



PERCUSSION PARADE!

ARTIE ALMEIDA, CLINICIAN
ALABAMA AOSA - 2/24/2024

**Grades
K-5**

Woods, Metals, Shakers, Skins

Hoop Group Activities

**for Your
Active
Music Room**



Woods, Metals, Shakers, Skins

Hoop Group Lessons

Timbre Talk (Grades 3–5)

Timbre Time (Grades K–3)

B-I-N-G-O (Grades 1–5)

Play Percussion (Grades 2–5)

Body Percussion to Non-Pitched Percussion (Grades 2–5)

Time to Play Percussion (Grades K–2)

A Sailor Went to Sea (Grades 2–4)

Alexander and the Terrible, Horrible, No Good, Very Bad Day (Grades 1–4)

I-M-P-R-O-V-I-S-E (Grades 3–5)

Rhythms and Rhymes (Grades 3–5)

Tony Chestnut (Grades 3–5)

Old Brass Wagon (Grades 3–5)

Hoop Group Routines with Recorded Music

When the Saints Go Marching In (Grades K–3)

The Chicken Dance (Grades K–5)

The Hamster Dance (Grades K–3)

Get Ready for This (Grades 3–5)

The Archies: Sugar, Sugar (Grades 3–5)

Purcell: Entrada from *The Indian Queen* (Grades 2–5)

Tchaikovsky: Trepak from *The Nutcracker Suite* (Grades 3–5)

Anderson: The Syncopated Clock (Grades 3–5)

Brahms: Hungarian Dance #5 (Grades 3–5)

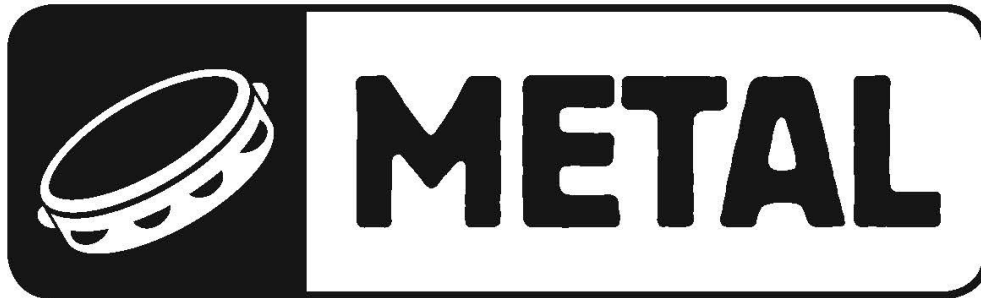
Anderson: Bugler's Holiday (Grades 3–5)



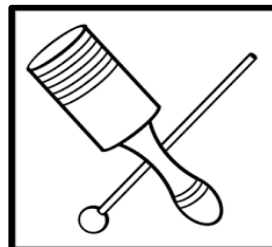
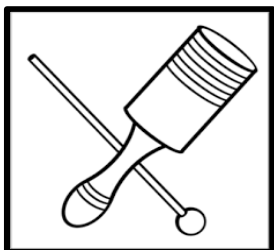








WOODS



METALS



SHAKERS



SKINS



Play Percussion!

Refrain All

Play per-cus-sion, we will play per-cus-sion. Play per-cus-sion, we will play it now.

Verse 1 Teacher Woods

Can you play the woods right now? We can play the woods right now!

Teacher Woods All

Woods right now? Woods right now! Oh, oh, oh, oh!

Refrain All

Play per-cus-sion, we will play per-cus-sion. Play per-cus-sion, we will play it now.

Verse 2 Teacher Metals

Can you play the met - als now? We can play the met - als now!

Teacher Metals Teacher Woods All

Met-als now? Met-als now! Woods right now? Woods right now! Oh, oh, oh, oh!

Refrain All

Play per-cus-sion, we will play per-cus-sion. Play per-cus-sion, we will play it now.

Play Percussion!

A parody of Alouette

Play a steady beat while singing your part. (Do not play when you are not singing.)

REFRAIN:

All: Play percussion,
we will play percussion.
Play percussion,
we will play it now.

