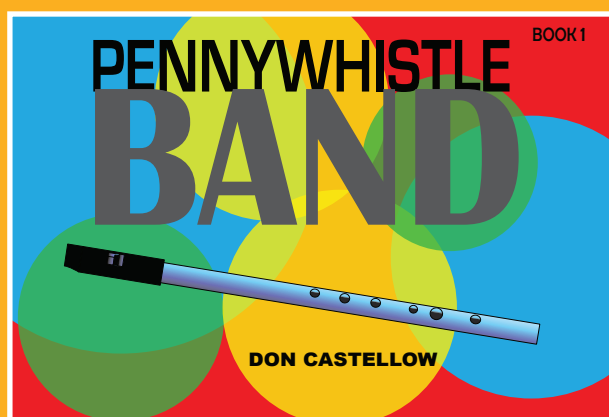


TEACHER'S GUIDE

PENNYWHISTLE

BAND

BOOK 1



DON CASTELLOW

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Pennywhistle Band Book 1 written by Don Castellow

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About the Author and the *Pennywhistle Band* Method

Don Castellow, B.S. Music, M.A.T. Music, Lehman College, City University of New York, is a native of Yorktown, Virginia. He worked as a professional saxophone player and arranger in New York City for a decade before taking a band director job in the city's South Bronx. Teaching in a Pre-K through 8 inner-city school just blocks from Yankee Stadium, Don began writing practice etudes and concert pieces for his students, to supplement the school's limited and out-of-date music library.

Don continued to teach instrumental music at P.S. 29 for 11 years. In 2012 he formed the non-profit South Bronx After-School Band Project and began work on the *Pennywhistle Band* method. This method is designed to bring a high level of instrumental music instruction to every child in the grade level (usually 5th grade) where beginning band is offered.

Since 2012, the *Pennywhistle Band* method has been taught in pilot programs with great success in New York City classrooms and the rural schools of Wayne-Highlands School District in Pennsylvania. This method does not include videos or play-along tracks. Each ensemble lesson must be modeled and guided by a qualified music teacher.

The *Pennywhistle Band* method is an effective addition to any school music program as well as an excellent starter program for a school that does not yet have instrumental music.

How to Use This Method

1. If your Elementary School does not have the resources for a beginning band program, offer *Pennywhistle Band* to your 5th grade so they can receive the well-documented benefits of studying a musical instrument in an ensemble setting.
2. Offer *Pennywhistle Band* to students one semester before the start of beginning band to give your band program a boost.
3. Offer *Pennywhistle Band* as a pre-band course during summer school prior to a fall beginning band program.
4. Run *Pennywhistle Band* classes concurrently with beginning band. Experience has shown that *Pennywhistle Band* classes help improve understanding and performance for beginning band students. In addition, students not selected for band are still included in instrumental music instruction.

Introduction

“I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning.”

Plato

“Play more, talk less.”

Anonymous

Welcome to the *Teacher's Guide Pennywhistle Band Book 1*. The *Pennywhistle Band Book 1* is a classroom instrumental music method for students age 10 and up. This method promotes fundamentals of instrumental music and ensemble playing with an emphasis on learning through playing. Concepts are introduced sequentially to foster progressively deeper and more sophisticated music playing experiences.

Your students will depend on you to model good sound and correct technique. Play with them and maintain high expectations. Do not accept sloppy or lazy habits. Insist on correct posture, tonguing, and accuracy in notes, rhythm, and tempos from the beginning. This is good training. It will make music class a richer experience for everyone, and will make classroom management an easier issue for you.

If you do not yet play pennywhistle, learn. You must be able to model for and inspire your students by playing. For the music teacher, this is not difficult. Just follow the instruction in the *Pennywhistle Band Book 1* and practice daily. You should develop the skill to teach the lessons in a matter of days.

This *Teacher's Guide* is the teaching companion book to the *Pennywhistle Band Book 1* and contains a series of 18 lessons, 40 minutes in length each. The method is designed to take a fifth-grade class on a musical journey from the first note to performing *Over the Rainbow* from the *Wizard of Oz*. Starting in September with one lesson per week, your class will reach Lesson 10 and the holiday tunes in time for a December performance. They should complete all 18 lessons by February. If you start in the spring, you may skip the holiday section (four lessons) and move directly from C (Lesson 10) to C# (Lesson 15) following the book to completion by the end of the school year.

Lessons in this *Teacher's Guide* are scripted to align with the student book, *Pennywhistle Band Book 1*. The student books are generally not opened during class. The lesson content is transmitted, modeled and directed by the teacher through the use of a flexible format that allows for different levels of classroom resources and class sizes. For smaller classrooms with a whiteboard or blackboard, instructions labeled **Analog** are provided for the teacher to illustrate concepts and engage students. For larger rooms and classes without a board, instructions labeled **Digital** are provided for the projector for that purpose.

Learning is supported by *echoing*, in which phrases are played by the teacher and repeated by the class, and *point and play* exercises, in which tunes from the book are followed by the class on a projected screen and guided or conducted by the teacher. The *Pennywhistle Band Book 1* is a valuable reference for the student practicing at home. It holds the lesson content, graphics and music notation that are presented in class. This provides a familiar structure for the practicing student. A common complaint from students is “but it’s too hard!” when they really mean “it’s unfamiliar.”

Model the home-practice routines and assignments to show students how you expect them to practice at home. Be generous with honest praise and thoughtful when correcting. Every class should be a victory for your students. Learning to play the pennywhistle through good focus and persistent practice will lead students to a better understanding of how learning works. The beauty of learning music is the instant feedback, the sound itself. When you know it, you know it, and so does everyone else who can hear you. You have learned it. No guessing or faking will do. Music does not live in a multiple choice world.

You will find this *Pennywhistle Band* method to be an effective and rewarding music learning system.

Teacher Tunes

Below are two tune suggestions for you to play for your students to inspire and motivate them. Play one following the Whistling Billy story in Lesson 1.

Yankee Doodle

Traditional



Musical notation for the tune 'Yankee Doodle'. It consists of four staves of music in G major (one sharp) and 2/4 time. The melody is simple and consists of eighth and quarter notes.

