



Pearson



**Focus on the Interactive:
Recorders! Recorders! Recorders!**

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Summer Music Institute
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Advanced recorder

Play D E F# G A G F# E D

New Note: low C

Play C D E F G A B C

Play C D E F G A B C B A G F E D C

Transpose mrd songs (Hot Cross Buns, Grade 3, p. 40) to key of C

Additional Resources

PreK/K I'm a Very Fine Turkey, p. 34

 Johnny Caught a Flea, p. 43

 Juan pirulero, p. 56

Grade 3 Don't Let the Wind, p. 29

New Note: F

Low D-E-F-G

Grade 6 Good King Wenceslas, p. 73
Play-Along Recorder Notation (Projectable)
Play Recorder Countermelody with Song Accompaniment Track

Low C-D-F-G-A-C

Grade 5 Arirang, p. 3
Play melody with Song Accompaniment Track
Play melody reading exercise, p. 4 with Song Vocal Track
Two groups: 1 play melody, 2 play melody reading exercise, with Song Accompaniment Track

Additional Resource

F-G-A-C-D

Grade 2 Great Big House, p. 42
Play melody with Song Accompaniment Track
Music Reading Notation, p. 43
Play with Song Vocal Track
Two groups: 1 play melody, 2 play melody reading exercise, with Song Accompaniment Track

Songs for sight-reading and/or playing with Song Accompaniment Track

PreK/K The Bus, p. 5
Cha yang wu, p. 6
Clouds, p. 8
Corn Grinding Song, p. 10
Do, Re, Mi Tapping Song, p. 12 (2 parts for call and response song)
Elephant Song, p. 21
The Farmer in the Dell, p. 23
Five Little Speckled Frogs, p. 24
Get on Board, p. 25
Going on a Picnic, p. 26
Here We Go 'Round the Mulberry Bush, p. 31 (use alternate B fingering on p. 32)
Ikhanda, maslombe (My Head and My Shoulders), p. 37
Juanito, p. 57
Mi cuerpo hace música, p. 73 (use alternate B fingering)
Roll Over, p. 92

Grade 1 Barnacle Bill, p. 9 (add percussion play-along, pp. 10-13)
Willowbee, p. 100
Yang wa wa, p. 101

Grade 2 Down, Down, Baby, p. 17
I Fed My Horse, p. 48
Kum bachur atzel, p. 59
Old Texas, p. 72 (2 parts: 1. play melody, 2. play echoes)
Rocky Mountain, p. 83
Shoo, Fly, p. 89
Zudio, p. 105 (3 parts: each part plays one section of the song)

Grade 3	Erdö, erdö de magos, p. 31 (use with ta Z ta Z ta Z ta t-t ostinato on drums) Ichi-gatsu tsuitachi, p. 45 In the Pumpkin Patch, p. 50 Mübärak, p. 68 Sansaw akroma, p. 82 Scotland's Burning, p. 83
Grade 4	Ochimbo, p. 77 Over My Head, p. 81 Soldier, Soldier, p. 106 There's a Little Bit of Everything in Texas, p. 115 Wade in the Water, p. 122
Grade 5	Come and Go with me to That Land, p. 20 Las estrellitas del cielo, p. 109 Las velitas, p. 110 The Old Chisholm Trail, p. 116 Singin' in the Rain, p. 139 Tama tu, p. 155 (3-parts)
Grade 6	Alumot, p. 1 Băt kim thang, p. 11 Blue Mountain Lake, p. 20 Come Back Liza, p. 35 (two-part song) Glory, Glory, p. 72 The Marines' Hymn, p. 141 (use alternate B fingering) Scarborough Fair, p. 184



PLAY-ALONG

Good King Wenceslas

Recorder Counter Melody



A vertical staff consisting of 10 horizontal lines and 9 vertical bar lines. The staff begins with a clef at the top, followed by a key signature of one sharp (F#), and a common time signature. The staff ends with a double bar line and repeat dots at the bottom.

A vertical staff consisting of six horizontal lines and five vertical bar lines. The staff begins with a clef, a key signature of one sharp, and a common time signature. It features six measures of music, each starting with a quarter note. The notes are primarily black with some white ones, and the stems are mostly vertical. The staff concludes with a double bar line and two repeat dots at the bottom.



Play-Along (Recorder)

Good King Wenceslas

Interactive Learning and Presentation Options:

- Play-Along (Recorder) Notation (Projectable)
- Play-Along (Recorder) Fingering Chart
- Song Notation (Printable)
- Song Notation (Interactive Performance)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Performing on Instruments: Sight Reading a Recorder Counterme melody

Students will sight read a recorder counterme melody independently and expressively with accurate intonation and using known rhythms, developing and demonstrating appropriate solo performance techniques in the key of F.

Before students play the "Good King Wenceslas" recorder counterme melody, review the notes D, E, F, G, and A. Use Play-Along (Recorder) Fingering Chart: Good King Wenceslas for students to review their fingerings and practice reading notes on the staff.

After reviewing fingerings, have students demonstrate each fingering while their recorders rest on their chins and they chant or sing the note names.

Display Play-Along (Recorder) Notation (Projectable): Good King Wenceslas.

SAY Today we will sight read a recorder part.

ASK **What are several steps we should follow as part of sight reading?** (identify key, meter, tempo, pitches, rhythm, and challenging measures)

SAY Before playing, we will look at the key signature, the notes in the part, and the rhythm of the notes.

ASK **On which pitch does this recorder part begin?** (F)

How many flats are notated in the key signature? (one)

What is the name of the major key that has one flat in its key signature? (F)

What do we do when we see the note B in the music?

(We play a B-flat.)

Invite students to scan the recorder part.

ASK **What notes are used in this recorder part?**
(five notes: F, G, A, D, E)



Invite students to practice playing from F to E several times and review the fingering with and without the recorder.

ASK **Is there a B in the melody?** (no)

SAY So there will be no need for the B-flat.

Review recorder fingerings of these five pitches with the class and/or partners.

Sight read the rhythm. Invite students to clap and speak the rhythm syllables aloud.

Invite students to play/sight read the recorder part. Remind them to use warm, slow air with a light "duh" tonguing.