VERSE 1:

Teacher: Can you play the woods right now?
Woods Group: We can play the woods right now!
Teacher: Woods right now?
Woods Group: Woods right now!
All: Oh, oh, oh, oh!
(roll whole note on instruments)

REFRAIN

VERSE 2:

Teacher: Can you play the metals now?
Metals Group: We can play the metals now!
Teacher: Metals now?
Metals Group: Metals now!
Teacher: Woods right now?
Woods Group: Woods right now!
All: Oh, oh, oh, oh!
(roll whole note on instruments)

REFRAIN

VERSE 3:

Teacher: Can you play the shakers now?
Shakers Group: We can play the shakers now!
Teacher: Shakers now?
Shakers Group: Shakers now!
Teacher: Metals now?
Metals Group: Metals now!
Teacher: Woods right now?
Woods Group: Woods right now!
All: Oh, oh, oh, oh!
(roll whole note on instruments)

REFRAIN

VERSE 4:

Teacher: Can you play the skins right now?
Skins Group: We can play the skins right now!
Teacher: Skins right now?
Skins Group: Skins right now!
Teacher: Shakers now?
Shakers Group: Shakers now!
Teacher: Metals now?
Metals Group: Metals now!
Teacher: Woods right now?
Woods Group: Woods right now!
All: Oh, oh, oh, oh!
(roll whole note on instruments)

REFRAIN

*With rallentando, half-note roll,
and quarter-note strike.*



I-M-P-R-O-V-I-S-E

Verse 1: (*Teacher leads; students echo*)

Metals time for you to shine
Play some music you design

Refrain: (*All*)

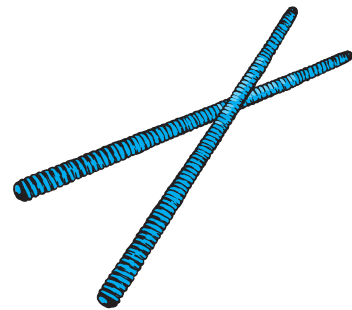
I-M-P, R-O-V, I-S-E,
improvise!



Verse 2:

Metals sounded mighty good
Move on over for the wood!

Refrain



Verse 3:

Shakers, time to have some fun,
Play four measures,
then you're done!

Refrain



Verse 4:

Drums, it's time to take your trip,
Play some rhythms,
make 'em hip!

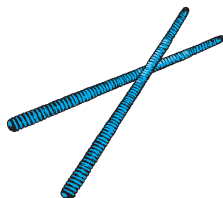
Refrain



Verse 5:

Improvising sure is fun . . .
All will play and then we're done.

Refrain



Round of instrument applause at end.

I-M-P-R-O-V-I-S-E

Introduction

Verse 1

Teacher first time; students echo

*This accompaniment continues throughout the piece.
Consider temple blocks, congas, bongos, etc.*

Met-als, time for you to shine, Play some mus-ic you de-sign.

5

All speak energetically!

I - M - P - R - O - V - I - S - E, im - pro - vise!

*Metals improvise for 15 beats;
rest for 1 beat at the end.*

11

Verse 2

Teacher first time; students echo

Met - als sound - ed might - y good, Move on o - ver for the wood!

13

All speak energetically!

I - M - P - R - O - V - I - S - E, im - pro - vise!

*Woods improvise for 15 beats;
rest for 1 beat at the end.*

19

Verse 3

Teacher first time; students echo

Shak - ers, time to have somefun, Play four meas - ures, then you're done!

21

All speak energetically!

I - M - P - R - O - V - I - S - E, im - pro - vise!

*Shakers improvise for 15 beats;
rest for 1 beat at the end.*

27

Verse 4

Teacher first time; students echo

Skins, it's time to take your trip! Play some rhy - thms, make 'em hip!

29

All speak energetically!

I - M - P - R - O - V - I - S - E, im - pro - vise!

*Skins improvise for 15 beats;
rest for 1 beat at the end.*

35

Verse 5

Teacher first time; students echo

Im - pro - vis - ing sure is fun! All will play and then we're done!

37

All speak energetically!

I - M - P - R - O - V - I - S - E, im - pro - vise!

*All improvise for 15 beats;
rest for 1 beat at the end.*

All roll then strike

Let's change Hoop Group Stations!

