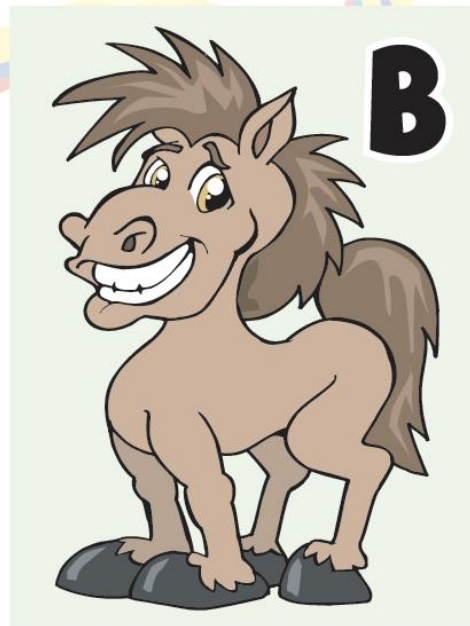
RONDO ALLA TURCA

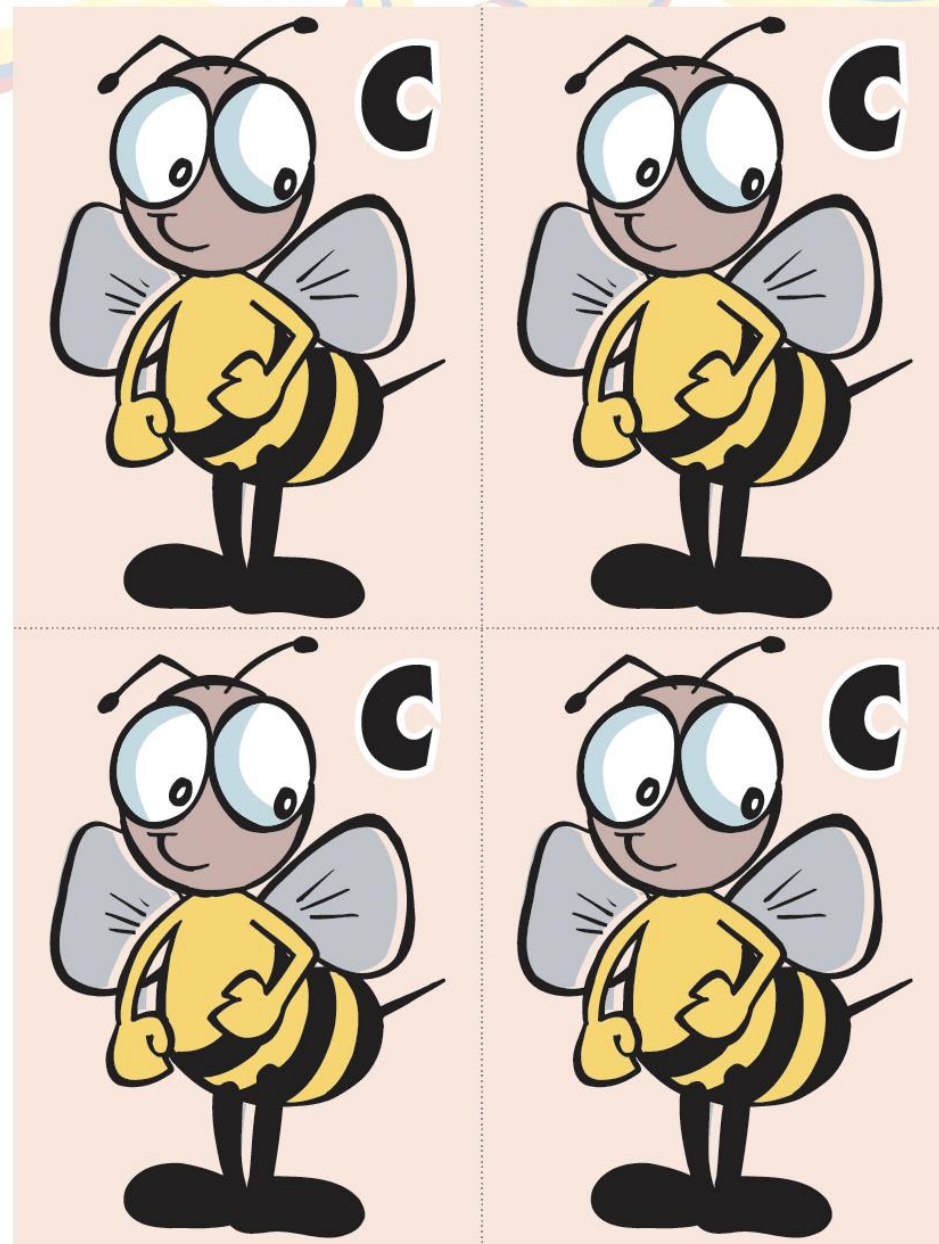
Form Chart: Rondo Alla Turca



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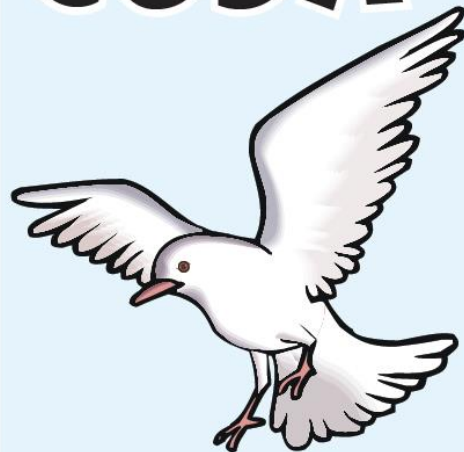




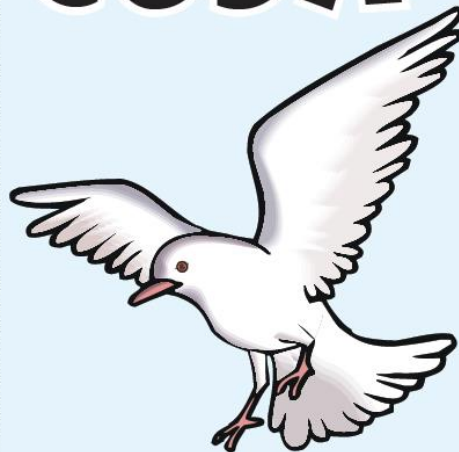


