AN APPROACH TO MUSIC EDUCATION BASED ON THE INDICATIONS OF RUDOLF STEINER: IMPLICATIONS FOR GRADES 1-3

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ABSTRACT

This study provides an introduction to Rudolf Steiner's ideas on music and music education and describes how these ideas have been adapted and applied in Grades One through Three in North American Waldorf Schools. Included in the study are: Steiner's basic philosophical concepts relating to music and music education; Steiner's rationale for aesthetic and music education; a description of the Waldorf approach to music teaching; results of a questionnaire sent to twenty-three Waldorf Schools in North America; a comparison of Steiner's key ideas on music education with those of Orff, Kodaly, and Dalcroze.

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PREFACE

The intent of this thesis is to present, not to defend, an approach to music education based on Steiner's world-view. The author was a teacher in the Vancouver Waldorf School for eight years from 1980-88, both as a class teacher and as a music specialist. Thus, the author has worked within the philosophy of the school and is sympathetic with many of its objectives. However, views stated by Steiner and Waldorf music educators in this document are not necessarily the views of the author. The author has, in many cases quoted Steiner directly, instead of paraphrasing him, in order that the reader may form his/her own interpretations.

The author believes that because this approach to music is practiced today, its philosophy and application deserves to be explored. It is hoped that one day, the approach will be evaluated for its effectiveness.

CHAPTER I

INTRODUCTION

A. Background

In Europe, in the early 1900s, three main approaches to music education began to emerge. In 1914, Emile Jaques-Dalcroze (1865-1950), a Swiss educator, published an essay outlining sixty-six exercises for movement, solfege, and improvisation. "Eurythmics," the name Dalcroze gave to his approach, was introduced to the United States in 1915. In 1924, in Germany, Carl Orff (1865-1982) founded his "Guentherschule." The first edition of Orff's Schulwerk was published in 1930. Although the Hungarian Zoltan Kodaly (1882-1967) did not develop his methods of teaching music until 1950, he was renowned as a composer in the early 1900s. He composed his famous Psalme Hungarias in 1923, followed by Hary Janos in 1926. Another approach to music education was developed within the Waldorf School movement, inaugurated in 1919 in Stuttgart, Germany. The Waldorf Schools are based on the educational ideas of Rudolf Steiner (1861-1925), an Austrian philosopher. (See Appendix A on the "Growth and Origin of the Waldorf Schools.")

Today, the Orff, Kodaly, and Dalcroze approaches to music education are known to music educators and are widely used. However, the Steiner approach to education and music education is a tradition which is not

widely known today outside of the Waldorf School movement, and it is often neglected in discussion of curricular matters for elementary children.

Yet, many students today are introduced to music through the Steiner/Waldorf approach. At present, according to a member of the Executive of the Anthroposophical Society, the organization that oversees the activities inspired by Steiner, the Waldorf Schools educate approximately 100,000 pupils in 459 Waldorf Schools in twenty-seven countries.[1] In North America alone, about ten thousand students attend seventy-four Waldorf Schools.[2] The children educated in these Waldorf Schools are exposed to music in a unique fashion. The author believes that this approach, which has evolved over the seventy years since the first Waldorf School opened, deserves exploration and recognition.

It is hoped that by documenting various aspects of this approach to music education, the Steiner/Waldorf tradition will become better known in the field of music education, and thus be available for discussion and evaluation. This study should be of interest to any teacher of elementary music.

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[1]Jorgen Smit, personal letter dated May 5, 1989.

[2]M. S. Eterman, unpublished survey for the Association of Waldorf Schools in North America, 1987.

B. Purpose of the Study

Steiner believed that the child around age six or seven (at the change of teeth) experiences an important transition in social and intellectual awareness. At approximately age nine, around Grade Four, according to Steiner, the child experiences another such developmental change. Although music is taught in Steiner Schools from Kindergarten through Grade Twelve, the author has chosen to limit this investigation to that period between these two presumed milestones, the primary grades, Grades One through Three.

The purposes of this study are:

1) to investigate the basic concepts upon which music education in the primary grades in the Waldorf School is based, i.e., Rudolf Steiner's ideas regarding child development, education, music, and music education.

2) to analyze how Steiner's ideas have been assimilated, interpreted, and developed by some music educators within the Waldorf School movement in North America in Grades 1-3.

3) to compare this approach to music education with the Orff, Kodaly, and Dalcroze approaches.

The founder of the Waldorf Schools, Rudolf Steiner, son of a railway worker, was born in 1861 in Austria, and died in 1925. In his lifetime, he was recognized as a seer, sculptor, painter, architect, and an expert in the works of Goethe. He gave approximately 6000 lectures on subjects as diverse as agriculture (bio-dynamic farming), education, special education, the arts (music, drama, eurythmy, speech), religion, nutrition, medicine,

and economic and social issues. In 1913, he founded a movement he termed "anthroposophy," or the "Wisdom of Man."

