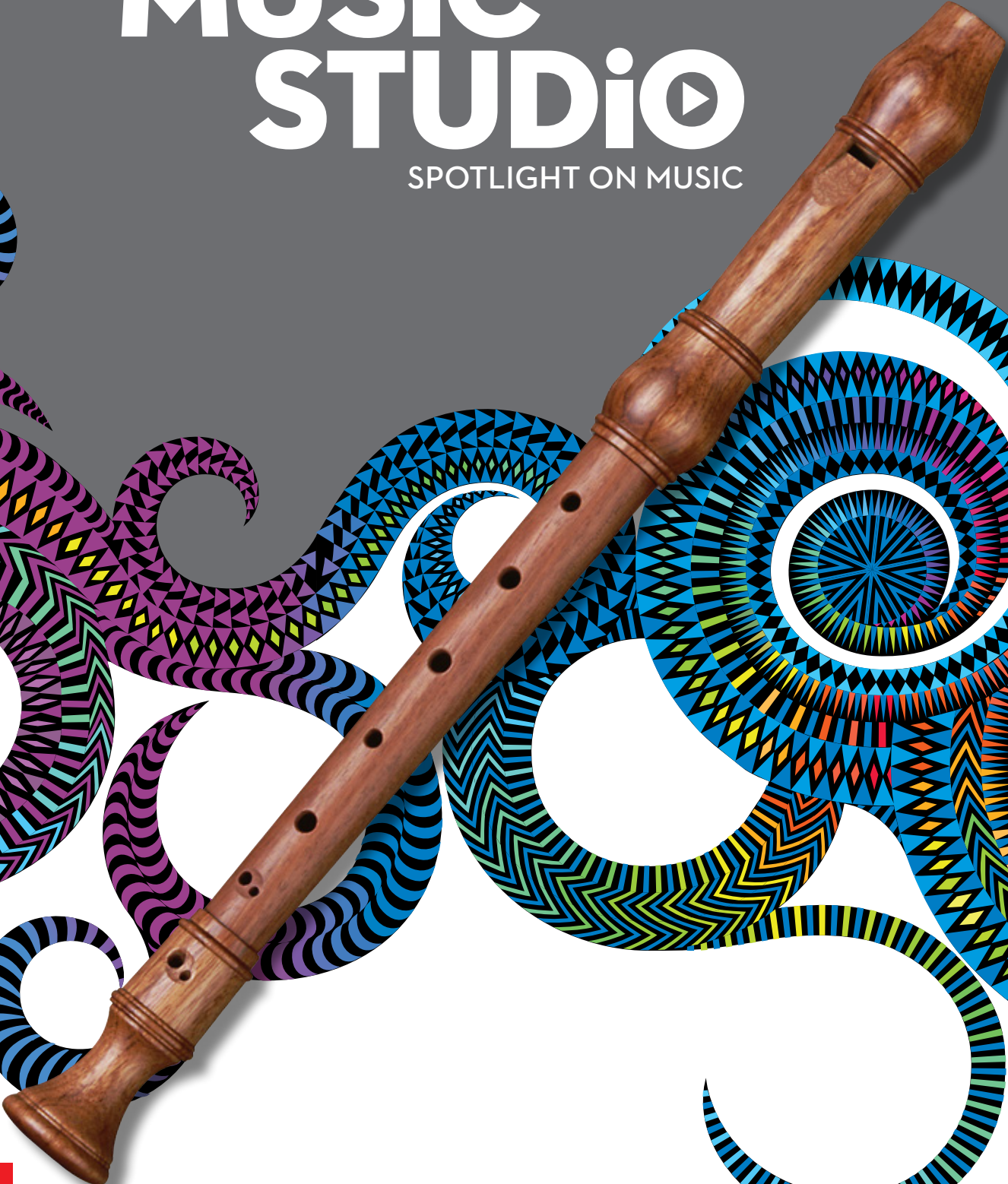


RECORDER | Grades 5–6 Sampler

MUSIC STUDIO

SPOTLIGHT ON MUSIC



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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 5 and 6. The activities are blackline masters that can be duplicated for student use. Teaching suggestions are on the back of each blackline master. Lessons 1–18 are correlated to SPOTLIGHT™ ON MUSIC, Grade 5. Lessons 19–36 are correlated to Grade 6.