(Travel Poem)

1-2-3-4

Scout your bootie
'cross the floor

5-6-7-8

Hurry, don't be late!



You see children **playing instruments,**

I see:

Following directions

Teamwork

Choice-making

Joint attention

Listening skills

Engagement

Independence

Sensory input

Turn-taking

Fine motor skills

Gross motor movements

Basic concept learning

and much more!

#MusicTherapyGoals

#AlliedHealthProfession

#BoardCertifiedMusicTherapist

MusicTherapyEbooks.com

Trepak

A

Play 4 times:

1x: Woods

2x: Woods Metals

3x: Woods Metals Shakers

4x: Woods Metals Shakers Skins



B

Woods

Metals

Shakers

Skins



Interlude

Skins



A

Play 2 times:

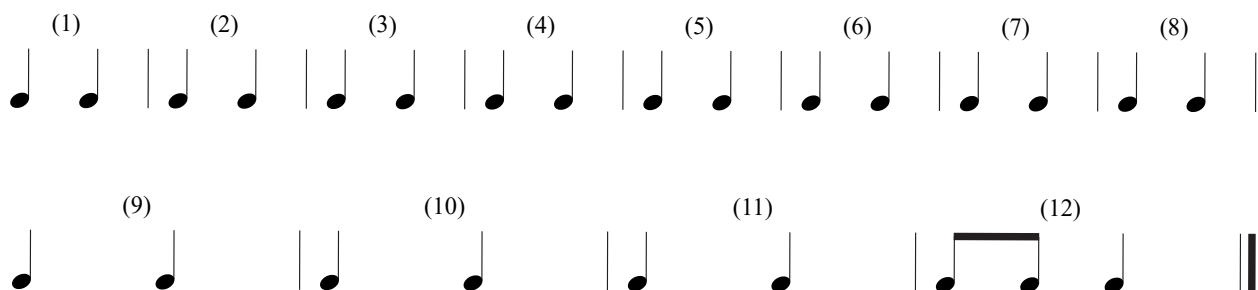
1x: Woods Metals

2x: Woods Metals Shakers Skins



Coda

All



Happy

The routine will go with the song *Happy* by Pharrell Williams

0:02		15 times	
0:25		16 times	
0:50		16 times	
1:13		16 times	
1:37	Jam Session!	16 measures	
2:01	Steady Beat...Fade Out	4 measures	

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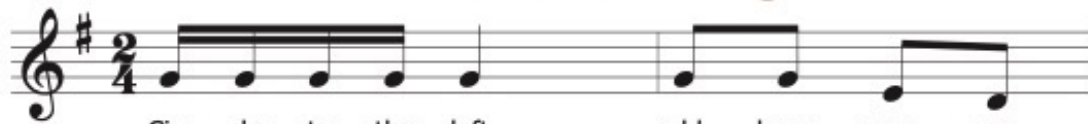
Grades K-

Percussion Parade



Artie Almeida

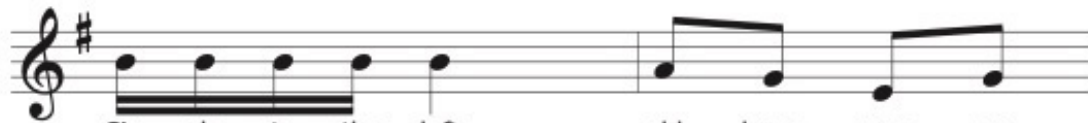
Old Brass Wagon



Cir - cle to the left, old brass wag - on.
 Cir - cle to the right, old brass wag - on.
 Eve - ry - bod - y in, old brass wag - on.



Cir - cle to the left, old brass wag - on.
 Cir - cle to the right, old brass wag - on.
 Eve - ry - bod - y in, old brass wag - on.



Cir - cle to the left, old brass wag - on,
 Cir - cle to the right, old brass wag - on,
 Eve - ry - bod - y in, old brass wag - on,



you're the one, my dar - ling.
 you're the one, my dar - ling.
 you're the one, my dar - ling.



Old Brass Wagon



Cir - cle to the left,

Pat



old brass wag - on.



Cir - cle to the left,

Pat



old brass wag - on.



Cir - cle to the left,

Pat



old brass wag - on.



You're the one, my



dar - ling!