The educational and philosophical concepts upon which music education in the Waldorf School are based are virtually unknown outside the movement, especially in North America. Very little research has been carried out to evaluate the effectiveness of Waldorf Schools. The author was able to find only two studies, both of which were administered in Europe. In 1967, Ogletree compared the creative abilities of students of Waldorf Schools to students in public schools in England, Scotland, and Germany. Ogletree concluded that students from Waldorf Schools scored significantly higher on creativity tests than their state school peers, after taking into consideration socio-economic class and cultural difference.[3] In another study financed by the Bonn government, German researchers surveyed 1460 former Waldorf School pupils born in 1946 and 1947. Twenty-three percent of the students had passed the "Arbitur," the university entrance exam, three times the percentage of those of students of the public school. Eighty percent of the students had completed professional training (51% academic and 24% vocational).[4]

Why have Steiner's ideas been neglected? Sarah Whitmer Foster, in her doctoral dissertation "The Waldorf Schools: An Exploration of an Enduring Alternative School Movement," blamed "the scarcity of articles in American educational publications, the 'spiritual' aspect of Steiner's ideas, and

[3]Earl J. Ogletree, "A Cross-Cultural Exploratory Study of the Creativeness of Steiner and State School Pupils in England, Scotland and Germany" (Ph.D. diss., Wayne State University, 1967), 7.

[4]"Beste Einsichten," Der Spiegel 51 (December 14, 1981): 70-73.

the lack of organizing concepts for understanding Steiner's original works and relating them to education" for the unfamiliarity of Steiner's ideas.[5] John Davy, former head of Emerson College, training college for Waldorf School teachers, cited the paucity of literature translated into English for the obscurity of the movement. Davy surmised that Waldorf educators have been too busy with the tasks of establishing schools, administration, and teaching, to publicize their schools.[6] Earl Ogletree of Chicago State University believed that the obscurity of the Waldorf Schools was due to "Steiner's unusual theory of human development. Curriculum practices in Steiner Schools are based on that theory."[7] Stewart Easton, history professor, City College New York argued that because Steiner lectured on so many subjects, he is not known for one particular discipline, and in this age of specialization, his ideas have been lost.[8] Another author blamed the insular, self-sufficient character of the movement itself for its obscurity. Joscelyn Godwin, Professor of Music at New York's Colgate University, describes anthroposophy, the name Steiner gave to his world-view, as "an integral philosophy that covers every department of human existence, and tends to thrive in more or less self-contained communities."[9]

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[5]Sarah Whitmer Foster, "The Waldorf Schools: An Exploration of an Enduring Alternative School Movement" (Ph.D. diss., The Florida State University, 1981), 7.

[6]John Davy, "The Movement That Everyone Tries to Forget," The Times Educational Supplement, (March 23, 1973): 18.

[7]Ogletree, Earl J., "Rudolf Steiner: Unknown Educator," Elementary School Journal, 74 (March 1974): 345.

[8]Stewart C. Easton, Man and World in the Light of Anthroposophy (Spring Valley, New York: The Anthroposophic Press, 1975), 9.

[9]Joscelyn Godwin, The Harmonies of Heaven and Earth (Rochester, New York: Inner Traditions International, Ltd., 1987),

Another reason for the unfamiliarity of this philosophy is that Steiner's writing style is exceedingly difficult to understand and interpret, even for those who speak and read German. Through translation into another language, much is undoubtedly missed. Steiner's world-view focussed primarily on spiritual aspects. Steiner wrote of his frustration at the difficulty of explaining his esoteric experiences and thoughts to others:

> Care must often be taken not to overlook the fact that to a certain extent, in descriptions of supersensible experiences, [spiritual experiences in which one sees beyond the visible], the distance separating the actual fact from the language used to describe it is greater than in descriptions of physical experience. The reader must be at pains to realize that many an expression is intended as an illustration, merely indicating in a delicate way the reality to which it refers.[10]

Steiner cautioned his readers not to accept his ideas on "blind faith," but to accept only what rings true out of the reader's life experience. In a letter to a Fraulein M., he lamented that his concepts were destined to be misinterpreted. Steiner claimed, "I have been much misunderstood, and shall no doubt be much misunderstood in the future, too. That lies in the very nature of my path."[11]

After Steiner's death, there was perhaps a "conspiracy of silence." Some believe that Steiner's political and social ideas threatened to rock the very foundations of society.[12] In addition, the North American public

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[10]Rudolf Steiner, Knowledge of the Higher Worlds and its Attainment, trans. authorized by Rudolf Steiner Nachlassverwaltung (New York: The Anthroposophic Press, 1977), 220.

[11]Rudolf Steiner, Story of My Life, ed. H. Collison (London: Anthroposophical Press, 1928), vii.

[12]L. Eterman, unpublished interviews of Waldorf music teachers, professional musicians, and a eurythmist, 1988-90, 60.

after World Wars I and II was perhaps not generally accepting of Steiner's works, most of which were published in German, nor of an educational system which was initiated in Germany.

