

RECORDER | Grades 3–4 Sampler

# MUSIC STUDIO

SPOTLIGHT ON MUSIC



# MUSIC STUDIO

SPOTLIGHT ON MUSIC

## AUTHORS

---

Judy Bond

René Boyer

Margaret Campbelle-Holman

Emily Crocker

Marilyn C. Davidson

Robert de Frece

Virginia Ebinger

Mary Goetze

Betsy M. Henderson

John Jacobson

Michael Jothen

Chris Judah-Lauder

Carol King

Vincent P. Lawrence

Ellen McCullough-Brabson

Janet McMillion

Nancy L.T. Miller

Ivy Rawlins

Susan Snyder

Gilberto D. Soto

## KODÁLY CONTRIBUTING CONSULTANT

---

Sr. Lorna Zemke

## NOTE TO THE TEACHER

MUSIC STUDIO SPOTLIGHT ON MUSIC: Recorder contains soprano and alto recorder activities for McGraw-Hill Education's SPOTLIGHT™ ON MUSIC, Grades 3 and 4. The activities are blackline masters that can be duplicated for student use. Teaching suggestions are on the back of each blackline master. Lessons 1–17 are correlated to SPOTLIGHT™ ON MUSIC, Grade 3. Lessons 18–36 are correlated to Grade 4.

This resource contains the following:

- Fingering charts.
- Practice patterns, teaching suggestions, and tips on recorder technique.
- Playalongs, harmony parts, and ensemble work.
- Opportunities for student improvisation.
- Creative activities related to songs in the blackline masters.

Recorder playing reinforces a wide range of musical skills, including note-reading and music theory. In addition, it provides an excellent foundation for participation in your school's instrumental music program.

### Writer

Virginia Ebinger

[www.mheonline.com](http://www.mheonline.com)



Copyright © McGraw-Hill Education

All rights reserved. The contents, or parts thereof, may be reproduced in print form for non-profit educational use with *MUSIC STUDIO SPOTLIGHT ON MUSIC*, provided such reproductions bear copyright notice, but may not be reproduced in any form for any other purpose without the prior written consent of McGraw-Hill Education, including, but not limited to, network storage or transmission, or broadcast for distance learning.

Send all inquiries to:  
McGraw-Hill Education  
2 Penn Plaza  
New York, NY 10121

# Introduction



*Spotlight on Music: Recorder* contains soprano recorder activities for Macmillan/McGraw-Hill's SPOTLIGHT ON MUSIC series, Grades 3 and 4. The activities are on reproducible black-line masters that can be duplicated and distributed to each student. Some teachers may wish to create overhead transparencies to use in addition to, or in place of, individual copies for each student. Teaching suggestions are on the back of each black-line master for easy reference and use during the recorder lesson.

The first half of the book, Lessons 1-17, teaches beginning soprano recorder using pitches G A B E and is correlated to SPOTLIGHT ON MUSIC, Grade 3.

The second half of the book, Lessons 18-36, begins with a review of the earlier pitches but moves more quickly, adding low and high D, high C, and F#. It is correlated to SPOTLIGHT ON MUSIC, Grade 4. This makes it possible to use Lessons 1-17 for beginning Grade 3 students, and to start with Lesson 18 for beginning Grade 4 students.

Most recorder lessons include songs from the Student Book lesson referred to on the Recorder Master page. Activities requiring different levels of skills are included to accommodate the needs of all the students. Playalongs with SPOTLIGHT ON MUSIC recordings give students the opportunity to experience the fun and challenges of ensemble playing right from the beginning.

This resource contains the following:

- Fingering charts (on black-line masters and on the last page).
- Practice patterns, teaching suggestions, and tips on recorder technique.
- Play-alongs, descants, harmony parts, ostinatos, and simple melodies.
- Opportunities for student improvisation and composition.
- Creative activities related to songs in the black-line masters.