Sailor's Hornpipe

Traditional



Musical notation for the tune 'Sailor's Hornpipe'. It consists of six staves of music in G major (one sharp) and 4/4 time. The melody is more complex, featuring eighth and sixteenth notes. It includes first and second endings, indicated by '1.' and '2.' above the staff.

Yankee Doodle and *Sailor's Hornpipe* are suggestions for tunes you can play for your students. In the first lesson you should follow up the *Story of Whistling Billy* by playing a tune for your class that Billy might have played. *Sailor's Hornpipe* is a good choice for this. However any tune you can play competently will do.

Sailor's Hornpipe is a tune played in Ireland and Britain by traditional musicians. It is a dance that has a lilting or even swinging rhythm. In it, two eighth notes are sometimes notated as dotted eighth and sixteenth.

Many Irish traditional players follow a different technique from the one taught in the *Pennywhistle Band Book 1*. They place less emphasis on tonguing and rely on ornaments such as cuts and rolls, using the fingers for articulation. These ornaments can be learned following completion of this book, once a solid foundation of fundamentals including tonguing has been established in the young player's technique.

Play the *Sailor's Hornpipe* without ornaments, even if you know the technique, since it would only serve to confuse your students in their expectations for the course. The *Pennywhistle Band* curriculum is based on repertoire that does not use ornaments.

Help your students establish a well-organized practice habit by handing out a weekly *assignment bookmark and practice chart*. Masters for copying these for each lesson are included in this guide. The *assignment bookmark and practice chart* is a strip of paper for marking the current lesson in the method book. It contains the practice and reading assignments for the week with the daily practice assignment contained in an easy-to-read information box. The reverse side has a one week calendar for recording daily practice times. The practice chart with daily practice times and a parent's initials should be handed in each week. Assign ten minutes of practice, six days per week, starting with the first lesson.

In this *Teacher's Guide*, instructions are written in regular type. Information that should be spoken to the class is written in *larger italics*.

In the *Pennywhistle Band* method, the majority of each lesson should be spent playing. Remember, play more, talk less.

Breaking into Small Groups

Several lessons have a cooperative learning component that requires breaking the class into small groups of five or fewer students. Here are two suggestions for how to accomplish this with minimal disruption:

- 1.** Select four or five group leaders and send them to separate corners of the room, each with a music stand and a *Pennywhistle Band Book 1*. One by one, allow each student to select and join one of the groups. No two students in succession may choose the same group. Close a group when it reaches a maximum limit of four or five students. Give each group an assignment and directions to begin practicing as soon as it is closed. Move around the room to assist and listen. After five to ten minutes, direct each group to perform its tune while the rest of the class follows the music, silently fingering and whispering “too” off the mouthpiece. Following the performance of each group, direct the full class to play the same tune.
- 2.** Direct students to count off around the room in threes, fours, or fives. Send each group (all ones in a group, all twos in a group, etc.) to a different corner of the room with a music stand and book to rehearse. Move around the room to assist and listen. After five to ten minutes, direct each group to perform its tune while the rest of the class follows the music, silently fingering and whispering “too” off the mouthpiece. Following the performance of each group, direct the full class to play the same tune.

Teacher's Guide Resources and How to Use Them

THE TEACHER'S GUIDE BOOK

In this book, you have a choice to follow the **Analog** track or the **Digital** track.

The **Analog** track provides directions for the teacher to draw illustrations on a blackboard or whiteboard to support teaching points in the lesson. Additionally, the classroom projector or white board screen is used to project selected pages from the student book, usually music for rehearsing the class.

To use the **Analog** track lesson guide, simply follow each lesson as it unfolds in this book and stay on the **Analog** side of the table when it appears. Follow the **Slide** cues for the projector on the **Analog** side of the table only.

The **Digital** track provides supporting slides for teaching points plus selected pages from the student book for the projector.

To use the **Digital** track lesson guide, simply follow each lesson as it unfolds in this book and stay on the **Digital** side of the table when it appears. Follow the **Slide** cues for the projector on the **Digital** side of the table only.

THE PENNYWHISTLE BAND MEMORY STICK

The *Pennywhistle Band* Memory Stick includes **Slides** for the classroom projector. There is a folder for each lesson which contains these four separate slide folders: 1. Analog-projector, 2. Analog-computer, 3. Digital-projector, and 4. Digital-computer.

Analog-projector: Use the slides from this folder when following the **Analog** track in the book and using a **projector without a computer**. Plug the memory stick directly into the projector's USB port (no computer is necessary). Advance the slides according to the **Slide** number cues in the **Analog** lesson.

Analog-computer: Use the slides from this folder when following the **Analog** track in the book and using a **computer connected to a projector**. Plug the memory stick into the computer. Advance the slides, as in a Power Point presentation, according to the **Slide** number cues in the **Analog** lesson.

Digital-projector: Use the slides from this folder when following the **Digital** track in the book and using a **projector without a computer**. Plug the memory stick directly into the projector's USB port (no computer is necessary). Advance the slides according to the **Slide** number cues in the **Digital** lesson.

Digital-computer: Use the slides from this folder when following the **Digital** track in the book and using a **computer connected to a projector**. Plug the memory stick into the computer. Advance the slides, as in a Power Point presentation, according to the **Slide** number cues in the **Digital** lesson.

LESSON 1 pages 1–13, Hand and Fingers, **Merrily We Roll Along**

OBJECTIVE:

Students will be able to play six tones corresponding to the six holes of the pennywhistle and know the names of B, A, and G notes. Students will play **Merrily We Roll Along**.

MOTIVATION:

A discussion of musical instruments and the *Story of Whistling Billy*.

MATERIALS:

Pennywhistles, name tags, several Sharpies, copies of *Pennywhistle Band Book 1*, assignment bookmarks, letters to parents

LESSON:

- Hand position
- Tonguing—whispering “too.”
- Posture
- Non-verbal signals (4)—following a conductor
- Introduce B, A, and G tones (left hand).
- Point and play **Merrily We Roll Along** by tones.
- Point and play, reading “comic book” notation, **Merrily We Roll Along**.
- Introduce right-hand tones—no letter names.
- Practice homework assignment, 1 long and 4 shorts on B, A, and G.
- Explain the Assignment Bookmark.
- Describe how to practice at home and where to keep the pennywhistle.

