



**RIO GRANDE  
VALLEY ORFF**

**CLINICIAN:  
ARTIE ALMEIDA**

**SEPTEMBER 30, 2023**

Form Chart: Rondo Alla Turca





**THE POWER OF A PROP !**

# 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





Chute JOY!



Chute  
Peekaboo!



# Chute Madness!



Chutie  
Cuties!

# Can Can from Gaite Parisienne

## Section Timings

### Introduction = Sneaky Feet

Hold parachute in left hand, tiptoeing to *ppp* music, bent over and ducked down slightly. As music crescendos, rise and walk faster.

0:13 - A Section = Pony Trots (pick up those knees!)

0:26 - B Section = Chutes High-Low/Body Wig-Wags

0:44 - C Section = Large Shakes to Beat

0:56 - C Section Repeated = Washing Machine

1:10 - A Section = Pony Trots

1:28 - C Section = Large Shakes to Beat

1:41 - C Section Repeated = Washing Machine

1:53 - Coda - Small jumps to beat

2:05 - Start slow, small, half-note waves up & down

2:17 - Raise parachute and "Go Under the Mountain!"



"If everybody..."



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

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

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

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

























Pat Pat Clap Clap Scissors Reverse Scissors Hammers Reverse Hammers Hitchhike, Hitchhike Other Side :|| 3x

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





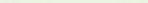
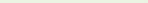
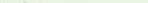

Trade, catch, hold.      Trade, catch, hold.      Trade, catch, hold.      Trade, catch, hold.

## 1:38

**8** **4**

Electric organ | Guitar solo

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

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!







A large blue whale is shown swimming horizontally across the frame in a deep blue ocean. The whale's head is on the left, and its long, curved back extends towards the right. The water is a uniform deep blue, and the whale's skin has a mottled texture. The entire image is framed by a thin black border.

# *The Wellerman*

## *A Sea Shanty*

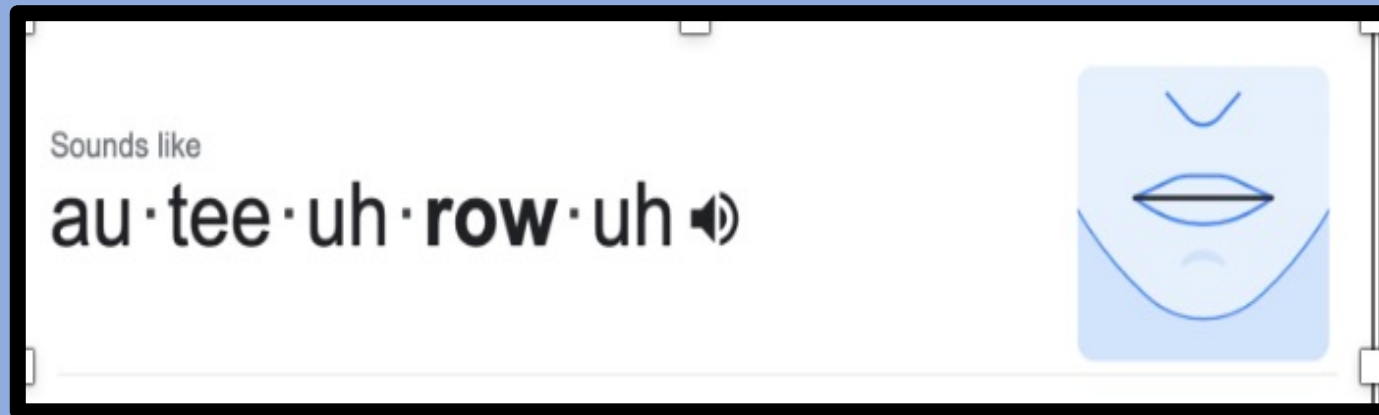
*Performed by  
Nathan Evans*



# 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: [aɔ'tɛaɾɔa]) 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>