Pass out copies of Play-Along (Recorder) Notation (Projectable): Good King Wenceslas and allow students time to acclimate themselves to reading off the printed notation.

SAY We will now read the part with the recording for "Good King Wenceslas." It will keep the beat for us.

Use Song Notation (Interactive Performance): Good King Wenceslas and invite students to play along with the part. Start at a slower tempo to insure student success.

SAY This same recorder part will repeat five times for the entire song, or five verses.

As students are learning and processing the information for the reading process, observe their success for reading and fingering the correct pitches in rhythm. Encourage them to listen carefully to the sounds around them to match pitches and play with good intonation.

ASK **If you were sight reading this exercise for an audition, what could you add to it to set your performance apart from others?**

(Accept all answers but lead students to mentioning playing it expressively by incorporating dynamics.)

Assessment: Activity

Students will demonstrate their ability to sight read a recorder countermelody independently and expressively with accurate intonation and using known rhythms, developing and demonstrating appropriate solo performance techniques in the key of F.

Invite students to informally assess their sight-reading skills the second time they play the recorder countermelody. Note that after reading the piece, it no longer becomes traditional sight reading, as they have already seen the music prior.

Create a simple rubric for assessment, including the following with skill levels for each area:

1. Correct rhythm
2. Correct pitches
3. Playing with the beat



4. Playing expressively

Invite students to informally assess their sight-reading skills the second time with partners. Pair students and ask each partner to play or reproduce the part for the listener, as the listener identifies the partner's level of playing skills. Switch and assess.

When the class finishes, reflect with the class about the assessment practice.

Ask the player,

- What was challenging when you played the part for your partner?
- Were you aware of the mistakes you were making?

Ask the listener,

- What was challenging for you as you listened to the playing?
- Were you able to hear every pitch needed and/or rhythmic pattern?

Encourage students to share their thoughts with the class.



Music Reading

Arirang

Interactive Learning and Presentation Options:

- Music Reading Notation (Projectable)
- Music Reading Notation (Printable)
- Music Reading Resource (Printable)
- Song Notation (Interactive Performance): English
- Song Notation (Interactive Performance): Korean
- Song Notation (Interactive Practice): English
- Song Notation (Interactive Practice): Korean
- Song Notation (Animated): English
- Song Notation (Animated): Korean

Audio Options:

- Song Vocal Track: English
- Song Vocal Track: Korean
- Song Accompaniment Track

Melody: Reading the Extended Pentatonic Scale

Students will

- Identify low *so* and low *la* and use pitch syllables and hand signs to read *so*, *la*, *do*, *re*, *mi*, and *so*.
- Read and perform a melody based on the extended pentatonic scale.

Using one of the interactive options, invite students to sing along with the song "Arirang."

Display Music Reading Notation (Projectable): Arirang. Using the pitch information on Slide 1, select from the following options to have students review pitch syllables and hand signs for the pitches used in the countermelody for "Arirang":

- Point to individual pitches on the *solfège* ladder and have students sing each pitch and demonstrate its hand sign.
- Have students sing pitches, using hand signs, to "echo" pitches you indicate with hand signs.
- Using the pitches on the *solfège* ladder, point to a melodic sequence and have students respond by singing the sequence, using hand signs, after you finish pointing.
- Have an individual student provide patterns by pointing to the pitches on the *solfège* ladder or presenting hand signs for the other students to echo.
- Sing a pattern, using the pitches on the ladder, on a neutral syllable, such as *loo*, and have students echo-sing the pattern, using hand signs.

On Slide 1 have a volunteer read the text aloud.

Review the extended pentatonic scale and have students

- Find the *do* on the staff.
- Notate the other pitches in the extended pentatonic scale.

Move forward to Slide 2 and have students sing the scale from low *so* to high *so* using pitch syllables and hand signs.



On Slide 3, students will learn the first part of a countermelody to sing with "Arirang."

Draw students' attention to the time signature (3).

ASK **What does the time signature tell you about the meter?** (Answers may include: quarter note gets the beat, three beats to a bar, a measure equals three quarter notes, etc.)

Read the rhythms of the musical example using rhythm syllables.

SAY This melody is based on the extended pentatonic scale. It begins on low *so* and ends on *do*.

You may wish to distribute Music Reading Resource (Printable): Arirang and have students fill in the pitch syllables to the countermelody prior to discussing with the class.

Invite students to

- Identify phrases. (Share with students that phrases of the countermelody are four measures long.)
- Look for repetition in the phrases. (Guide students to find that the first four measures are rhythmically the same as the following four bars.)
- Sing the melody using pitch syllables and hand signs.

After singing the melody, identify significant features of the countermelody. (time signature, signature and meter, rhythm values, pitches used, highest pitch, lowest pitch, etc.)

Move forward to Slide 4 to present the second part of the countermelody. Have students

- Sing the melody using pitch syllables and hand signs.
- Listen to Song Vocal Track: Arirang (English or Korean).

Display Slide 5 and have students sing the entire countermelody with pitch syllables and hand signs.

Using one of the song notation audio or interactive options have students sing "Arirang."

Then, invite students to add the countermelody for "Arirang," using the English or Korean version of Song Vocal Track or Song Notation (Animated). Divide the class into two groups and have one group of students sing the vocal line of the song, while one group performs the countermelody. Have the groups switch, so all experience performing the countermelody with the song.

Assessment: Activity

Students will demonstrate the ability to read and reproduce a melody based on the extended pentatonic scale.

Project Slide 2.

Invite students to sing the scale using pitch syllables and hand signs. Test students' knowledge and security with pitches and related hand signs by



pointing at random pitches in the extended pentatonic scale and inviting students to sing the pitch syllable with the correct hand sign.

Assess that students can accurately use signs and syllables to produce the indicated pitch.

Project Slide 5.

Have students sing the countermelody on pitch syllables and with hand signs with the Song Vocal Track. Observe students' ability to read the notation on the slide and sing with correct pitch syllables and hand signs.

Play the Song Accompaniment Track and invite students to sing the countermelody on Slide 5 with pitch syllables and hand signs with the recording. Observe students' accuracy in singing the countermelody with pitch syllables and hand signs.