LESSON 1 pages 1–13, Hand and Fingers, **Merrily We Roll Along**

Hand out labels as students enter the classroom—*Write your name on the label.*

Seat students in rows of 3 to 5 chairs across, depending on class size. Create a small aisle down the middle of the room separating left side and right side.

Introduce yourself—*I teach instrumental music. What is instrumental music?* (Music played on instruments)

Who knows how to play or is learning to play a musical instrument?

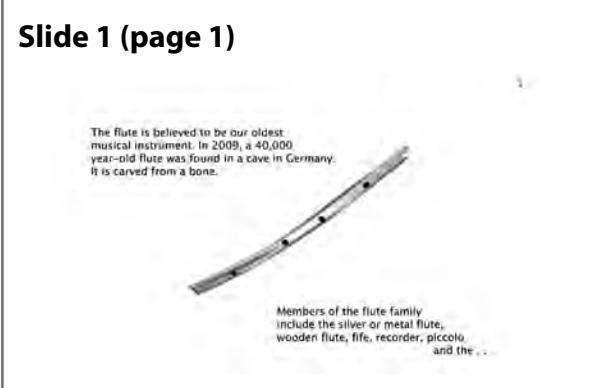
List their instruments on the board.

Have students name additional instruments and write those on the board.

What do you think is the oldest musical instrument in the world?

Take lots of answers and write them on the board.

Check off instruments already listed on the board.

Digital	Analog
<p>Slide 1 (page 1)</p>  <p>The flute is believed to be our oldest musical instrument. In 2009, a 40,000-year-old flute was found in a cave in Germany. It is carved from a bone.</p> <p>Members of the flute family include the silver or metal flute, wooden flute, fife, recorder, piccolo, and the...</p>	<p>Slide 1 (page 1)</p>

We believe the flute is our oldest musical instrument. In 2009, a 40,000-year-old flute was found in a cave in Germany. This flute is one of the oldest known ancestors of the flute family.

This reminds me of the Story of Whistling Billy.

The Story of Whistling Billy

In London, England, in the year 1856, a 12-year-old boy lived on the streets with no mother or father. He fell in with a bad crowd and was arrested for stealing. He was sent to jail and had all his hair cut off. After serving his time, Billy was given a few pennies for some food and transportation (pennies were worth more in 1856 than now) and he was released.

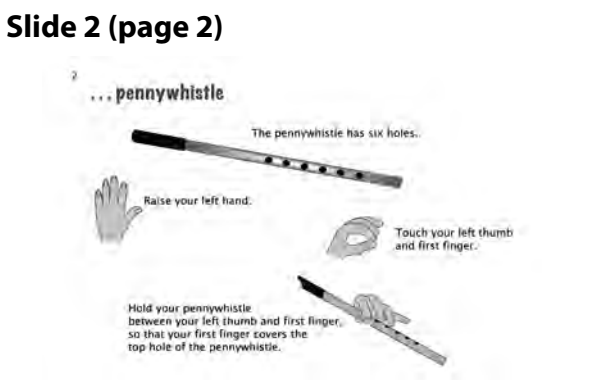
Billy passed a shop with a new pennywhistle in the window and he went in and bought it. He taught himself to play a tune and started playing on the street where people who liked his music gave him pennies. He learned more tunes and added a few dance steps to his show. He became known as Whistling Billy and was soon playing harvest dances all around England.

The instrument that Billy played was a Clarke pennywhistle. The Clarke Company is still making pennywhistles today. I have a Clarke pennywhistle here. This is what it looks like. Or:

(The instrument that Billy played was a D pennywhistle. D pennywhistles are still made today. I have a D pennywhistle here. This is what it looks like.)

I will play you a tune that Whistling Billy would have played at one of those harvest dances.

Perform a tune for the class.

Digital	Analog
<p>Slide 2 (page 2)</p>  <p>... pennywhistle</p> <p>The pennywhistle has six holes.</p> <p>Raise your left hand.</p> <p>Touch your left thumb and first finger.</p> <p>Hold your pennywhistle between your left thumb and first finger, so that your first finger covers the top hole of the pennywhistle.</p>	<p>Slide 2 (page 2)</p>

Hand out pennywhistles and instruct students to apply the name tags.


Your pennywhistle has 6 holes. The top 3 are for your left hand, the bottom 3 are for your right hand.

Hand Position/Playing

Hold the pennywhistle between your left thumb and the fleshy fingerprint of the first finger as it covers the top hole.

Your finger should be straight, not curved like a claw.

Without blowing on the whistle, whisper the word "too."

Digital	Analog
<p>Slide 3 (page 3)</p> 	<p>Slide 3 (page 3)</p>


Place the thumb of your right hand behind the 4th hole.

Bring the whistle mouthpiece to your lips and whisper the word “too.”

The name of this note is “B.” Play B, then say its name—“B.”

Okay, stop for now and place your whistle on your lap.

*A group of people playing instruments together is called an **ensemble**, that’s you. Ensembles follow a leader or **conductor**, that’s me.*

Digital	Analog
<p>Slide 4 (page 5)</p> 	<p>Slide 4 (page 5)</p>

*The conductor uses **non-verbal** signals to direct the ensemble.*

Non-verbal means unspoken. (While saying this, show non-verbal signals like waving, thumbs up, OK sign.)

(page 5 off)

Demonstrate the 4 non-verbal signals, **Laps, Playing Position, Downbeat, Cutoff** (*Pennywhistle Band Book*, pp. 6 and 7).

Model good posture (*Pennywhistle Band Book*, p. 5).



Conduct a B note, using the 4 non-verbal signals, then say "B." Remind students to always start the notes with a whispered "too."

Introduce the fingering for A .

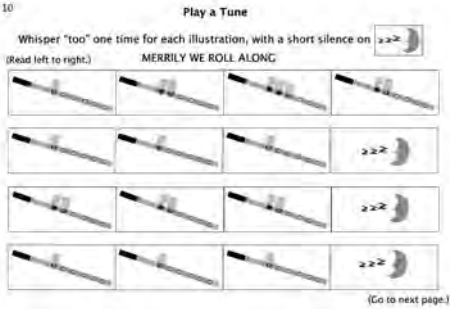
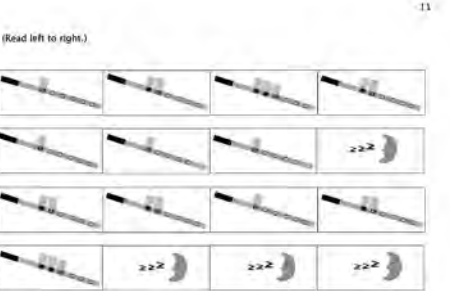
Direct students to practice playing A independently.