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

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Recorder Master R • 6

Fitting Pieces Together

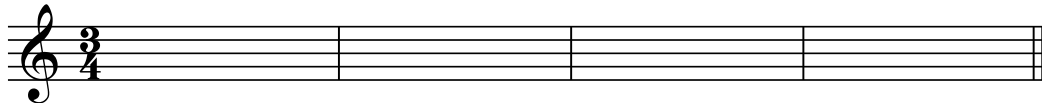


Today we will add new parts to the beautiful Korean song “Arirang.”

- First, be sure you can sing it in its simplest, most straightforward form.
- Study the playalong below. Sing the pitches and finger them silently. Notice the form of the playalong: A B C B. What are the signs that tell you this? Now play it.



- Find the $\frac{3}{4}$ percussion ostinato you created in Lesson 1. In groups of 4 each plays his or her ostinato while the other three sing the song. Choose one of the four that seems to go best with “Arirang.”
- In the same groups of 4, improvise four measures in G pentatonic which can be used as an introduction, an interlude between verses, and a coda at the end of the song. Make your improvisation end on G. Choose one from your group and notate it below:



- Combine these parts in your group of 4 and perform them as the class sings: Improvisation, Bordun of G and D played on the first beat of each measure, and Percussion ostinato.

Pitches: D E G A B D¹

Using Recorder Master R•6

Objectives

- Students will perform a playalong with “Arirang.”
- Students will improvise short phrases in the G pentatonic scale to serve as introduction, interludes, and coda to “Arirang.”

Preparation

- Melodic percussion, especially for bordun G and D may be used.
- Have students echo teacher’s four-measure phrases in G pentatonic, triple meter.
- Have students sing “Arirang.”

Procedure

- Have students analyze the playalong, telling how the signs explain it’s A B C B form.
- Have students sing pitch names and finger silently on the playalong.
- Have all students play the playalong. Divide on phrase C so that some are playing G and others are playing D. Then divide the class and have half play the playalong and half sing “Arirang.” Exchange parts.

- Have students review the triple-meter percussion ostinatos they created in Lesson 1.
- Divide class into groups of 4 and have groups play their ostinatos with the song. Then have them choose one ostinato in each group to perform for the class.
- Have students in the same groups of 4 improvise a four-measure piece in G pentatonic, ending on G, which will serve as introduction, interlude, and coda. Have them choose one of the ostinatos in each group to share with the class.
- Have students in each group notate their chosen improvisation.
- Have groups combine their chosen percussion ostinato, improvisation, and a bordun of G and D to perform for the class.
- Have students combine various parts into a whole to go with “Arirang.” Have them experiment with different ways of combining these parts to make different and effective pieces. Use soloists, duets, quartets, and whole class performances.

Recorder Master R • I2 The Backbone of Harmony

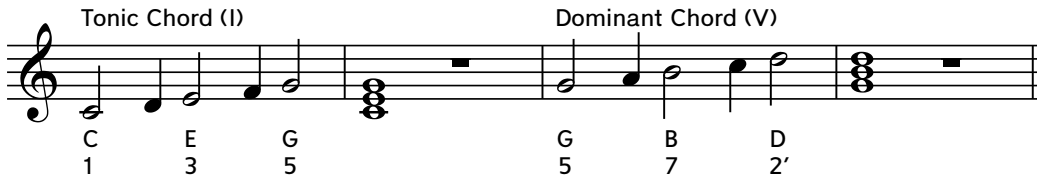


You have learned that any two or more pitches sounded together make harmony. However, harmony is also a system of chords. Today we will experience the two most important chords in any key: the tonic and the dominant chords.

Once you know the formula for making these chords, you can build them in every key.

