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# UNIT 1



## Warm-up

← PROCESS →

- To get a good tone encourage students to blow gently with a "warm" air stream—no "cold, fast air"! Demo by having them "fog a window" then "blow out candles" into their palms.
- For a good articulation have students silently think "dub —d" as they begin, sustain and stop a tone. Be especially watchful for players who "hoo," i.e., use no tongue.
- Show proper hand/finger position. Be sure that students always support the instrument with the R thumb.

### Musical Examples 1-6

- Students echo your playing of each pattern on SR.
- Echo patterns 1 and 2 on B; echo patterns 3 and 4 on A; echo patterns 5 and 6 on G.
- Write patterns on the board with pitch names. Students prepare with body percussion (bp): B = snap, A = clap, G = pat.
- Transfer to sung pitch names, then to playing on SRs.

### Musical Examples 7-10

- Lead echo-singing of pitch names while fingering pitches on SRs held in chin position.
- Echo the patterns on SRs.
- Write the patterns on staff flash cards and present as visuals. Use these throughout the unit for warm-up.

**B  
A  
G**

# All Through the Night

**DESTINATION** • Introduce B-A-G with step-wise patterns

**ROUTE** • Melodic contour and phrase ID → conduct pitches → body percussion → sing/finger pitches → play from staff

← **PROCESS** →

- Play the melody on recorder for the class. Ask students to close their eyes and listen to the contour of the melody. Ask them to silently show this contour in the air with arm motions.
- Play the melody again and ask students to count the number of phrases.
- Play the melody one more time. Ask students to tell which phrases are exactly alike and which phrases are almost alike.  
*Phrases 1 and 5 are alike, as are phrases 3 and 4. Phrase 2 is melodically similar to phrases 1 and 5 but is a little different rhythmically. Have students explain.*
- Show Visual 1. Have students echo-sing the five phrases. *The melody is in Visual 2.*
- Have students sing the melody; add the BX accompaniment.
- Divide the class into three recorder groups (B, A and G). Conduct the melody.  
*Point to each group in rhythm when it is time for its pitch.*
- Sing the song to the class using pitch names and bp:  
 B = snap, A = clap, G = pat.
- Show Visual 2. Have students sing pitch names and finger SRs in chin position.
- Have students play the melody on SRs while you play the BX accompaniment.
- Prepare the rest of the accompaniment and perform the song.

**Visual 1**

All \_\_\_\_\_  
 through the \_\_\_\_\_  
 night, \_\_\_\_\_

\_\_\_\_\_ moon is \_\_\_\_\_  
 the \_\_\_\_\_ sil - ver \_\_\_\_\_  
 bright. \_\_\_\_\_

\_\_\_\_\_ ti - ny \_\_\_\_\_  
 sings his \_\_\_\_\_ song, \_\_\_\_\_  
 Creek-et \_\_\_\_\_

\_\_\_\_\_ whole night \_\_\_\_\_  
 through the \_\_\_\_\_ long. \_\_\_\_\_  
 sings it \_\_\_\_\_

All \_\_\_\_\_  
 through the \_\_\_\_\_  
 night. \_\_\_\_\_

**Visual 2**

Visual 2 shows the musical notation for the song. It consists of two staves in G major (one sharp) and 2/4 time. The melody is written on a treble clef staff. The first staff contains the first four phrases, and the second staff contains the fifth phrase. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The fifth phrase is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

← FORM →

<b>Intro</b>	Four measure intro as written.
<b>Song</b>	SR with accompaniment (no glocks).
<b>Interlude</b>	DC, no repeat.
<b>Song</b>	V with accompaniment (no glocks).
<b>Interlude</b>	DC, no repeat.
<b>Song</b>	SR with full accompaniment.
<b>Coda</b>	Repeat two measure ending with fade out; add soft, improvised cricket sounds.

# All Through the Night

German Lullaby, arr. Carol King

**Intro/Interlude**

V SR  
SG AG  
AX AM  
BX BM

All through the night, the moon is sil-ver bright, crick-et sings his

*D.C. al Coda* **Coda**

V SR  
SG AG  
AX AM  
BX BM

ti-ny song, sings it through the whole night long, all through the night.

*dim.*