Performing on Instruments: Pitched Percussion

Have students perform on instruments with one of the interactive or audio options for the song. Play the countermelody on pitched percussion or soprano recorder. You may wish to sing the first verse, and then play instruments the second time through the verse.

Music Reading Resource (Printable)

Distribute Music Reading Resource (Printable) and have students fill in the correct pitch syllable for each note in the countermelody.

Music Reading Notation (Printable)

Distribute Music Reading Notation (Printable) and have students perform the countermelody on appropriate Orff instruments.

Song Notation (Animated)

Invite students to sing with Song Notation (Animated) and then identify the low *so* and *la* where they occur in the song.

New Note: Bb

Low D-G-A-Bb-B-C-D

Grade 6 Flip, Flop, and Fly, p. 61
Play-Along Recorder (Projectable), and Recorder Countermelody, p. 63
Play Recorder Countermelody with Song Vocal Track
Two parts: 1. play verse, 2. play refrain

Low C-D-E-F-G-A-Bb-C

Grade 5 Simple Gifts, p. 134
Play-Along Recorder (Projectable), and 2-part Recorder Countermelody, p. 135
Prepare part 1: mm. 2, 9, 12
Play both parts with Song Vocal Track
Play melody with Song Accompaniment Track
3 parts: 1. Melody, 2. Part 1 Recorder Play-Along, 3. Part 2 Recorder Countermelody with Song Accompaniment Track

Additional Resources

E-F-G-A-Bb-C

Grade 5 Singin' in the Rain, p. 139
Play Recorder Countermelody, p. 142, with Song Vocal Track
Play part 1 melody with Song Accompaniment Track
2 parts: 1. play melody, 2. play Recorder Countermelody with Song Accompaniment Track

F#-G-A-Bb-C-D

Grade 6 Hava nagila, p. 74
Play Recorder Countermelody, p. 75, with Song Vocal Track

Songs for sight-reading and/or playing with Song Accompaniment Track

PreK/K Cobbler, Cobbler, p. 9
Eensy Weensy Spider, p. 18
Fais dodo, p. 22
If You're Happy and You Know It, p. 36
James Brown, p. 38
Jingle Bells, p. 40
London Bridge, p. 68
Old MacDonald, p. 85

Grade 1 Bonjour, mes amis, p. 17
A Spider, p. 90

Grade 2 America, p. 4
Frère Jacques, p. 38. Play as a round.
He's Got the Whole World in His Hands, p. 45
Who Has Seen the Wind?, p. 101

Grade 3 Coffee Grows on White Oak Trees, p. 21
Don Gato, p. 27 (Challenging!)
Knock No More, p. 56 (play as a round)
La calle ancha, p. 57 (use alternate B fingering)

Grade 3	This Old Man, p. 98 The Twelve Days of Christmas, p. 100 (assign small groups to play verses)
Grade 4	The Bard of Armagh, p. 6 The Glendy Burke, p. 20 (Challenging!) Haul Away, Joe, p. 29 The Lion Sleeps Tonight, p. 59 Los niños en España cantan, p. 62 A Merry Modal Christmas, p. 65. Play only Coventry Carol (2 parts) on p. 66 My Bonnie Lies Over the Ocean, p. 70 Oh, How Lovely Is the Evening Oh, Susanna, p. 79 The Pirate's Life, p. 85 (2-part arrangement) Streets of Laredo, p. 109 Twist, Twist, Twist and Shout, p. 120 (key change) Yibane amenu, p. 138
Grade 5	A Big, Wide, Wonderful World, p. 9 Cindy, p. 17 Play Countermelody 1 or 2 on refrain Come, Ye Thankful People, Come, p. 28 Don Alfonso, p. 41 Erie Canal, p. 47 Habemos llegado, p. 61 Himmel und Erde, p. 68 (round) I Love the Mountains, p. 85 (round, Rhythm reading, p. 86) Mango Walk, p. 114 The Papaya Song, p. 120 Tancovačka, p. 162
Grade 6	Cowboys' Christmas Ball, p. 38 Ezekiel Saw the Wheel, p. 60 (2-part) Good King Wenceslas, p. 73 The Lion Sleeps Tonight, p. 132 Mama Don't 'Low, p. 140



Play-Along (Recorder)

Flip, Flop and Fly

Interactive Learning and Presentation Options:

- Play-Along (Recorder) Notation (Printable)
- Play-Along (Recorder) Fingering Chart
- Play-Along (Recorder) Notation (Projectable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Performing on Instruments: Recorder

Students will perform a recorder countermelody to a rock 'n' roll song.

SAY We are going to learn a recorder countermelody to a classic rock 'n' roll song.

ASK **What makes a song rock 'n' roll?** (Accept a variety of answers.)

SAY In early rock 'n' roll, the lead instruments were often a piano or saxophone. As rock 'n' roll style evolved, other instruments were featured—rhythm and bass guitars were added to the rhythm section; the snare drum often played a strong backbeat; electric guitar, keyboards, and synthesizers were used as lead instruments.

Lead students to understand that the rock 'n' roll genre and style is diverse. It is partly defined by its lyrics, vocals, instruments, rhythm section, rhythms, melodic patterns, and chord progressions.

SAY "Flip, Flop and Fly" is an early rock 'n' roll classic. Let's listen to our arrangement, first with the vocal track, and then just the instrumental accompaniment track.

Play a short excerpt from Song Vocal Track: Flip, Flop and Fly, followed by the Song Accompaniment Track.

ASK **What instruments did you hear?** (bass guitar, drums, piano, electric guitar, harmonica)

Which instruments performed lead or melodic functions? (melodic improvisation on harmonica and piano; melodic fill-in's on piano, harmonica, and electric guitar)

SAY We will add a recorder part to the song. In our arrangement, the recorder part complements the melody.

Display Play-Along (Recorder) Notation (Projectable): Flip, Flop and Fly.

Have students look at the recorder notation and guide them to find similar patterns in the melodic phrases.

- There is a verse and a refrain.
- There are three phrases in each section.
- Each four-measure phrase can be split into two two-measure patterns.