Old Brass Wagon



Cir - cle to the left,

Pat



old brass



wag - on.

Snap



Cir - cle to the left,

Pat



old brass



wag - on.

Snap



Cir - cle to the left,

Pat



old brass



wag - on.

Snap



You're the one, my



dar

-



ling!



Old Brass Wagon



Cir - cle to the left,

Pat



old brass

Snap



wag - on.

Clap



Cir - cle to the left,

Pat



old brass

Snap



wag - on.

Clap



Cir - cle to the left,

Pat



old brass

Snap



wag - on.

Clap



You're the one, my



dar

-



ling!



Old Brass Wagon



Cir - cle to the left,

Pat



old brass

Snap



wag - on.

Clap



Cir - cle to the left,

Pat



old brass

Snap



wag - on.

Clap



Cir - cle to the left,

Pat



old brass

Snap



wag - on.

Clap



You're the one, my

Pat Head, Alternating



dar

-



ling!



Old Brass Wagon



Cir - cle to the left,

Pat



old brass

Snap



wag - on.

Clap



Cir - cle to the left,

Pat



old brass

Snap



wag - on.

Clap



Cir - cle to the left,

Pat



old brass

Snap



wag - on.

Clap



You're the one, my

Pat Head, Alternating



dar - ling!

Stamp



Old Brass Wagon



Shakers



old brass wag - on.



Shakers



old brass wag - on.



Shakers



old brass wag - on.



You're the one, my



dar - ling!



Old Brass Wagon



Shakers



Woods



Shakers



Woods



Shakers



Woods



Old Brass Wagon



Shakers



Woods



Metals



Shakers



Woods



Metals



Shakers



Woods



Metals

You're the one, my

dar

-

ling!



Old Brass Wagon



Shakers



Woods



Metals



Shakers



Woods



Metals



Shakers



Woods



Metals



Skins



dar

-



ling!