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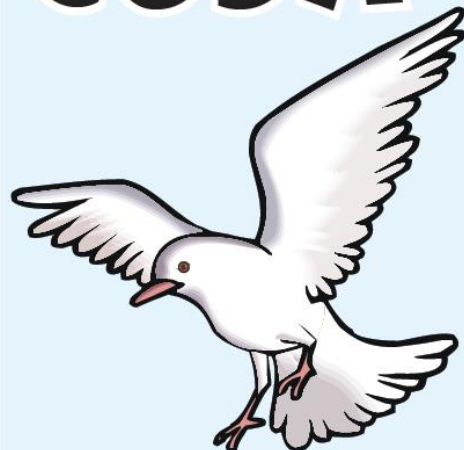
CODA



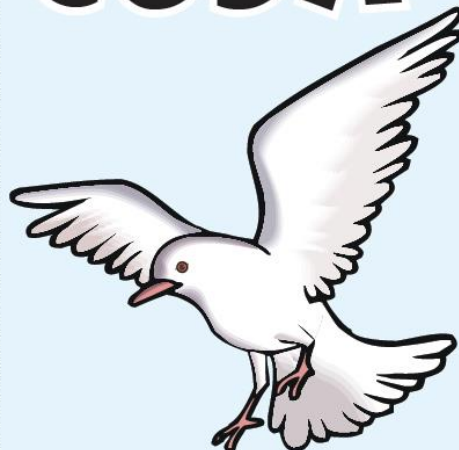
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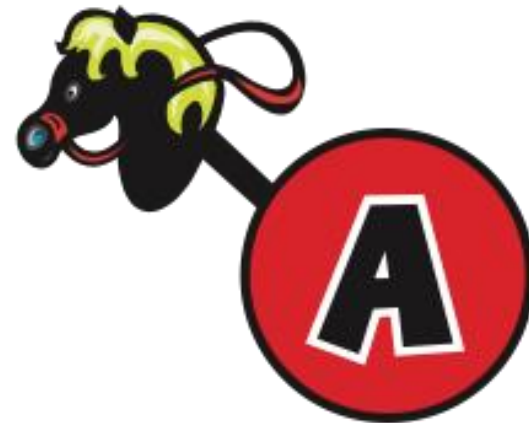
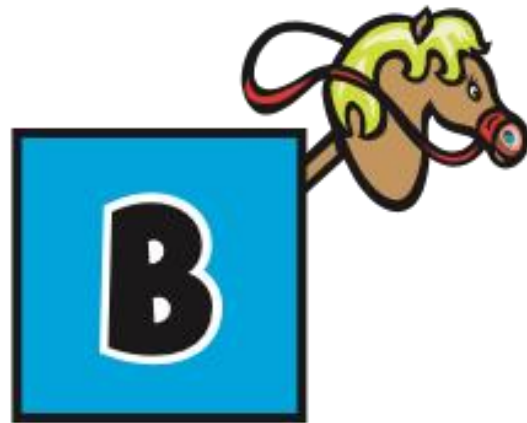
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The Wild Horse man