- There are many similarities in the two-measure patterns (ms. 1–2, 5–6, and 11–12 are similar; ms. 3–4 and 7–8 are similar; the melodic fragment of the first two measures of the refrain repeats in a similar fashion elsewhere in the refrain).

Have students learn and practice the recorder part, using the techniques appropriate to the class. Have them

- Use the Play-Along (Recorder) Fingering Chart to review the fingerings of the two-measure patterns.
- Imitate teacher modeling to learn melodic and rhythm patterns.
- Practice similar melodic patterns that repeat (D to high-D and A to high-D: ms. 1–2, 11–12, 13, 15–16, 23; G to B: ms. 5–6, 10, 17; melodic pattern D-C-(B) in ms. 3–4 and 7–8; similar quarter-note pattern in ms 14, 18, 20, and 24; and so on).
- Combine the smaller patterns into longer patterns and then phrases (combine ms. 13 & 14; then play ms 13–16, and so on).
- Use the similarities among the phrases and practice those together (lines 1 and 2 of the verse, as one example).

When ready, have students perform the recorder countermelody with the song. Remind students to perform their parts as if they were in a rock 'n' roll band.



Play-Along (Recorder)

Simple Gifts

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Play-Along (Recorder) Notation (Printable) • Play-Along (Recorder) Notation (Projectable) • Play-Along (Recorder) Notation (Interactive Performance) • Play-Along (Recorder) Notation (Interactive Practice) • Play-Along (Recorder) Fingering Chart • Song Notation (Interactive Performance) • Song Notation (Interactive Practice) • Song Notation (Projectable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track • Song Accompaniment Track
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Reading Rhythm Patterns

Using the Play-Along (Recorder) Fingering Chart, have students review the fingerings for the notes D, E, F, G, A, B-flat, and C which are used in the recorder melody for the song "Simple Gifts." The fingering chart displays the notation as shown in the recorder countermelody.

Display the Play-Along (Recorder) Notation (Projectable). Reinforce students' understanding of reading rhythms using eighth, quarter, and half notes.

Have students point to all measures that only use half notes in the recorder part. (measures 1, 3, 5, 7, 13)

Have students identify all measures that are repeated within the play along.

Measures 1 and 5; Measures 2 and 6; Measures 11 and 12.

Move to the Play-Along (Recorder) Notation (Interactive Practice) and instruct students to only play the measures with all half notes.

Now that students' have learned the rhythms in the countermelody, have them

- Tap a steady quarter note pattern and read the notation using rhythmic syllables.
- Clap the rhythm of the countermelody while singing the pitch names rhythmically. (A, A, F, E, F, G, F, F, etc. as shown in measures 1 and 2.)
- Practice fingering the notation while rhythmically singing the pitch names.
- Play the countermelody with correct fingerings and rhythms.

Use the Play-Along (Recorder) Notation (Interactive Performance) and have students become part of the instrumental performing group as they play the recorder countermelody.

After students are confident playing the recorder part, split the class in half and instruct half the class to perform the countermelody while the other half sings the song.



Play-Along (Recorder) Notation (Interactive Practice)

Use the Interactive Player to support learning the recorder countermelody. When Play is clicked, the recorder part tracks with highlighting, allowing students to easily follow the notation. Other options available in this component include

- Easy adjustment of tempo to facilitate students' learning the notation.
- A tracking feature in the Digital Mixer can be turned on or off as needed.

Play-Along (Recorder) Notation (Interactive Performance)

The Interactive Performance version presents the play-along recorder part with the full-length Song Accompaniment Track. The tracking feature will help the children keep their place in the music. Below are the options available in this component.

- Adjust the tempo slower or faster to suit the students' ability.
- Use the Digital Mixer to turn down the volume of the recorder or the accompaniment track in order to isolate a part for learning.

Navigate to pre-determined bookmarked sections in the arrangement.

Play-Along (Recorder) Fingering Chart

Learn fingerings for C, D, E, F, G, A, B-flat, and C with this hotspot gadget. Two phrases of the countermelody are projected and contain the pop-up fingering for each note required to accurately perform the song. The pop-up window also shows the note on the staff along with an audio clip of the recorder playing the specified pitch.

Song Notation (Projectable)

Use the projectable notation to teach students to sing "Simple Gifts." You may wish to divide the class in half and direct half to sing the song, while the remaining students perform the recorder countermelody.

Play-Along (Recorder) Notation (Printable)

You may wish to share the printable notation with the students so they can play along with the class as they sing the song "Simple Gifts."

Note: C#

E-G-A-B-C#

Grade 5 Turn the Beat Around, p. 166
 Play-Along Recorder Notation (Projectable)
 Play Recorder Countermelody with Song Vocal Track
 (There is also a simplified version)

Songs for sight-reading and/or playing with Song Accompaniment Track

Grade 1 Pavo, pavo, p. 76
 Sway to the Beat, p. 93

Grade 3 Ambos a dos, p. 10
 Chitty Chitty Bang Bang, p. 19
 Over the River and Through the Woods, p. 75
 Play slowly, without Song Accompaniment Track

Grade 4 Bonavist' Harbour, p. 8
 Rio Grande, p. 97

Grade 5 De colores, p. 37

Grade 6 I Got Rhythm, p. 109



Turn the Beat Around

Recorder Countermelody

Musical staff 1: 8 measures. The first measure is a sustained note. The second measure is a rest. The third measure is a single note. The fourth measure is a eighth-note followed by a sixteenth-note. The fifth measure is a eighth-note followed by a sixteenth-note. The sixth measure is a eighth-note followed by a sixteenth-note. The seventh measure is a eighth-note followed by a sixteenth-note. The eighth measure is a eighth-note followed by a sixteenth-note.

Musical staff 2: 8 measures. The first measure is a rest. The second measure is a eighth-note followed by a sixteenth-note. The third measure is a eighth-note followed by a sixteenth-note. The fourth measure is a eighth-note followed by a sixteenth-note. The fifth measure is a eighth-note followed by a sixteenth-note. The sixth measure is a eighth-note followed by a sixteenth-note. The seventh measure is a eighth-note followed by a sixteenth-note. The eighth measure is a rest.

