



FOCUS ON FORM

**UTAH MEA
2024**

**CLINICIAN:
ARTIE
ALMEIDA**

FORM CHART:

RONDO ALLA TURCA

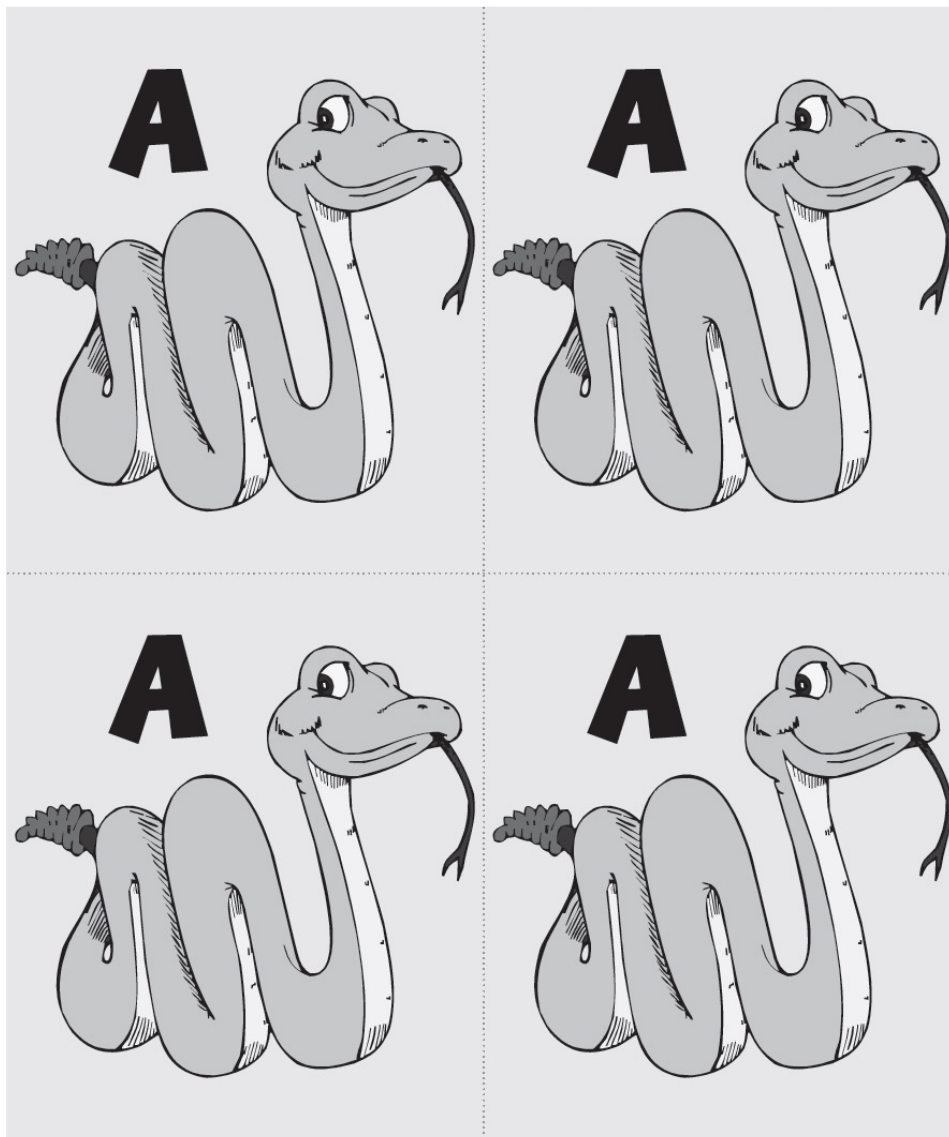


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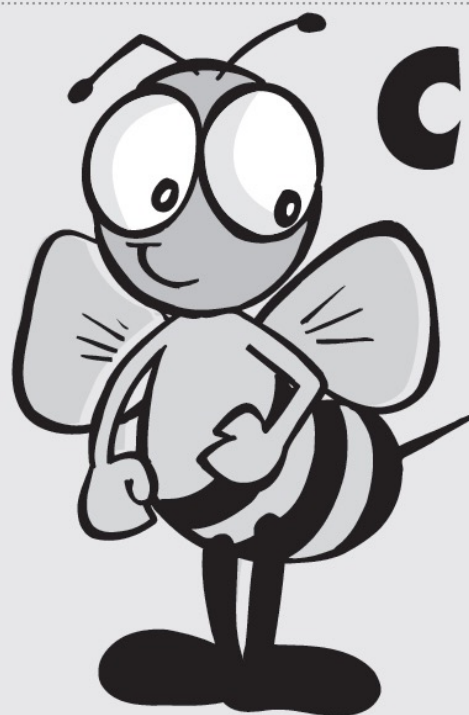
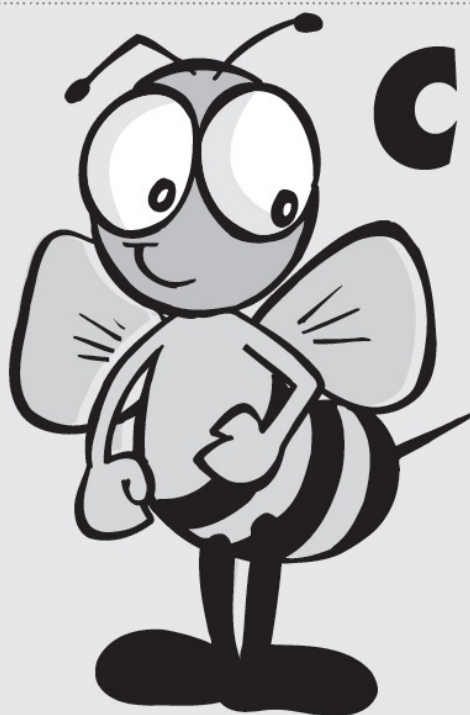
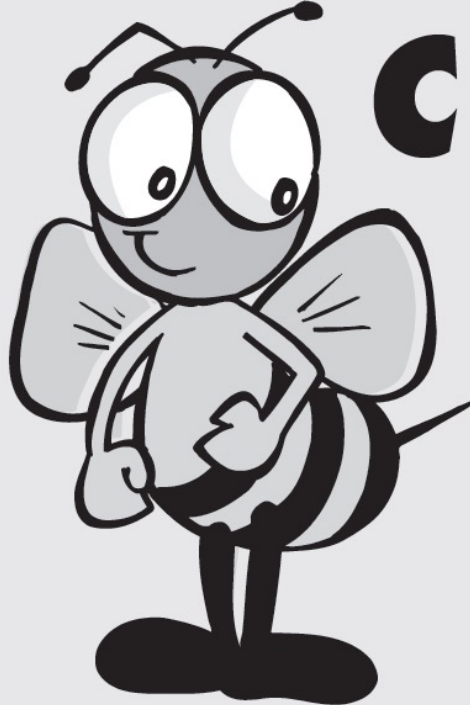
Composer: Wolfgang Amadeus Mozart

ANIMAL RESPONDER MASTERS

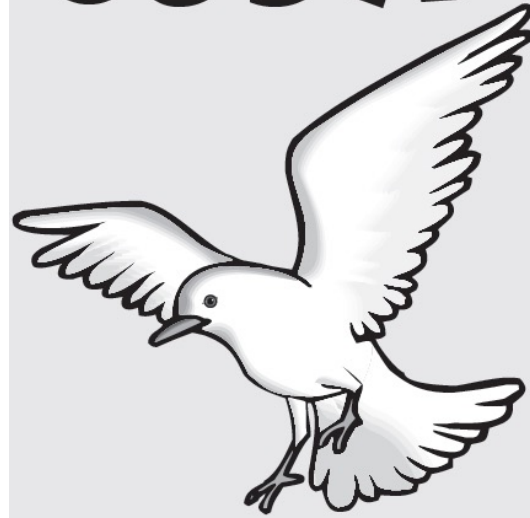
To make your own animal responders, duplicate each of the following pages on cardstock. Then laminate each page and cut out the animal shapes. Mount each shape on a Popsicle stick.