## 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>

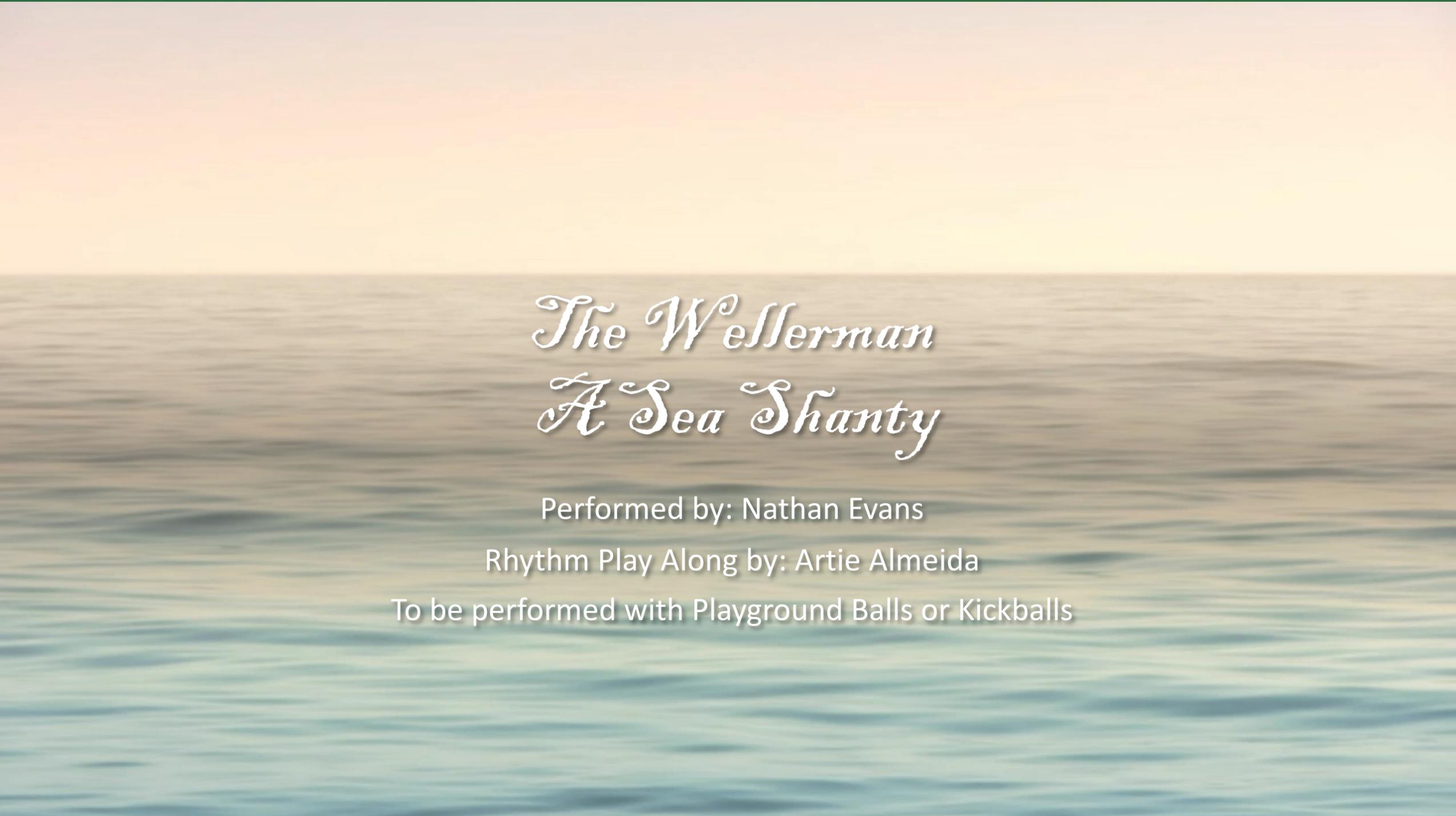
**northern right whale**  
(*Eubalaena glacialis*)  
length up to 18 m (59 ft)



© 2010 Encyclopædia Britannica, Inc.







*The Wesserman  
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

### 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.*



# 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!)**

Grades K-5



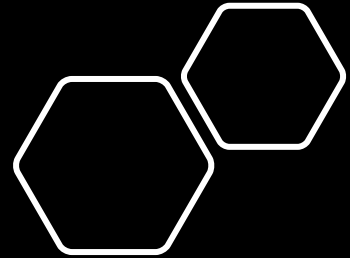
# PARACHUTES *and* RIBBONS *and* SCARVES, OH MY!



FEATURING  
STUDENT DEMO  
VIDEOS

LISTENING  
LESSONS WITH  
MOVEMENT PROPS

## ARTIE ALMEIDA







# THE WILD HORSEMAN



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ROBERT  
SCHUMANN

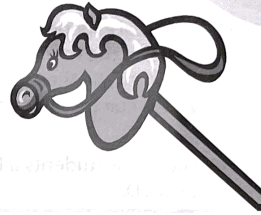
# GIDDY-UP! A STICK-HORSE ADVENTURE

## 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.

### **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](http://music4you.lorenz.com).



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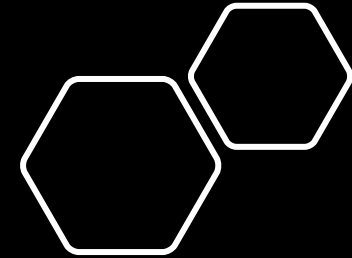
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You is kind. You is smart. You is important.





**DON'T FORGET  
TO HAVE FUN WITH  
YOUR STUDENTS.  
DANCE. SING. ACT.  
DRESS UP. BE SILLY. LAUGH.  
REMEMBER,  
THEY ARE ONLY LITTLE ONCE.**

MISS DECARBO 