REFRAIN

Musical staff 3: Refrain section. The first measure is a eighth-note followed by a sixteenth-note. The second measure is a eighth-note followed by a sixteenth-note. The third measure is a eighth-note followed by a sixteenth-note. The fourth measure is a eighth-note followed by a sixteenth-note. The fifth measure is a eighth-note followed by a sixteenth-note. The sixth measure is a eighth-note followed by a sixteenth-note. The seventh measure is a eighth-note followed by a sixteenth-note. The eighth measure is a rest.

3rd time To Coda

Musical staff 4: 8 measures. The first measure is a eighth-note followed by a sixteenth-note. The second measure is a eighth-note followed by a sixteenth-note. The third measure is a eighth-note followed by a sixteenth-note. The fourth measure is a eighth-note followed by a sixteenth-note. The fifth measure is a eighth-note followed by a sixteenth-note. The sixth measure is a eighth-note followed by a sixteenth-note. The seventh measure is a eighth-note followed by a sixteenth-note. The eighth measure is a rest.

1. VERSE

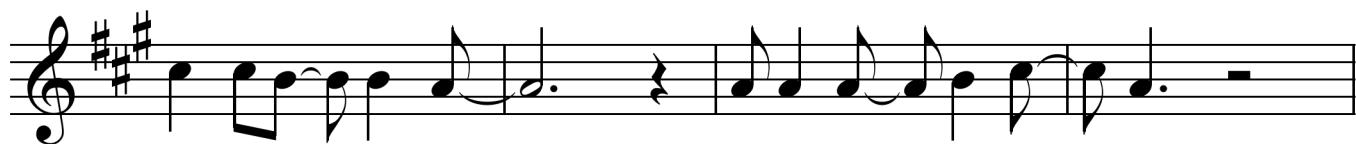
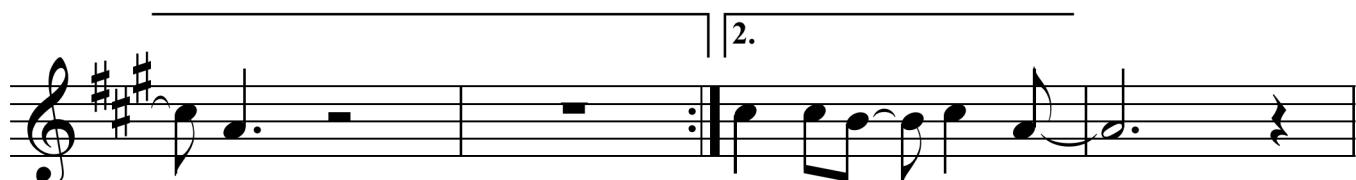
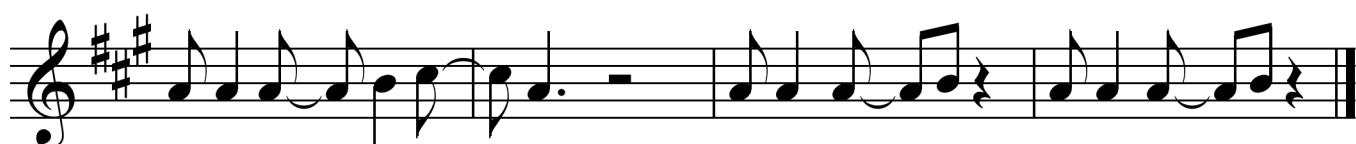
8

Musical staff 5: 8 measures. The first measure is a eighth-note followed by a sixteenth-note. The second measure is a eighth-note followed by a sixteenth-note. The third measure is a eighth-note followed by a sixteenth-note. The fourth measure is a eighth-note followed by a sixteenth-note. The fifth measure is a eighth-note followed by a sixteenth-note. The sixth measure is a eighth-note followed by a sixteenth-note. The seventh measure is a eighth-note followed by a sixteenth-note. The eighth measure is a rest.

2. VERSE

8

Musical staff 6: 8 measures. The first measure is a eighth-note followed by a sixteenth-note. The second measure is a eighth-note followed by a sixteenth-note. The third measure is a eighth-note followed by a sixteenth-note. The fourth measure is a eighth-note followed by a sixteenth-note. The fifth measure is a eighth-note followed by a sixteenth-note. The sixth measure is a eighth-note followed by a sixteenth-note. The seventh measure is a eighth-note followed by a sixteenth-note. The eighth measure is a rest.

Turn the Beat AroundA decorative graphic in the top right corner consists of three overlapping circles. The innermost circle is white with a black musical note. The middle circle is grey with a white musical note. The outermost circle is dark grey with a white musical note.
CodaA musical score for the Coda section. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The score consists of two measures of music, separated by a double bar line with repeat dots. The music consists of eighth and sixteenth note patterns.A musical score for the first section of the song. It features a treble clef, a key signature of two sharps (D#), and a common time signature. The score consists of two measures of music, separated by a double bar line with repeat dots. The music consists of eighth and sixteenth note patterns.A musical score for the first section of the song, specifically measure 1. It features a treble clef, a key signature of two sharps (D#), and a common time signature. The score consists of two measures of music, separated by a double bar line with repeat dots. The music consists of eighth and sixteenth note patterns. The first measure is followed by a measure of rests.A musical score for the first section of the song, specifically measure 2. It features a treble clef, a key signature of two sharps (D#), and a common time signature. The score consists of two measures of music, separated by a double bar line with repeat dots. The music consists of eighth and sixteenth note patterns. The first measure is followed by a measure of rests.A musical score for the second section of the song. It features a treble clef, a key signature of two sharps (D#), and a common time signature. The score consists of two measures of music, separated by a double bar line with repeat dots. The music consists of eighth and sixteenth note patterns.



