

## USING *SIMPLY MUSIC*

As with all of my curricula, *Simply Music* is much more than a book of songs. It will help you teach your child to sing, play flute, and read and write music notation honoring Rudolf Steiner's ideas. Additionally, I write specifically for the adult who longs to teach music the Waldorf way but has little or no background in music.

If that is you, then this book will help you develop your *own* skills step by step. Progress is incremental and gentle. Every choice - the songs, the order, the instructions, the layout - was made with *you* in mind. Your purchase includes access to exclusive video content including every song sung and played on pentatonic and diatonic instruments. (First-hand purchasers only!)

Musicianship is so much more than playing the right note at the right time and reading it from the page. Music education should develop musical ears and eyes in addition to learning to sing, play, read, and write. In Years 1 and 2, long before notation is ever introduced, your child will learn developmentally appropriate songs by *listening* and singing or playing by imitation.

Years 1 and 2 are organized into ten months each with just *two* new songs per month. Learn and teach *both* of the provided songs for singing, perhaps during your circle time, and just *one* on the flute. If you faithfully teach just those 20 songs in each of Year 1 and Year 2, you will be fully prepared for the work of Year 3. In Year 3, you will use all the songs your child has learned to teach symbols and terms, not as something foreign to your child's lived experience, but as names for things *that are already familiar*.

It is my goal to equip you, to help you grow in confidence, and to develop your own musicianship as you teach music with peace, joy - and *simplicity*. *You can do this*. You really can!

## YEAR 1 OVERVIEW

In Year 1, you will work on enjoying music-making, singing tunefully, learning 20 songs for singing to use in Year 3 as you teach music notation, and learn 10 of those songs on flute.

You may, of course, learn songs in addition to those in *Simply Music*! In fact, one of the reasons *Simply Music* includes only two songs per month is so that you have ample time to add a third song (or more!) for singing that dovetails with your lessons, interests, and family culture. Sing all the songs you'd like - but do make sure the songs in this book are learned well and by heart so that you have a firm foundation for the future.

At this age, it is best to activate the child's imagination before jumping right into a song. A story, no matter how brief, can “create the mood for listening to music and feeling it.” (*Tasks and Content*, p. 300). *However, your imaginative moment need not be elaborate!* I have provided a little story for a handful of songs - *but you absolutely do not need a complete story for each and every song!* You can activate your child's imagination by saying something very simple. For example, "Do you remember the ducks on the pond? Here is a song I think of when I see them," or "Have you ever thought about what it would be like to be a frog?" or even, "How do you feel when it rains?" ***Simplicity can be beautiful and very effective!***

*Please note! Do not practice the rhythms separately from singing by clapping, stamping, walking, or jumping.* Though this practice is common in a mainstream music classroom, this is not the Waldorf way! If you choose to add any tuned or un-tuned percussion instruments, these should be used only to add “tone color,” not to pound out the beat or the rhythm. You may indicate the moving line by allowing your hand to rise and fall with the contour of the melody. All singing and playing should be in unison without piano, autoharp, or guitar. *They need to experience the purity of unison singing and playing.*

## Month 1

Your goal is to introduce your child to music lessons gently. Sing, move, play games and enjoy music together! Sing both songs; teach "Say 'Ba!' Little Lamb" on flute.

These first three lessons and the lessons that follow and mention Rhys are based on my ten-day block, *A Flute Primer*, published in 2019 and available separately on my site.

### **PRESENTING AND EXPLORING THE FLUTE**

Once upon a time, there was a boy/girl named Rhys (Reese). Just like his name suggests, Rhys was full of enthusiasm - a fiery warrior child. On his seventh birthday, his mother gave him a special gift. The gift was wrapped carefully in colored cloth - all the colors of the rainbow! It was long and slender and Rhys' eyes grew big. "Is it a sword?" he asked, hopefully.

His mother smiled. "Open it and see."

Rhys unwrapped the carefully tied cloth. Inside, he found, not a sword, but a beautiful wooden flute. He wrinkled his nose. "A flute?" he said.

"A flute," his mother nodded.

"What for, Mama?" Rhys asked.

His mother laughed. "I know you were hoping for a sword," she said. Rhys nodded. "All things in their time," she added. "Son, this flute will train your fingers to be quick, nimble, and sensitive."