Old Brass Wagon



Shakers



Woods



Metals



Shakers



Woods



Metals



Shakers



Woods



Metals

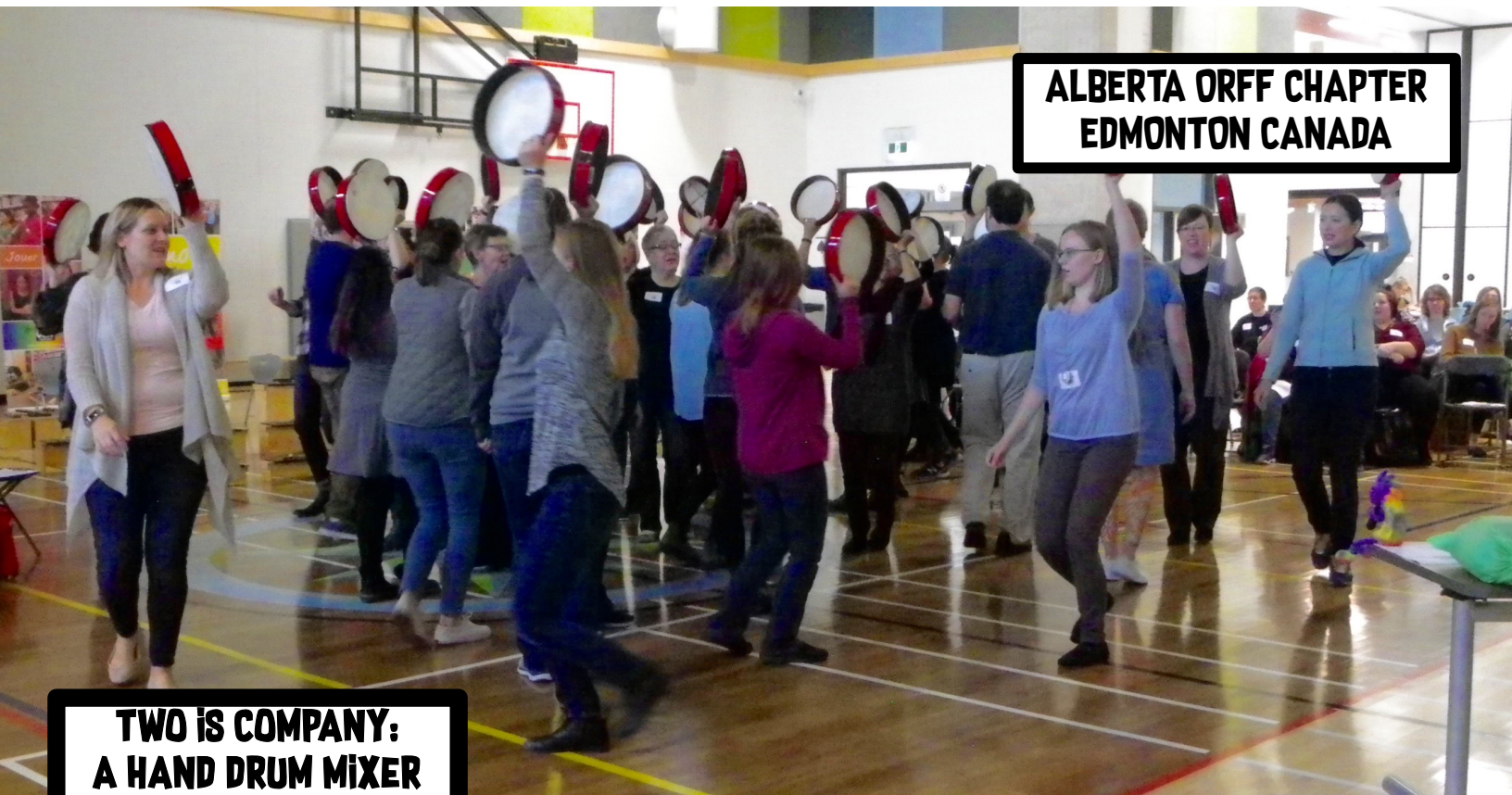


Skins



All Instruments





**ALBERTA ORFF CHAPTER
EDMONTON CANADA**

**TWO IS COMPANY:
A HAND DRUM MIXER**

Two Is Company

A Section Visual



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Two Is Company

Two-Person Drum Score

Clap Partner's Hand

Partner's Drum

Your Own Drum

Clap

Theirs

Yours

Ti - Ti - Ta

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Two Is Company

Three-Person Drum Score

Drum to Left

Drum to Right

Your Own Drum

Left

Right

Yours

Yours

Yours

Yours

Yours

Ti - Ti - Ta.

Rhythmic Romps

Note Value Rondo

Preparation

- Write the following Rondo form on your board:

A B A C A D A E A F A G A

- Display the bellboard found on page 18. We suggest that you enlarge this visual using a plotter or project it using your computer, whiteboard, or transparency film and an overhead projector.
- Put all of the notes of the C scale on the barred instruments. (If you do not have a barred instrument for every student, consider having students work with a partner—one will play while the other stands behind him or her and observes, then they trade positions. You may also use melody bells to supplement your Orff instruments.)

Focus

Note Values
(Whole, Half,
Quarter, Eighth,
Triplet, Sixteenth)
Arpeggio
Rondo Form

Process

1. Using the visual of the Rondo form, ask children what pattern they notice? (The A Section always returns after each new part of the music.)
2. Call on a student to come to the board and draw a whole note. Review the duration and how to clap this rhythmic value. Continue choosing students to draw the following note values, discussing and clapping the values as they are introduced: half note, quarter note, a set of eighths, a triplet, and a set of sixteenth notes.
3. Explain that this piece will contain a melody for the A Section. This short melody will be played and then a note value will be featured in each of the contrasting sections (B, C, D, etc.). These contrasting sections will outline the melodic pattern of an arpeggio. Play an arpeggio for the children and discuss how they are derived using the first, third, fifth, and octave.
4. Perform the A Section, or the entire piece, for the students. Be sure to speak the intro measures for each of the note-value sections (e.g., "Whole notes, ready, here we go!").
5. Using the bellboard, teach the A Section by rote one measure at a time. Your students should use their fingertips to echo you one measure at a time, then two measures at a time, finally trying the entire melody on their own. Be sure to have the students alternate their fingers throughout the entire piece.
6. Once the A Section is secure, teach the B, C, D, E, F, and G sections. Again, use the bellboard to demonstrate. This should go quickly because all of the sections have the same melodic pattern, with just the note values changing.
7. Perform the entire piece with the students playing all of the parts with their mallets and the teacher calling out the note values in the spoken interludes at the beginning of all the contrasting sections.

