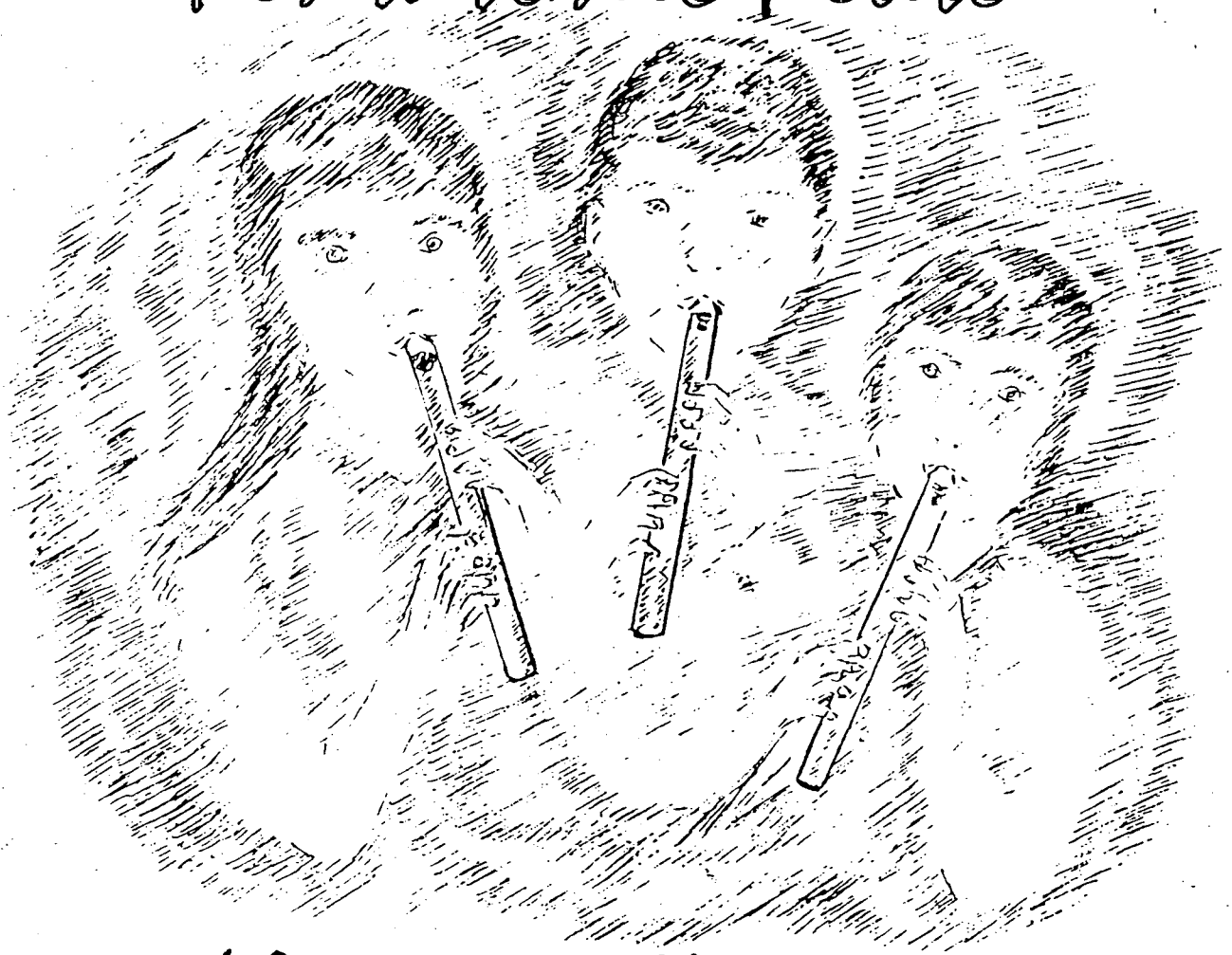


Waldorf Teachers' Companion to the Pentatonic Flute



A Pentatonic Flute Tutor

by John Miles

Promethean Press

Introduction

Before the age of seven the newly-incarnated child still lives in the realms from which he has come - in the realms of soul and spirit. In these realms, where the harmony of the spheres resounds, music is very different to earthly music. Earthly music is grounded in the tonic. We, the adults of the world, are not happy unless our music is resolved, unless it is grounded or comes to earth in the tonic. The tonic is the physically unheard drone in every piece of music of the 'civilized' world.

In the realms of soul and spirit, of which we are generally unconscious, music and colour are not tied to such restraints. This is the free music with which the child is familiar from his pre-earthly existence. If it is not bludgeoned away by the crude materialistic world this music is that with which the child is familiar upto the age of nine. In the musical forces that surround the child live those formative forces which build his bony structure. Consequently we see in the physical bones and teeth an expression of this reality.

From the age of four or before, the child has a full set of inherited teeth which she begins to lose again around the age of seven. In each quarter of the mouth there are 5 teeth - 2 incisors, 1 canine (eyetooth) and 2 molars. From seven years old onwards the child begins to lose her teeth and replace them with her own individual set of teeth. This comprises 7 or 8 teeth in each quarter of the mouth: 2 incisors, 1 canine, 2 pre-molars and 3 molars (including 1 wisdom tooth). Note the relationship between the 5 teeth and the 5 notes of the 'open' pentatonic scale with the 7/8 teeth and the 7/8 notes of the 'closed' diatonic scale.

At the archetypal age of nine years four months the child is halfway through this change. Hence anthroposophical investigators after Rudolf Steiner insist that 'mood of the fifth' music (non-grounded music) is the only music that is appropriate for the pre-nine year old child, for the child in classes I, II and III in the Waldorf School, and obviously for the preschool or kindergarten child as well. When the second teeth come into predominance, when there are more of them than there are of the inherited teeth, then the child should become familiar with diatonic music (major keys in classes III and IV). When the nine-year-old stage is thoroughly passed and the child is settled into the 'golden age of childhood' then major and minor keys can be introduced to heighten the development of the astral with inner and outer experiences, (classes IV, V and above).

"Write your own 'mood of the fifth' music," is the advice given by many anthroposophical researchers, "it is easy." However it is not easy - it is only easy when you immerse yourself in mood of the fifth music and do not listen to worldly music at all. Otherwise we are always resolving our melodies despite using the notes d' e' g' a' b' d'' e''. We may not always realize we are resolving it, but we do. Melodies ending in g are often grounded in G major, e in E minor, d in D major (or this may be the dominant of G), a in A minor (or a variation of it) and b as the dominant of E minor. As a composer your music is only successful when you immerse yourself in the 'mood of the fifth', and that means freeing yourself from all other music of this world. Avoid contact with it altogether. For its influence to disappear can take from three days to three years, but then 'mood of the fifth' music flows from you. To overcome these hurdles use books such as this until you

can do it. One test of knowing that you are beginning to achieve this is to play your melody to friends; if they cannot tell where the beginning and end of the song is, you are winning.

HARMONY LIVES IN THE INTERVALS

In this 'mood of the fifth' music the harmony lives in the intervals. The heart forces are stirred by the differences in how large or small the jumps or intervals between each note are. The scale is centred (not grounded) in a' and extends for a fifth either side $d' - a' - e''$ to these notes are added the seconds $d' e' g' a' b' d'' e''$. This gives us the full range of the Choro Pentatonic Flute. The primary intervals are present in this scale and can be used when composing for the following expressions:

$e' - g'$ and $b' - d''$ - minor third arouses inwardness and sadness.

$g' - b'$ - major third arouses out-going joy.

$d' - a'$, $e' - b'$, $g' - d''$ and $a' - e''$ - fifth, envelops mankind in the cosmos and the cosmos in the human being.

$d' - g'$ and $b' - e''$ - fourth, lies on the border between self and world.

$d' - e'$, $g' - a'$, $a' - b'$ and $d'' - e''$ - seconds intensify inner life.

$d' - b'$ and $g' - e''$ - sixths reach out to the world of Inspiration.

$e' - d''$ - seventh reflects the time of Atlantis, when mankind lived intuitively in the world of the divine.

$d' - d''$ and $e' - e''$ - the octave brings completion and consequently should be little used in 'open'

music. It leans towards the stage of the post-nine year old child. The young child lives fully in the melody and is unable to comprehend harmony produced by two instruments sounding together. Harmony should therefore be avoided before the nine-year-change is completed.

RHYTHM

When composing music in the 'mood of the fifth' free yourself from strict rhythm, four-time, three-time etc. Let the rhythm be set by the words of the song, and let all music arise from singing. The flute simply reflects the human voice raised in song. Consequently let the rhythm of the song be determined by the meter of the words (anapest), $\cup\cup$ -or (iam), \cup -or (trochee), $- \cup$ or (dactyl) $- \cup\cup$ etc., and by the feeling you wish to express in the words. Strict rhythm becomes the norm after nine years old, beginning with four-time which helps enhance the new blood beat/breath rhythm of 4:1.

RANGE OF PITCH

As the flute reflects the child's singing voice (which it does in reality an octave higher) its range is determined by the range of the voice. It is best to keep the range of songs for children's voices to c' - f'. Hence the central note is a' for both the flute and the voice.

ARTISTIC

It is important that your music flows with artistry and does not get bound up with the technicalities of music. Children live in the imaginative and artistic and so must

their music.

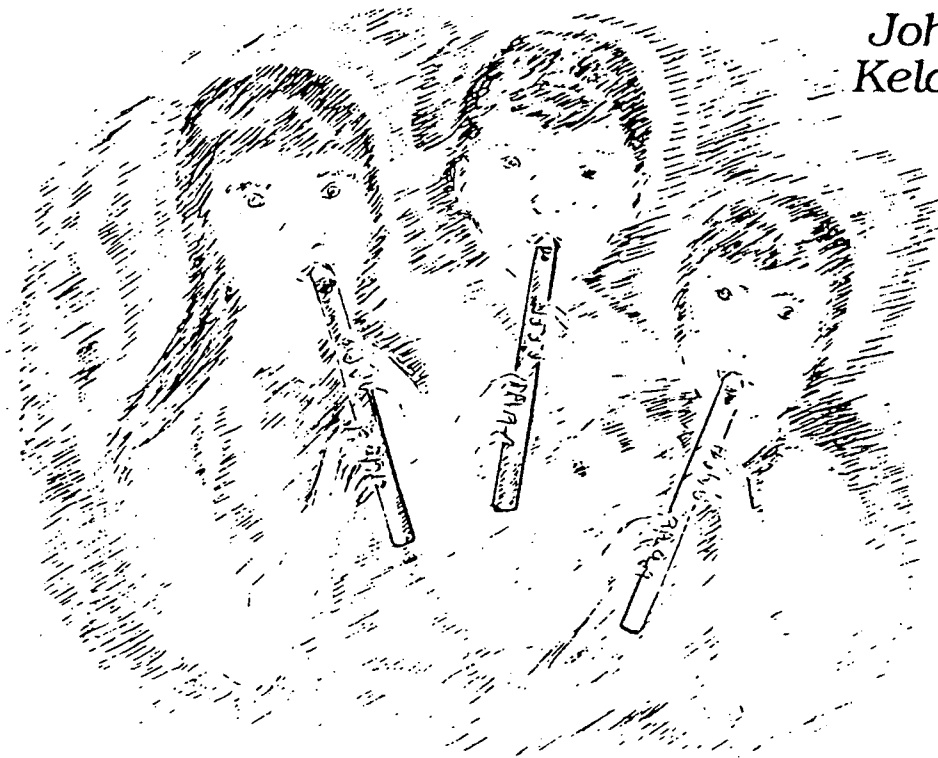
IMITATION

Although children from seven to nine years old have passed out of the wholly imitative stage into that which is receptive of imagination and secured in authority, imitation is still one of the teacher's greatest tools. Face the class and play in front of them, they still learn by imitating, by following your actions. They are not developmentally ready to read music until the age of nine.