We are sure that this resource will be a valuable addition to your overall music program. Along with reinforcing note-reading and basic music theory, recorder can be an integral part of the Orff process. In addition, recorder playing provides students with an excellent foundation for participation in your school's instrumental music program.



# Table of Contents



Introduction	page iii
R•4 Time for Two Notes	page 7
R•12 Afterthoughts and Fill-Ins	page 23
R•22 Bringing D into the Picture	page 43
R•31 Changing Tonal Centers	page 61
R•32 A Sharp Lookout	page 63
Soprano Recorder Fingering Chart	page 74

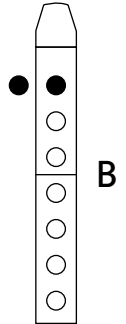
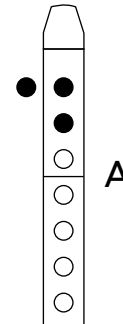
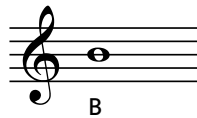
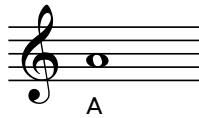
[Register for a free 30-day trial](http://www.mheducation.com/prek-12/explore/music-studio/online-sampling.html) of *Spotlight on Music* at:  
[www.mheducation.com/prek-12/explore/music-studio/online-sampling.html](http://www.mheducation.com/prek-12/explore/music-studio/online-sampling.html)

# Recorder Master R • 4

## Time for Two Notes

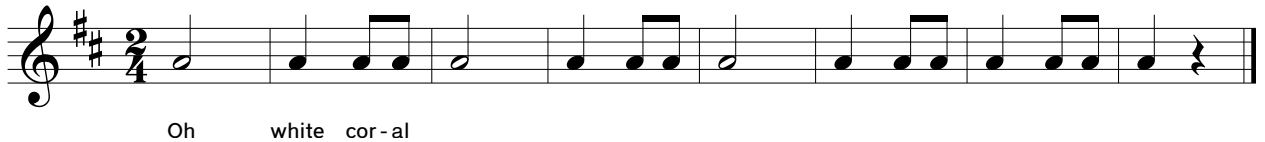


You can play B, and you can play A. Remember that B is the line note in the middle of the staff. A sits right below it in a space between the lines.



Play along with the recording of “Coral” in S2U2L2. Clap the rhythm first. Words that fit the rhythm will help you: *Oh white coral*. Sing that rhythm on A as you listen to the recording. Then play it on your recorder.

### Coral



Sing and play echoes to the notes your teacher plays. Be sure to listen carefully. Think which note sounds higher than the other—that would be B.

Now play along with “Bella Bimba.”

### Bella Bimba



Pitches: B A

---

# Using Recorder Master R•4

## Objectives

---

- Students will review A and learn a playalong with “Coral.”
- Students will distinguish between A and B in echo phrases.
- Students will learn a playalong with “Bella Bimba.”

## Preparation

---

- Review the three-part echo pattern to reinforce it with students (listen and finger, sing pitch names and finger, play). The echo pattern becomes more and more important as more notes are learned.
- Have volunteers demonstrate proper posture, breathing, tonguing (whispered “doo”), and fingering.
- Review fingering for B and A. Have students respond to echoes on each of the two notes with varied rhythm patterns, especially stressing patterns in triple meter.

## Procedure

---

- Have students describe the difference between A and B as they appear on the staff.
- Introduce the playalong for “Coral,” in S2U2L2. Have students learn the rhythm by reading and speaking and then clapping words: “Oh white coral” | ♪ | ♪ ♪ |. Then have students play along with the recording.
- When students are able to respond correctly to echoes on A and on B, make short combinations of the two notes for them to echo. (It is easier for them to go from B to A than from A to B.)
- Have each student work with a partner, taking turns giving and receiving A and B echoes.
- Lead students in the playalong to “Bella Bimba” (S1U5L2). Have students identify places where A occurs. Then pat, clap, and snap the rhythm to illustrate triple meter.
- Have students sing the pitches of the playalong with the recording and then play them on the recorder.