Extensions

Consider having the woods play each A Section and the metals play the note-value-focused contrasting sections or vice versa.

Have drummers play along with the barred instruments on the contrasting sections or have them play a simple four-beat ostinato to accompany each A Section.

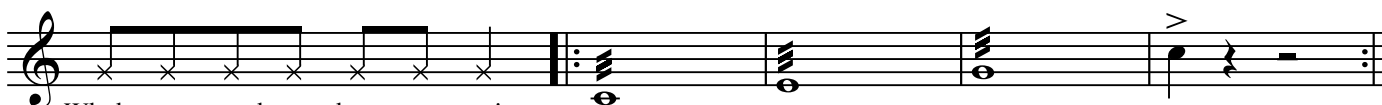
If you perform this in concert, you may want to use large signs for each note value, showing them to the audience as that value is featured. Pick one of your "hammy" students to strut across the stage showing the featured note value as it is played.

Note Value Rondo

A



B



Whole notes, read - y, here we go!

Repeat A Section

C



Half notes, read - y, here we go!

Repeat A Section

D



Quar - ter notes, now, here we go!

Repeat A Section

E



Sets of eighth notes, here we go!



Repeat A Section

F



Tri - pl - ets, read - y, here we go!



Repeat A Section

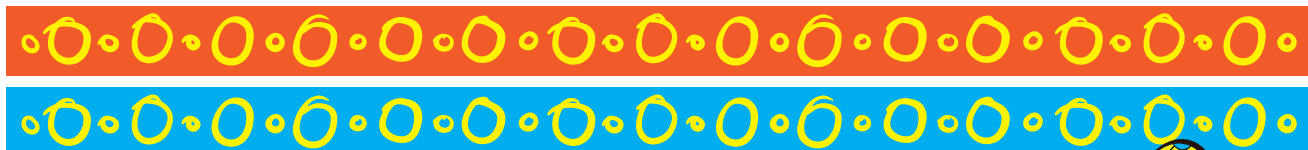
G



Sets of six - teenths, here we go!



Repeat A Section



P-E-R-C-U-S-S-I-O-N

Level One



4/4 P E R C U S S I O N



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P-E-R-C-U-S-S-I-O-N

Level Two

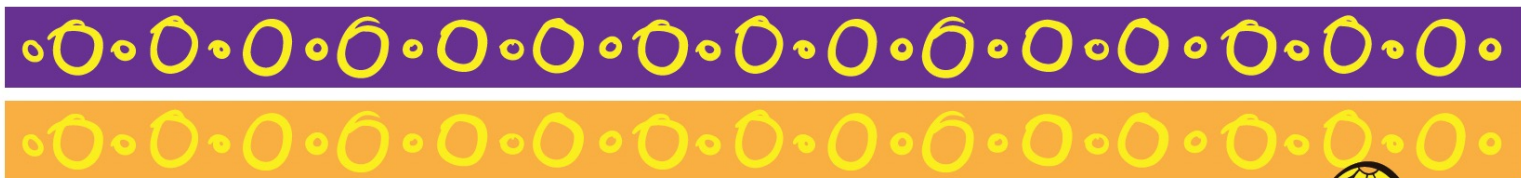


4/4 P E R C U S S I O N



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P-E-R-C-U-S-S-I-O-N

Level Three

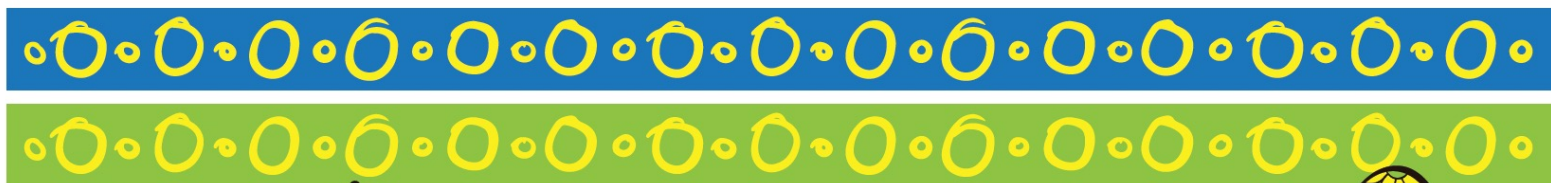


4/4 P E R C U S S I O N



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P-E-R-C-U-S-S-I-O-N

Interlude



Improvise 4 measures – Improvise 4 measures
 Improvise 2 measures – Improvise 2 measures