REPETITION

The other great tool for the teacher is repetition, but not on the same day. For economy of teaching sing and play the same tunes once or twice each day - every day at about the same time. This utilizes the child's sleep life, and makes for remarkably speedy and thorough learning.

John C. Miles
Kelowna B.C.
June 1991

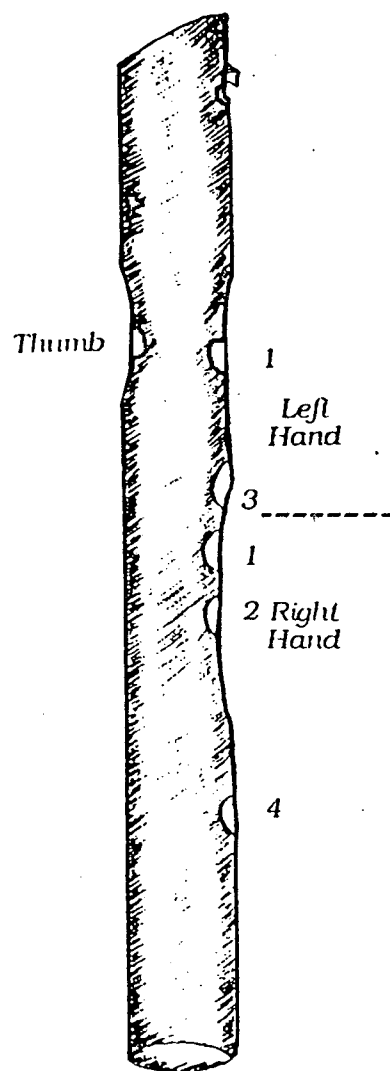


Begin here

Pick up your flute with your left hand at the top. The 2nd (middle) finger of your left hand and the 3rd finger of your right hand stay on the flute without covering a hole. Allow the padded part of your 1st finger and thumb of your left hand to softly cover the marked holes. The thumb should be slightly tilted. Let your elbows spread like wings. Become acquainted with the flute as thoroughly as you can before facing the children.

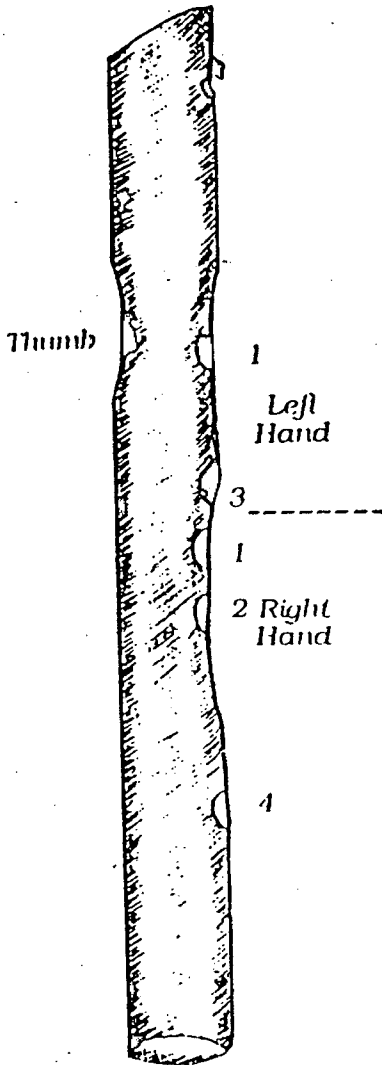
After playing for five or ten minutes, clean and oil your flute, allow it to dry and try again the next day. The flute needs oiling every day in the first week, and once a week after that. Oil the flute by allowing one or two drops to fall into the windway where you put your mouth. Place your finger over the hole below the soundblock and blow strongly. Clean the flute by using the cleaning rod and paper inserted into the body of the flute.

B



BREATHING - The flute should be played on the gentle expiration of the breath, as in breathing, the continuity of which is finely controlled (as in breathing on a mirror). The mouth should be half open and relaxed as in speaking 'ah' softly. Listen carefully to the sound played by the flute and reflected back by the room in which you are playing.

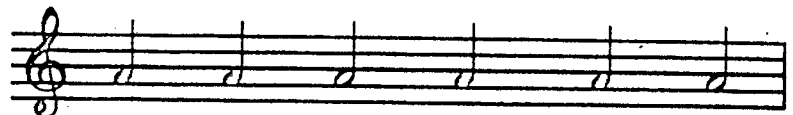
A



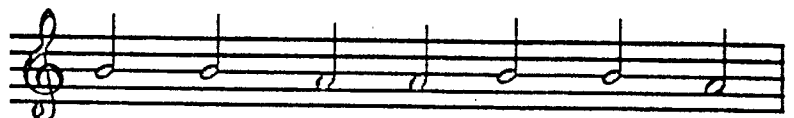
The melody is best played as a song - the flute imitating the voice. We do not tongue the notes as in recorder playing, but the rhythm of the melody should flow freely with the words of the song. We hear the song in our heart and the flute sings it.



Brave and true will I be,



Each good deed sets me free.



Each kind word, it makes me strong,



Fight for right, con-quer the wrong.

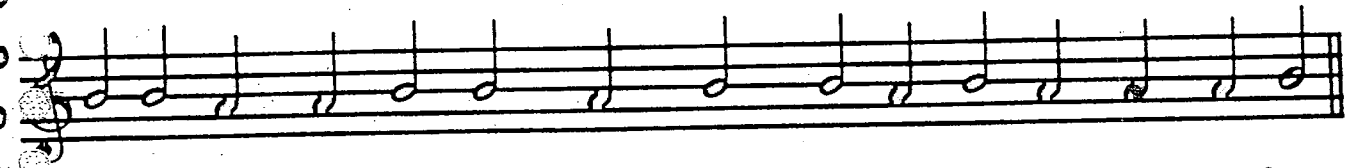


Mrs. Crane

J.M.



Mis-sus Crane tall and sad stands in the wa-ter ver - y glad.



Man-y frogs are jum-ping round. "What love-ly din-ners have I found."

The Wind

J.M.



Verse 1 I am the wind, Blow - ing so strong.

Verse 2 Howl - ing all night I blow the trees.



Bran - ches and leaves Come bowl - ling a - long.

Oo - oo - oo - oo! I moan in the eaves.

Teach the children to sing the song before they play it. They can also clap and step the rhythm.



G



Thumb

1

Left Hand

3

1

2 Right Hand

4



Evening

J.M.



Sun sinks slow-ly down in the West.



Warm in their beds lit-tle ones rest.

Cockcrow

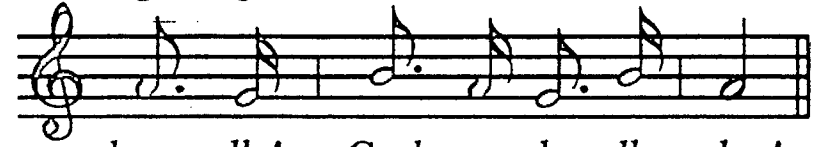
J.M.



Cock-a-doo-dle doo! I'll sing my



song to you. Cock-a-doo-dle! Cock-a-



doo - dle! Cock- a- doo-dle doo!

Rising

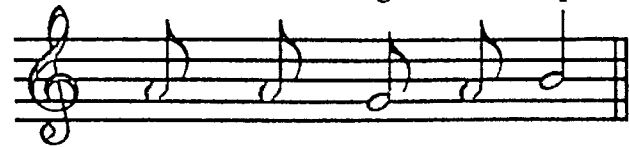
J.M.



Get up! Get up! With the sun rise



nice and earl-y. Get up! Get up!



Turn - ble out of bed.

Ponies

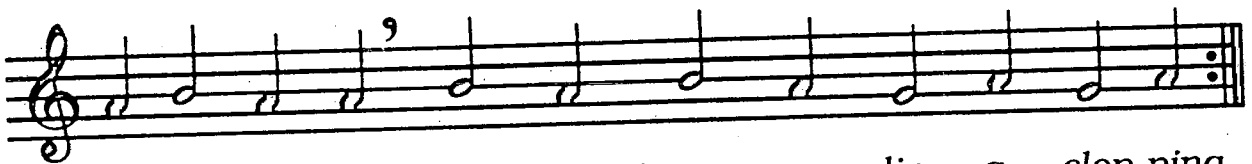
J.M.



Pon - ies trot - ting down the street. They trot,



they trot, four mer - ry feet are al - ways go - ing,



ne - ver stop - ping, With their hooves a - clip - a - clop - ping.

Little Man

J.M.



Lit - tle man, lit - tle man, turn right round.



Lit - tle man, lit - tle man, touch the ground:

It is important for those teaching children under nine to vary these songs to be played on the flute with songs taken from the second part of the book. These young children need many songs in the mood of the fifth which, as yet, they are unable to play.



E



Thumb

1
Left
Hand

2
Right
Hand



E to B

J.M.



This is an E! This is a B!



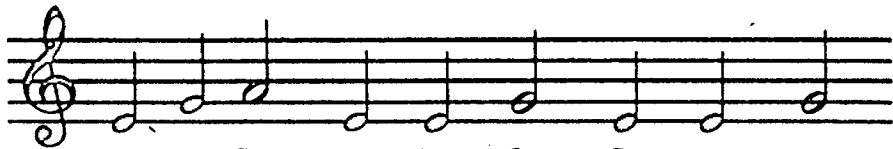
E B- B E Big jumps you see.