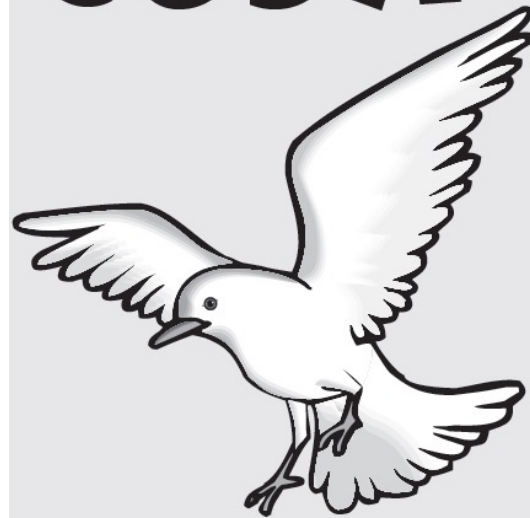
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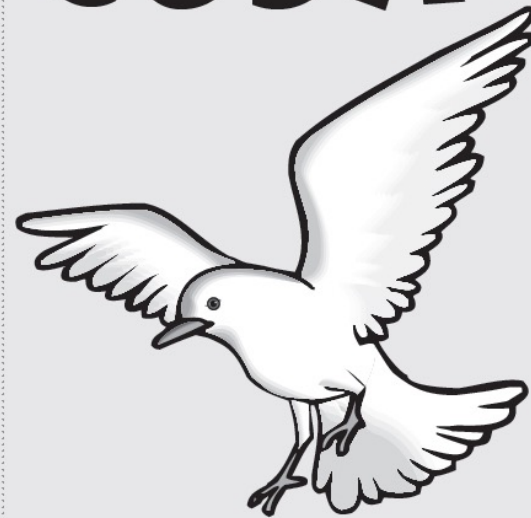
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CODA



FORM CHART:

RONDO ALLA TURCA



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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



**The Wild
Horseman**

**Robert
Schumann**

**Tippytoe
Puppets &
Stick Horses**



Grades K-5



Printable
Resources

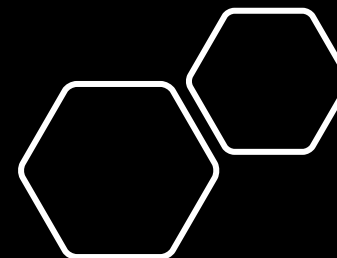
PARACHUTES *and* RIBBONS *and* SCARVES, OH MY!



