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NOTE TO THE TEACHER



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.

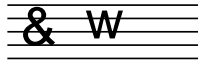
Most recorder lessons include songs from the Student Book lesson referred to on the Recorder Master page. Activities requiring different levels of skills are included to accommodate the needs of all the students. Playalongs with SPOTLIGHT ON MUSIC recordings give students the opportunity to experience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

This resource contains the following:

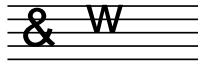
q ' J O H F S J O S H P C N D L M N O I F S T
and on the last page).



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.



A



B

1 M B Z P X J U I S F D P S E C S R S B M t 6 - \$ M B Q

Objectives

q 4 U V E K O B W J F X



h0WFZ)FBE1BO

Objective

q 4 U V E K O M M B S F O T D B U I B F U D D V Q I Z
time of long notes or a series of rests.

Preparation

q 1 M B Z B N P & Y D V . F F G P * S U F S S V Q U J O H
) B W T U V E T F O U P D M I F Q N Q S M Z U I N J D
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

q " T L T U V E T F O U J O H F V S Z) F B E t
4 6 - X J U U I F F D P S E B O G T O B U U J O H
the beat throughout and then patting only
U I F X I F M O F F U U J F U E U I R V B F S S U T

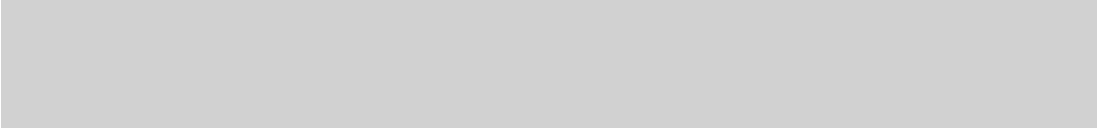
q & Y Q M B R U O F T B C F Y F O T J P O P V O E

q 3 F B B O S J O H F F F B O P U I F F D P S E F S
without the melody, but making sure that the parts occur at the correct time in the beat pattern.

q) B W B M P G U I F D M B I T O B H U V I E B O F S M , G O † Q % † † D ð P
plays the descant, and then switch parts.

q " T L T U V E T F O U

BOU



Objectives

q 4 U V E K O M M B S R O M B % P O U I F
recorder.

q 4 U V E K O M M B S R O M B % P O U I F
of the G pentatonic scale in plagel form
(D E G A B) on the st aff.

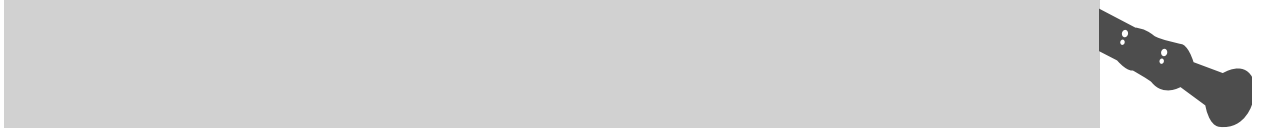
Preparation

q) B W F U V E T F O U R B E S Q O D M V & J O H

q) B W F U V E T F O U B O T F S G P S h 0 I
8 P O : B V 4 J V P X O t

Procedure

q % F N P O T W I S E U F H F S P O U I F
rec



6 T J O H 3 F D P S E F S . B T U F S 3 q

Objective

q 4 J V E F O U T X J M M M F B S O B Q M B Z B J M F O H F X T J U V E C F O U T U I S P V H I U I F B D U J W J U J
major and minor tonal centers.

Preparation

q 3 F W J F X T U V E F O U T F Y Q F S J F O D F X J U L N B K P S B O E
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[♯], or B.)

Procedure

q *G U F F S S F U P P N B O Z E J G G F S F O U S I Z U I N T
the Recorder Master.

q *G U F F S S F U P P N B O Z E J G G F S F O U S I Z U I N T
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.



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

19lf(-067 is ap or d)40 (o)46 (wn)JTJ 0 -129 r516.87616.120(G f Q /CB/C/Sp1 (<</ActualT

Objective

q 4JVEFOUT XJMM MFBSO UP SFDPHOJ[F BOE QMBZ
an F on the recor der.

Preparation

q)BWF TUVEFOUT UFMM XIBU UIFZ LOPX
about flats and sharps in music notation.
Demonstrate on p iano, voice, and melodic
percussion how a flat or sharp affects
a tone.

Procedure

q % FNPOTUSBUF UIF 'G and HFSJOH QPSU
have students finger it silently and then
play it aloud.

q \$ BMM PVU TFFV\$OSTB M I B B U O D M V E F '
especially patterns going to and from G
and E. Ask students to finger the patterns
silently and then play them aloud.

q (VJEF TUVEFOUT U B B W H U J H F B G
3 FDPSEFS .BTUFS 3q

q)FMQ TUVEFOUT BOB M Z B F W J O P T U J O B U
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.

q O UIF QMBZ B M P, O N B B M J H B M J t
students will have to play the G – F – E
pattern, so have them practice the pattern
several times before trying the playalong.