First you need to know that they are built on thirds, and when they are complete they have three tones and are called triads. You can see their structure more clearly on a keyboard.

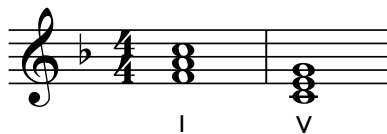
- Here are the tonic and dominant triads (chords), the tonic, starting on the first tone of the key, is built on steps 1, 3, and 5 or in this case C, E, and G. They are usually identified by their Roman numeral names: tonic = I; dominant = V.



- Play slowly the three notes of each of these chords, then divide into groups of six. Then play the chords in these patterns:

I I V V I I V I V I I V V V I

- Listen for the song the teacher has played for you. Try it in the key of F with these chords.



- Here is the harmonic pattern for “Mary Ann” and a plan for performing it:

F F C C C C F F F F C C C C F F (all whole notes)

Pitches: C E F G A B C D¹

Using Recorder Master R • I2

Objectives

- Students will learn about tonic and dominant chords and to play in harmony the tones that make up these chords in C and F.
- Students will accompany a familiar song they hear with tonic (I) and dominant (V) chords in C and the song, “Mary Ann” in F.

Preparation

- Prepare a staff on a chalkboard or chart with notes for the I and V chords written out in C. Prepare a second chart with notes for the I and V chords for F.
- Be ready to play on keyboard or to sing “Clementine” for students to identify and accompany with I and V chords.



- If possible, have a keyboard available so students can clearly see the structure of triadic chords.

Procedure

- Guide students in a discussion on harmony, the sounding of pitches together, leading into tonic and dominant chords as the most important and frequently-used chords in our music.
- Show students on the prepared chart how the tonic and dominant chords in C are made; then show them on a keyboard. This will show more clearly the thirds on which they are built.
- Have students play slowly the notes for the two chords: C E G and G B D.

- Divide the class into groups of six, assigning each student a particular tone: C E G G B D!. Note that G appears twice, so two students will be assigned that note.
- Indicate when each chord is to be played—by holding up one finger or 5, for instance—then conduct the class in playing a series of I-V chords in C.
- Play “Clementine” and ask if they recognize it. Then ask students to indicate by holding up one or five fingers which chord should be played as you play the song again.
- Have students play I and V chords appropriately as you play “Clementine.”
- Show on chart I and V chords in F and have students play slowly the notes: F A C and C E G, again noting that the two chords have one note in common.
- With students in the same groups of six, conduct them in playing I V chords in F.
- Have students play the harmonic pattern for “Mary Ann.” Divide the class in thirds, one third singing “Mary Ann,” one third playing F chords, and one third playing C chords (assign notes to individuals). Switch parts so that all sing, play tonic chords, play dominant chords.
- Refer to “Mary Ann” in Orff Orchestrations 5. Incorporate the recorder chords with the Orff instruments.
- Have some students singing “Mary Ann,” some playing F chords (I) when they are appropriate, and some playing C chords (V) when appropriate.
- It is likely that some students will immediately notice that the tonic in C is the same as the dominant in F.

Recorder Master R • 18

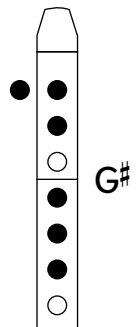
Another Note, Another Mode



The Phrygian mode is perhaps the most minor-sounding of all the modes. Play its first five tones—E to B and back down to E—and listen to its minor sound.



In southern Spain, the Phrygian mode is often used, but with an added G-sharp, *in addition to the G*, sometimes called the Spanish Phrygian mode. Play this from E to B and back to E. Listen to the difference.



- Practice these progressions using G#:

G - G# - G G - G# - A B - A - G# E - F - G# - F - E

- Play this two-part arrangement of “No despiertes a mi niño.”

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Pitches: E F G G# A B C!