**Recorder Master R • I2**  
**Afterthoughts and Fill-ins**

“Over My Head” is an African American spiritual with long notes—some held for five beats—in the middle and at the end of three of its phrases. Follow your teacher’s directions. Play this descant to the song with the recording, and then play it with half of the class singing the song.

**Over My Head**

Try this descant for “Sun Don’t Set in the Mornin’.”

**Sun Don’t Set in the Mornin’**  
**Descant on A and B**

Pitches: G A B

# Using Recorder Master R•12

## Objective

- Students will learn descants that occupy the time of long notes or a series of rests.

## Preparation

- Play a game of Excuse Me for Interrupting. Have students echo-clap the simple rhythmic phrase shown below. The leader continues with these or other short rhythmic phrases as students interrupt with the same pattern. When they understand the plan, have them play their phrase on B as the leader plays his or her phrase on G.

## Procedure

- Ask students to sing "Over My Head" (S2U6L6) with the recording, at first patting the beat throughout and then patting only the whole notes tied to the quarters.
- Explain the tie as an extension of sound.
- Read and finger the descant on the recorder without the melody, but making sure that the parts occur at the correct time in the beat pattern.
- Have half of the class sing as the other half plays the descant, and then switch parts.
- Ask students to sing "Sun Don't Set in the Mornin'" (S1U2L1) with the recording. Discuss the places where the descant "interrupts" or fills in rests. The descant is played only in the A section.

Leader

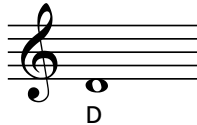
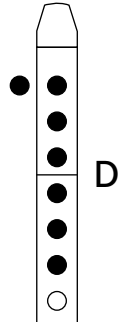
Students

# Recorder Master R • 22

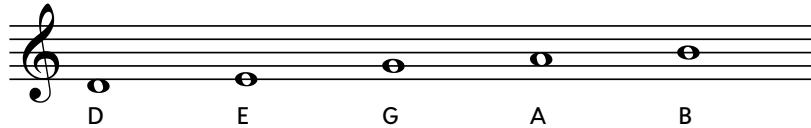
## Bringing D into the Picture



You already know E. Now it is time to add D, the next note in line on the way down the recorder. To play a D, put the first three fingers of your right hand over the three holes down from G. Now you're using all your fingers except your pinkie.



Adding this note is an important step because now you have all five notes of the pentatonic scale in G.



Think back to "Oh, Won't You Sit Down?" Remember the answer to the questions of the chorus (*Lord, I can't sit down*). Think of the last phrase (*'Cause I just got to Heaven, gonna look aroun.*). Try to play them from memory. All you need is the question (*Oh, won't you sit down?*), and you'll know the entire chorus.



Review the question and answers for the verse. Now you are able to play the whole song on your recorder!

Now let's check where on the staff you'll find these notes—and give you a chance to write them there. Your teacher will give you staff paper.

G - E

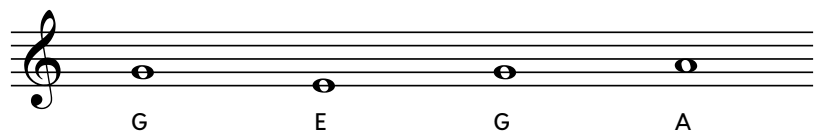
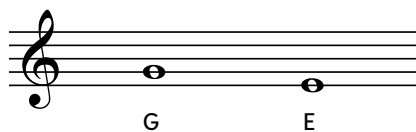
G - E - G - A

E - G - A - D

D - A - B - G - E

B - G - A - B - E - D

D - G - D - A - E



Pitches: D E G A B

---

# Using Recorder Master R•22

## Objectives

---

- Students will learn to play D on the recorder.
- Students will practice writing the notes of the G pentatonic scale in plagel form (D E G A B) on the staff.