Turn the Beat Around

Recorder: Simplified Melody

REFRAIN

4/4

3rd time To Coda 0

1. 8

2. 8

0 Coda 8



Recorder Play-Along

Turn the Beat Around

Interactive Learning and Presentation Options:

- Play-Along (Recorder) Fingering Chart
- Play-Along (Recorder) Notation (Interactive Practice)
- Play-Along (Recorder) Notation (Projectable)
- Play-Along (Recorder) Notation (Printable)
- Song Notation (Projectable)
- Song Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Syncopation Recorder Countermelody

This recorder countermelody is played with the Introduction, **A** section, and modulated **A** section of "Turn the Beat Around." The recorder does not play with the **B** section.

Although the notation is complex, the recorder notation mirrors the main melody. Once students are confident singing and clapping the rhythm, their knowledge can be transferred to the recorder. There is an alternate version should the students need to begin with a simplified countermelody.

In this lesson, students will learn to play a syncopated rhythm pattern using B, A, G. The countermelody will be played on the **A** section of the song "Turn the Beat Around." Once the rhythm is learned on B, A, and G, introduce E to enable students to also play the countermelody with the introduction. If students are capable, challenge them to transfer their knowledge to C#, B, and A and accompany the entire song through the modulated **A** section in the Coda.

Sing "Turn the Beat Around" in its entirety prior to teaching the recorder countermelody.

Introduce students to this recorder play-along and

- Print and distribute the Play-Along (Recorder) Notation (Printable).
- Have students identify the pitches in the **A** section. (B, A, G)
- Play the Song Vocal Track and ask students to sing and clap the rhythm of the words in the **A** section.

Play short phrases on the recorder and have students sing the phrases back to you. Once students are comfortable singing the phrases, have students move to their recorder.

SAY Listen to the rhythm pattern of the pitches played. Play the patterns that you hear.

Have students echo (imitate) the B-A-G rhythm patterns on the recorder. Play simple rhythm patterns on the recorder using the pitches B, A, and G. Gradually include syncopated rhythm patterns in the examples.

The difficulty in learning this recorder countermelody is due to the challenging rhythm pattern. A simplified version is included on Slide 3 of the projectable as well as on page 3 of the Song Notation (Printable).



Display the Play-Along (Recorder) Notation (Projectable) Slide 1 and have students practice the rhythm pattern using the *pitch stack* visual.

Pitch-stacks allow students to focus only on the pitch, allowing the pitch notation to be isolated from the rhythmic notation. This is particularly helpful in pieces with complex rhythms.

- Point to pitches on the pitch-stack and sing the letter names to create an eight-beat pattern. (Resting on beat eight makes imitation easier for students to echo the pattern.)
- Students echo-sing the letter names while fingering the notes on the recorder.
- Tap a rhythm pattern on the projected pitch-stack without singing. Students echo-sing the pitch names and show the correct fingering on their recorder.
- Tap a rhythm pattern on the projected pitch-stack without singing, this time students play the pitches on the recorder.

Gradually introduce more challenging rhythm patterns. Once this activity is mastered, students are ready to learn the recorder countermelody using the pitch-stack.

Play the Song Vocal Track. Point to each note on the pitch stack using accurate rhythm and have students play along with the recording while directed to play the correct pitch.

Using the pitch stack on Slide 1, teach students the phrase in the introduction, adding the pitch on E. Refer to the first two staff lines on page one of the Song Notation (Printable) or refer to the first two staff lines on Slide 4 of the projectable.

Differentiated Instruction: Challenge

Once students are confident in their ability to play the countermelody with the introduction and verses, challenge them to learn to play the modulated countermelody during the Coda. Using the pitch stack C#-B-A on Play-Along (Recorder) Notation (Projectable) Slide 2, teach students the four phrases which occur in the modulation. (These are the same four phrases students learned using B-A-G.)

Differentiated Instruction: Reinforcement

Share with students that the syncopation in the countermelody is the same as the rhythm pattern found in the lyrics. Have the students sing the song and clap the rhythm pattern of the words to help support them when reading the syncopated pattern.

For students having difficulty playing and reading the syncopated notation, instruct them to read and play the simplified notation on Slide 3 during the **A** section.



Teaching Tips

Using the Play-Along (Recorder) Notation (Interactive Practice), slow the tempo of the song as needed. If the patterns are too difficult, have students only play phrases one and three of the (B-A-G) on half notes, leaving out the syncopation.

Play-Along (Recorder) Notation (Interactive Practice)

After students have been introduced to the standard notation of this play-along, use the Interactive Player to support instruction with the Play-Along (Recorder) Notation (Interactive Practice). When you click Play, the notation of the recorder part will track with highlighting, making it easier for the students to follow. Below are the options available in this component.

- Adjust the tempo slower or faster depending on the students' ability to play the notation.
- Isolate difficult phrases and practice multiple times.
- Use the Digital Mixer to adjust the volume to facilitate learning the recorder part.
- The tracking feature in the Digital Mixer can be turned on or off as needed.

Play-Along (Recorder) Fingering Chart

Learn fingerings for E, G, A, B, and C# with this hotspot gadget. Three phrases are projected and contain a pop-up with fingering for each note required to perform the song accurately. The pop-up window also shows the note on the staff along with an audio clip of what each note sounds like.

Song Notation (Projectable)

Use the projectable notation to teach students to sing "Turn the Beat Around." You may wish to divide the class in half and direct half the class to sing the song, while the remaining students play along with the countermelody of the A section.

Song Notation (Printable)

You may wish to print and share this asset with students. The third page of the notation is a simplified recorder part which may be played by students during the refrain. This may be helpful to those students who struggle with the more complex syncopated rhythms required to perform the full version of the recorder notation.