Using Recorder Master R • I8

Objectives

- Students will learn to play G-sharp on the recorder.
- Students will be introduced to Phrygian mode and to the “Spanish Phrygian mode,” involving both a G and a G-sharp.
- Students will learn a two-part arrangement of “No despiertes a mi niño.”

Preparation

- Students will have sung “No despiertes a mi niño.”
- To perform two-part arrangement, you will need seven groups, each with at least two players.

Procedure

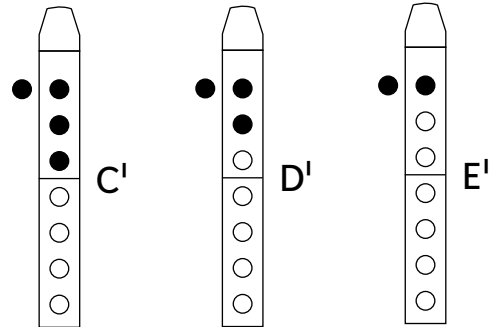
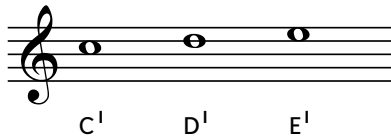
- Lead students in a discussion of their understanding of *modes*—that a mode, like a scale, is a particular arrangement of tones, that pentatonic modes have five tones, that diatonic modes have seven, and that diatonic modes can be major- or minor-sounding.
- Show Phrygian, explaining that its distinctive sound comes from its particular arrangement of tones from E to E¹ on the keyboard.
 - Show the “Spanish Phrygian mode” by including both G and G-sharp.
 - Demonstrate fingering for G-sharp.
 - Lead the students in the melodic progressions suggested on the Recorder Master, or other progressions involving G-sharp.
 - Call attention to accidentals and meter changes in the piece. Explain that the solid bar lines after measures 3, 5, 10, as well as at the end of the piece, indicate a division of parts. Tell students to think of parts 2 and 5 as echoes of parts 1 and 4.
 - Divide the class into seven groups and assign each of them a numbered part in the playalong.
 - Let each group practice its short two-part phrase.
 - Have students play the entire song.

Recorder Master R • 20 All in the Family



Today, let's become acquainted with the alto recorder.

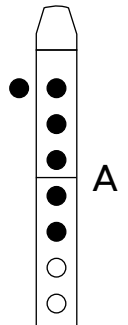
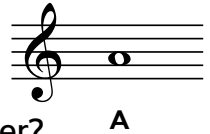
- Begin by learning C¹, D¹, and E¹.



- The first note to learn with your right hand is A. Finger and sing the notes for D - C - A. When you can do this easily, play those notes on the alto recorder.

- Sing "Hullaballoo Balay" from your book.

- Does "Hullaballoo Balay" fit the F pentatonic scale you learned earlier?



- When a piece has the syllables of a pentatonic scale and ends on *la* instead of *do*, we call it *La pentatonic* and it always has a minor sound.
- Soprano recorder players: Play the F pentatonic up and down: F G A C¹ D¹ C¹ A G F slowly; then repeat.
- Alto recorder players: Play three notes of the F pentatonic with the soprano players:



- Play "Hullaballoo Balay" from your books.

Pitches: SR: C D F G A C¹ D¹ AR: A C¹ D¹ E¹

Using Recorder Master R•20

Objectives

- Students will learn A C D E on the alto recorder.
- Students will play a soprano/alto duet in La pentatonic mode in the key of F major.

Preparation

- Have students tell what they know about members of the recorder family—sizes, names.
- Have students hold alto recorder in the same position as soprano recorder.

Procedure

- Students will discover that the larger recorder has a lower sound than the smaller.
- Demonstrate fingering for C D E on the alto recorder. (CAUTION: Take care that students do not transpose from the soprano recorder. They must think of this as a new instrument with its own fingering. Although such transposition might be easier at first, it quickly becomes a hindrance to their learning to play both soprano and alto instruments.)
- Guide students in playing “Mary Had a Little Lamb” by ear on alto recorder. Give students phrases on E D C to echo, then have them work in small groups to gain facility in echoing these three notes.
- Have students understand E D C as home base on the alto recorder. Demonstrate fingering for A and continue to echo phrases now including A with E D C.