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Robert
Schum

Suggested Grade Levels: K–3

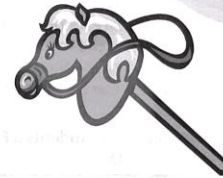
GIDDY-UP! A STICK-HORSE ADVENTURE

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 horse 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.

FAMILY MUSICAL MOMENT

Today in music class we listened to *The Wild Horseman* composed by Robert Schumann. We activated the experience with stick horses. The instructional focus included Steady Beat and AABA Form. Share a musical moment with your child by downloading this exciting piece of music and listening to it together. To download the recording we used along with other wonderful recordings from NAXOS and its affiliate labels, visit music4you.lorenz.com.



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COUNT ON ME BY: BRUNO MARS

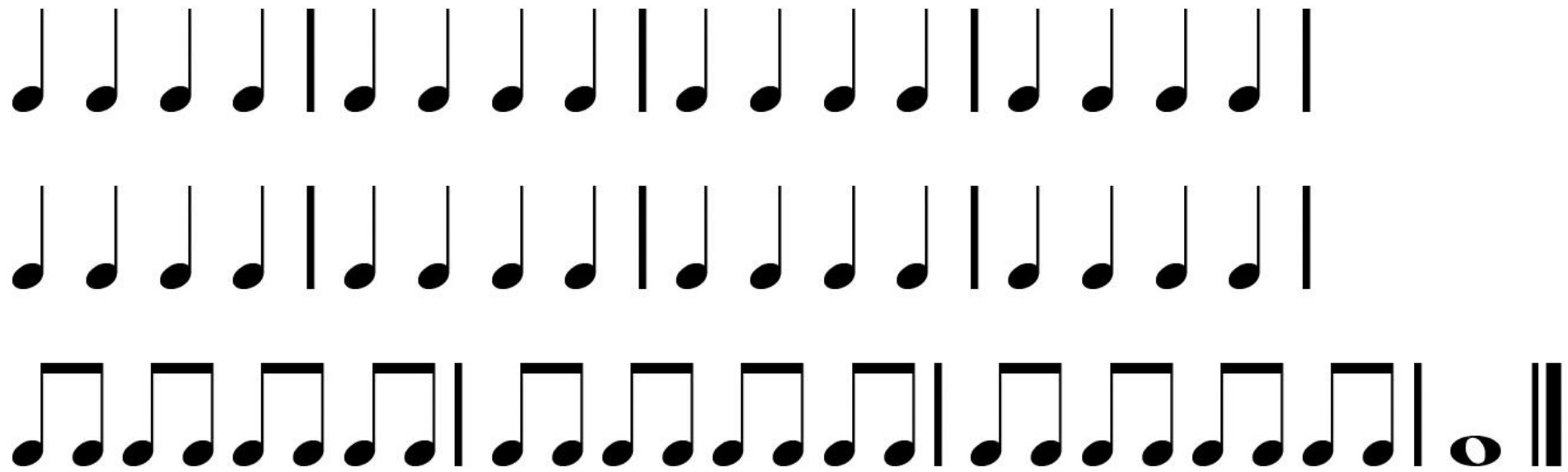
Rhythm Play Along by: Artie Almeida
Created for Pop Toobs

Introduction

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



A Section



B Section



ch-ch ch-ch ch-ch ch-ch ch-ch ch-ch ch-ch ch-ch

Interlude



Ssss....



Ssss....