"So it *is* a sword!" Rhys said, swooping it up and brandishing it.

Gently, his mother took it from his hand, held it in both of hers, then gently handed it back. "It is not that kind of sword at all, my son." Rhys took it carefully in his own two hands and held it gently. "This sword," his mother said, "Will train your eyes to watch carefully and your ears to listen carefully. It will train your heart to feel the music in the world, to create your own, and to share it with others."

"Is it a *magic* flute?"

"Perhaps," his mother said. "Some say it can call animals. We shall see! First, we must learn how to take good care of it." Then Rhys' mother showed him how to take good care of his flute - just as I will show you now!

*If you haven't already, give your child their flute! Mine will receive his in a dyed silk just like the child in the story. Take a few minutes to let your child explore their flute. Should sword-play make an appearance, just do as Rhys' mother did and gently take it away and hand it back with care. Let your child look at the mouthpiece and count the holes. Notice the single hole in the back. Notice where the wind flows through and comes out the bottom. Let them play a few experimental notes. Model playing gently on your instrument, but don't spend any time today on details. All things in good time! Then follow the steps to put your flutes safely away.*

## **HOLDING AND BREATHING INTO THE FLUTE**

Rhys was excited to learn more about his new flute in his second lesson.

"Yesterday," said his mother, "We played for a few minutes. Today, we will play for a few more. How we use our hands, mouth, breath - and even our tongue - helps us make the most beautiful music. For the flute is not the music maker - *you* are the music maker. All of the *music* comes from inside of *you*, through the flute, and into the world."

Rhys' eyes grew big. "All of the music is *inside* me?"

"Yes, son, it is! Let me show you." Then his mother showed him how to hold the flute - firmly, without squeezing. "Let it be an extension of your hands."

Then she told him to hold it gently just inside his mouth. "No biting!" she said playfully.

Then, she showed him how to breathe into it gently. "Breathe firmly, from deep within. Listen for a sweet, lovely sound - like a strong breeze or a flowing river." Rhys practiced blowing gently, but firmly. Finally, he made a sound that was *just like* a strong breeze or a flowing river. "Well done!" said his mother.

"Next, as you play, tap the tip of your tongue on the back of your teeth with each note to give each its own place in the song."

Rhys and his mother played echo games, but soon - too soon! - his lesson was over. Once again, they wiped and oiled the flute, then wrapped it in its special cloth and put it carefully away. Rhys could hardly wait for his next lesson!

## FIRST NOTES (AB)

Rhys carefully unwrapped his flute and looked carefully at his mother. "Today," we will learn a little song, "Say "Ba! Little Lamb."

"Does this one call sheep?" Rhys asked. He was thinking about the legend that his flute could call animals.

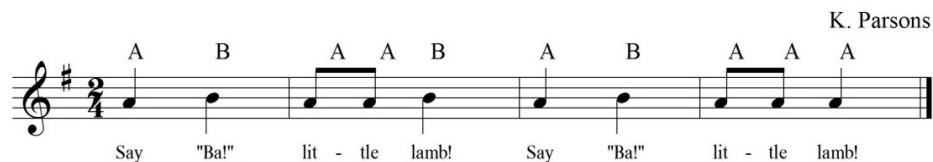
"You will have to find out!" First his mother sang a song. Then, she held the flute gently, but firmly. She put it into her mouth and breathed into it. [Teach "Say 'Ba!' Little Lamb]

As he listened, Rhys smiled, showing the empty space in his grin where his two front teeth were missing. "I can still hear the little lambs, Mother!" he said.

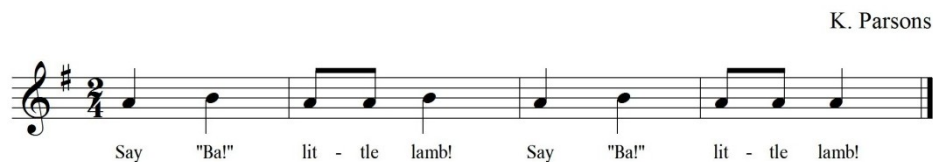
"Wonderful!" she said. Then, Rhys and his mother worked until Rhys could play the song all by himself. Soon, it was time to care for his flute and put it gently away.