Conduct an A note, using the 4 non-verbal signals, then say "A."

Repeat with G.

Digital	Analog
<p>Slide 5</p> 	<p>Draw 3 circles on the board and place the letters B, A, and G inside the circles.</p> 

Direct the class in playing **Merrily We Roll Along** by pointing to the corresponding notes on the board/screen in sequence. Remind the class to whisper "too" on each note.

Digital	Analog
<p>Slide 6 (page 10)</p>  <p>Slide 7 (page 11)</p> 	<p>Slide 5 (page 10)</p> <p>Slide 6 (page 11)</p>

Point and play: Point at each frame as the class plays **Merrily We Roll Along**.

Repeat.

Tonguing practice:

Whisper, "too, too" with the pennywhistle away from the lips. Place the pennywhistle to the lips and whisper "too, too."

Repeat in a loop.

Digital	Analog
<p>Slide 8 (page 12)</p>  <p>12</p> <p>Play one "too" on each note.</p> <p>"too" "too" "too" "too" "too" "too"</p>	<p>Slide 7 (page 12)</p>

Model the right (bottom) hand fingerings without note names while keeping the top 3 holes covered.

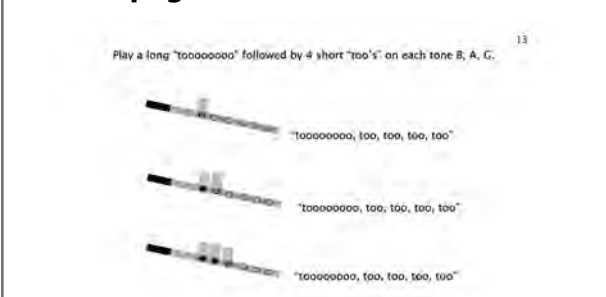
Cover the fourth hole with the first finger of the right hand, whisper "too."

Add the second finger covering the next hole and whisper "too."

Add the third finger covering the last hole and whisper "too."

Echo 1 "too" on each of all 6 notes, starting on the top note B and going down to the bottom note. (Echo: The teacher models the first note, followed by the class playing that note. Continue in the same manner through the entire exercise.)

Remind students to cover the holes with the fleshy fingerprint and keep the fingers straight.

Digital	Analog
<p>Slide 9 (page 13)</p>  <p>13</p> <p>Play a long "too" followed by 4 short "toos" on each tone B, A, G.</p> <p>"ooooooooo, too, too, too, too" "ooooooooo, too, too, too, too" "ooooooooo, too, too, too, too"</p>	<p>Slide 8 (page 13)</p>

Count off and conduct 1 long (4 beats) and 4 short (1 beat each) notes on each: B, A, and G. Remind students to whisper "too." The students may not have seen a count-off before, but if you make it clear, they will get it without much discussion.

Hand out the student pennywhistle books and the assignment bookmarks.

After “#1—practice every day,” write today’s date in the blank. In the next blank, write the date for next week’s class. Inside the box is your daily practice assignment. Below that is your reading assignment. On the other side of your bookmark, the boxes under the days of the week are where you write the number of minutes you practice the assignment each day. You should practice for 10 minutes every day for 6 days a week. You choose which day is your day off. Write your number of practice minutes every day when you finish practicing, not all at once at the end of the week. At the end of the week, have your parent or another adult sign his or her initials. Hand in the bookmark at the next class. It is your homework.

Explain how to practice at home.

Find a place to practice where you have some privacy and you will not disturb anyone else. Create a routine where you practice at the same time in the same place every day. Practice the assignment first. After you have practiced the assignment, you can experiment, make up tunes, or learn to play a new tune—but practice the assignment for 10 minutes first.

Send home the Letter and Building Your Practice Skills paper on pages 14 and 15.

ASSIGNMENT:

#1—Practice every day _____ to _____ for 10 minutes a day.

Play **Merrily We Roll Along** on pages 10 and 11, 5 times.

Play 1 “too” on each note, page 12, 5 times. (Playing the highest to lowest note, then lowest to highest note equals 1 time.)

Play 1 long and 4 shorts on each note, **B**, **A**, and **G**, page 13, 7 times. (Down—B, A, G, then up—G, A, B equals 1 time.)

Read pages 4–9.

Dear Parents,

Your 5th grade student has received a new pennywhistle as part of a music class unit on learning to play a musical instrument. The pennywhistle is a member of the flute family and is a real musical instrument. Encourage your child to practice his or her pennywhistle lesson every day for 10 minutes. Please sign the practice chart the day before music class each week. Practicing regularly is the best way to learn to play the pennywhistle.

The pennywhistle should not be shared. It should be kept in the student's backpack when not being played.

Thank you for supporting and encouraging the young musician in your home as we begin our musical journey together.

Sincerely,

Building Your Practice Skills

Parents and students please read this together.

The Assignment Bookmark and Practice Chart

Every pennywhistle lesson is accompanied by a take-home assignment and practice chart **Bookmark**. The bookmark is kept at the current lesson in the method book. On one side is the daily practice assignment and reading assignment for the week. On the other side is a practice chart. The practice chart should be filled out daily with the number of minutes practiced. It should be initialed by a parent or other adult at the end of the week, and handed in at the next class.

The assignment side:

After “#1—practice every day,” write today’s date in the blank. In the next blank, write the date of next week’s class. Inside the box is your daily practice assignment. Below the box is your reading assignment.

#1—Practice every day _____ to _____ for 10 minutes a day.

Play **Merrily We Roll Along** on pages 10 and 11, 5 times.
Play 1 “too” on each note, page 12, 5 times. (Playing the highest to lowest note, then lowest to highest note equals 1 time.)
Play 1 long and 4 shorts on each note, **B, A,** and **G**, page 13, 7 times. (Down—B, A, G, then up—G, A, B equals 1 time.)

Read pages 4–9.