## Preparation

---

- Have students echo patterns including E.
- Have students echo answers from “Oh, Won’t You Sit Down?”

## Procedure

---

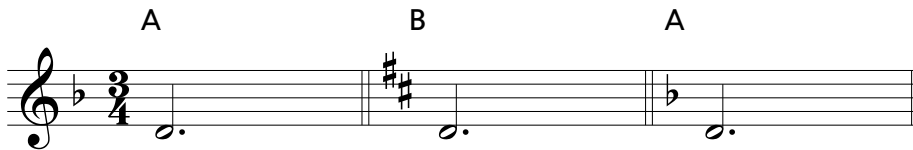
- Demonstrate the fingering for D on the recorder by fingering E and then covering the next hole with the third finger of the right hand. Have students push their fingers across the recorder until the hole is completely covered. Caution students about too forceful a breath while playing this note. Lower notes require less breath.
  - Have students echo patterns of E to D, played slowly. Then have them play down the G pentatonic scale.
  - Guide students through activities on Recorder Master R•22.
- After students have mastered playing “Oh, Won’t You Sit Down?” by memory, have them perform it in a variety of ways.
    - Partners or teammates can take turns with questions and answers.
    - A soloist can play or sing the questions, and the whole class can answer.
    - Students can create their own answers.
    - Students can try other variations of questions and answers, vocally and on the recorder.
  - Provide staff paper. Before students begin to write, show on the board the position of D below the staff. Point out how the line goes through a note on a line and how a note in a space sits between two lines. Caution students to be very exact when they write the notes so that line notes are *on* the line and space notes *in* the space. Point out that D is actually below the staff.
  - Perform “Oh, Won’t You Sit Down?” with students playing the entire melody. Then have them suggest other ways to perform it, including incorporating some of their composed phrases from the previous lesson.

# Recorder Master R • 3I

## Changing Tonal Centers

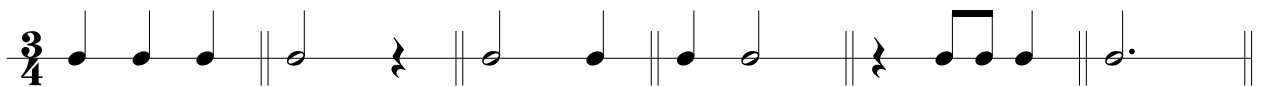


You know that there is a difference in sound between major and minor tonality. In the song “A la nanita nana” you find both major and minor. Look through the song, and you will see that it has two key signatures. However, both key signatures have the same note for the tonal center or home tone.



Listen to the recording, and raise your hand when you hear a change from minor to major or from major to minor. Listen again, and sing the melody.

Analyze the playalong at the bottom of the page. Notice that it is in triple meter. Look at the rhythm patterns below and identify them in the notation.

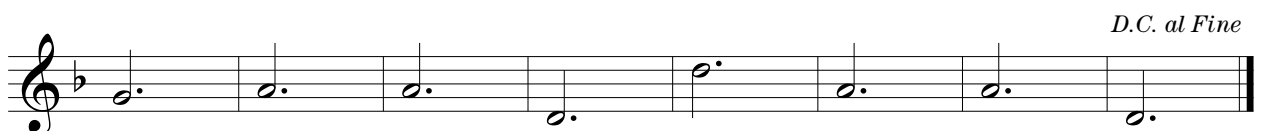


Listen to the recording again and clap the rhythm.

Did you hear distinct home tones at the end of both sections A and B? You know that the tonal center is D in both sections. Because of their scales, the D tonal center for section A is *la*, and the D tonal center for section B is *do*.

Play the playalong by itself, and then play it with the recording.

### A la nanita nana



Pitches: D E G A B D<sup>1</sup>

---

# Using Recorder Master R•3I

## Objective

---

- Students will learn a playalong with both major and minor tonal centers.