## "Say 'Ba!' Little Lamb" (AB)

### Say "Ba!" Little Lamb



### Say "Ba!" Little Lamb



## "On My Little Flute" (AB)

Be sure to observe the rest (i.e. the squiggles where there are no words) - do not sing through it! Your child needs to experience a silence within a musical line. This song is so simple, you may choose to teach it on flute as well. Or your child may surprise you - and figure it out all on their own!

### On My Little Flute

K. Parsons

A A B B A A A A B

On my lit - tle flute, I play a song!

A B A A A A A

lit - tle flute, I play a song!

### On My Little Flute

K. Parsons

A A B B A A A A B

On my lit - tle flute, I play a song!

A B A A A A A

lit - tle flute, I play a song!

## **YEAR 2 OVERVIEW**

In Year 2, you will continue building your bank of songs to draw from in Year 3. You will also encourage your child to focus on polarities and spectrums in music - loud and soft, fast and slow, smooth and jerky, short and long, high and low, and same and different. This dovetails well with the eight-year-old child's new understanding of the duality of human capacity. Suggestions for these are included in the curriculum.

Remember! *Do not practice the rhythms separately from singing by clapping, stamping, walking, or jumping.* Though this practice is common in a mainstream music classroom, this is not the Waldorf way! If you choose to add any tuned or un-tuned percussion instruments, these should be used only to add "tone color," not to pound out the beat or the rhythm. You may indicate the moving line by allowing your hand to rise and fall with the contour of the melody. All singing and playing should be in unison without piano, autoharp, or guitar. *They need to experience the purity of unison singing and playing.*

### **Songs for Flute in Year 2:**

1. Blow, Wind, Blow
2. Ducks in the Millpond
3. Hee Haw Hum
4. Brave and True Will I Be (From Year 1)
5. Song for the Sun (From Year 1)
6. All Around the Buttercups (From Year 1)
7. It's Raining, It's Pouring (From Year 1)
8. Frog in the Meadow (From Year 1)
9. Child of Light (From Year 1)
10. Speckled Chicken

## YEAR 3 OVERVIEW

We begin the year with a month of review and getting back into the habit of regular music time each week. In the second month, you will begin teaching concepts and skills in three brief lessons each week. Generally, in the first lesson each week, you review a song you learned previously and name the concept or skill that song exemplifies. *Stories* are not necessary; by age nine, the child is usually ready and able to conceptualize the abstract without the need for a story. They are ready to "Just get on with it!" In the second weekly lesson, you will practice that newly named concept or skill with a second song you have learned previously. In the third lesson, you will guide your child to create a page in their main lesson book.

The main lesson book is the primary way your child will learn to read music - i.e. through their own composition. For example, once you have presented the notes G, A, and B on the staff, your child will write out simple patterns to sing and play in their music main lesson book. *This is the same way that the Waldorf child learns how to read printed words.*

In that first teaching month, Month 2, your child will focus on steady beat and basic rhythm symbols. By the end of the year, Month 10, they will have a solid foundation for working with meter in Grade 4. Melodically, they will work with songs employing the full scale and having a strong tonal center in both major and minor modes. They will transition to a diatonic instrument, or if you have been playing one all along, begin playing all of the notes of the scale on it. They will learn to read melodic and rhythmic notation as well as have some understanding of key notes and tendencies. Harmonically, they will continue working on tuneful singing in unison, but will also take some baby steps into harmony. (*Tasks and Content*, p. 301)

There are *no new songs for singing* in this year's curriculum. Continue singing, of course, but choose songs that appeal to your family and that are part of your blocks, rhythms, and unique family culture.

To continue building skill on the flute, , your child will be learning previously learned songs for singing on the flute.

Be patient, work steadily, and work *sequentially*! *This is the year when all of your work in Years 1 and 2 really pays off!*



## MONTH 2: BEAT AND RHYTHM

1. Make conscious the concept of steady beat, the “heartbeat” of a song.
2. Make conscious the concept of rhythm, “the pattern of short and long sounds and silences.”
3. Teach the *symbols, values, and sounds* for quarter note, quarter rest, and eighth note pair. (Proper names and counting is a Grade 4 skill.)
4. Read known songs from simplified rhythm notation.
5. Read, write, and notate new rhythm patterns.
6. Learn "Old Bald Eagle" from Year 2 on the instrument. Since you have not yet begun to teach reading music notation, teach by imitation/observation as you have previously.