Steiner's ideas have not found universal acceptance. Many considered, and still consider, Steiner to be a "flake" and a pseudo-intellectual. C.S. Lewis, at first, expressed disapproval of his friend Owen Barfield's involvement with anthroposophy. However, he finally conceded that the movement was rather benign. "There is . . . a reassuring Germanic dullness about it which would soon deter those who were looking for thrills."[13] Franz Kafka attended some of Steiner's lectures in Prague. In his diary of 1911, he recorded his unflattering impressions of Steiner. He derided Steiner for, amongst other practices, sending the ill to art galleries to meditate upon colours, for his daily diet of "two liters of emulsions of almonds and fruits"[14] Kafka was also scathing in his criticism of Steiner's plays. In his diary entry, "My Meeting with Rudolf Steiner," Kafka ridiculed Steiner's every move.[15] Kafka's biographer believed that Steiner failed to give Kafka the paternal encouragement he desperately needed.[16] A writer for The English Review, Hermon Ould, termed Steiner "a very poor playwright." Steiner's plays, he felt, had no form and were merely "a series of dialogues." Ould stated that even though the plays expound upon a possibly valid philosophy, Steiner had no right, with his

[13]Rosemary Dinnage, "Benign Dottiness: the World of Rudolf Steiner," New Society 2 (July 2, 1981): 10.

[14]Max Brod, ed., The Diaries of Franz Kafka 1910-1913, trans. Joseph Kresh (New York: Schocken Books, 1976), 57.

[15]Ibid, 54-59.

[16]Ronald Hayman, Kafka: a Biography (New York: Oxford University Press, 1981), 93.

apparent lack of talent in the medium of theater, to inflict his plays upon the public.[17] Psychologist C. G. Jung read many of Steiner's books but declared that he found nothing of use in them. Jung believed that Steiner's followers were uncritical and conjured up many unfounded and thus false ideas.[18]

Also amongst Steiner's detractors were the German communists who, after the revolution of 1917, forbade their members to attend Steiner's lectures. The Nazis who formed their party in 1920, frequently interrupted his lectures. It is claimed that Steiner was physically attacked by a group of young Nazis in Munich in 1922.[19] At the advent of World War II, Hitler closed down all Waldorf Schools.[20]

Steiner's ideas, often communicated through poetry, parable, metaphor, and image, found a receptive audience amongst some segments of society in his day. Hermann Hesse, along with 90 prominent writers, businessmen, and artists, signed Rudolf Steiner's Proclamation to the German People in 1917, which outlined Steiner's plan for a new social order.[21] (See Appendix A in "Origin and Growth of the Waldorf Schools.") Owen Barfield, poet and the author of History in English Words and Poetic Diction, described Steiner's

[17]Hermon Ould, "Caviare" The English Review 34 (January to June 1922): 447-453.

[18]Gerhard Wehr, Jung: A Biography, trans. David M. Weeks. (Boston: Shambhala, 1987, 465-466.

[19]Colin Wilson, Rudolf Steiner, The Man and His Vision, (Wellingborough, Northamptonshire: The Aquarian Press, 1985), 151..

20Johannes Tautz, The Founding of the First Waldorf School in Stuttgart (Spring Valley, New York: Council of the Pedagogical Section, 1982), 1.

[21]Johannes Hemleben, Rudolf Steiner (Reinbek bei Hamburg: Rowalt Taschenbuch Verlag GmbH, 1963), 119.

world view as neo-Romanticism or ". . . Romanticism grown up." He was attracted to Steiner's philosophy because it affirmed and transcended his own theories of semantics and of poetry.[22] For Steiner, he had great respect. "I acknowledged Rudolf Steiner with reverence as 'il maestro di color che he san'--master of those who know."[23] He cautioned readers of Steiner not to "believe" Steiner literally, but to enter into the thought and feelings which lie behind the words, the message behind the metaphor.

> I cannot think it is unduly paradoxical to say, that it is really a kind of betrayal of the founder of anthroposophy [Steiner's world-view] to believe what he said. He poured out his assertions because he trusted his hearers not to believe. Belief is something which can only be applied to systems of abstract ideas. To become an anthroposophist is not to believe; it is to decide to use the words of Rudolf Steiner (and any others which may become available) for the purpose of raising oneself, if possible, to a kind of thinking which is itself beyond words, which precedes them, in the sense that ideas, words, sentences, propositions, are only drawn out of it. This is the source of all meaning whatsoever. And it can only take the form of logical ideas and propositions and grammatical sentences, at the expense of much of its original truth. For to be logical is to make one little part of your meaning precise by excluding all the other parts. To be an anthroposophist is to seek to unite oneself, not with any groups of words, but with this concrete thinking, whose existence can only be finally proved by experience. It is to refrain from uniting oneself with words, in the humble endeavour to unite oneself with the Word.[24]

A modern writer, Saul Bellow, integrated many of Steiner's ideas into his work. In his 1976 Pulitzer Prize winning book, Humbolt's Gift, Bellow

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[22]Owen Barfield, Romanticism Comes of Age (London: Anthroposophical Publishing Company, 1941), 11.

[23]Ibid.

[24]Ibid, 61.

portrays the main character as a serious student of Steiner.[25] In the forward to The Boundaries of Natural Science (eight lectures given by Steiner in 1920), Bellow declared that Steiner "is more than a thinker, he is an initiate." Bellow agreed with Barfield's statement that western civilization was "a world of outsides without insides." According to Bellow, Steiner's main contribution was that he showed that true knowledge cannot be obtained by intellectual concepts alone but through observation and inner imagination.[26]

Steiner's ideas on music and music education perhaps remain unknown especially to those outside the movement, simply because a basic understanding of Steiner's world-view is needed to organize concepts into some sort of context or matrix. The student of Steiner must sort through an unusual conceptual paradigm. Steiner's thoughts on music cannot easily be separated from his composite complex philosophy.