New Note: high E

Low D-E-F-G-A-B-C-C#-D-high E

Grade 4 America, p. 5
Song Notation (Interactive Performance)
Change key to C, turn off Vocals
Play melody from Song Notation (Interactive Performance)

Low C-D-E-F#-G-A-B-C-D-high E

Grade 6 Sha Sha Sha, p. 187
Play-Along Recorder Notation (Projectable), and on p. 189
Play 4-part Recorder Ensemble with Song Accompaniment Track

Additional Resource

F#- G-A-B-C-D-high E

Grade 6 Boil Them Cabbage Down, p.21
Play 3-part Recorder Countermelody, p. 22, with Song Vocal Track

Songs for sight-reading and/or playing with Song Accompaniment Track

Grade 3 If I Only Had a Brain, p. 49
Soakin' Up the Sunshine, p. 87 (2-part arrangement)

Grade 4 Jingle All the Way, p. 45 (2-part arrangement).
P. 44, bottom score, third measure, change low C# to low E. Play two parts with Song Accompaniment Track.
Now Let Me Fly, p. 75
Weevily Wheat, p. 129
Woke Up This Morning, p. 133
Xiao, p. 135

Grade 5 The Ash Grove, p. 5 (2-part arrangement)
Watoto Wa Dunia, p. 177 (2-part arrangement)

Grade 6 Ding-Dong! The Witch Is Dead, p. 48
Dona nobis pacem, p. 54
Las mañanitas, p. 131 (2-part)



Play-Along (Recorder)

Sha Sha Sha

Interactive Learning and Presentation Options:

- Play-Along (Recorder) Notation (Printable)
- Play-Along (Recorder) Notation (Projectable)
- Play-Along (Recorder) Fingering Chart
- Song Notation (Projectable)

Audio Options:

- Song Accompaniment Track

Performing on Instruments: Recorder

Students will

- Analyze a percussion piece written for brooms.
- Compare and analyze the rhythm, form, and harmonic progressions of the recorder ensemble written for the same piece.
- Perform the recorder parts.

Note: In this activity, lower-case letters designate the upper octave; upper-case letters designate the lower octave.

Print, copy, and distribute the Play-Along (Recorder) Notation (Printable) to students.

Display Song Notation (Projectable): Sha Sha Sha.

Note: "Sha Sha Sha" is an instrumental performance piece, the recording being played by brooms. There is no vocal recording. The recording referenced for this activity is the Song Accompaniment Track.

SAY We are going to analyze and then play a recorder ensemble for the piece "Sha Sha Sha." First, listen to the "performance" recording and follow the notation on-screen as you listen.

Play Song Accompaniment Track: Sha Sha Sha.

Display the Play-Along (Recorder) Notation (Projectable).

SAY Now look at the recorder ensemble notation on-screen as we listen to the performance track again.

Play the Song Accompaniment Track.

ASK **How many recorder parts are there?** (four)

How would you describe the rhythms of the four parts? (Each part has a different rhythm.)

Guide students to discover that when they compare all of the parts "vertically," the parts are unique and separate but they seem to complement each other well. They "fit" together well. Students will be able to see this when they look at the score vertically.

ASK **How many sections are there?** (two)



How are the sections delineated? (They are marked by double bars; repeat signs; first and second endings.)

SAY There are two sections of the piece, which we will call AB. With the repeats, the form of the music is AABB.

Display Song Notation (Projectable): Sha Sha Sha.

SAY Let's look at the rhythms of the performance piece on-screen and compare the rhythms to your printed copy of the recorder notation.

ASK **How do the rhythms of the recorder parts compare to the performance notation of "Sha Sha Sha"?** (They are the same.)

Guide students to use body percussion to learn the rhythms of the performance notation, all parts. When students are able to perform the rhythms of all of the broom parts together, they can transfer those rhythms to the recorder parts, as the rhythms are the same.

ASK **What is another major difference in the notation of the two "Sha Sha Sha" arrangements?** (The instruments: the performance piece is for nonpitched instruments—brooms; the recorders are pitched instruments, with parts based on chord progressions. Accept a variety of answers.)

Direct the following lesson activities so that all students learn all the recorder parts. Divide students into groups according to student interest, ability, and to maintain balance.

SAY We are going to learn the recorder ensemble parts. The recorder parts are based on two chord progressions in two different keys—one for each section: section A is in E minor and section B is in G major. The charts below indicate the pitches that the recorders play, relative to the harmony.

Note: The full harmonies are easily identified, starting at ms. 5 (section A) and ms. 13 (section B).

Have students review the pitches needed to play the arrangement: Low E and D; G and F-sharp; High e (lower-case e is high, upper-case E is low); B and A.

Display the Play-Along (Recorder) Fingering Chart to assist students in learning the fingerings for each part.

Divide the class into four sections. Ask students who struggle with high e to choose another part.

Ask students to play the chord progressions below, using quarter notes.



Section A Harmonic Progression

(Start in measure 5)

E minor	i	i	VII	i
SR 1	B	B	A	B
SR 2	e	e	A	e
SR 3	G	G	F-sharp	G
SR 4	E	E	D	E

Section B Harmonic Progression

(Start in measure 13)

G major	I	IV	I	V7
SR 1	G	G	G	F-sharp
SR 2	B	c	B	c
SR 3	d	e	d	d
SR 4	G	C	G	D

Use the following process to teach the recorder parts to students. Model playing the recorder when needed.

Section A (E minor)

Teach from bottom to top (parts 4, 3, 2, 1).

Soprano Recorder 4: Review low E and D (three plus two with thumb; three plus three plus thumb). Transfer the rhythm to low E.

Change to low D on third measure. Follow the score.

Soprano Recorder 3: Transfer the part 3 rhythm to G. Move to F-sharp on ms. 3.

Play both the Soprano Recorder 4 and Soprano Recorder 3 parts.

Soprano Recorder 2: Introduce high e (half hole thumb, slightly more air pressure). Work the air pressure to tune correctly.

Soprano Recorder 1: Review B and A.

Play both Soprano Recorder 1 and 2. This is actually one pattern that alternates (Soprano Recorder 2 on beats 1 and 2; Soprano Recorder 1 on beats 3 and 4).

Put section A together. Make sure the rhythms are accurate.

Section B (G major)

Soprano Recorder 4: Teach G, C, G, D—work on low C air pressure, and on completely covering holes. Pay particular attention to holes 1 and 2 (B and A) when playing the low C—often, the holes are not covered completely.

Soprano Recorder 3: Add Soprano Recorder 3 (high d, e, and c).



Play parts 4 and 3 together.

Soprano Recorder 2: Alternating B and c—this can be tricky. Have students review moving back and forth to avoid moving from c to A. Although the pitches are simple, Soprano Recorder 2 is off the beat, which can be difficult.

The rhythms of Soprano Recorder 1 and Soprano Recorder 2 work together, or complement each other. Play both together.