### Lesson 1

Sing and play one or two of your child's favorite songs from Years 1 and 2. As you sing together, ask your child to make beat motions with you - clapping, patting your knees, snapping, etc. Beat/clap/pat *on every beat*. Be creative with the types of motions you use and have fun. Sing the new songs together.

### Lesson 2

Again, sing and play one or two of your child's favorite songs from Years 1 and 2. Make beat motions. Say, “*When we clap/pat/snap like this, we are keeping the steady beat - the heartbeat of the song.*” Sing the song again, patting hands over hearts. Say “*Just like our heartbeat, the steady beat is the heartbeat of the song.*” Explore singing and playing with a fast heartbeat, a slow heartbeat, and a somewhere-in-between heartbeat. *Which songs feel best with a slow beat? A fast beat? An in-between beat?*

### Lesson 3

Review Lesson 2. In the main lesson book, have your child draw a picture of the steady beat perhaps as a series of hearts, some close together to show a fast beat and some farther apart to show a slow one. Write out, “The steady beat is the heartbeat of the song.”



### Lesson 4

Sing and play "Starlight, Star Bright," "Rain, Rain," and "Birds Lullaby." As you sing, make beat motions and remind your child that the steady beat is the heartbeat of the song. Say, *"We can also make motions to match the words."* Use your hands as a "puppet" (or use puppets with moveable mouths) to sing together, moving your hands in time with the words. Say, *"When we match the words, we are marking the rhythm."* Sing several songs together as you mark the rhythm with your puppet hands or by tapping, clapping, etc. Sing the new songs together.

## MONTH 7: FA, F, AND KEY NOTE

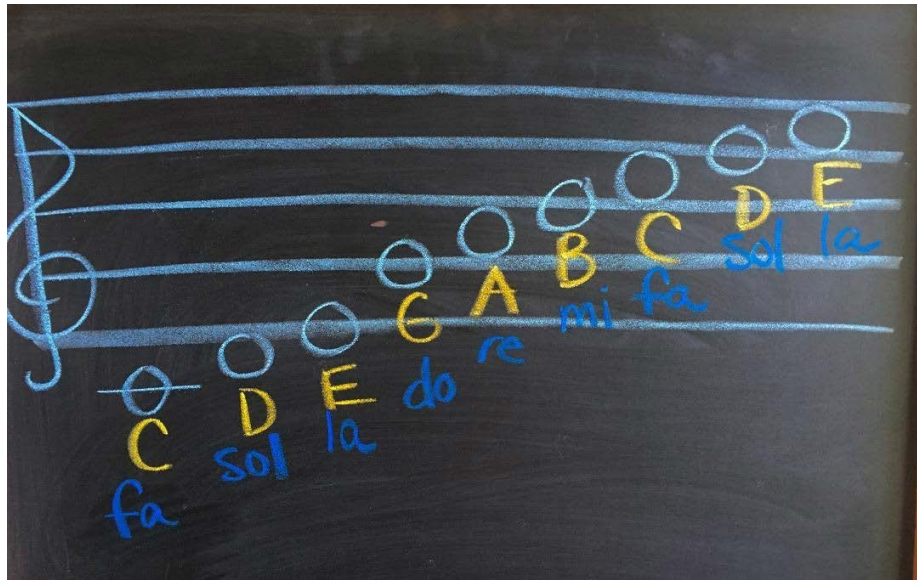
1. Make conscious the note that lies between mi and sol - fa - and that fa is inclined to take us backward toward mi.
2. Learn the letter name F and its location on the treble staff.
3. Read known songs from notation.
4. Read, write, and notate new melodies.
5. Learn new songs from written notation.
6. Teach the repeat symbol.
7. Learn "Ai Hai Yo" on the diatonic flute *by imitation/observation - not from notation*. Teach the fingering for low C and high C first, then the song in its entirety. *Do not name the notes*, just teach them how to play it on their flute.