Another reason for lack of knowledge about Steiner's conception of music and music education could well be that unlike Kodaly, Orff, and Dalcroze, Steiner was an educator, philosopher, artist, sculptor, poet, dramatist, and a non-musician. He did not offer easy-to-follow formulas, "recipes," techniques, or even a detailed sequenced curriculum, only hints and indications of an approach to music and to children. He spoke about the effect of music on the human being. In his lectures, Steiner focussed primarily on the relationship of the teacher and the child and on why the art of mu-

[25]Saul Bellow, Humbolt's Gift (New York: Avon Books, 1975).

[26]Saul Bellow, foreword to The Boundaries of Natural Science by Rudolf Steiner (Spring Valley, New York: Anthroposophical Press, 1969). vii-xiii.

sic, and all of the arts, are important to child development. Believing that education as a whole should be an art, Steiner was adamant that no "artificial methods," or contrived exercises, especially when teaching music and other arts, be allowed to enter the classroom. He believed that all instruction should be given in an artistic manner. He established an approach to education, an art of education, in which the arts, and especially music, played an essential and integral part. Therefore, Steiner's approach cannot be called a system or method. It does not lend itself to definition, only characterization.

Furthermore, music teaching in the Waldorf School can only be fully understood from the basis of the whole Waldorf School education. In the Waldorf School, subjects are integrated; all learning is connected. The world is viewed as a whole and not in its separate parts.

In addition, Steiner's references to music are difficult to find without effort. Except for his book, The Inner Nature of Music, material is scattered amongst Steiner's myriad books and lectures.

However, in Steiner's day, many musicians seemed intrigued by his thoughts on music. Paul Baumann, composer, became the first music teacher in the Waldorf School.[27] Valborg Werbeck-Svardstrom, a Swedish opera singer, developed a method of "uncovering the voice" as opposed to teaching singing, based on Steiner's guidelines.[28] Elsie Hamilton, a composer who had per-

[27]Gisbert Husemann and Johannes Tautz, Der Lehrerkries um Rudolf Steiner in der Ersten Waldorf Schule 1919-1925 (Stuttgart: Verlag Freies Geistesleben GmbH: 1977), 87.

[28]Valborg Werbeck-Svardstrom, Uncovering the Voice: A Path Towards Catharsis in the Art of Singing, trans. P. Luborsky (London: Rudolf Steiner Press, 1980).

sonal conversations with Steiner, experimented with Greek intervals and different tunings. Kathleen Schlesinger, a musicologist who also met Steiner, researched the old Greek instruments.[29] Instrument builders such as Lothar Gartner[30] and Norbert Visser[31] built many different instrumental prototypes, some of which are used in the Waldorf Schools today. Edmund Pracht composed exercises and music for the Gartner lyre.[32]

Some contemporary musicians claim to have been influenced and impressed by Steiner's views on music. Yugoslavian violin virtuoso Miha Pogacnik founded IDRIART, Institute for the Development of Intercultural Relations through Music, an organization which holds international music festivals with the aim of bringing people from all over the world together for musical experiences. Several professional Vancouver musicians have stated that Steiner's ideas underlie their work.[33] One of these musicians professed that Steiner made her aware of a spiritual dimension.

> What he has to say is so filled with meaning, so deep, and so thought out, and so filled with this whole picture that this world consists of another reality that we cannot see, but exists. This nourishes us as human beings and then we take this into our being and take it on stage with us and hope that it is also transformed then through our music. Who I am, what I have lived, what I have suffered, makes my interpretation of Bach more meaningful. I think what Steiner's words have done.... is that as artists we had this inkling, this feeling, this experi-

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[29] L. Eterman, unpublished interviews, 6.

[30] Edmund Pracht, Goldene Leier, Heft 4, Einfuhrung in das Leierspiel (Konstanz, West Germany: W. Lothar Gartner, 1955), 5.

[31] Norbert Visser, "Building Choroi Musical Instruments, a Musical and Social Impulse," Curative Education and Social Therapy 2 (Midsummer 1983): 37-41.

[32] Pracht, 19-63.

[33] L. Eterman, unpublished interviews.

> ence of something we could not define, then we'll read some passage by Steiner. He has defined it for us. It echoes, it resonates.[34]

Albert Schweitzer, musician, as well as physician, philosopher, and humanitarian, met with Steiner in 1902 or 1903. The following quote is attributed to Schweitzer in Lambarene, November 1960:

> My meeting with Rudolf Steiner led me to occupy myself with him from that time forth and to remain always aware of his significance. . . . We both felt the same obligation to lead men once again to true inner culture. I have rejoiced at the achievements which his great personality and his profound humanity have brought about in the world.

Conductor Bruno Walter found his own thoughts confirmed in Steiner's works. The epilogue of his book, Of Music and Music-Making, which he wrote in 1955 at the end of his career, was a tribute to Rudolf Steiner.

> As a musician, I was, at first, amazed, and later deeply gratified to learn that in the light that is shed on music by anthroposophy, the dark striving of my young days and my subsequent conscious search for knowledge had indeed put me on the right path, and that my thoughts on the origin and nature of music, the thoughts of a musician though they are, can hold their own in the face of anthroposophy. More than that: in the sublime cosmology of Rudolf Steiner, these thoughts find an incomparably deeper and wiser confirmation; my more intuitive insights are given certainty by being placed in a universal context such as my musicianship by itself could never have provided. . . . 35

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[34]Ibid, 19.