Swans

J.M.



Pure white swans on the water are try-



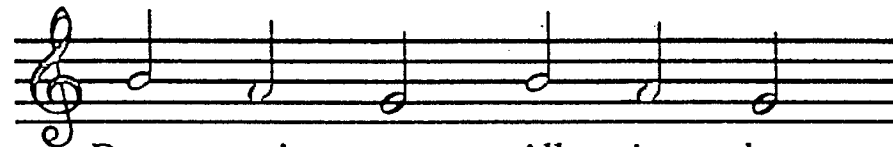
-ing to fly. Padd-ling feet, flap-ping wings



and they slow-ly climb high. When they're



up in the air, they start cir-cling a-round



Dan - ger's gone. All is clear,



wide - spread wings, glid - ing down.

Soldiers

J.M.



Swing your arms! March a-long! And to help you sing this song.



Sold-iers swing arms up high. Not so high they reach the sky.

Dancing

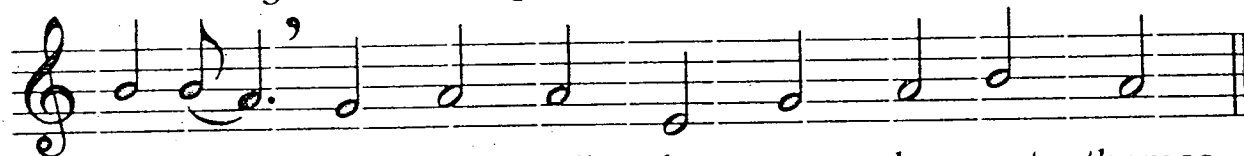
J.M.



We love to sing and dance and play. We love to



run o'er grass that's green. O come and dance and sing



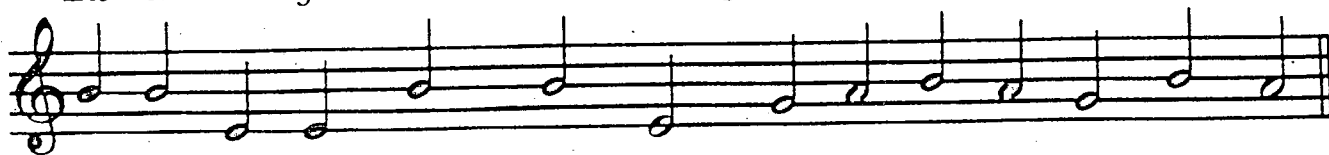
with us, And we will play you plea-sant themes.

Dwarfs

Words - Molly de Havas Music - J.M.



Lit -tle dwarfs so short and strong Heav-y foot-ed march a-long;



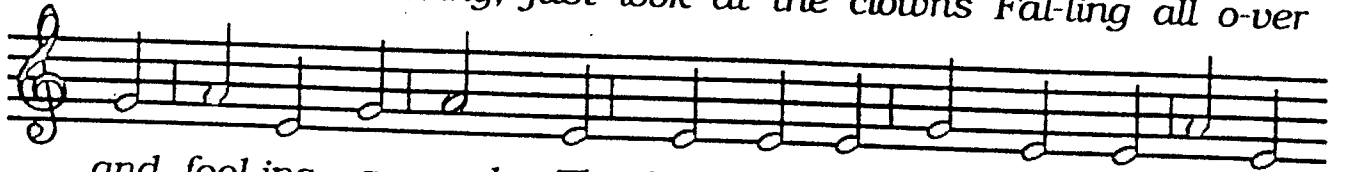
Ev'-ry head is straight and proud, Ev' -ry step is firm and loud.

The Circus

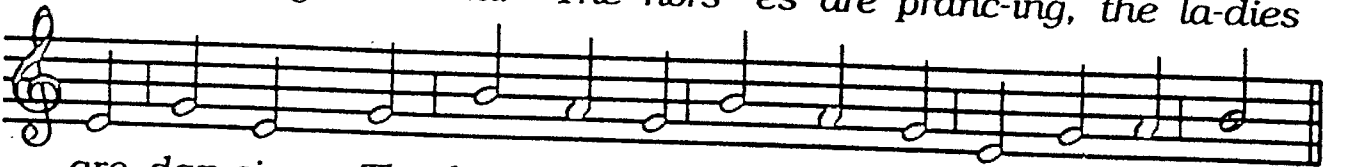
J.M.



The cir-cus is com-ing, just look at the clowns Fal-ling all o-ver



and fool-ing a-round. The hors-es are pranc-ing, the la-dies



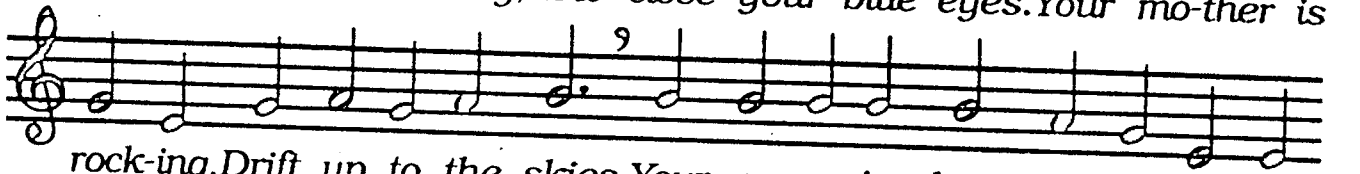
are dan-cing. The band is a-mak-ing a won-der-ful sound.

Rocking Song

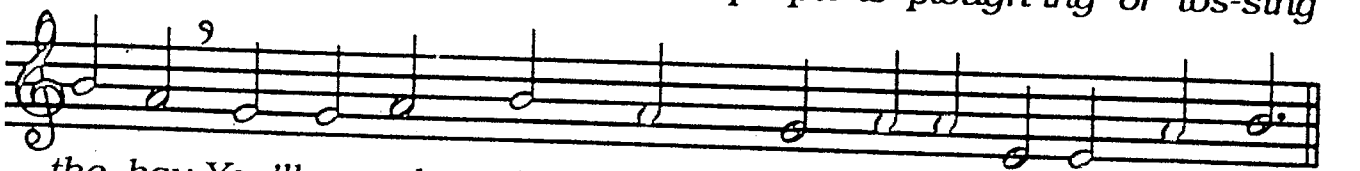
J.M.




Go to sleep lit-tle ba-by, now close your blue eyes. Your mo-ther is



rock-ing, Drift up to the skies. Your pa-pa is plough-ing or tos-sing



the hay. You'll a-wake when there's dawn-ing a-noth-er bright day.

Push the cradle on the long notes. 

When teaching a class it is beneficial to ask a group or an individual to play while others listen. Listening is as important a musical activity as playing.

D



Thumb

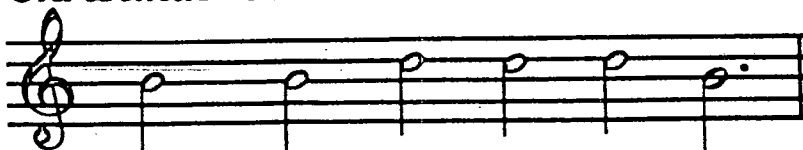
1
Left
Hand

3
1
2
Right
Hand

4

Christmas Carol

J.M.



1. Shep - herds on the hill - side,



Lo! A shin - ing light.



Hear the An - gels sing - ing



On this joy - ful night.

2. Telling of a Saviour
Born in stable bare,
Off they run to greet him
Bringing gifts to share.

3. Kneeling to the Baby
Lying in the stall,
Out they go, proclaiming
This good news to all.

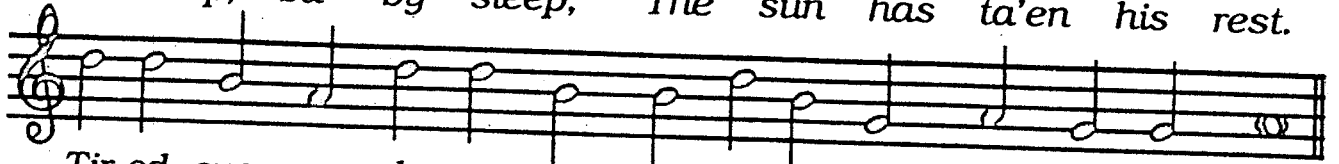


Lullaby

J.M.



Sleep, ba - by sleep, The sun has ta'en his rest.



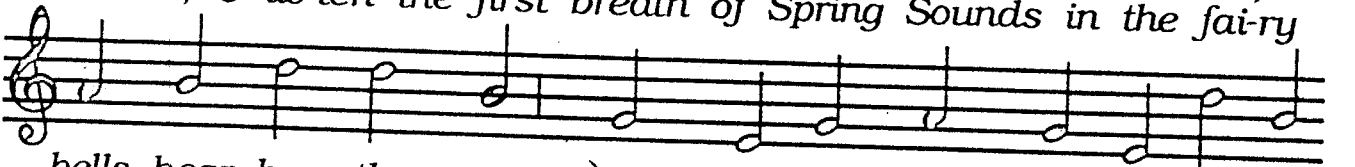
Tir-ed eyes are clos-ing now The lit-tle birds sleep in their nest.

Early Spring

J.M.



Lis-ten, O lis-ten the first breath of Spring Sounds in the fai-ry



bells hear how they ring: They're wa-king earth's mo-ther a-sleep



in the ground. The fairies and gnomes hear their wonderful sound.

The bulb

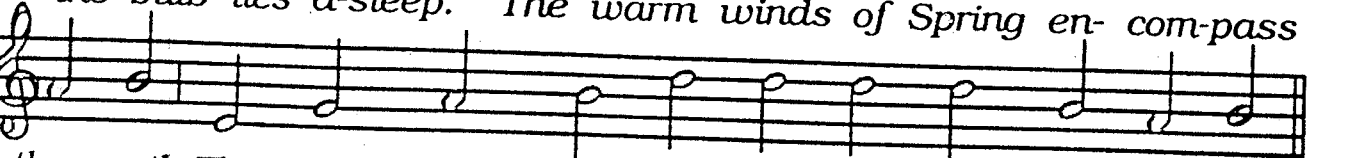
J.M.