The practice chart side:

There is a one-week calendar on the back side of your practice assignment. You should practice for 10 minutes a day, 6 days every week. You choose which day is your day off. Write the number of minutes in the box under the day of the week. At the end of the week, have your parent or another adult sign his or her initials. Hand in the bookmark at the next class. The bookmark is your homework.

Practice Chart—Fill in the number of minutes you practice every day.

Your goal: 10 minutes every day for 6 days.

Day	Mon	Tue	Wed	Thurs	Fri	Sat	Sun
Minutes							

Name _____ Parent’s initials _____

How to Practice at Home

Find a place to practice where you have some privacy and you will not disturb anyone. Create a routine where you practice at the same time, in the same place every day. Practice the assignment first. After you practice the assignment you can experiment, make up tunes, or learn to play a new tune, but practice the assignment for 10 minutes first. Make practicing your lesson part of your everyday life. The most important thing about practicing is that you do it every day.

LESSON 2 pages 14–17, Reading Music

OBJECTIVE:

Students will be able to read and play **Merrily We Roll Along** from standard music notation.

MOTIVATION:

Review of B, A, and G notes and comparison of holes on the pennywhistle to notes on the staff.

LESSON:

- 2 kinds of notes—on a line, on a space
- Introduce the staff.
- Number names and letter names of lines and spaces
- B, A, and G on the staff
- Play **Merrily We Roll Along** in standard notation with letters.
- Play **Merrily We Roll Along** in standard notation without letters.

LESSON 2 pages 14–17, Reading Music

Collect practice records.

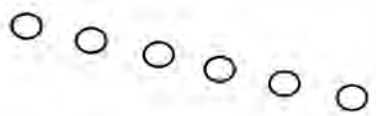
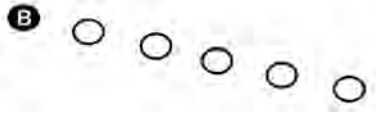

REVIEW

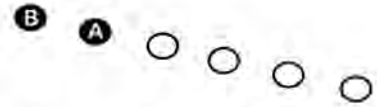

Model, then play with the class the **“too, too” loop**. Whisper “too, too” with the pennywhistle off the lips, then repeat with the pennywhistle on the lips (playing 2 B notes).

Repeat as a loop.

Repeat with each small group (1 row of 3 to 5, depending on your class size) playing the loop.

Correct anyone who is not tonguing.

Digital	Analog
<p>Slide 1</p> <p>6 circles representing the 6 holes on the pennywhistle.</p>  <p>Hold a pennywhistle up to the circles on the screen and say <i>these circles represent the holes on your pennywhistle</i>.</p> <p>Point to the top circle.</p> <p><i>When we cover this hole, we play a . . . B.</i></p> <p>Slide 2</p>  <p><i>Let's play B.</i></p> <p>Model the fingering for B. Review the 4 non-verbal signals. (Laps, playing position, downbeat, cutoff.)</p> <p><i>Play the note with a whispered “too.”</i></p> <p>Direct the 4 non-verbal signals saying: <i>Laps, playing position, downbeat, cutoff.</i></p>	<p>Draw 6 circles on the board for the 6 holes on the pennywhistle. You will later erase the 3 lower circles and draw a staff across the remaining, B, A, and G notes. Note: set-up before class—draw staff lines, draw 6 circles or whole notes, B down to D, erase staff lines.</p>  <p>Hold a pennywhistle up to the circles on the board and say <i>these circles represent the holes on your pennywhistle</i>.</p> <p>You may draw the outline of a pennywhistle around the line of holes to illustrate.</p> <p>Point to the top circle.</p> <p><i>When we cover this hole, we play a . . . B.</i></p> <p>Write the letter in the circle.</p> <p><i>Let's play B.</i></p> <p>Model the fingering for B. Review the 4 non-verbal signals. (Laps, playing position, downbeat, cutoff.)</p> <p><i>Play the note with a whispered “too.”</i></p> <p>Direct the 4 non-verbal signals saying: <i>Laps, playing position, downbeat, cutoff.</i></p>

Digital	Analog
<p>Point to the second circle. <i>When we cover the first and second holes, we play an ... A.</i></p> <p>Slide 3</p>  <p><i>Let's play A.</i></p> <p>Model the fingering for A. Direct, <i>Laps, playing position, downbeat, cutoff.</i></p> <p>Point to the third circle. <i>When we cover the first, second and third holes, we play a ... G.</i></p>	<p>Point to the second circle. <i>When we cover the first and second holes, we play an ... A.</i></p> <p>Write the letter in the circle.</p> <p><i>Let's play A.</i></p> <p>Model the fingering for A. Direct, <i>Laps, playing position, downbeat, cutoff.</i></p> <p>Point to the third circle. <i>When we cover the first, second and third holes, we play a ... G.</i></p> <p>Write the letter in the circle</p> <p><i>Let's play G.</i></p>
<p>Slide 4</p>  <p><i>Let's play G.</i></p> <p>Model the fingering for G. Direct, <i>Laps, playing position, downbeat, cutoff.</i></p>	<p>Model the fingering for G. Direct, <i>Laps, playing position, downbeat, cutoff.</i></p>

Continue with the 3 right-hand notes, do not discuss these note names.

Cover the fourth hole with the first finger of your right hand and your right thumb behind the fourth hole.


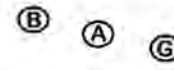
Direct, *Laps, playing position, downbeat, cutoff.*

Cover the next hole with the next finger on your right hand.

Direct, *Laps, playing position, downbeat, cutoff.*

Cover the last hole with the next finger on your right hand.

Direct, *Laps, playing position, downbeat, cutoff.*

Digital	Analog
<p>Slide 5</p> 	<p>Erase the bottom 3 circles (and the pennywhistle outline) from the board, letters still on the 3 holes.</p> 

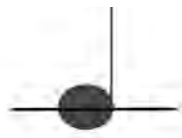
Let's play the long and 4 shorts on B, A, and G, starting with B.

Echo: 1 long, 4 shorts on each: B, A, G.


NEW LESSON

Pointing to the 3 notes, B, A, and G, on the screen/board say, *these are the only notes we will play today as we talk about reading music.*

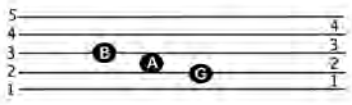
There are 2 kinds of notes, a note on a line and a note on a space.