[35]Bruno Walter, Of Music and Music Making, trans. by Paul Hamburger (New York: W. W. Norton and Company, 1961), 212

> Throughout my entire being, I feel a rejuvenation which strengthens and invigorates my relation to music, and even my music-making.[36]

Godwin praised the Waldorf School for its emphasis on music:

> Steiner himself wrote some of the clearest explanations ever made of the nature of music. . . . His insights into music as a manifestation of realities of a higher order convinced him of its overriding importance to healing and education alike. . . . Music provides one of the closest images of that world; hence its value for reawakening the soul's prenatal knowledge of spiritual realities. Therefore one cannot begin too soon to make this art an accepted and loved part of a child's life, and this is done today in the many Waldorf Schools that follow Steiner's principles.[37]

C. Methodology:

Steiner's theories on education, the arts, music, and music education have been taken from his lectures and books and matched with some interpretations and practices of his successors in the field. Articles and books which interpret Steiner's concepts have been reviewed. Curricula from Waldorf Schools, notes from conferences, lectures, courses, and correspondence with key people in the field have also provided information. Interviews of professional musicians influenced by Steiner, Waldorf music teachers, class teachers, and a eurythmist also helped to give a picture of current beliefs and practices. Working as a music specialist in a Waldorf School, teaching

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[36]Ibid, 213.

[37]Godwin, 39.

music Grades One through Eight for five years, and also Grades One through Twelve in the last year with the school, the author has gained valuable experience for this project.

A questionnaire was sent to the twenty-three English language Waldorf Schools which were members of the North American Waldorf School Association and which had been in existence for more than ten years when the study was carried out. Information from class teachers and music specialists from these schools helped to characterize how music is taught in established Waldorf Schools today.

D. Significance of Study

Rudolf Steiner's ideas about education, music, and music education are virtually unknown. This study may be of interest to those musicians and music educators who wish to know more about Steiner's philosophy of music education and the manner in which this philosophy has evolved within the Waldorf School movement. No study has been undertaken, to the author's knowledge, to link Steiner's philosophy on music teaching to current practices. It is hoped that the study will not only create greater interest in Waldorf School music education, but also that researchers will be encouraged to evaluate this approach to music education in the future.

Waldorf primary classroom teachers are usually required to teach music to their own students. Some of these teachers may have limited background in music and/or music education and may not be fully aware of Steiner's ideas

on these subjects. It is hoped that this study, by outlining Steiner's views on music and music education and how these ideas have been interpreted in North America, will provide these teachers with a basis on which to make curricular decisions in their own schools.

E. Limitations

As mentioned, Steiner delivered over six thousand lectures in German within the twenty years of his career, some of which are not yet translated. Steiner's initial lectures, in the early 1900s, which included lectures on art, were not even recorded by stenographers. Later transcribed lectures were most often left unrevised by Steiner. In addition, Steiner offered his ideas verbally to individuals who asked for his advice. Consequently, it is conceivable that some of his thoughts were not passed on accurately. Furthermore, it is possible that many of Steiner's ideas about music may have died with him, and that the indications given in lectures do not represent all that he had to say on the subject. Steiner was scheduled to give a conference on music shortly before his death in 1925.[38] Considering these circumstances, it is indeed plausible that some of Steiner's ideas on music and music education are unavailable, have been overlooked, are lost, or perhaps have been misinterpreted.

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[38]Erika V. Asten, preface to The Inner Nature of Music and the Experience of Tone by Rudolf Steiner, trans. Maria St. Goar, ed. Alice Wulsin (Spring Valley, New York: The Anthroposophical Press, 1983), viii.

Even though all twenty-three member schools contacted responded to a questionnaire on Waldorf music teaching, two member schools in existence less than ten years, one French language school, and the less established "sponsored" and "federation" schools also affiliated with the Waldorf School Association were not approached. Furthermore, the author was able to interview only a few subjects within the Vancouver area. A small sample, therefore, was taken and generalizations may only be made on this basis.

F. Glossary

Anthroposophy: The name Rudolf Steiner gave to his world-view. Steiner derived the term from the Greek "anthropos" or "man" and "sophia" or "wisdom." Also called "science of the spirit," anthroposophy, according to Steiner, is the "Wisdom of Man," the wisdom contained in every aspect of the human being. Basic concepts include: 1) existence of a spiritual world; 2) the eternal nature of the human being; 3) belief in the spiritual evolution of humankind; 4) four-fold nature of the human being--physical body, etheric body, astral body, and ego.

Astral "body": That aspect of the human being which carries the consciousness, the "feeling" life.

Body: A combination of cooperative parts. The word "body" may be used in the sense of "a body of men," or "a body of opinion." Steiner spoke of the physical body, etheric body (body of life-forces), and the astral body (body of consciousness).

Change of Teeth: The period of childhood around age seven in which the child loses its "baby" teeth.

Ego: The "eternal" member of the human being which passes through death.

Etheric "body": That aspect of the human being which carries the life-forces of growth development and which differentiates the living human being from the corpse.