FEATURING
STUDENT DEMO
VIDEOS

LISTENING
LESSONS WITH
MOVEMENT PROPS

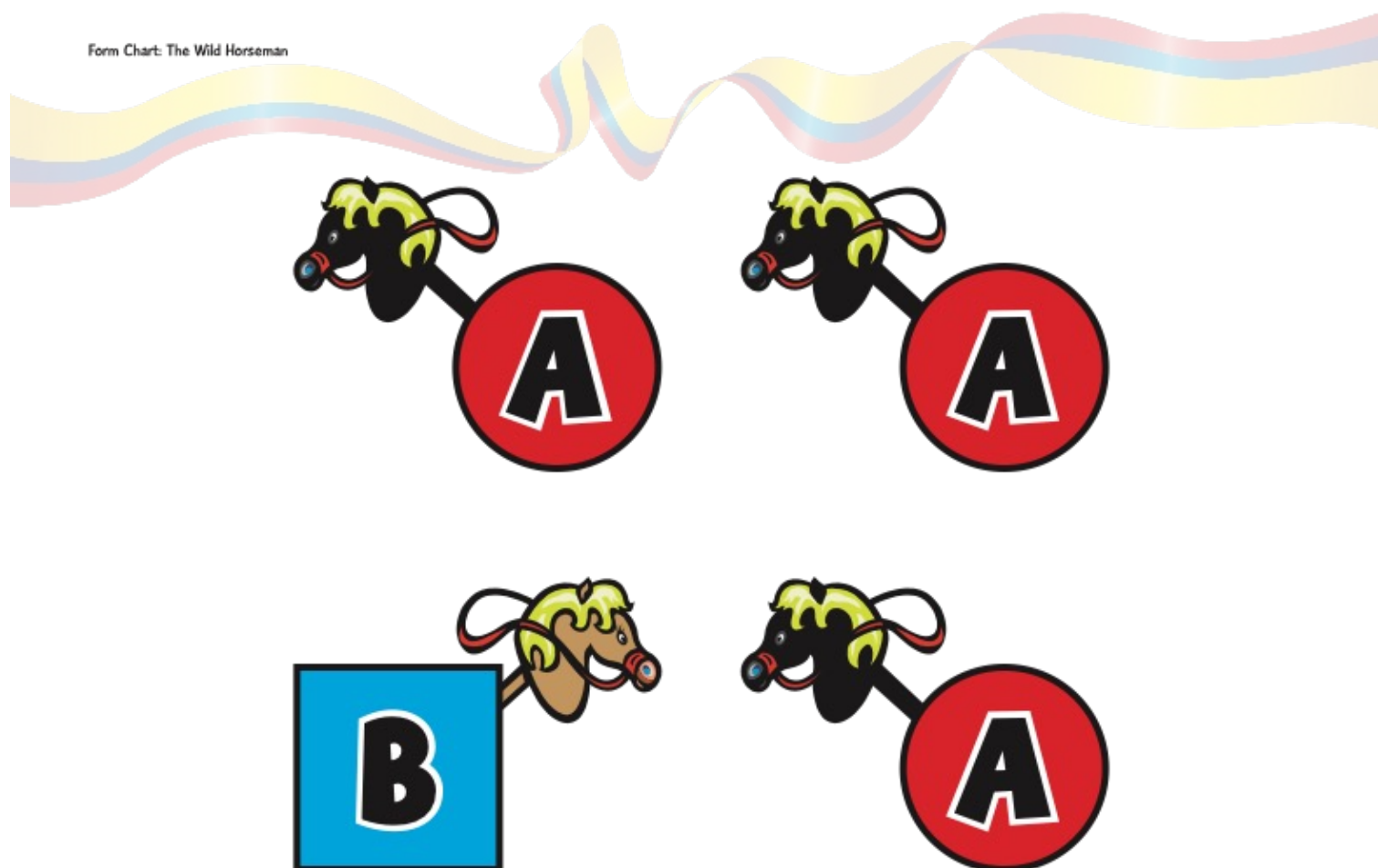
ARTIE ALMEIDA







Form Chart: The Wild Horseman



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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

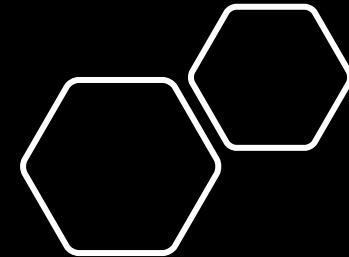
Recording—CD Track 4
Form Chart (see page 29)
2 Horse Finger Puppets
Stick Horses*



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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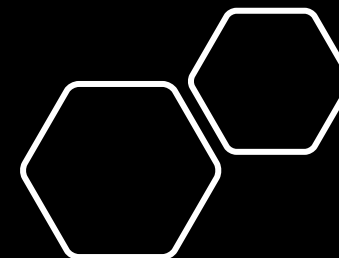
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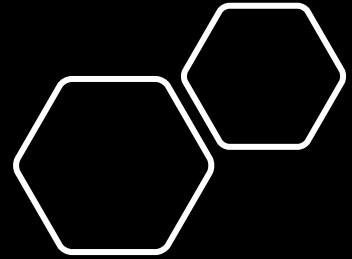