Digital	Analog
<p>Slide 6</p> 	<p>Leave the 3 notes on the board. On a different part of the board, draw a large half note on a line (see student book p. 14).</p>

The note on a line is a lot like the Earth with its equator. The line runs across the middle of the note like the equator runs across the middle of the Earth.

Digital	Analog
<p>Slide 7</p> 	<p>Draw a large half note on a space (see student book p. 14).</p>

The note on a space has lines that touch the top and bottom of the note like lines touching the North Pole and South Pole of planet Earth. Look at any piece of music. Every note is either on a line or a space.

Digital	Analog
<p>Slide 8</p> 	<p>Draw staff lines across the original 3 notes on the board creating 3rd line B, 2nd space A, and 2nd line G.</p> <p>Number the lines and spaces.</p>

These 5 lines are called a staff.


How many spaces are between the lines?

We number the lines and spaces from the bottom up, just like the floors of a building.

Every line and every space has a number name and a letter name.


B is on line number 3, A is on space number 2, and G is on line number 2.

Direct the class to play **Merrily We Roll Along** by pointing to each note in sequence.

Digital	Analog
<p>Slide 9</p> 	<p>Add a treble clef, put stems on the 3 notes, and continue writing Merrily We Roll Along for 5 more beats. Include bar lines. Write the letter names in the note heads. They look like half notes with letters written in them. Don't mention half notes or quarter notes.</p>

Here is the same tune with the notes written as music.

Point and play the first 7 notes, explain the quarter rest (it means silence for the same amount of time as a note).


Digital	Analog
<p>Slide 10 (page 16)</p> 	<p>Slide 1 (page 16)</p>

Point and play the whole tune slowly.

Point and play relay: each small group plays 2 measures of **page 16** in order.

Correct anyone who is not tonguing.

Finish with the full class playing **page 16**.

Digital	Analog
<p>Slide 11 (page 17)</p> 	<p>Slide 2 (page 17)</p>

Notes don't have letters on them, that's why we have to learn their names and places on the staff.

Point and play, whole class.

Each small group plays **page 17** in turn while the rest of the class fingers the notes silently, whispering "too" on each note with the mouthpiece off the lips.

Finish with the whole class playing **page 17**.

Play a tune on the pennywhistle to inspire and motivate the class.

Hand out bookmarks.

ASSIGNMENT:

#2—Practice every day _____ to _____ for 10 minutes a day.

Merrily We Roll Along page 16 (1st day only) 5 times. **Merrily We Roll Along** page 17, 5 times.
 Play 1 "too" on each note, page 12, 5 times.
 Play 1 long and 4 shorts on each note, B, A, and G, page 13, 7 times.

Read pages 14–15.

LESSON 3 pages 18–22, The Beat, Repeat, Sight-Reading, **Hot Cross Buns**, **Pierrot**, **Lullaby**

OBJECTIVE:

Students will be able to count quarter notes, half notes and rests, follow a repeat sign, and sight-read simple B, A, G melodies.

MOTIVATION:

Review tonguing, playing 6 tones on the pennywhistle and reading and playing **Merrily We Roll Along**. Perform echoes on B, A, and G notes by ear with the teacher.

LESSON:

- Counting beats
- 4 beats in a measure, bar lines
- Quarter note = 1 beat, half note = 2 beats, half rest = 2 beats
- Sight-read **Hot Cross Buns**, double bar.
- Sight-read **Pierrot**, repeat sign.
- Sight-read **Lullaby**.

LESSON 3 pages 18–22, The Beat, Repeat, Sight-Reading, **Hot Cross Buns, Pierrot, Lullaby**

Collect practice records.


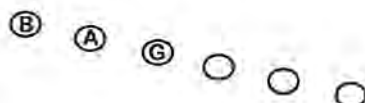
REVIEW

Remind the class to practice good posture.

Play the “too, too” loop—Whisper “too, too” with the pennywhistle off the lips, then repeat with the pennywhistle on the lips (play a B note), repeat as a loop.



Play the “too, too” relay—Alternate between the full class playing “too, too” and each small group playing “too, too” in turn.

Correct anyone who is not tonguing.


Digital	Analog
<p>Slide 1</p> 	<p>On the board: Draw 6 circles. Place B, A, and G letters in the top 3 circles.</p>  <p>(Later, you will erase the bottom 3 circles.)</p>

This is part your daily practice this week.

Starting at the top circle and moving down, direct the class to play 1 note for each circle (whispering “too”). Use the four non-verbal signals for the first note. Follow with a downbeat and cutoff for each succeeding note. After the lowest note reverse direction and, continuing the pattern, return to the top note.


Digital	Analog
<p>Slide 2</p> 	<p>Erase the bottom 3 circles.</p> 

Echoes: The teacher plays a simple 2- or 3-note phrase and the class repeats it. Use phrases from **Pierrot** (i.e. 3rd measure) in quarter notes.

Digital	Analog
<p>Slide 3 (page 17)</p>  <p>Have you learned the names of the notes?</p> <p>3rd line = G 2nd space = A 2nd line = F silent = Rest</p> <p>Play <i>Merrily We Roll Along</i> again.</p>	<p>Slide 1 (page 17)</p>


Point and play: Laps, playing position, count off, cutoff at the end.

NEW LESSON

Digital	Analog
<p>Slide 4</p> 	<p>Add staff and stems to the notes on the board and fill in the note heads. Complete the next 5 beats of Merrily on the board in quarter notes.</p>

Music has a pulse, or a **beat** to keep it moving forward, just like we have a heartbeat. The beat gives music life and makes it fun. When we play **Merrily We Roll Along**, there is a beat. Something happens on every beat, either a note or a rest.

Point to each note as you sing the melody to the following words, *note, note, note, note, note, note, note, rest*.

Digital	Analog
<p>Slide 5</p> 	<p>Place beat numbers under each note and rest.</p>

We number the beats in groups of 4. Each group of 4 beats makes a **measure**. Each measure is marked by a **bar line**. Think of the measure as a musical inch. Without bar lines, all of the notes would run together and be harder to follow.