Eurythmy: Inaugurated by Rudolf Steiner in 1912 and incorporated into the Waldorf Schools in 1919, eurythmy is a form of movement described as visible speech and visible music. The eurythmist portrays the inner movements of music and speech. Sound is not only heard, but seen through movement in eurythmy. The arms and hands are the primary

modes of expression in eurythmy. Instead of moving from one fixed position to another, the eurythmist portrays a flow of movement. Eurythmy is an art form which can be enjoyed as an art, but it is also utilized as an educational tool and a form of therapy.

Feeling: One of the three functions of the soul; it pertains to the breathing and blood circulation, the chest, the heart and the emotional or affective domain of man.

Fourfold man: The fully formed human being--the physical body, the etheric body, the astral body, and ego.

Higher members of the human being's nature: According to Steiner, the three higher members are called Spirit-Self, Life-Spirit, and Spirit-Man, and are still in the course of development. These higher members of every human being are gradually being formed through the mastery of the astral, etheric and physical members. The "I" or "ego" completes the seven-fold potential.

Indications: A term used by anthroposophists to denote guidelines given by Steiner. "Indication" is defined by the Merriam-Webster dictionary as "an outline of policy or conduct."

"Mood of the Fifth": Translation of Steiner's term "Erleben der Quinte." Steiner specified that music for the child before the age of nine should contain the notes DE GAB DE and should be neither major or minor. A gentle, flowing rhythm is also recommended. A controversial issue amongst some Waldorf educators, "Mood of the Fifth" music has been interpreted as music which may 1) begin and end on any note other than the tonic ("G"); 2) begin and end on "A" or be centered around "A"; 3) consist of descending phrases; 4) involve open, non-tempered tuning; 5) contain melismatic passages.

Physical body: That aspect of the human being which is related to the mineral world.

Spiritual World: In Steiner's view, the immanent world of beings and activities normally unaccessible to the bodily senses.

"Steiner Schools" or "Waldorf Schools": A worldwide educational approach inaugurated by Rudolf Steiner in 1919. (See Appendix B, "Unique Features of the Waldorf Schools")

Supersensible experience: The spiritual experience of seeing beyond the visible world.

Thinking: the cognitive function of the soul; one of the three functions of the soul; it pertains to the human being's intellect, (the cognitive domain), nerve-system, head.

Willing: Self-direction and control; one of the three functions of the soul; it pertains to the human being's limb (psychomotor) and metabolic system.

CHAPTER II

BASIC PHILOSOPHICAL CONCEPTS RELATING TO MUSIC EDUCATION

Several concepts form the foundation of Steiner's philosophy of music and music education for children in Grades One, Two and Three.

Steiner believed that the child:

A) is a spiritual being, descended from the spiritual world.

B) is a four-fold being.

C) possesses soul faculties of thinking, feeling, and willing.

D) develops sequentially through several stages of development.

E) recapitulates the evolution of humankind in its growth.

A. Child as a Spiritual Being

Steiner claimed that there is a spiritual world, a world from which the human being descends at birth and which he enters after death. This unseen world was perceived by Steiner as potentially accessible to every human being.

> First, . . . there is behind the visible, an invisible world, hidden to begin with from the senses and from the kind of thinking that is fettered to the senses. And secondly, that by the due development of forces slumbering within him it is possible for man to penetrate into this hidden world.[39]

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[39]Rudolf Steiner, Occult Science, trans. George and Mary Adams (London: Rudolf Steiner Press, 1969), 31.

B. Child as four-fold being

Central to Steiner's outlook is his conception of the four-fold nature of the human being. According to Steiner, the human being consists of a physical body, an etheric "body" (growth or life-force), astral body (the soul-body, consciousness which leaves the physical organism during sleep), and the "I" [das "Ich"] the "ego." The "I" is the essence, the core, the "soul kernel" of the human being--that part of the human being which is eternal. This fourth member distinguishes the human being from the animal world. Humankind, according to Steiner, is the "crown of creation." Steiner related the "I" to the "Divine Being."

> . . . as the drop is to the ocean, so is the "I" to the Divine. Man can find the Divine with himself, because his own and most essential being springs from the Divine.[40]

In the future, Steiner anticipated that three other members, already seminally present, but not yet developed, would gradually and sequentially evolve. Steiner designated these members as Spirit-Self, Life-Spirit, and Spirit-Man.[41]. According to Steiner, the human being is also a three-fold being consisting of body, soul, and spirit. Steiner explained that the physical, etheric and soul-body rooted the human being to the physical world. The three higher members of the human being which Steiner were related to the spirit.[42]

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[40]Ibid, 50.

[41]Rudolf Steiner, Theosophy, trans. authorized by Rudolf Steiner Nachlassverwaltung (London: Rudolf Steiner Press, 1922), 42.

[42]Ibid, 43.

C. Thinking, Feeling, and Willing

The human being also has three functions or faculties of soul--thinking, feeling, and willing, basically the cognitive, affective, and psychomotoric domains. Steiner insisted that the development of these three qualities were extremely important in education.