Grades K-6

Percussion Parade



Artie Almeida

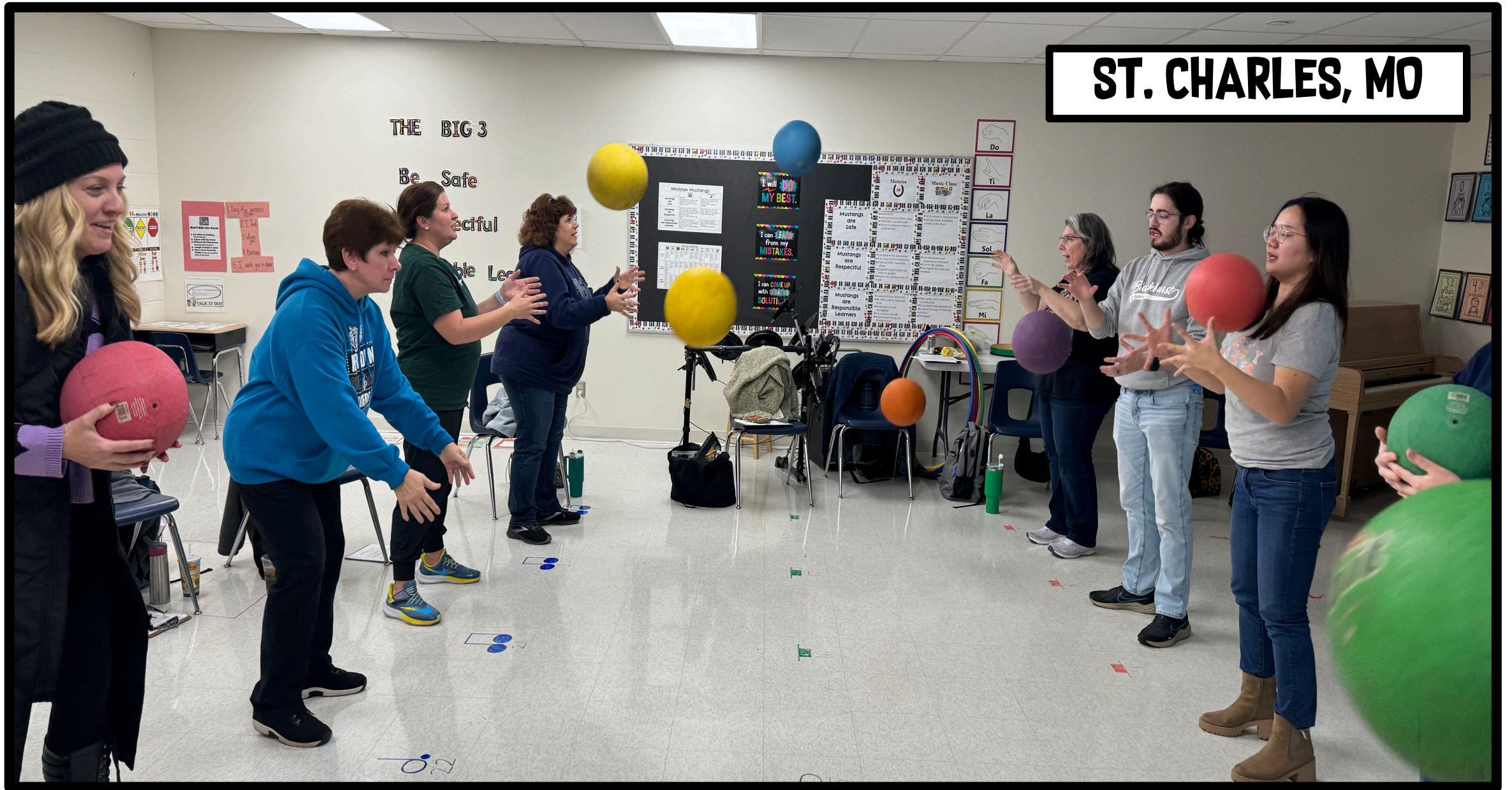




**SC LOWCOUNTRY
AOSA CHAPTER**



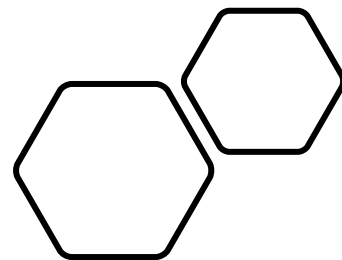
ST. CHARLES, MO



Surfin' USA







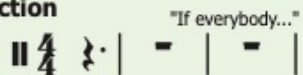


Surfin' USA

Kickball Score



Introduction



Section 1 Bounces and Smacks

0:03
"ocean" || $\dot{\cdot}$ | $\dot{\cdot}$ | $\dot{\cdot}$ | - | $\dot{\cdot}$ | $\dot{\cdot}$ | $\dot{\cdot}$ | - | $\dot{\cdot}$ | $\dot{\cdot}$ | $\dot{\cdot}$ | - | $\dot{\cdot}$ | $\dot{\cdot}$ | $\dot{\cdot}$ | - ||