Point to each note as you sing the melody to the words, *one, two, three, four, one, two, three, four.*

*Each 1 of the 4 notes in every measure lasts for 1 beat and is called a **quarter note**. The rest that lasts for 1 beat is called a **quarter rest**.*

Point and play:

Count beats out loud as the class plays. Make sure each note lasts 1 beat, including the rest.

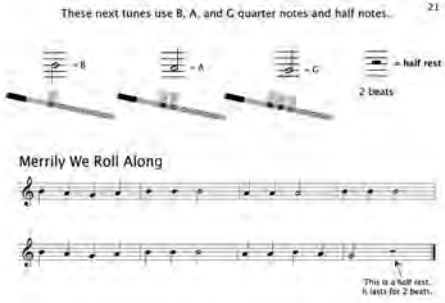
Pointing to the seventh note, say, *let's make this note longer.*

Digital	Analog
<p>Slide 6</p> 	<p>Replace the quarter note and rest with a half note B.</p>

Instead of 1 beat, we'll make it last for 2 beats.

Explain half notes (2 beats).


Point and play again. Be sure to hold the half note for 2 beats.

Digital	Analog
<p>Slide 7 (page 21)</p> 	<p>Slide 2 (page 21)</p>

Merrily We Roll Along

Point out the half notes and half rest.

Point and play.

Digital	Analog
<p>Slide 8 (page 22)</p>  <p>Hot Cross Buns</p> <p>Pierrot</p> <p>Lullaby</p> <p>Double Bar, Repeat Sign</p> <p>A double bar line at the end of a note is like a period at the end of a sentence. It means "The End."</p> <p>A repeat sign means go back to the beginning and play it again.</p> <p>Follow the repeat sign.</p>	<p>Slide 3 (page 22)</p>

Sight-reading!

Hot Cross Buns

Point and play, explain the double bar.

Pierrot

Point and play, explain the repeat sign.

Lullaby

Point and play.

Divide the class into small groups of 3 to 5 students each. Select group leaders and send them to separate corners of the room, each with a music stand and a pennywhistle book. One by one, allow each student to select and join 1 of the groups. No 2 students in succession may choose the same group. Close a group when it reaches a maximum limit of 4 or 5 students. Assign each group a tune from page 21 or 22 to practice right now. Direct each group to begin practicing as soon as it is closed. Move around the room to assist and listen. After 5 to 10 minutes, direct each group to perform its tune while the class follows the music, silently fingering and whispering "too" off mouthpiece. Following the performance of each group, direct the full class to play the same tune.

Tips:

Always tongue the start of every note with a whispered "too."

Cover the holes with your fleshy fingerprints, fingers straight.

Cover the holes with a light touch—like a kitten touching you with its paw.

Holes not covered by a finger should have the assigned finger hovering about a half inch above the hole and never folded behind the whistle!

Be sure your first finger is covering the top hole.

Hand out bookmarks.

ASSIGNMENT:

#3—Practice every day _____ to _____ for 10 minutes a day.

Play 1 quarter note on each of the 6 pennywhistle tones. Playing the highest to lowest note, then lowest to highest note equals 1 time. Play 4 times.

Play **Merrily We Roll Along** page 21, 3 times.

Play **Hot Cross Buns, Pierrot, Lullaby** page 22, 3 times each.

Read pages 18, 19, 20, Fingering chart page 21.

LESSON 4 pages 23–26, New Notes, New Hand

OBJECTIVE:

Students will know the names and fingerings of 3 new notes, F#, E, and D, and will play **Merrily We Roll Along** in a new key using 2 hands while reading music notation.

MOTIVATION:

In small groups, practice and play one of the assigned tunes, **Merrily We Roll Along**, **Hot Cross Buns**, **Pierrot**, or **Lullaby**.

LESSON:

- Names and locations on the staff of F#, E, and D (right hand)
- Play **Merrily We Roll Along** using F#, E, and D, by pointing to the notes in sequence.
- Point and play **Merrily We Roll Along** by reading music notation with letters on the notes.
- In small groups, practice and play **Merrily We Roll Along**, reading music notation with letters on the notes.
- Practice **Merrily We Roll Along** reading music notation without letters.

LESSON 4 pages 23–26, New Notes, New Hand

Collect practice records.


REVIEW

Remind the students to practice good posture.

Play the “too, too” loop.

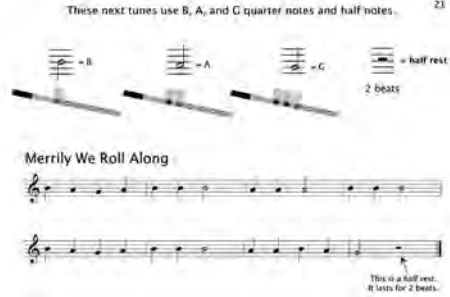
Play the “too, too” relay.

*Starting the sound with “too” is called **tonguing**.*

Digital	Analog
<p>Slide 1 (page 22)</p>  <p>22 Double Bar, Repeat Sign</p> <p>Hot Cross Buns</p> <p>Pierrot</p> <p>Lullaby</p> <p>A double bar line at the end of a piece is like a period at the end of a sentence. It means "The End."</p> <p>A repeat sign means go back to the beginning and play it again.</p> <p>Follow the repeat sign.</p>	<p>Slide 1 (page 22)</p>

Hot Cross Buns, Pierrot, Lullaby

Point and play each tune. Remind everyone to tongue.

Digital	Analog
<p>Slide 2 (page 21)</p>  <p>21</p> <p>These next tunes use B, A, and G quarter notes and half notes.</p> <p>B A G = half rest</p> <p>2 beats</p> <p>Merrily We Roll Along</p> <p>This is a half rest. It lasts for 2 beats.</p>	<p>Slide 2 (page 21)</p>

Merrily We Roll Along


Point and play.

As in lesson 3, select leaders for small groups and send them to separate corners of the room with a music stand and a pennywhistle book. One by one, allow each student to select and join one of the groups. Assign one of the 4 tunes above to each group to practice and perform for the class.

After 5 minutes, direct each group, in turn, to perform while the rest of the class fingers the notes, silently whispering “too” on each note with the mouthpiece off the lips. Following the performance of each group, direct the whole class to perform the same tune.

If possible, teach the next session with students still standing at their small group positions; if not, reassemble in the regular seats.