> Where we have children of primary school age, we have to deal with the child's soul. Now [the] soul manifests, roughly speaking, through thinking, feeling and willing. And if one can thoroughly understand the play of thinking, feeling and will--the soul's life--within man's whole nature, one has the basis for the whole of education.[43]

Thinking is bound up, in Steiner's view, to the nerves, to nervous activity. Feeling is affected by the rhythmic nature of the breathing and blood system. The will is directly related to the metabolism, to movement, and to the limbs.[44]

D. Child Development

Steiner contended that the four aspects of the human being (the physical, etheric, astral, and ego) are present as if in seed form at birth. In seven-year stages, these "bodies" gradually becomes manifest. At each seven-year stage, it is essential, Steiner believed, to provide a solid foundation through education for the development of willing (age 0-7), feeling (age 7-14), and thinking (age 14-21).

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[43]Rudolf Steiner, The Spiritual Ground of Education, trans. by permission of Marie Steiner (London: Anthroposophical Publishing Company, 1947), 41.

[44]Ibid, 44.

According to Steiner, the first six or seven years of life before the change of teeth (the loss of the first teeth), the etheric or growth forces are occupied with the building up of the physical body.[45] The physical body, Steiner assumed, is shaped and preserved from disintegration into its chemical constituents by the "etheric" or "life" forces which also provide the forces required for physical growth in the young child.[46]

During this time, the child is "in the highest degree and by his whole nature a being of sense. He is a sense organ."[47] The child readily soaks up the impressions from the environment which influences the etheric body and moulds the being of the child. Every gesture, every musical sound, every expression of the people surrounding the child, maintained Steiner, is imprinted on the being of the child.[48]

> The surrounding impressions ripple, echo, and sound through the whole organism because the child is not so inwardly bound up with its body as is the case in later life, but lives in the environment with his spiritual and soul nature. Hence the child is receptive to all the impressions coming from the environment.[49]

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[45]Rudolf Steiner, Balance in Teaching, trans. Fellowship and Threefold Communities (Spring Valley, New York: Mercury Press, 1982), 44.

[46]Rudolf Steiner, The Education of the Child, trans. George and Mary Adams (London: Rudolf Steiner Press, 1975), 24.

[47]Rudolf Steiner, Essentials of Education, trans. authorized by Rudolf Steiner Nachlassverwaltung (London: Rudolf Steiner Press, 1968), 32.

[48]Ibid.

[49]Ibid.

According to Steiner, if the proper atmosphere for the child was not created for the child during the first seven years of life, teachers and parents would never be able to repair the damage.[50]

However, the child is not viewed as a "tabula rasa," a blank slate, but as a being in the process of loosening itself from the hereditary body. In fact, Steiner saw the hereditary forces struggling with the eternal individuality of the child. Henry Barnes, a Waldorf School teacher, likened the process to a sculptor "forming the organism according to the individual plan that corresponds to the child's particular human potential."[51]

Because of the nature of the child at this stage, the child learns, Steiner contended, primarily through imitation.[52] Steiner strongly deplored the intellectualism of kindergarten classes of his day. He adamantly maintained that the world of the kindergarten should consist "simply and solely of the external imitation of the external picture of what grown-up people do." He posited that by allowing the child to live in a pictorial, dream-like state, the organism might grow up to be strong and have the opportunity to develop intellectual capacities needed for later life.[53]

The child, according to Steiner, learns through play.

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[50]Steiner, The Education of the Child, 24.

[51]Henry Barnes, "An Introduction to Waldorf Education," Teachers College Record 81 (Spring 1980): 327.

[52]Ibid.

[53]Rudolf Steiner, A Modern Art of Education, trans. Jesse Darrell and George Adams (London: Rudolf Steiner Press, 1972), 118-119.

> If with a genuine knowledge of Man one sees and senses child-nature on the way from play to life-work, one will divine upon an intermediate station the real nature of teaching and of learning. For in the child, play is the earnest manifestation of that inner impulse to activity wherein man has his true existence. . . . But it is the ideal of educational and teaching practice to awaken in the child the sense to learn with the same earnestness of application with which, so long as play is the sole content of the inner life, he plays.[54]

In this period of life, the limb and metabolic systems (manifestations of the "will") are in the process of developing. The child is "full of life;" the etheric, or life forces, are forming him/her. However, Steiner's idea of the "will" embraces more than the development of psychomotor capacities. He postulated that "when we 'will' there is always something deeply, unconsciously present in the activity."[55] "Will" is related, in Steiner's view, to a religious quality. In the first stage of life, because the child has only recently descended from the spiritual world, Steiner believed, he/she is "'homo religiosus,' a being of religion."[56] By this, Steiner implied that "the devotion of the body of the child to its environment is a religious experience. And yet it is a religious experience--transplanted into the sphere of nature." [57] The child assumes that the world is good and moral and needs to have this moral, religious feeling affirmed through his/her experience.[58]

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[54]Rudolf Steiner, "Education and Art," Anthroposophy (London: The Anthroposophical Publishing Company, May 1923), 1.

[55]Rudolf Steiner, Study of Man, trans. Daphne Harwood and Helen Fox (London: Rudolf Steiner Press, 1966), 86.

[56]Steiner, The Essentials of Education, 40.

[57]Ibid, 34.

[46]Ibid, 40.

[58]Steiner, Study of Man, 134.

The second period of life, from age 7 - 14, begins with the change of teeth. Steiner saw this as a very important event.