Slum-ber-ing deep, Slum-ber-ing deep, Through-out the win - ter



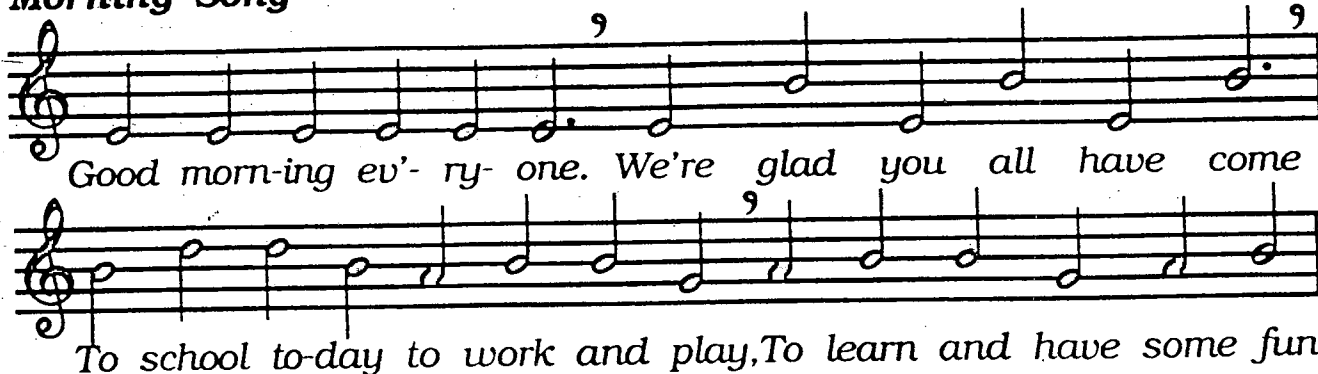
the bulb lies a-sleep. The warm winds of Spring en-com-pass



the earth. The green leaves shoot up and the flow'r comes to birth.

Morning Song

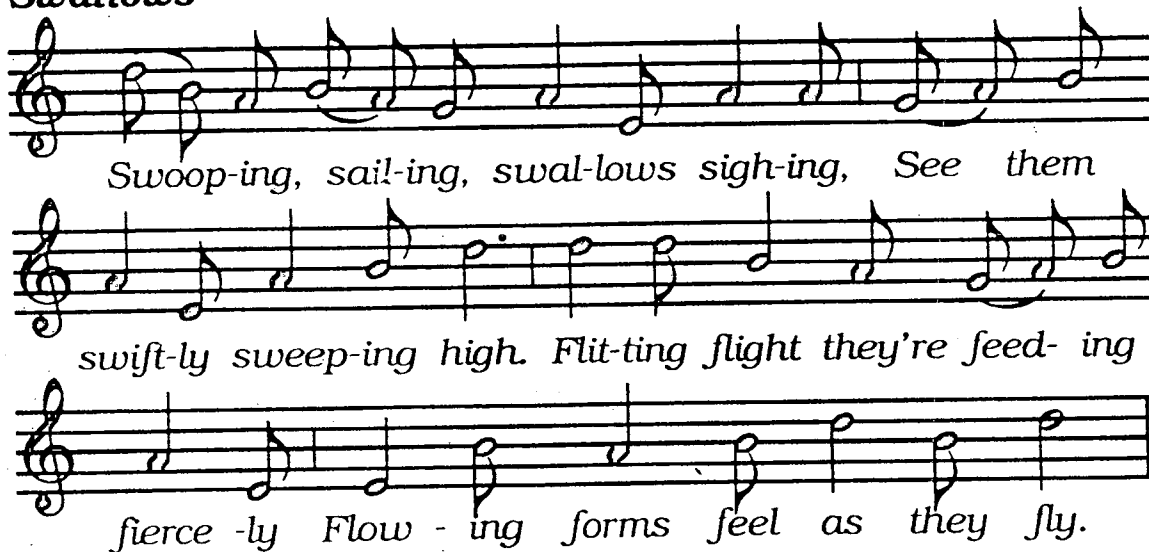
J.M.



Good morn-ing ev'- ry- one. We're glad you all have come
To school to-day to work and play, To learn and have some fun.

Swallows

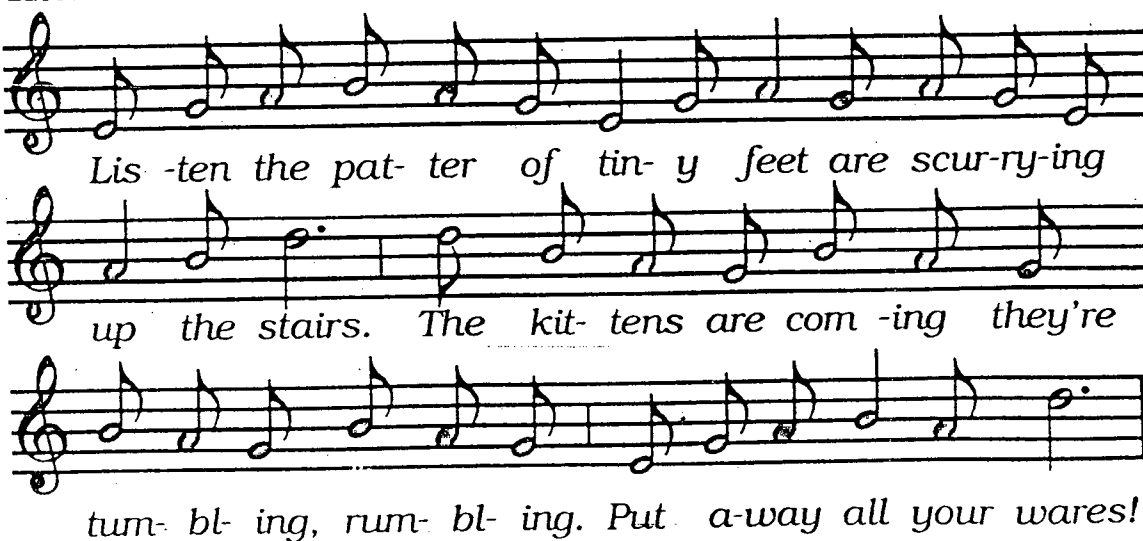
J.M.



Swoop-ing, sail-ing, swal-lows sigh-ing, See them
swift-ly sweep-ing high. Flit-ting flight they're feed- ing
fierce -ly Flow - ing forms feel as they fly.

Kittens

J.M.



Lis -ten the pat- ter of tin- y feet are scur-ry-ing
up the stairs. The kit- tens are com -ing they're
tum- bl- ing, rum- bl- ing. Put a-way all your wares!

Easter Garden

J.M.



Let us build an Eas-ter Gard -en, Plant the soil with



flow'rs fair. Lay the moss o'er, when 'tis fin -ish'd,



Joy and beau -ty we all can share.

Daffodils and little snowdrops
Crocuses and primrose grow,
From the dark green mossy background
Whites and yellows softly glow.

Many places eggs can hide in,
When the hare seeks them out,
Little gifts for ev'ryone.
Then with joy we sing and shout.

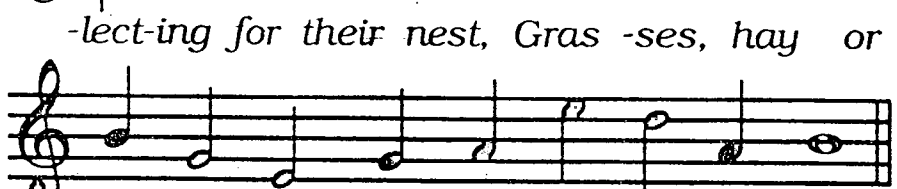
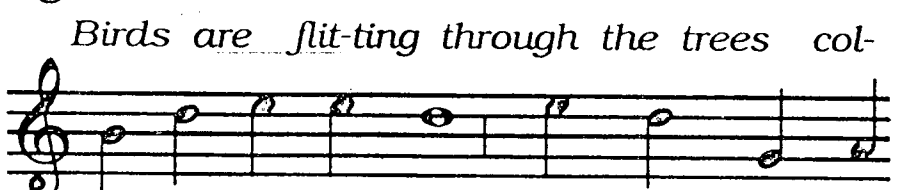
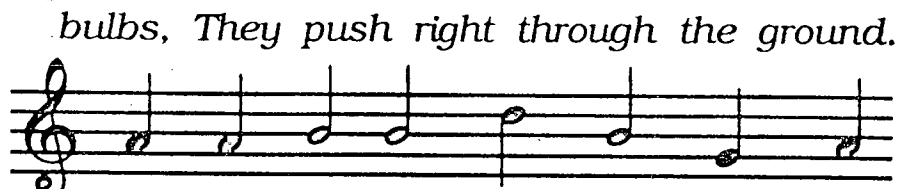
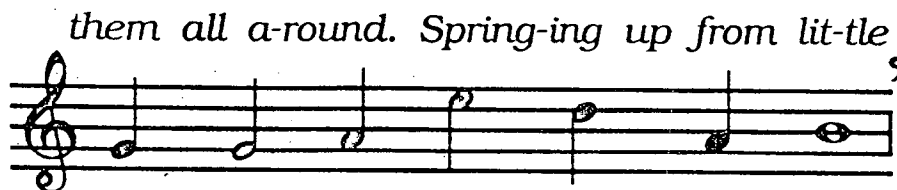
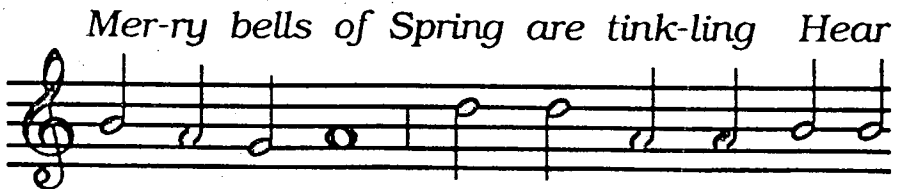
"Alleluya! Christ is risen!
He has conquer'd death and sin
For his children, who can follow...
Ope' the door we may go in."

E



Spring

J.M.



twig in beak, Each work-ing on her quest.



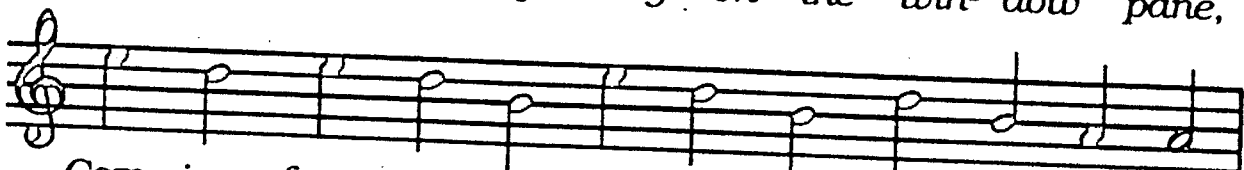
Tunes should not be harmonized for children under 9, as they live in the experience of the intervals of the melody which tends to flow on if it is not brought to a conclusion by ending in the tonic.