Fa with its characteristic pull backward toward mi is one of the perfect notes to introduce this year as the 9 year change is a struggle between the strong desire to grow up and move forward and reluctance to fully leave childhood. When ti is made conscious later this year, it is the note that brings us *forward*. In fact, it is called the *leading tone*, allowing us to complete the scale, pulling us onward and upward. With it, the nine-year-old reaches the "Promised Land" of the complete major scale and new possibilities are revealed. You can emphasize these tendencies before you make them conscious. You can do this by singing a song or scale on a neutral syllable like "no" or playing the scale and stopping on a fa or ti. Ask your child if it feels finished and if not, to sing what should come next. They do *not* need a lesson as to why or even *what* they are experiencing. Just allow this to rest.

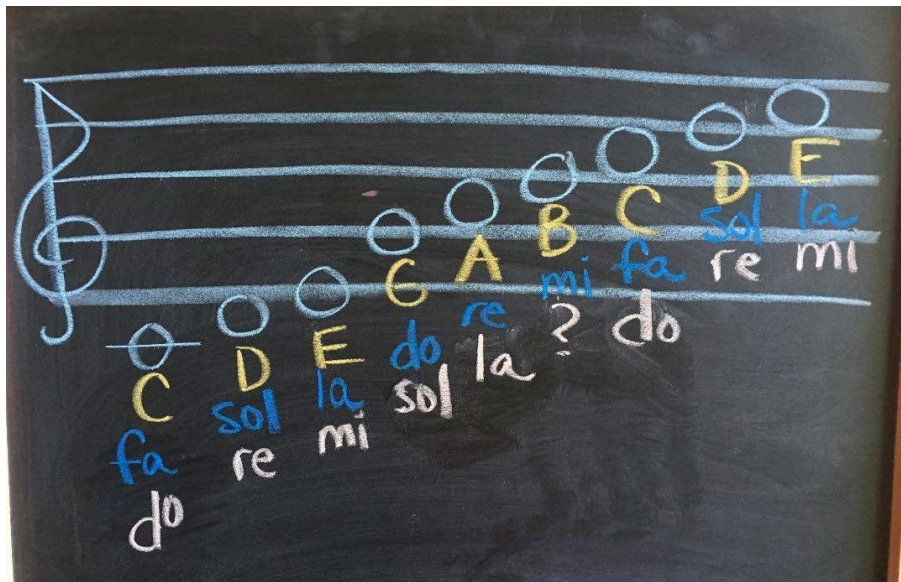
## Lesson 55

Sing and play "Frog in the Meadow," "Starlight, Star Bright," and "Birds Lullaby."

Say, "Today, we will learn why notes have two names. You have learned the solfege do, re, mi, fa, sol and la AND you have learned letter names G, A, B, D, C, D and E." Have your child label the pitches you have drawn with those names as in the photograph below.



Say, "People have more than one name, too. I am Kimberly\* and I am daughter, sister, wife, mom, aunt, and friend. My given name stays the same - I am always Kimberly. But my relationship name changes. What are your names?" List the relationship names your child has: sibling, friend, cousin, grandchild, etc. Say, "In some ways, our relationship names depend on where we are. If I am at home with you, I'm mommy. But if I am at grandma's house, I am daughter. How about you?" Let your child think about how place changes his name. Say, "Just like us, notes have those two names. And just like us, one name stays the same - and one of them can change!" Now, erase the solfege names. Say, "Letter names stay the same. But solfege names can change **WHEN DO MOVES!** Yes! Do moves and when Do moves - **EVERYONE ELSE MOVES, TOO!**" Write in new solfege names as in the photograph below.



Say, "Now that I made C Do, D is re, E is mi, G is sol, A is la and B - well, B will remain a mystery for a little while longer! And this higher C is now Do. We still play all the same notes - G is always G, A is always A and so on. But now each note has a different role in the family." Take some time now to explore the letter names. Explain that they are named A-G - there is no H, I, J, etc. - and that both solfege and letter names repeat over and over, above and below. Your child may intuit that there is a note between E and G, that it must be F and also fa when C is do. Next, spend some time making other notes Do and renaming all of the other notes. *Musician parents, at this time, do not fret about introducing accidentals!* The goal of this lesson is for the child to understand the *key note* - not the whole-step and half-step patterns of the major scale. Do not, for example, add a sharp to F when G is do. Let it rest! Sing/play new songs.

\*Change the names and roles to fit your family or group.