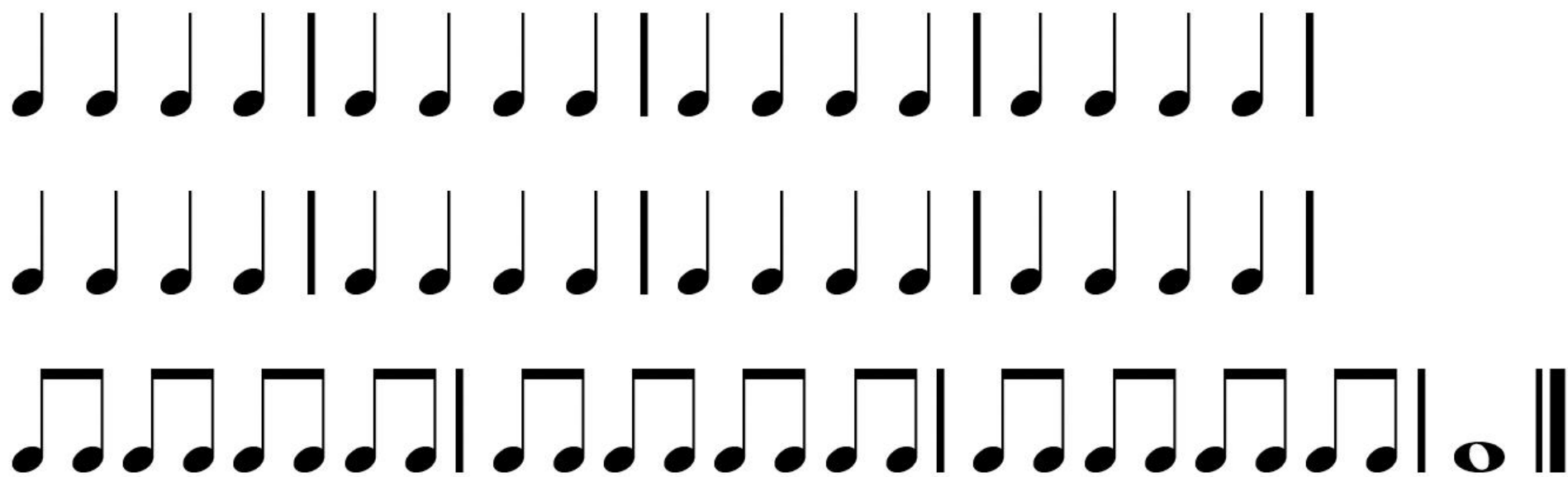
Ssss....



Ssss....



A Section



B Section



ch-ch ch-ch ch-ch ch-ch ch-ch ch-ch ch-ch ch-ch

Interlude



Ssss....



Ssss....



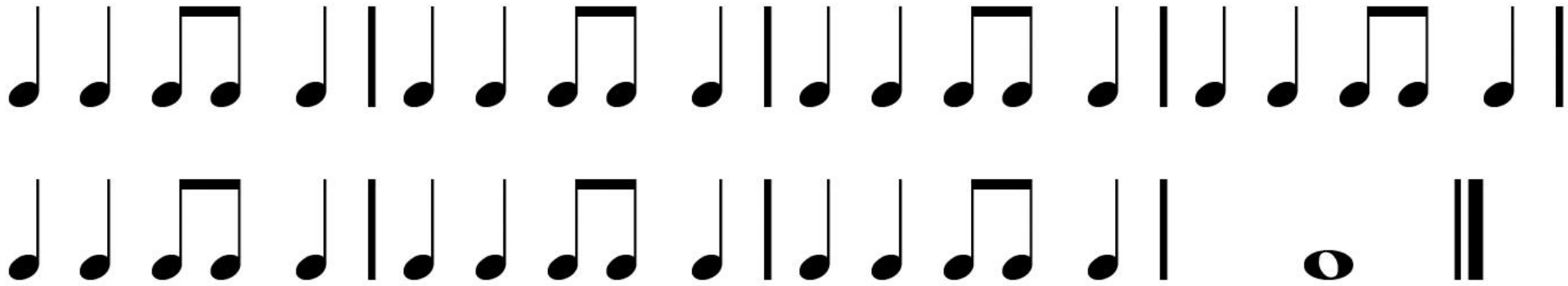
Ssss....



Ssss....



C Section



B Section



ch-ch ch-ch ch-ch ch-ch ch-ch ch-ch ch-ch ch-ch

Coda



Ssss....



Ssss....



Ssss....



Ssss....