## Preparation

---

- Review students' experience with major and minor tonalities. Sing very slowly in pitch syllables a "major/minor" scale beginning on A below middle C: *la ti do re mi fa so la*, and/or play the same scale on the piano. (The students cannot play the D major and D minor scales because they do not know fingerings for F, F<sup>#</sup>, or B<sup>b</sup>.)

## Procedure

---

- Guide students through the activities of the Recorder Master.
- If there are too many different rhythms for students to play easily, organize them into three groups. Assign section A to one group, the first half of section B to the second group, and the second half of section B to the third group.

# Recorder Master R • 32

## A Sharp Lookout

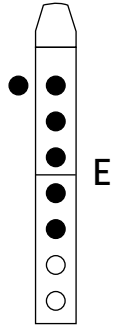
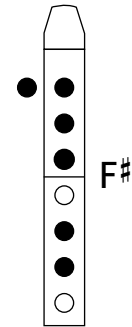


Sometimes a melody needs to go up or down by a half step rather than a whole step. When this is the case, we often make a note sharp or flat. A sharp is a half step higher, and a flat is a half step lower.



The next note you are going to learn is F sharp (F#). When a sharp is placed on the F line in a key signature, it means that all Fs in the piece are played as F#.

With your left hand in position for G, skip the next hole, and place the second and third fingers of your right hand over the next two holes. That is the fingering for F#.



Practice fingering these patterns.

G - F# - G    G - E - G    E - F# - E    G - F# - E    E - F# - G    F# - E - G

Here is the introduction and the ostinato that is played and sung throughout the rest of the piece.

**Zum gali gali (ostinato)**

Recorder 1, 2

Voices

Zum    ga - li,    ga - li,    ga - li,    zum    ga - li,    ga - li.

*Repeat throughout the piece*

Now here is the rest of the playalong. Clap the rhythm as you listen to the recording. Notice the next-to-last note—F#. Finger all the notes silently as you listen once again, and then play it with the recording.

**Zum gali gali**

Pi - o - neers work hard on the land, \_\_\_\_\_  
As they la - bor all day \_\_\_\_\_ long, \_\_\_\_\_

\_\_\_\_\_ Men and wo - men work hand in hand.  
\_\_\_\_\_ They \_\_\_\_\_ lift their voi - ces in song.

Pitches: E F# G A B

---

# Using Recorder Master R•32

## Objective

---

- Students will learn to recognize and play an F<sup>#</sup> on the recorder.

## Preparation

---

- Have students tell what they know about flats and sharps in music notation. Demonstrate on piano, voice, and melodic percussion how a flat or sharp affects a tone.

## Procedure

---

- Demonstrate the fingering for F<sup>#</sup>, and have students finger it silently and then play it aloud.
- Call out several patterns that include F<sup>#</sup>, especially patterns going to and from G and E. Ask students to finger the patterns silently and then play them aloud.
- Guide students through the activities of Recorder Master R•32.
- Help students analyze the ostinato. Remind them that the stem direction of the notes on the top staff indicates separate parts. Form three groups to practice the ostinato. One group plays the recorder 1 part, one group plays the recorder 2 part, and the third group sings the vocal part. Give students the opportunity to play all three roles.
- In the playalong for “Zum gali gali,” students will have to play the G – F<sup>#</sup> – E pattern, so have them practice the pattern several times before trying the playalong.
- Put the ostinato and playalong together. Form four groups, one for each part, and play the entire piece. Have groups switch roles so that everyone has the opportunity to perform each part.

Ready to learn more about *Spotlight on Music*? [Register for a free 30-day trial](http://www.mheducation.com/prek-12/explore/music-studio/online-sampling.html) at: [www.mheducation.com/prek-12/explore/music-studio/online-sampling.html](http://www.mheducation.com/prek-12/explore/music-studio/online-sampling.html)



# Soprano Recorder Fingering Chart