- Have students sing “Hullabaloo Balay” from their books, then sing pitch names and finger silently the second line of the song on alto recorders. Notice that E is no longer needed.
- Have students sing the first and third lines with pitch names and play the second line on the alto recorder.
- When all the students have had some experience with the alto recorder, have some of them stay with the alto and others take out their soprano recorders.
- Discuss with students the *la* orientation (tonal center) of the syllables in the song. Note that the pentatonic scale has no *fa* and no *ti*, which in the key of F *fa* is B-flat and *ti* is E. Have students sing the first and last lines in syllables, and then identify its home tone (*D*) and whether it is a major or minor mode (*minor*).
- Have students play the SR/AR exercise.



- Play “Hullabaloo Balay” as a soprano/alto recorder duet, soprano recorder on lines 1 and 3, alto recorder on line 2.

Recorder Master R • 26 A Recorder Threesome



Play an arrangement in three parts of “Doney Gal.”

SR
AR
AR

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Pitches: SR: D E F# G A B D¹ AR: G A B C¹ D¹ E¹

Using Recorder Master R•26

Objective

- Students will learn to play a trio arrangement of “Doney Gal.”

Preparation

- Have students review fingering for alto recorder G through E¹ and soprano recorder G pentatonic plus F[#].
- Lead students to discuss what they know about the life of a cowboy, the isolation and loneliness, and how it affected the music that came from the western cowboy culture.

Procedure


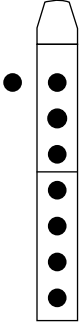
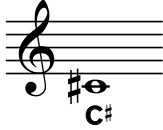
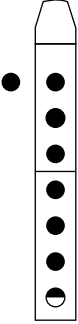
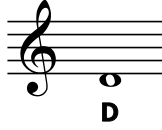
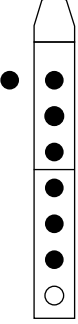

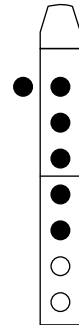
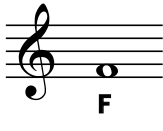
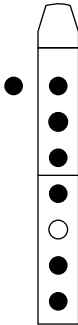

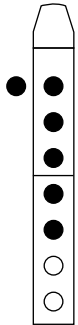

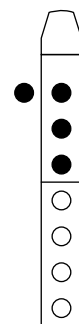

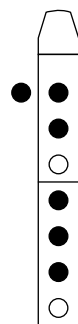

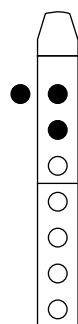
- Introduce students to the three part score of an arrangement of “Doney Gal.”
- Guide students through the separate parts, as follows:
 1. Part I for soprano recorder: This is the song almost as it appears in the student book. Several times, usually at the beginning of sections, a pickup note, B below the staff, appears. This note cannot be played on either recorder, so in this arrangement it is simply replaced by a rest. Have students play the last section, marked with repeat signs, three times. Remind students to hold the half and dotted half notes their full time value.

2. Part II for alto recorder: This is a descant full of long-held notes after the first section. It can be played on soprano recorder also.
 3. For Part III for alto recorder: This is a two-measure ostinato until the last two measures. Caution students to play this part in strict rhythm, not hurried.
- Divide students into groups of players and singers to perform the piece, with and without the recording. The recording will help to steady the tempo and keep the long notes lasting their full time value.
 - Remind students to support their breath so their pitch will not drop.

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Soprano Recorder Fingering Chart



Soprano Recorder Fingering Chart (Continued)



Alto Recorder Fingering Chart



<p>G</p>	<p>A</p>	<p>B^b</p>
<p>B</p>	<p>C¹</p>	<p>C^{#1}</p>
<p>D¹</p>	<p>E¹</p>	<p>F¹</p>
<p>F^{#1}</p>	<p>G¹</p>	