Snowflakes

J.M.

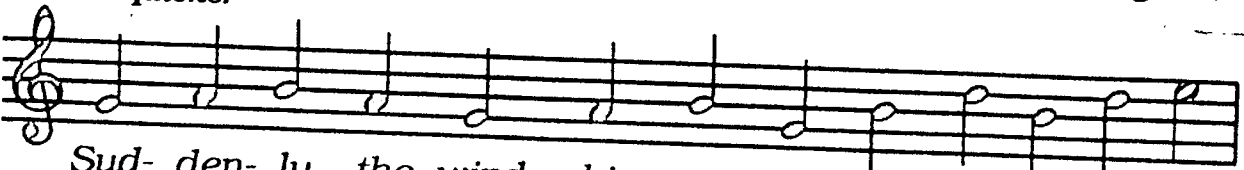


Sil-ver-y snow-flakes fall-ing on the win-dow pane,



Com-ing from hea-ven fal-ling down to earth a-gain,

a little quicker



Sud-den-ly the wind whips up the snow in-to the air,

a tempo



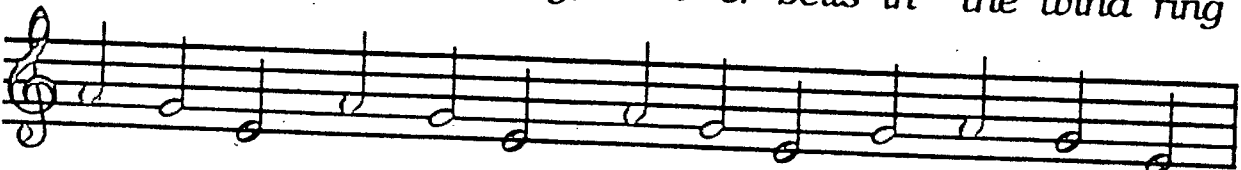
Bring-ing a beau-ti-ful gar-ment that the earth can wear.

Easter Bells

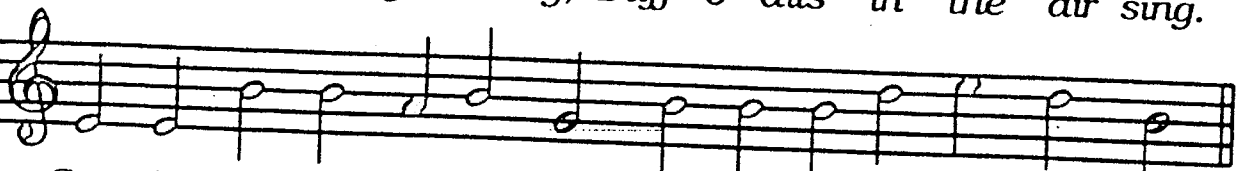
J.M.



Ding-a-ling, Ding-a-ling, East-er bells in the wind ring



Ting-a-ling, Ting-a-ling, Daff-o-dils in the air sing.



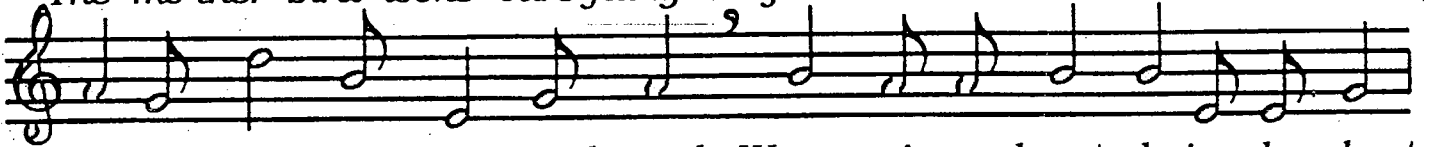
See the sway-ing lil-ies wave, Giv-ing un-to God their praise.

Nesting

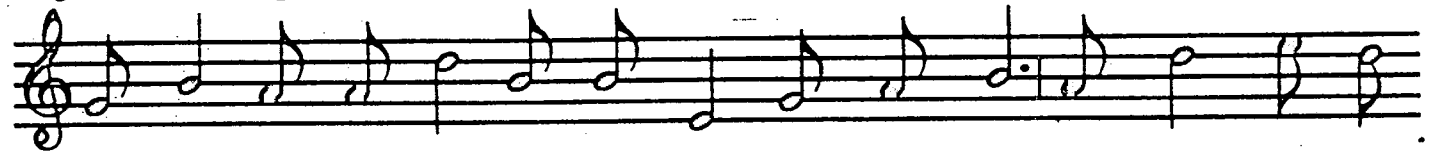
J.M.



The mo-ther bird looks care-ful-ly To find a hole to build her nest. Then



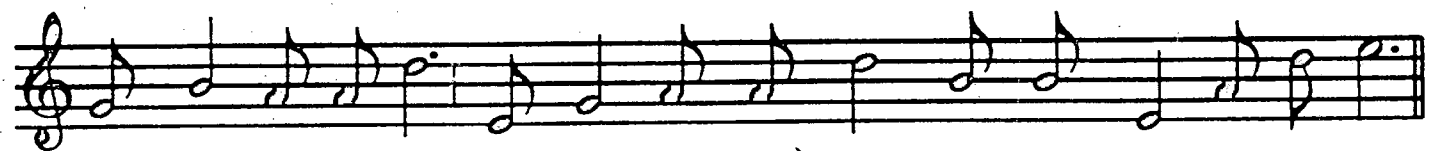
fet-ches twigs and hay and wool. Weaves in and out do-ing her best.



The eggs laid, she sits tight till all are hatch'd out. She feeds them and



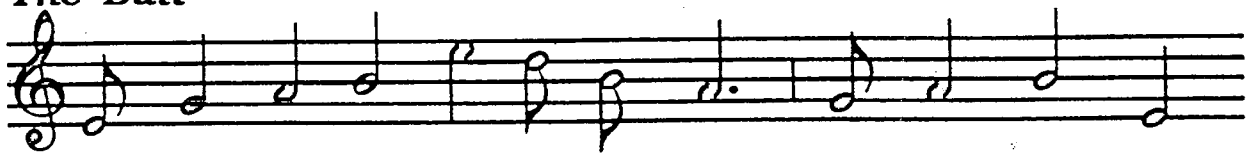
warms them with her mate turns a-bout. She rears them with care till



they're read-y to fly, And teach-es them how they can soar in the sky.

The Bull

J.M.



He stands in field, sol-id and square With two great horns



on mas-sive head. He'll graze in peace un-less pro-vok'd



When he will charge! Yes, he will charge till all have fled.

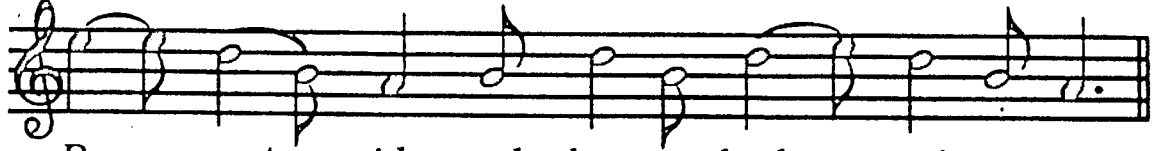


Summer

J.M.

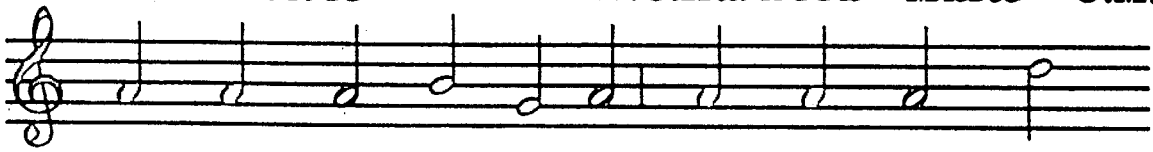


1. Sum - mer is here! Sum - mer's here a - non.
2. Birds build your nest. Flow - ers are in bloom.

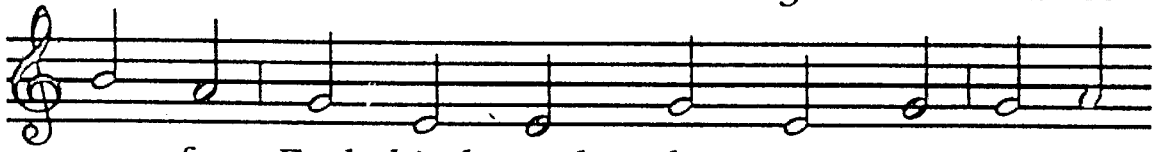


Run out - side and play, and play ev'- ry-one.
Run a-cross the mea-dows free for all have lots of room.

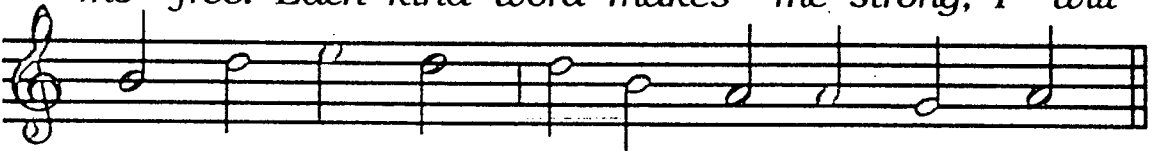
Michaelmas Verse Words - A.C.Harwood Music - J.M.



Brave and true will I be Each good deed makes



me free. Each kind word makes me strong, I will



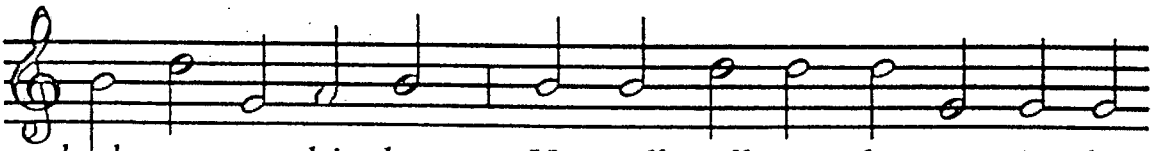
fight for the right, I will con-quer the wrong.

Pride

J.M.



With a peck at a seed here and there The cock-'rel



looks o-ver his hens. He will call to the sun in the



morn "Look how beau-ti-ful I am, my friend."

Autumn Leaves

J.M.



Au-tumn leaves are whirl-ing, furling, Curling up in-to the air. Winds



are blow-ing, leaves are flow-ing in -to banks with co-lours rare.

Chicken Farm

J.M.