Bounce on ground Smack hand-to-hand Bounce Smack

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

Section 2 Trade, Catch, Hold—8x

0:27
"Del Mar" || $\dot{\cdot}$ | $\dot{\cdot}$ | | - | $\dot{\cdot}$ | $\dot{\cdot}$ | | - | $\dot{\cdot}$ | $\dot{\cdot}$ | | - | $\dot{\cdot}$ | $\dot{\cdot}$ | | - ||

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" || \times | \times | \times | \times | \times | \times | \times | \times | \times | \times | \times | \times | \times | \times | \times | \times || 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" || $\dot{\cdot}$ | $\dot{\cdot}$ | | - | $\dot{\cdot}$ | $\dot{\cdot}$ | | - | $\dot{\cdot}$ | $\dot{\cdot}$ | | - | $\dot{\cdot}$ | $\dot{\cdot}$ | | - ||

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

Section 5 Freestyle Dribbling

1:38

$\overbrace{\quad\quad\quad}^8$ | $\overbrace{\quad\quad\quad}^4$ |

Electric organ Guitar solo

Dribble...

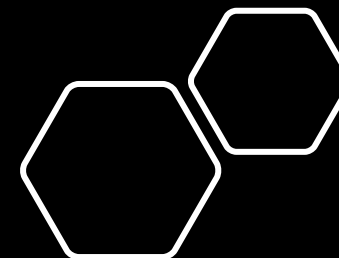
- ♦ while turning in a circle
- ♦ in and out of legs
- ♦ while kneeling
- ♦ while lying down
- etc.

Coda Bounces and Smacks

1:58
"Surfin'" || $\dot{\cdot}$ | $\dot{\cdot}$ | | $\dot{\cdot}$ | - | $\dot{\cdot}$ | $\dot{\cdot}$ | | $\dot{\cdot}$ | - || 4x

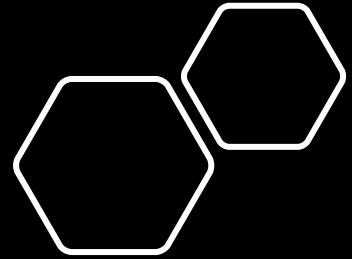
Bounces Smacks

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!



A blue whale swimming underwater, viewed from below, with its head and front flipper visible. The water is a deep blue, and the whale's body is a lighter blue-grey color.

The Wellerman

A Sea Shanty

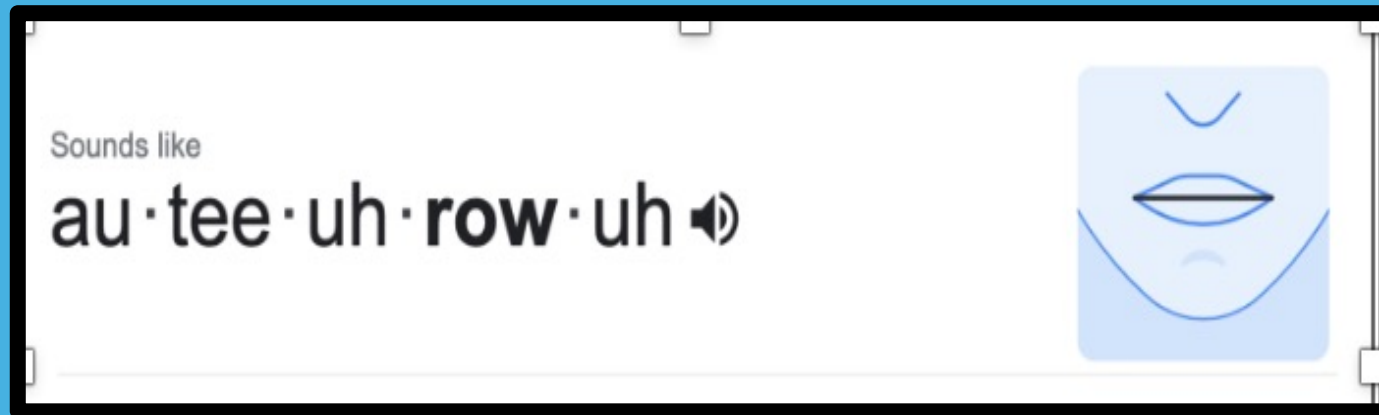
*Performed by
Nathan Evans*



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/BjXscwSZw4JbO>

G8V



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-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>