Divide the class into four groups and play all four parts together. Adjust according to balance and student ability.

Sections A & B

Play both sections together. Note that the tonic (home pitch) moves from E minor (section A) to G major (section B). Play sections A and B with repeats, AABB.

New Note: G#

F#-G-G#-A-B-C-D

Graded 5 Laredo, p. 105
 Play-Along Recorder Fingering Chart
 Play-Along Recorder Notation (Projectable)
 Play Recorder Countermelody with Song Vocal Track
 Play melody (2-part) with Song Accompaniment Track
 Add Percussion ensemble, p. 108

Songs for sight-reading and/or playing with Song Accompaniment Track

PreK/K Head and Shoulders, p. 29

Grade 2 Dr. Seuss, We Love You, p. 26
 Ev'rybody Smiles in the Same Language, p. 34 (use alternate B fingering)

Grade 3 Ragtime Cowboy Joe, p. 80 (Challenging!)
 Take Me Out to the Ball Game, p. 94

Grade 4 Chuwuht, p. 13
 Lullaby of Broadway, p. 63
 Minka, p. 69

Grade 5 Down By the Riverside, p. 42
 Imbabura, p. 102
 Singin' in the Rain, p. 139
 Play melody part 1 and part 2 (D-E-F-G-G#-A-Bb-C) with Song Accompaniment Track
 Solfège Song, p. 143 (2-part arrangement)
 P. 148, top score, measure 1, part 2, change low D# to F#.

Grade 6 Ja-Da, p. 114 (3-part arrangement)
 Transpose part 3 up an octave or play on tenor recorder!
 Phone Tag, p. 151 (2-part)

Laredo

Recorder Countermelody



A musical staff in G clef, common time, with a key signature of one sharp (F#). It contains eight measures of music, primarily consisting of eighth and sixteenth notes. Measure 1 starts with a G note. Measures 2-4 continue the melodic line with various note patterns, including a G# in measure 3.

A musical staff in G clef, common time, with a key signature of one sharp (F#). It contains four measures of music. Measure 5 begins with a G note. Measures 6-8 continue the melodic line, with a G# in measure 7.

A musical staff in G clef, common time, with a key signature of one sharp (F#). It contains four measures of music. Measure 9 begins with a G note. Measures 10-12 continue the melodic line, with a G# in measure 11.

A musical staff in G clef, common time, with a key signature of one sharp (F#). It contains four measures of music. Measure 13 begins with a G note. Measures 14-16 continue the melodic line, with a G# in measure 15.



Play-Along (Recorder)

Laredo

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Play-Along (Recorder) Notation (Printable) • Play-Along (Recorder) Notation (Projectable) • Play-Along (Recorder) Fingering Chart • Play-Along (Recorder) Notation (Interactive Practice) • Song Notation (Interactive Performance): Spanish • Song Notation (Interactive Performance): English • Song Notation (Projectable) 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track: Spanish • Song Vocal Track: English • Song Accompaniment Track
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Melody: Whole Steps and Half Steps

Students will identify and play countermelodies that include whole steps and half steps.

Play the Song Vocal Track and have students listen to the song and follow the lyrics. Have them sing along if they've already learned the song.

To prepare the rhythm for the recorder countermelody, have students clap the four-measure rhythm pattern while they listen to the song. Encourage them to show the rests with hands out and to show the dotted-half note duration with a fluid motion (e.g., sliding one hand across the other for the full three beats).

To prepare the melody, have students

- With recorders on their chins, show the pitches D, C, B, A, and G.
- Play each pitch.

SAY From C to B is a half step because there is not a note between the B and the C. Let's find two more half steps.

Have students play A.

SAY Now skip a finger and add the next two fingers. Have them play G-sharp, and tell them that it is G-sharp and is one half step below A. Then, have students play G.

Now skip a finger and add the next two fingers. Have them play F-sharp, and tell them that it is F-sharp and one half step below G.

Distribute Play-Along (Recorder) Notation (Printable): Laredo.

Have students check the fingering chart to see if they fingered the pitches correctly. Have students read the countermelody silently and individually by fingering the notes they read with recorders resting on their chins. If needed, play one or two measures of the countermelody and have students echo back. Invite students to play the countermelody, counting them in with "1, 2, ready play." (You may want to tell students to play the countermelody in rhythm without fermatas. Explain that they will play the fermatas when they play with the recording.)



Invite students to share which measures are the most difficult for them to play. You may choose to support students learning by having them

- Sing the melodic phrase with pitch names.
- Practice the fingering for the difficult measures through echo play.
- Practice the difficult phrases at a slower tempo.
- Finger the notes chanted by the teacher while the recorder rests on the chin.

After students are successful playing the countermelody *a cappella*, have them play with one of the recording options. You may wish to have students play the recorder part with the Song Notation (Interactive Performance) where you can alter the tempo and gradually increase the speed as the students get comfortable playing in an ensemble. (NOTE: You may want to remind students to play the fermatas.)

For additional practice, have a small group play while the rest of the class sings.

Play-Along (Recorder) Notation (Interactive Practice)

Use the Interactive Player in Spanish or English to adjust the tempo in order to support students' success in playing the countermelody.

- Have a small group play the countermelody, while the rest of the class sings the song.
- Change the tempo.
- Change the volume (Make sure to indicate when it is loud or soft.)
- Turn off the sound of the melody line with the Digital Mixer by moving the slider all the way to the left, and then play only the song accompaniment while students sing the song.

Play-Along (Recorder) Fingering Chart

Learn fingerings for F-sharp, G, G-sharp, A, B, C, and D with this hotspot gadget. The first and third phrase is projected and contains the pop-up fingering for each note required to perform the song accurately.

The pop-up window also shows the note on the staff along with an audio clip of what each note sounds like.

Song Notation (Projectable)

Use the projectable notation to teach students to sing "Laredo." You may wish to divide the class in half and direct half to sing the song, while the remaining students perform the recorder countermelody.

Play-Along (Recorder) Notation (Printable)

You may wish to share the printable notation with the students so they can play along with the class as they sing the song "Laredo."