

MOVIN' AND GROOVIN'



Virginia Music Educators Association, 2018
Clinician: Dr. Artie Almeida
Sponsor: West Music



Download the Visuals for this clinic from my website: www.artiealmeida.com.
Click on "Teacher Resources" then "Teacher Downloads" and scroll down to folder titled "V18".
Folder will be removed on November 30th.

1. The Cat Opera (Rossini): Kitty Responders (Responder idea by D. Clifton, used w/permission)
Focus: Vocal timbres, Opera, Melody Direction. Lead the class in listening, with teacher using a duo of kitty responders to show the melody direction. Distribute sets of responders to students and repeat the listening experience. There are a number of good YouTube videos of this piece. You can download the kitty clip art pics from www.artiealmeida.com. *Practice, practice this one!*

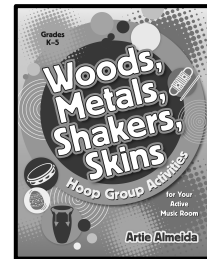
2. Who Let the Dogs Out (Baha Men): Plate Routine (Source: *Percussion Parade*, by Almeida)
Focus: Steady Beat, Form, Verse, Refrain, Interlude. Prepare doggie plates by printing out the dog clipart from the *Percussion Parade* book (or from my website and taping the circular pics onto colorful 7" plastic plates. Display the visual and explain the form and movements for each section. Put the plates out in stacks by color (and/or pet pic) and announce that it's "Adopt a Doggie Day!"

3. Hoop Group Lesson: Play Percussion, a Parody of Alouette

(Source: *Woods! Metals! Shakers! Skins!* book by Almeida)

Set up Hoop Groups: Woods/Metals/Shakers/Skins. I display the lyrics sheet for student viewing while I teach the song, and it helps if the children have previously learned *Alouette*. Analyze the Lyrics Sheet drawing attention to:

- (1) the Refrain, which is sung and played by all,
- (2) the cumulative Call & Response sections for the individual timbres,
- (3) the four-beat roll at the end of each verse on "Oh-oh-oh-oh".
- (4) Conduct a *rallentando* and a rolled note at the end.



4. Hoop Group Lesson: B-I-N-G-O

(Source: *Woods! Metals! Shakers! Skins!* book by Almeida)

Focus: Timbre, Rhythm, Note Values. Set up Hoop Groups: Woods/Metals/Shakers/Skins. Display the visual and review the clapping game that goes with this song. For the instrumental transfer, on the first page of the visual, all students will sing the song with no clapping or instruments. On the next four pages, each letter will be internalized one at a time, being replaced with an instrument sound: Woods, Metals, Shakers, and Skins. On the final page all students sing the song, while playing all the notes of the rhythm pattern. Invite the students to create variations on the theme by finding other 5-letter words that would work with the B-I-N-G-O rhythm pattern, and writing lyrics to replace the original. Consider L-U-C-K-Y in March ("There is a little leprechaun and Lucky is his name-o!") or S-A-N-T-A in December ("A jolly man says ho, ho, ho, and Santa is his name-o!")



5. Hoop Group Lesson: I-M-P-R-O-V-I-S-E! (Source: *Woods! Metals! Shakers! Skins!*)

Download Score and Script from website. Set up Hoop Groups: Woods/Metals/Shakers/Skins. The melody of this fun improvisation activity is the **Military Cadence** or **Cadence Call** (the call & response melody sung acapella by military personnel when marching). I have printed it in the

score for you, but I teach this piece to the children from the Script, rather than displaying the score. Analyze the piece and discuss the guidelines for an artistic and interesting improvisation: (1) Honor the steady beat, (2) Don't play so loudly that you cannot hear the underlying beat, (3) Music includes sounds and silences, so be sure to include both notes and *rests* in your improvisation, (4) Show the music in your body while improvising. Don't move so much that your playing is affected, but be expressive while you play. Note the final two measures, which include a whole note rolled by all players that crescendos, descendos, and then a final quarter note is struck. Consider moving students to another station to repeat the experience. My students enjoy performing the whole note in a vertical, circular motion – which is what we call our “round of instrument applause.” ***This lesson is available for Orff instruments in the publication Mallet Madness Strikes Again, by Almeida.***

6. Hoop Group Lesson: The Syncopated Clock (Anderson)

(Source: Woods! Metals! Shakers! Skins! book by Almeida)

Focus: Timbre, Rhythm, Note Values. Set up Hoop Groups: Woods/Metals/Shakers/Skins. Use *Syncopated Clock* as your entrance music on the day you are teaching this lesson. Consider using it as exit music the week before or playing it and telling the children to be ready for an exciting NPP performance of it in the next lesson. With students in their seats, project the score and discuss details, using a laser pointer to guide students through the details.



7. Gaité Parisienne: Can Can Offenbach: Parachute Routine

Focus: Form, Steady Beat. This lesson is from the book *Adventures with the Orchestra*, by Almeida. Refer to the PDF with timings (on my website) to teach this lesson. Display PDF for students, explain each section and its motions before performing. Establish safety rules before beginning routine.



About the Clinician

Dr. Artie Almeida recently retired after 37 years of teaching in the public schools. She was the music specialist at Bear Lake Elementary school in the Orlando FL area, where she taught 1200 K-5 students. Her dynamic performing groups have performed for NAfME, AOSA, and on the NBC Today Show. Look for *The Bear Lake Sound* in the upcoming music education advocacy documentary “Marching Beyond Halftime.”

Artie was chosen as Florida Music Educator of the Year, and was also selected as an International Educator 2006 by the Cambridge England Biographical Society. She was a Teacher of the Year at the school level 6 times, Seminole County Teacher of the Year, Runner-Up for Florida Teacher of the Year, and was recently chosen as a 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 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