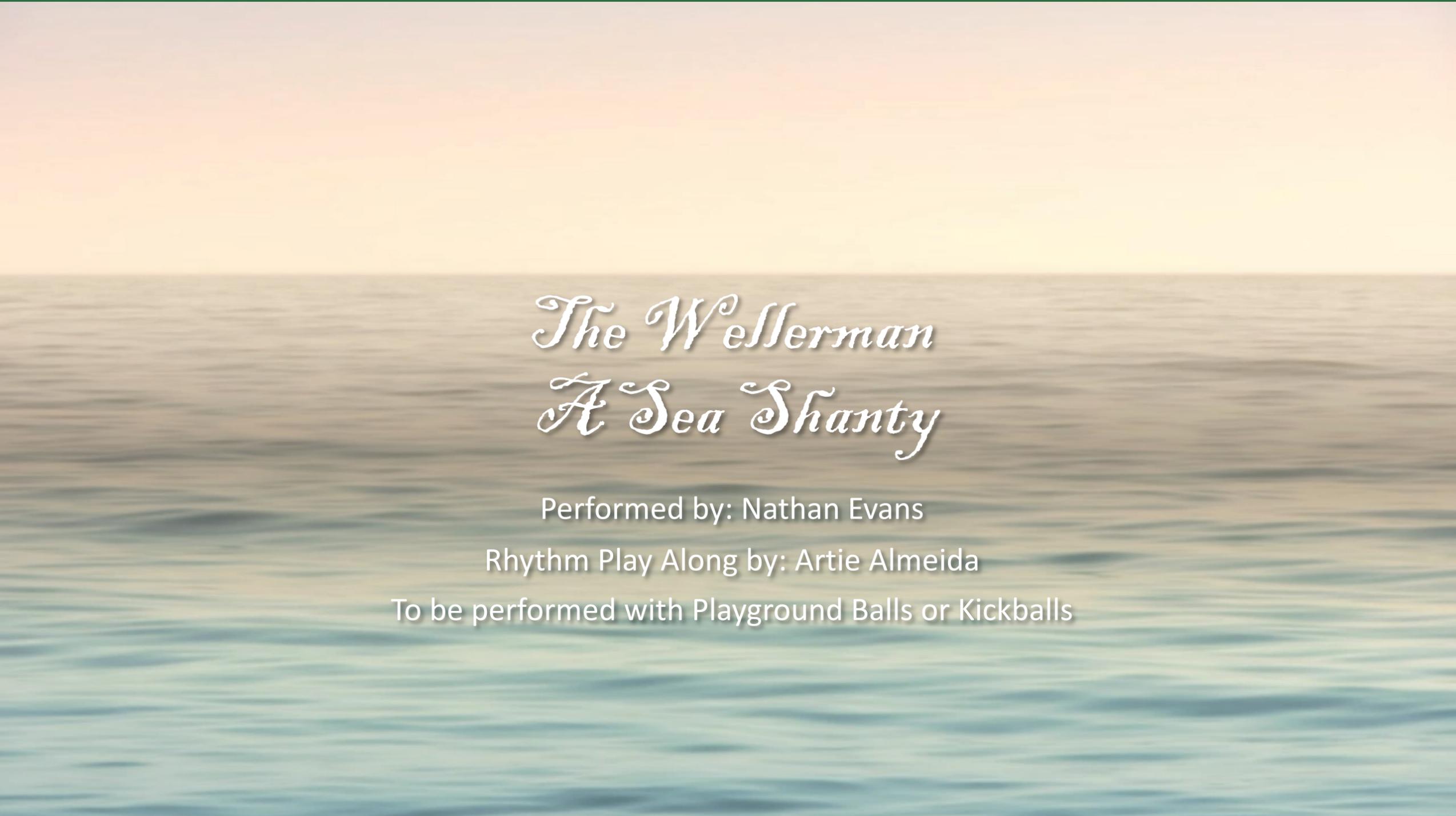
northern right whale
(*Eubalaena glacialis*)
length up to 18 m (59 ft)



© 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

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

**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!)**



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