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





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!)**







SC LOWCOUNTRY
AOSA CHAPTER

A large blue whale is shown swimming in deep blue water, moving from the lower left towards the upper right. The whale's body is dark blue with lighter patches, and its long, white, wrinkled tail is visible. The background is a solid deep blue.

The Wellerman

A Sea Shanty

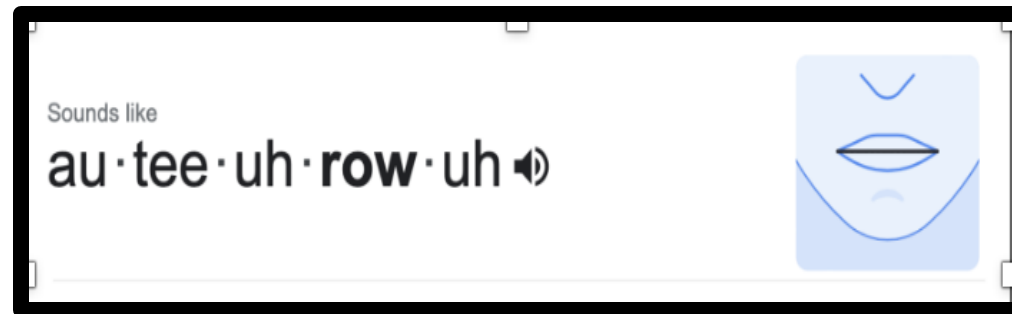
*Performed by
Nathan Evans*



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: [aɔˈtɛaɾɔa]) 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>





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

Today's Recording: (2:35 in length)



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=5R9R75ABCE](https://www.youtube.com/watch?v=5R9R75ABCEs)
s

northern right whale
(*Eubalaena glacialis*)
length up to 18 m (59 ft)



© 2010 Encyclopædia Britannica, Inc.



The background of the slide is a photograph of a calm ocean at sunset. The sky is a mix of soft orange, yellow, and pale blue, with the sun just below the horizon. The water is a deep blue with gentle ripples. The entire image is framed by a thick green border.

The Weller 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)

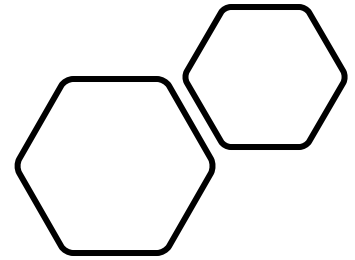
Final Refrain

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

Surfin' USA













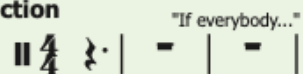


Surfin' USA

Kickball Score



Introduction



"If everybody..."

Section 1 Bounces and Smacks

0:03
"ocean"



Bounce on ground

Smack hand-to-hand

Bounce

Smack

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

Section 2 Trade, Catch, Hold—8x

0:27
"Del Mar"



Trade, catch, hold.

Trade, catch, hold.

Trade, catch, hold.

Trade, catch, hold.

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

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

0:57
"Route"



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'"



Bounces

Smacks

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

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!



About the Clinician

Dr. Artie Almeida has 38 years of public-school teaching experience and was the music instructor at Bear Lake Elementary in Orlando FL, where she taught 1200 K-5 students. Her dynamic performing groups have performed for Florida Music Educators Association, American Orff-Schulwerk Association, Music Educators National Conference, Walt Disney World, American Express International, many educational organizations and on the NBC Today Show. For the last 35 years she has traveled to provide elementary music symposia to teachers around the United States, as well as in Canada, Singapore and Taiwan. Each year she presents workshops for many state music education conferences, Orff chapters, school districts and other education organizations.

Artie's accolades include Florida Music Educator of the Year, Runner-Up for Florida Teacher of the Year, Seminole County Teacher of the Year, International Educator 2006 (Cambridge UK Biographical Society), school-level Teacher of the Year six times, and University of Central Florida Alumni of the Decade. Artie is included in the publications Who's Who in American Education and Great Minds of the 21st Century.

Artie's 32 music education publications celebrate innovative delivery systems for K-5 music instruction. Her themes in teaching are "Heavy Academics: Delivered Joyfully!" and "Where There's Passion, There's Retention!"

Artie was an adjunct professor of music education at the University of Central Florida for 34 years, the saxophone instructor at Valencia State College, the music and movement instructor at Seminole State College and a saxophone performer and teacher. Additionally, she performs early music with Ars Antiqua and the Halifax Consort.