The sun it ri-ses up on high, With light it fills the sky. The chic-



kens cluck till the door's un-done, Then out they fly and a-round



they run In-to the field and un-der the shed. They will scratch



and flap un-til they are led By the sound of the buck-et to the



feed-ing trough, where they ga-ther to peck till they've had e-nough.

D

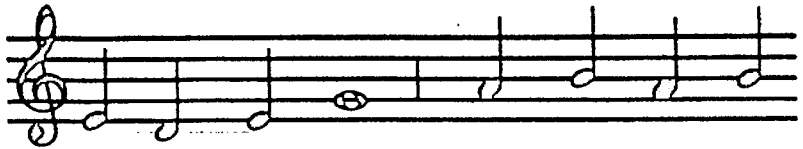


The Snail

J.M.



Slow-ly he slides with his house



up-on his back. Climb-ing up the



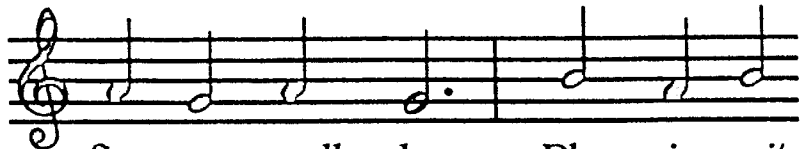
gard-en wall or hi-ding un-der sacks.

Difficult D

J.M.



Dif - fic - ult D needs your

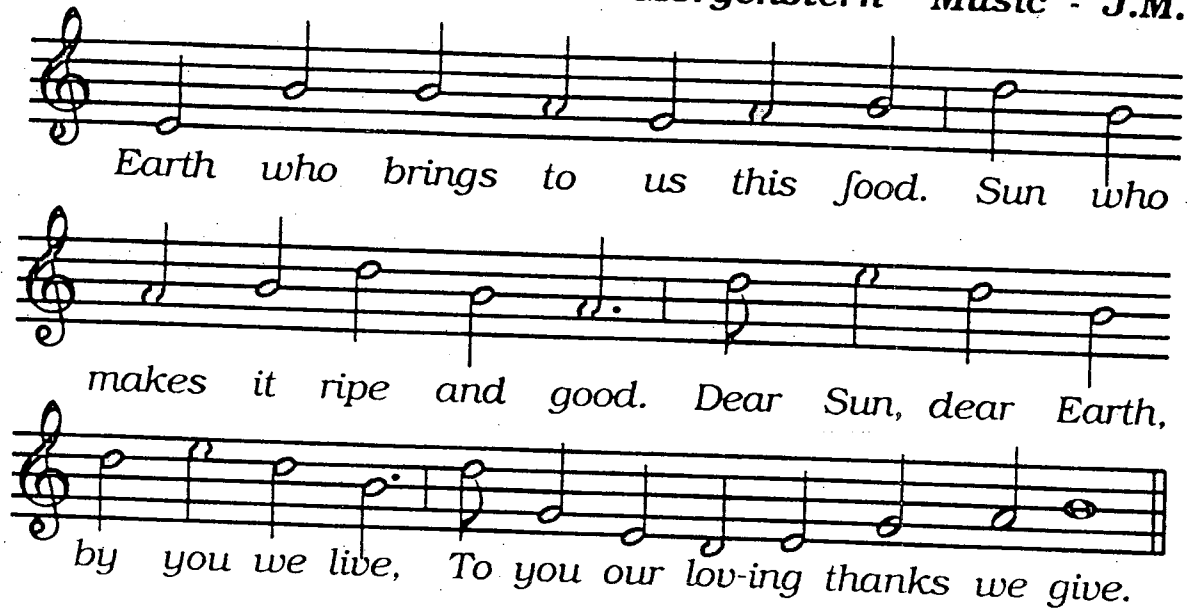


fin-ger well down. Blow-ing it



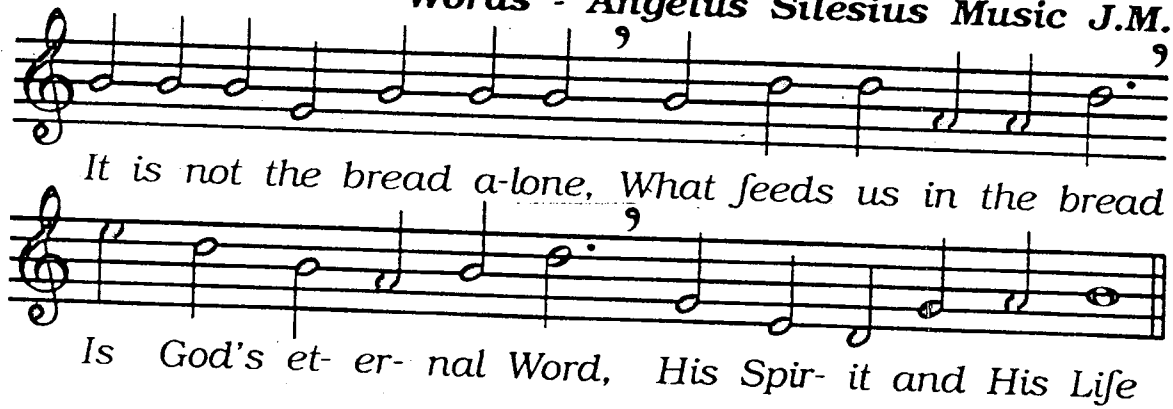
gent-ly you make a round sound.

Grace **Words - Christian Morgenstern** **Music - J.M.**



Earth who brings to us this food. Sun who
makes it ripe and good. Dear Sun, dear Earth,
by you we live, To you our loving thanks we give.

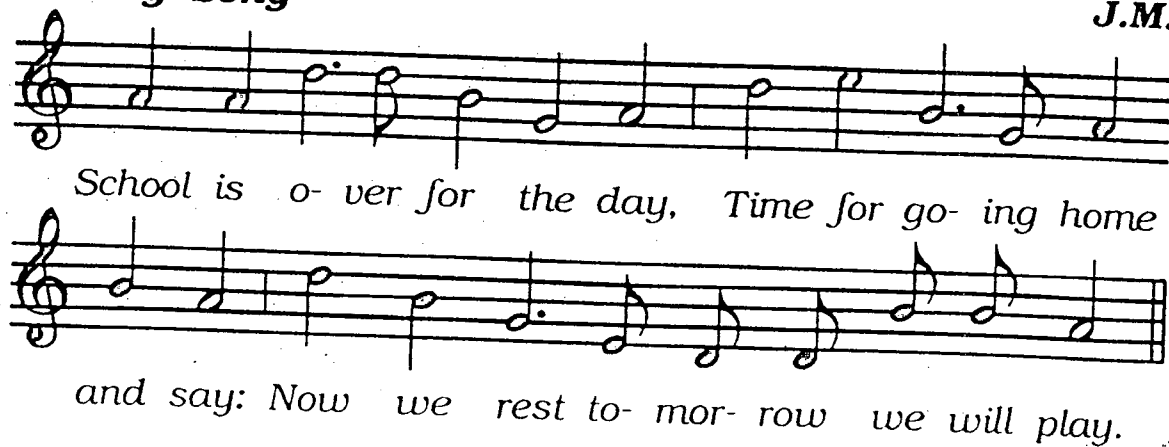
Grace **Words - Angelus Silesius** **Music J.M.**



It is not the bread a-lone, What feeds us in the bread
Is God's et-er-nal Word, His Spir-it and His Life

Ending Song

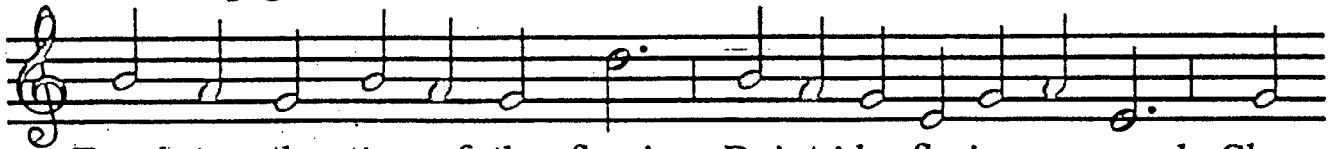
J.M.



School is o-ver for the day, Time for go-ing home
and say: Now we rest to-mor-row we will play.

The Butterfly

J.M.



Touch-ing the tips of the flow'rs, Daint-i-ly fly-ing a-round, Show-



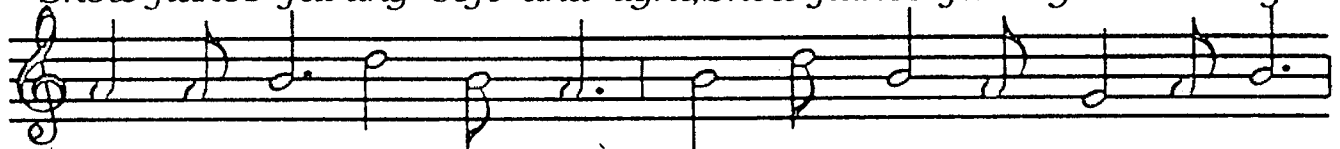
-ing us all gorg-eous col-ours. Where can such beau-ty be found?

Snowflakes

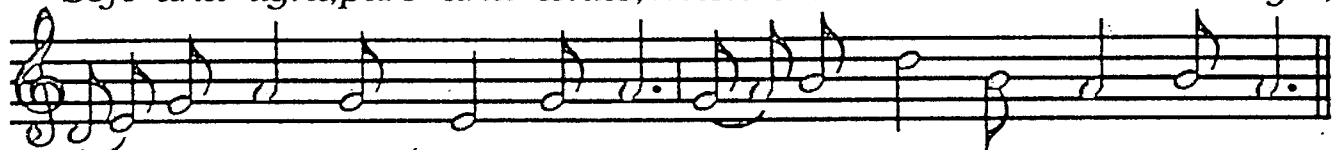
Denise Kilshaw



Snow-flakes fal-ling soft and light, Snow-flakes fal-ling in the night.



Soft and light, pure and white, When the sun shines out so bright,



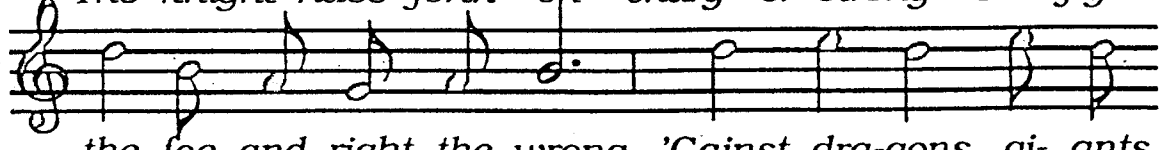
All the earth is dress'd in white, All the earth is dress'd in white.

