# Percussion Parade



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



Download the Visuals for this clinic from my website: <a href="www.artiealmeida.com">www.artiealmeida.com</a>.

Click on "Teacher Resources" then "Teacher Downloads" and scroll down to folder titled "V18".

Folder will be removed on November 30<sup>th</sup>.

### 1. Old Brass Wagon: Body Percussion to Non-Pitched Percussion

(Source: Percussion Parade book by Almeida)



Focus: Timbre, Rhythm Patterns, Audiation. This lesson works best if students are already familiar with the folk song. Review the song with children and display the Body Percussion visual. Sing, while adding the BP in the following order: (1) Pats, (2) Pats/Snaps, (3) Pats/Snaps/Claps, (4) Pats/Snaps/Claps/Head Pats, (4) Pats/Snaps/Claps/Head Pats/Stamps. Repeat the song, audiating the lyrics of each BP part as it is added. Transfer this to Non-Pitched Percussion: Pats = Shakers, Snaps = Woods, Claps = Metals, Head = Skins, Stamps = All.

## 2. Hungarian Dance #5, Brahms: Plate Routine

(Source: Percussion Parade book by Almeida)
Focus: Form, Steady Beat, Note Values, Non-Traditional Percussion Instruments.
I use this piece as Entrance and Exit Music for a week or two before I teach the lesson.
You will need two 7" or 8" plastic plates for each student (be sure to buy extra, due to breakage).
Practice this routine numerous times so you will be comfortable leading it at a brisk tempo.
Demonstrate all of the moves before giving out the plates to students. Display the score and consider the following items for preparation: (1) Lead the children through an analysis of the form:
AA-BB-C-A-B-Coda. Be sure you check your recording to see that the form matches the score.
Some recordings repeat the Final B Section. (2) Discuss the 2/4 time signature. (3) Find all of the repeat signs and discover to where they return. (4) Locate the tied notes and explain them to the students. (5) Direct attention to the very short coda, which is simply three notes. Seat the children in a circle, distribute plates, practice all sections, then perform. (There is a non-pitched

# 3. Popcorn Re-Recorded, performed by One Hit Wonders: Kickball/Basketball Routine

percussion lesson using this piece in Artie's publication Woods, Metals, Shakers, Skins.)

**Focus:** Non-traditional Instruments, Note Values, Form. Download piece from iTunes. Kickballs (or basketballs) can be borrowed from school PE departments. Emphasize safety with the kickballs (not throwing above head due to light fixtures, etc). Practice each section. Discuss repeated patterns. For a fun extension, program this piece in one of your ensemble concerts, performing it in a circle around the audience.



**4.** <u>Two is Company: Hand Drum Lesson</u> (Original version is from the book *Playtime* by Shirley McRae) (Modified by Almeida. Used w/Permission) (*Source: Percussion Parade book by Almeida*) This wonderful hand drum activity is in one of my favorite resource books: *Playtime* by Shirley McRae. Be sure to teach this thoroughly, with lots of practice time, before passing out drums. ③ (*Directions continued on next page*)

#### **Two-Partner Directions:**

A Section: Speak these words (with drum held above head) while walking to find new partners: "Two is company, three's a crowd. Four on the sidewalk is not allowed!" Bring drums down and hold horizontally in front of partner, so both drums can be accessed. B Section script: Yours-theirs-yours-clap. Yours-theirs-ti-ti-ta (ti-ti-ta is on your own drum). Repeat. Immediately begin the poem again and walk to find a new partner, holding drum above head until in front of a new partner. (3-person version on next page)

#### **Three-Partner-Directions:**

A Section is same as above

**The Grand Finish:** All drummers stand in a circle to perform the "3s" pattern.

## 5. Sevens: Body Percussion Lesson with Drum Transfer

(YouTube: Search Clapping Games, then Sevens. Two girls demo)

The form is A-B-C-D-C-B-A. 1<sup>st</sup> time= BP, 2<sup>nd</sup> time = add tubanos.

Our speech cues as we're learning:

Section A: 1-2-3-4-5-6-7 (repeat)

Section B: 1-and-2-and-3-and-4, (repeat)

<u>Section C</u> 1-2-3-1-2-3-1 (repeat)

Section D: Criss-cross-1-2-3-2-1 (repeat)



## 6. Best Day of My Life, by The American Authors: A Circle Piece for Large Drums

(Source: Percussion Parade book by Almeida) Focus: Form, Rhythm Patterns. This piece is performed, while standing, with the large drums (Tubanos, Congas, Djembes, etc) in a circle.

## 7. Quadraboom: A Piece for Graduated Sizes of Hand Drums

(Source: Percussion Parade book by Almeida) Focus: Rondo Form, Rhythm Patterns. This piece works well in your intermediate music class lessons, or as a performance piece for your ensembles. Prepare with body percussion before adding drums. I have included a score for you to study, but I teach the parts to the students from the picture visual – representing the four sizes of graduated drums.

#### **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 21<sup>st</sup> 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 music with Ars Antiqua and the Halifax Consort.