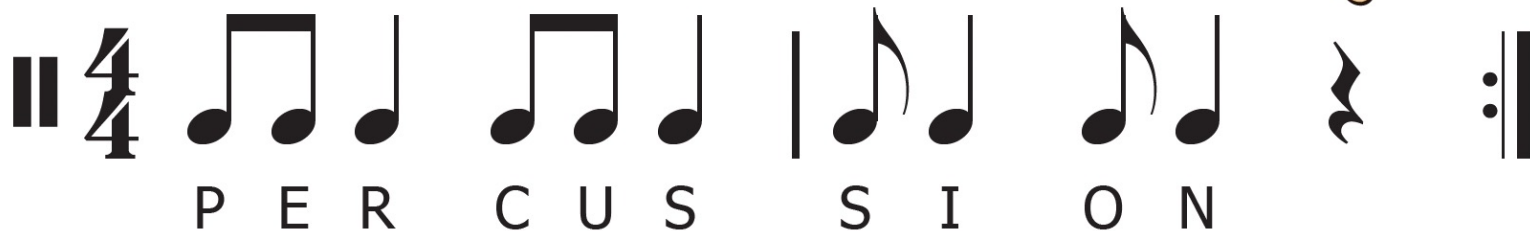
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P-E-R-C-U-S-S-I-O-N

Coda



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Artie Almeida: Biographical Information

Artie Almeida, Ed.D., recently retired after 38 years of public-school teaching. She was the music specialist at Bear Lake Elementary school in the Orlando, Florida area, where she taught 1200 K-5 students. Her dynamic performing groups have performed for NAFME, AOSA, Walt Disney World, American Express International and on the NBC Today Show. Artie's accolades include Florida Music Educator of the Year, Runner-Up for Florida Teacher of the Year, International Educator 2006 (Cambridge UK Biographical Society), school level Teacher of the Year six times, Seminole County Teacher of Year & University of Central Florida Alumni of the Decade.

Artie was an adjunct professor of music education at the University of Central Florida, saxophone instructor at Valencia State College, Music & Movement instructor at Seminole State College & a saxophone performer & instructor. She performed early music on historical wind instruments with Ars Antiqua and the Halifax Consort. Artie presents music education symposia throughout the world & her 32 elementary music resource books celebrate innovative & dynamic delivery systems for K-5 music instruction. Artie's theme for teaching young children is *Heavy Academics: Delivered Joyfully!*

Kudos from teachers

For those of you who have not been to one of Artie's workshops, GO! Do not walk - run. I recently had the privilege of attending her clinic in Emporia, Kansas. It was wonderful. She is fresh and creative and loads of fun. Her techniques address kids where they are and work with all learning styles. It was well worth my five-hour drive for the clinic!

Nancy in Kansas

Artie Almeida is an innovative, award-winning music educator from Florida. Once you hear her presentations, your life as a music teacher will never be the same again!

KSU Summer Music Symposium

The teachers can't stop raving about your clinic! You were absolutely fabulous and so many teachers said that this was the best in-service ever.

Melissa in Georgia

I attended one of your sessions at the Orff Conference and loved the things that you did. I also loved the pace! You moved through a lot of material in a short amount of time, yet you did it using the teaching process so that everyone could easily go back to their own classrooms and use it.

Debbie in Louisiana

Today was a wonderful day in Cobb County! We were so honored to have Artie Almeida as a clinician. Recorder Express is a great book and goes WAY beyond other methods! Never miss one of her sessions if you are at a conference where Artie is presenting.

Margaret in Georgia

I just had to drop you a note to say how much I enjoyed your workshop in Sioux City. I have been having a blast with Mallet Madness & my kids are really excited. I had a fantastic presentation for the principal who was visiting. Thanks so much for your ideas!

Paula in South Dakota