The Knight

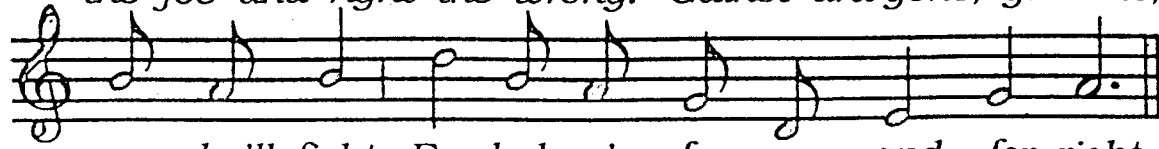
J.M.



The knight rides forth on charg-er strong To fight



the foe and right the wrong. 'Gainst dra-gons, gi- ants,



men, he'll fight; For lad- y's fav-our and for right.

Michaelmas Song

J.M.

Chorus



Down from the stars come the bolts of St Mich-a-el, Bring-ing



heal-ing strength un-to-man. Op-en your hearts to re-ceive



his ir-on; Help-ing you do the ver-y best you can.

Verse

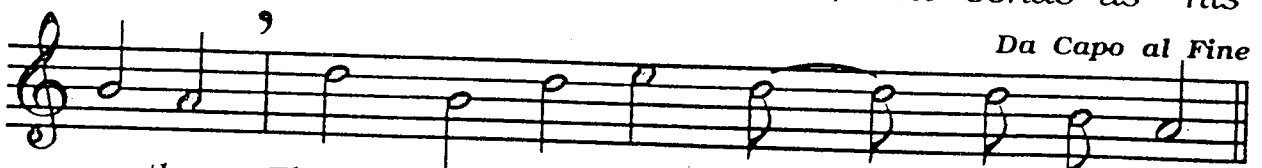


Verse 1. In days of yore the dra-gon was rul-ing, Forc-ing all to

Verse 2. Dra-gon land-ed here on the earth Weav-ing wick-ed



turn from the right. Mich-a-el gath-er'd all his host to-
ways in-to man. Christ, who sav'd us, now sends us his



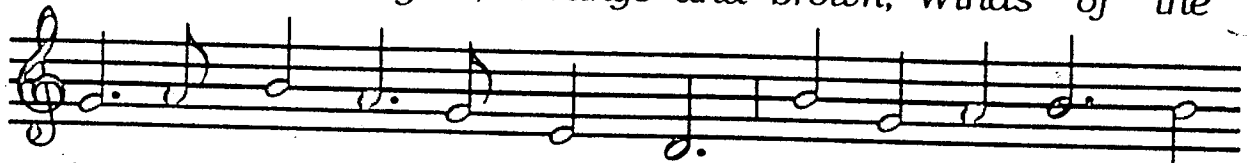
ge-ther, Threw the dra-gon down right out of sight.
warr-ior, Ask him he will help you to stand.

Autumn

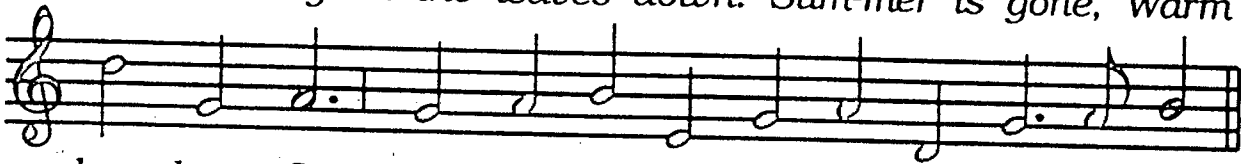
J.M.



Leaves turn to gold, O-range and brown, Winds of the



Au-tumn bring all the leaves down. Sum-mer is gone, Warm



days have fled. Earth tid-ies up mak-ing read-y her bed.

Apples are ripe. Pears fall to earth.
Squirrels are storing their nuts 'fore the dearth.
Acorns turn brown. Colours unfold,
Fallen leaves carpet the woodlands with gold.

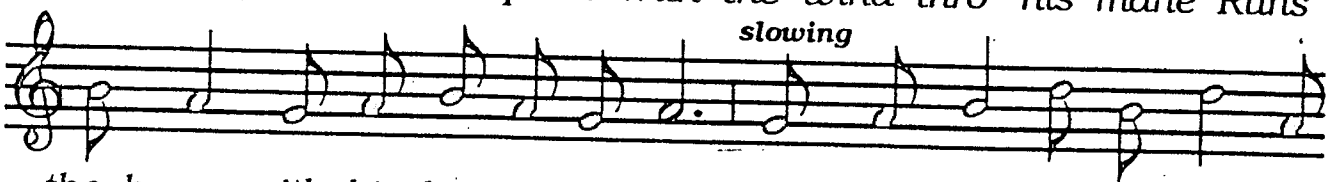
The Horse

quickly

J.M.



Dash-ing free o'er the plain With the wind thro' his mane Runs



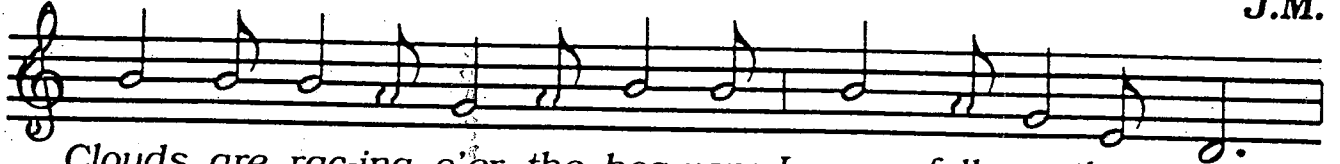
the horse with his beau-ti-ful form. Then with stead-y-ing pace He



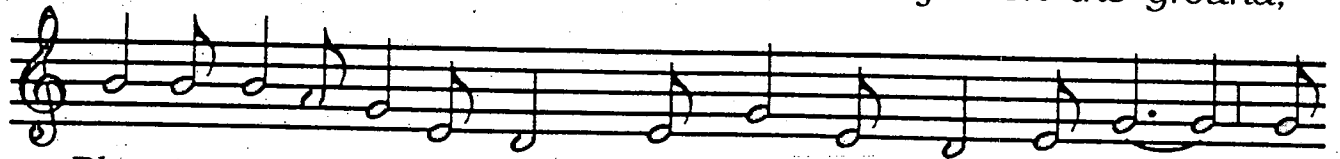
slows up from the race and re-turms to graze af-ter the storm.

The Storm

J.M.



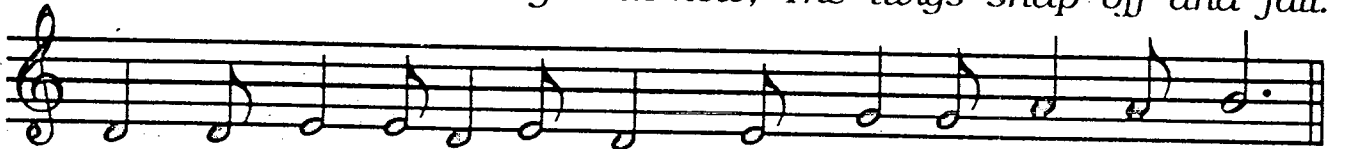
Clouds are rac-ing o'er the hea-vens, Leaves fall on the ground,



Blow-ing in-to lit-tle heaps, Then swirl-ing round and round. The



wind, it blows the boughs as-kew, The twigs snap off and fall.



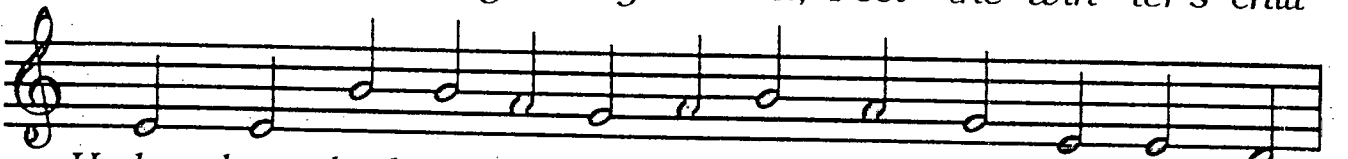
Roots cling firm-ly to the earth, Trunks up-right thro' the squall.

Winter

J.M.



Now the weath-er's get-ting cold-er, Feel the win-ter's chill



Hedge-hogs hud-dle in a cor-ner, Sleep is all they will.



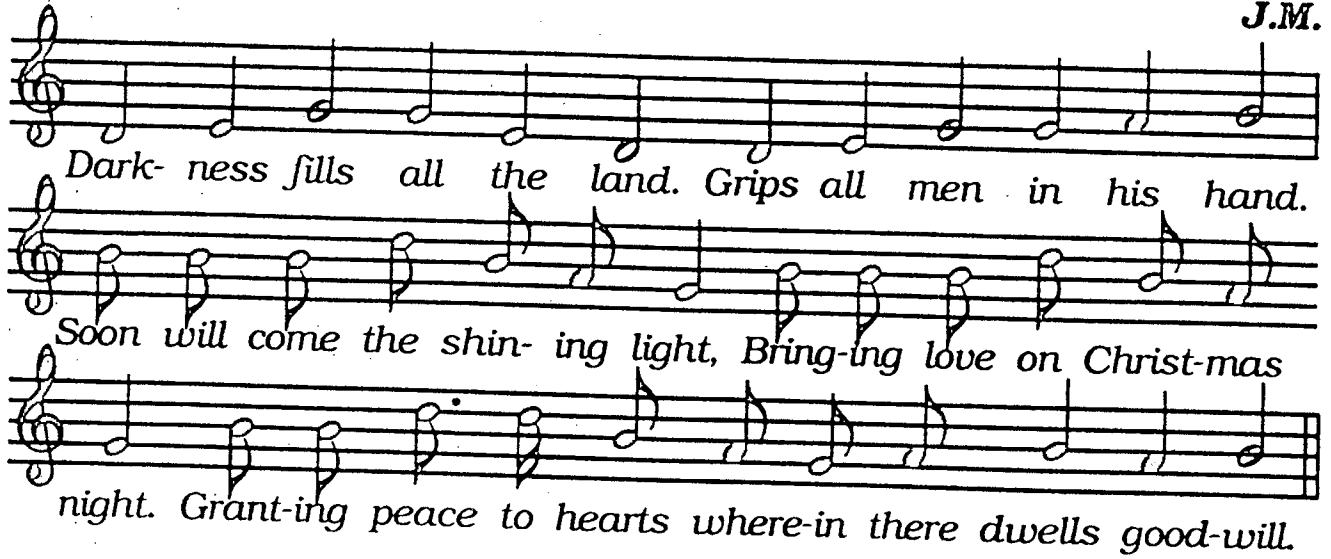
Fog and mist and rain are com-ing, Win-ter time is here.