NEW LESSON

Digital	Analog
<p>Slide 3</p> 	<p>On the board, draw a staff with 3 circles representing B, A, & G descending. Fill in to make them solid (like covered holes). Continue with 3 more circles descending. Write the letters for F#, E, and D in the circles.</p>

Today we are talking about the 3 notes of the right hand, which is the bottom hand.

*Play **Merrily We Roll Along** as I point to the notes.*

Direct **Merrily We Roll Along** by pointing to the F#, E, and D notes in sequence as the class plays.

Digital	Analog
<p>Slide 4 (page 25)</p> 	<p>Slide 3 (page 25)</p>

Merrily We Roll Along

Point and play: Whole class.

Direct a relay around the room with each small group playing 2 measures.


Direct the whole class in playing the tune again together.

Return to small groups again.

Each group will prepare to perform **page 25 Merrily We Roll Along**.

Allow 5 minutes for preparation.

Direct each group to perform in turn.

Digital	Analog
<p>Slide 5 (page 26)</p>  <p>26 Have you learned the names of the notes?</p> <p>1st space: 1st line: space below staff:</p> <p>Play Merrily We Roll Along again.</p>	<p>Slide 4 (page 26)</p>

Use the remaining time to practice playing **page 26 Merrily We Roll Along** (without letters).

Hand out bookmarks.

ASSIGNMENT:

#4—Practice every day _____ to _____ for 10 minutes a day.

B, A, G, F#, E, and D p. 27—Play 1 long and 4 shorts on each note—highest to lowest note, lowest to highest note, 1 time.
 Play **Merrily We Roll Along** (p. 25 1st day only, 4 times). **Merrily We Roll Along** p. 26, 4 times.
Hot Cross Buns, Pierrot, Lullaby p. 22, 2 times each.

Read pages 23, 24, fingering chart page 27.

LESSON 5 pages 27–30, Playing with 2 Hands, One Sharp, D.C. al Fine, **Mary Had A Little Lamb,** **Twinkle Twinkle Little Star**

OBJECTIVE:

Students will be able to read and play **Twinkle Twinkle Little Star** with a key signature of one sharp and follow D.C. al Fine signs.

MOTIVATION:

Review B, A, G, F#, E, and D notes, read and perform **Merrily We Roll Along** (F#, E, and D).

LESSON:

- Replace all F# accidentals in **Merrily We Roll Along** with one sharp in the key signature.
- Change the melody by adding A notes in the fourth measure. Call it **Mary Had a Little Lamb**.
- Play the new melody.
- Sight read the first 2 measures of **Twinkle Twinkle Little Star**.
- Rehearse 8 measures of **Twinkle Twinkle Little Star** and explain D.C. al Fine.
- Rehearse **Twinkle Twinkle Little Star**.
- Small groups practice **Mary Had a Little Lamb** and **Twinkle Twinkle Little Star**.
- Full class plays **Mary Had a Little Lamb** and **Twinkle Twinkle Little Star**.

LESSON 6 page 31, 1st and 2nd Endings, **Ode to Joy**

OBJECTIVE:

Students will be able to read and play the first section of **Ode to Joy** and follow 1st and 2nd endings.

MOTIVATION:

Review and perform **Mary Had a Little Lamb** and **Twinkle Twinkle Little Star**. Solve Words with Notes puzzles.

LESSON:

- Rehearse **Ode to Joy**.
- Explain 1st and 2nd endings.
- Rehearse **Ode to Joy** with 1st and 2nd endings.
- Break into small groups and practice **Ode to Joy**, **Mary Had a Little Lamb**, and **Twinkle Twinkle Little Star**.
- Full class, point and play **Ode to Joy**, **Mary Had a Little Lamb**, and **Twinkle Twinkle Little Star**.

LESSON 7 pages 32 and 33, Counting, Time Signature, Whole Note, **Jingle Bells**

OBJECTIVE:

Students will follow the 4/4 time signature, counting 4 beats per measure while reading and playing **Jingle Bells**. They will play and count whole notes and observe the scale-wise motion of various melodies.

MOTIVATION:

Point and play excerpts from the melodies of **Twinkle Twinkle Little Star**, **Mary Had a Little Lamb**, and **Ode to Joy** by pointing to the notes of a written scale in the correct sequences, followed by reading and performing the written melodies.

LESSON:

- Explain the 4/4 time signature.
- Explain counting beats while playing music.
- Rehearse **Jingle Bells**.
- Break into small groups and practice **Jingle Bells** plus one other tune per group: **Twinkle Twinkle Little Star**, **Mary Had a Little Lamb**, or **Ode to Joy**.
- Perform a tune for the class on your pennywhistle.

LESSON 8 page 34–36, Eighth Notes, **Hey Ho Nobody Home**

OBJECTIVE:

Students will be able to count, read, and play eighth notes, and read and play **Hey Ho Nobody Home**.

MOTIVATION:

Review **Jingle Bells**, and the ascending scale with note names in alphabetical order.

LESSON:

- Tap 1 note per beat.
- Tap 2 notes per beat.
- Explain Beams and Ands.
- Clap rhythms from **Hey Ho Nobody Home**.
- Rehearse **Hey Ho Nobody Home**.
- Play **Hey Ho Nobody Home** for the class on your pennywhistle.
- Point and play **Twinkle Twinkle Little Star**, **Ode to Joy**, and **Jingle Bells**.
- Play another tune for the class on your pennywhistle.

LESSON 9 pages 37–38, 3/4 Time Signature, New D, Dotted Half Note, Canon, **Amazing Grace**

OBJECTIVE:

Students will be able to count and play a dotted half note, play in a 3/4 time signature, play fourth line D, and read and play **Amazing Grace**.

MOTIVATION:

Play **Twinkle Twinkle Little Star**, **Ode to Joy**, and **Jingle Bells**. Play **Hey Ho Nobody Home** as a 2-part canon.

LESSON:

- Fourth line D
- Clap **Amazing Grace** rhythms.
- Echo B-G-B eighth note figure in measures 2–3.
- Rehearse **Amazing Grace** measures 1–8.
- Echo B-D and D-B-G figures in measures 9–11.
- Point and play **Amazing Grace**.
- Play **Hey Ho Nobody Home** as a 3-part canon.