Ga-ther logs, col-lect the hol-ly: Christ-mas time is near.

Advent

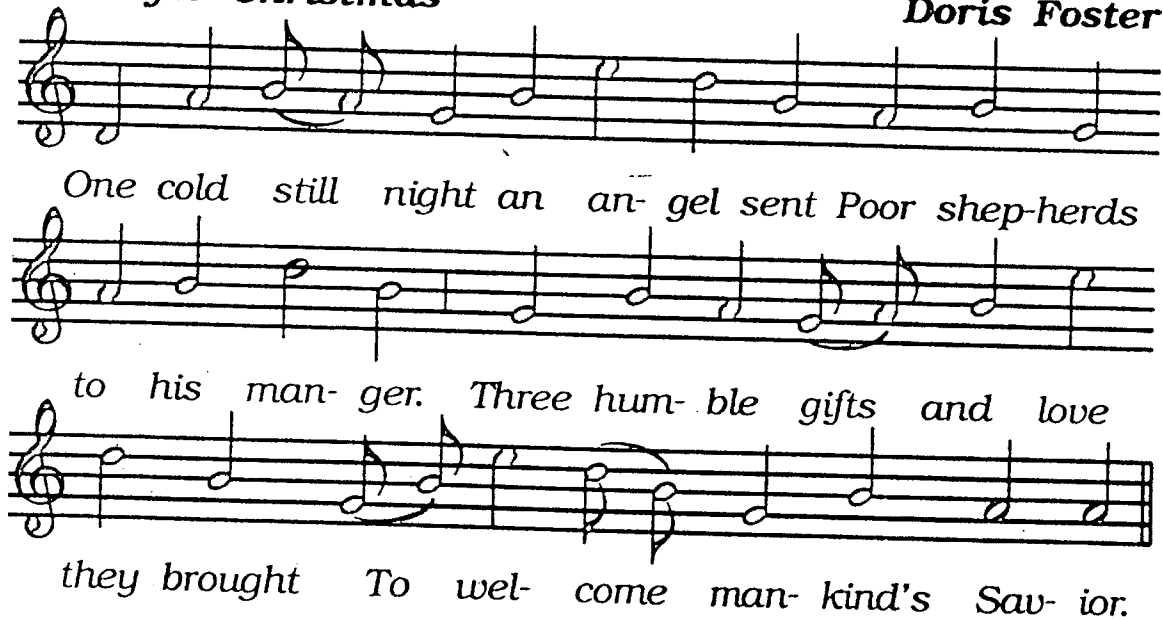
J.M.



Dark-ness fills all the land. Grips all men in his hand.
Soon will come the shin- ing light, Bring- ing love on Christ- mas
night. Grant- ing peace to hearts where- in there dwells good- will.

Carol for Christmas

Doris Foster



One cold still night an an- gel sent Poor shep- herds
to his man- ger. Three hum- ble gifts and love
they brought To wel- come man- kind's Sav- ior.

Fresh milk had one to nourish them
Both Jesus and his Mother.
A woolly fleece to keep Him warm
Was given by another.

The third upon his shoulders bore
A gift to give Him pleasure:
The finest, playful, frisky lamb
She was a little treasure.

Wintertime play A-B-A-C-A-D-A

J.M.

Refrain

Fine

A 

Jack Frost on the win-dow pane, Where he's been is ver-y plain.

B 

D.C.

Verse 1. Lit-tle plants and leaves we see, Cryst-als, stars and fil-i-gree.

C 

D.C.

Verse 2. See the cave of the ice-bear, We would nev-er dare go there.

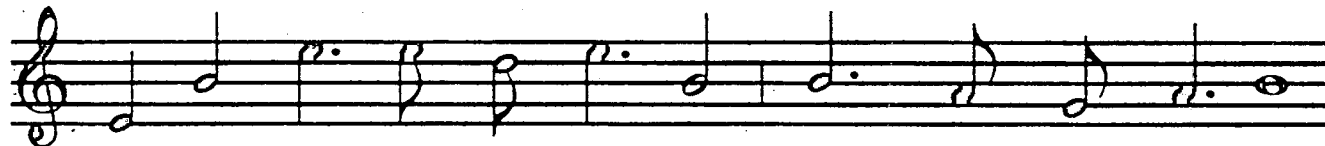
D 

D.C.

Verse 3. Cas-tle of the great Snow-Queen, In the dis-tance far is seen.

Spring

J.M.



Lis-ten how the bird-es sing. Spring has come a-gain.



Fine

Lit-tle leaves burst from the bud, Bloss-oms all a-flame.



Lambs are frisk-ing in the fields, Moth-ers call their you-----ng.

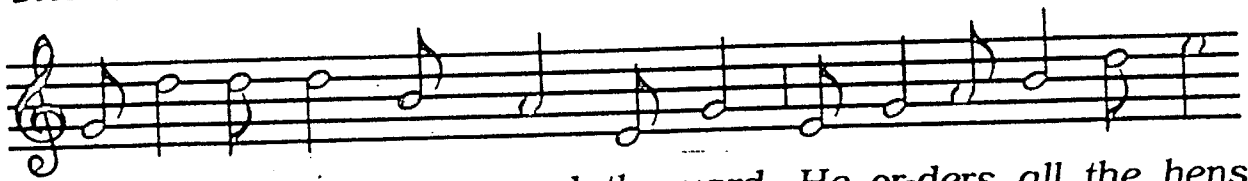


D.C. al Fine

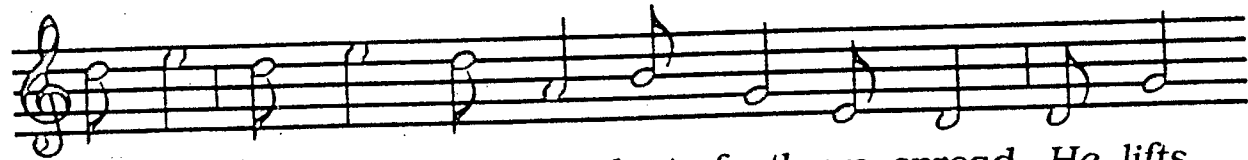
Chicks are chir-ping in their nests, wan-ting food to come.

The Cockerel and the Fox

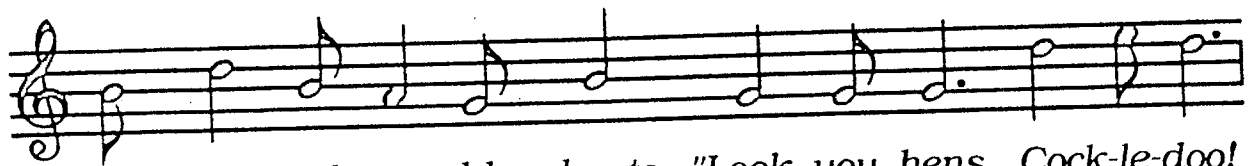
J.M.



The Cock-er-el struts round the yard, He or-ders all the hens



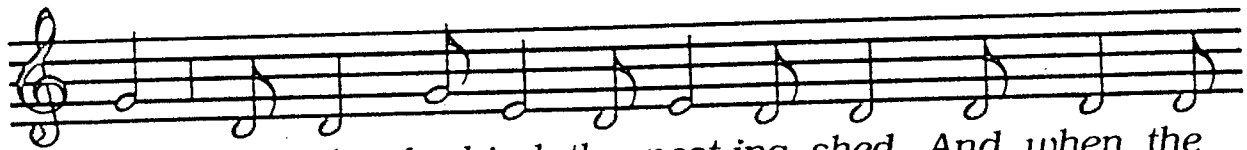
a-bout. His comb res-plen-dent, feath-ers spread, He lifts



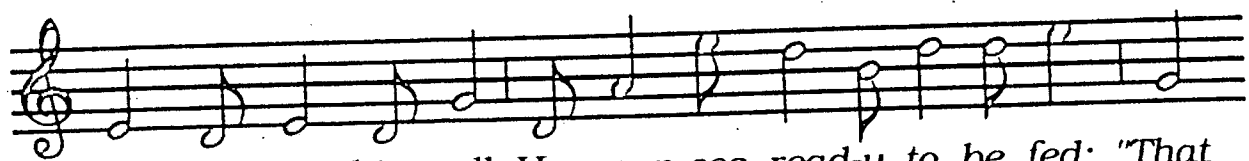
his head and proud-ly shouts, "Look you hens, Cock-le-doo!



I'm the mas-ter here not you." The fox he nips in- to the



yard, He hides be-hind the nest-ing shed. And when the



cock re-peats his call He poun-ces read-y to be fed: "That



was close Cock-le-doo! I must look out for such as you."

Saint John's

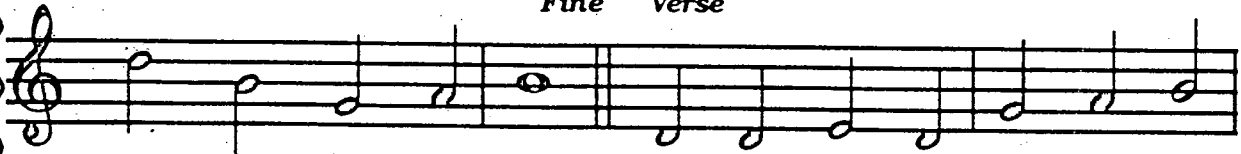
J.M.

Refrain



Fire -- ! Fire -- ! Burn-ing in the night. Fire -- ! Fire -- !

Fine Verse



Flames leap up so bright. Tor-ches wen-ding from a- far



'Neath the man-tle of the stars, cir-cling round, a wait-ing band,
D.C. al Fine



Wait-ing for the sig-nal, whilst a- round the peo-ple stand.

Silence falls the verse is said -
Ode to Fire 'fore flames are fed.
Silence falls the signal giv'n
Torches plunge among the twigs, darkness with flame is riv'n.

Flames devour the waiting wood,
Rush of light and heat is good.
People sing and shout with glee.
Salamanders rush around, released the furies free.

Fire caves in, the sparks do fly,
Showers and smoke fill all the sky.
Settling down the embers glow
With this picture in their thoughts, homeward the people go.





One, Two, Three!

A Collection of Songs, Verses,
Riddles, and Stories for
Children of Grades 1-3

by David Adams

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