> The teeth represent something that is developing in the whole human organism. . . . there is a shooting-forth into form, the human soul-being is working at the second bodily nature, like a sculptor working at the moulding of his material. An inner, unconscious, plastic moulding process is actually going on.[59]

Steiner postulated that at this time, the freeing of the etheric or growth forces occurs. These forces, which are no longer needed for growth are free to work independently, and are manifested "as an increase in the power of forming ideas, and in the formation and reliability of the memory."[60] At the change of teeth, the etheric body, which up until that time concentrated on the building up of the physical body, becomes free and independent and is able to affect the child's astral being.[61] The hereditary body has been transformed.

> Just as the first teeth are driven forth, so the whole first body is driven forth. And at the same time of change of teeth, the child stands before us with a body which in contrast to the body he was born with, is entirely newly formed. The body of his birth has been cast forth like first teeth, and a new body is formed.[62]

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[59]Steiner, The Essentials of Education, 52.

[60]Rudolf Steiner, Roots of Education, trans. Helen Fox (London: Rudolf Steiner Press, 1968), 59.

[61]Rudolf Steiner, Soul Economy and Waldorf Education, trans. Roland Everett (Spring Valley, New York: Anthroposophic Press, 1986), 111.

[62]Steiner, The Roots of Education, 15.

Only after this change of teeth should the child take on regular school work, according to Steiner. From birth to the change of teeth, the child was capable only of taking in impressions and imitating. However, the child between the change of teeth and adolescence does not allow the impressions to reverberate into his/her being as much as before. Instead, the child is active in transforming those impressions into images and pictures. Steiner believed that the inner being of the child, inspired through imagination and feeling from seven to fourteen, is best reached through the arts. To quote Steiner, "Between the change of teeth and puberty, the child is an artist, albeit in a child-like way."[63]

Whereas the child learned through imitation before the age of seven, he/she now longs for a natural authority, a teacher who is him/herself an artist; a "personification of what is good, true and beautiful."[64] The child, according to Steiner, needs to feel that his/her world is beautiful.[65]

By artistic, imaginative education, Steiner meant that the child was not only to be involved actively in the arts, but also that the non-intellectual pictorial presentation of material by the teacher was required. Through the arts material can be presented to the child which can be understood on many different levels. Fixed, finished concepts and rigid ideas were to be avoided from ages seven through fourteen, as, of course,

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[63]Steiner, Essentials of Education, 40.

[64]Steiner, The Roots of Education, 66.

[65]Steiner, Study of Man, 135.

earlier. These images or pictures would be transformed, metamorphosed in later years to more concrete concepts.

> Just as we provide children with clothing wide enough to allow for their limbs to grow freely, so should we as teachers respond to their inner needs by giving them content not only suited to their present stage, but also capable of further expansion. If we give the child concepts which are fixed and finished, we do not allow for this inner growth and maturity. Therefore, all concepts which we introduce, all feelings which we invoke and all will impulses which we give, must be treated with the same care and foresight with which we clothe our children's limbs.[66]

Steiner viewed this phase of growth as a critical learning period. He felt strongly that if children do not have the right kind of education, an artistic education at this age, no amount of learning in the future can compensate.

> We must realize: what can be developed between the ages of seven and fourteen can no longer be developed at a later stage. The forces at work during that period die away; Later all that can arise is a substitute.[67]

Within this period of seven to fourteen, another change takes place within the child around the ninth year, in Grade Three or Four. Waldorf School teachers refer to this transition as the "ninth year change."

At this age, Steiner asserted that the child begins to move more consciously, with more purpose. The child becomes more aware of his/her own

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[66]Steiner, Soul Economy and Waldorf Education, 125.

[67]Rudolf Steiner, Practical Advice to Teachers, trans. Johanna Collis (London: Rudolf Steiner Press, 1976), 19.

developing individuality. Before this time, the child was more at one with his/her surroundings. After "crossing the Rubicon of the ninth year," the child sees himself/herself as an entity separate from his/her environment. Steiner believed that although around the age of three, the child is able to say "I," the ego does not differentiate itself from its environment until age nine.[68]

> Between the ages of nine and ten an important change takes place in the child's life. For the first time, he learns to distinguish himself from his surroundings in the right way. We can then teach him in this year about life that is independent of man, the plants and the animals. It is really something tremendous that happens in the child's nature. . . . Something happens in the depths of the child's soul. He becomes a different being. He learns how to distinguish himself from the world, not by means of concepts, but in his feelings.[69]

An important physiological transformation heralds in this change. Breathing and blood circulation, according to Steiner, begin to become independent of each other.

> In a grown up person, the pulse beats are on an average four times as many as the breaths per minute. But this normal relationship in the human organism between the breathing and the blood rhythms must first be established in the period between the change of teeth and puberty. And all education must be so arranged that the relationship between the breathing and blood rhythms suitable to the majesty and development of the human organism may be set up.[70]

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[68]Ibid, 110.

[69]Rudolf Steiner, "Education and the Science of the Spirit," Education as an Art, ed. Paul M. Allen (Blauvelt, New York: Steiner Books, 1970), 41.

[70]Steiner, The Essentials of Education, 54-55.

Steiner relates the autonomy of the breathing and blood circulation systems to the development of the feeling life, or affective domain of the child.

> Breathing and blood circulation are the physical bases of the life of feeling just as the head is the basis for mental imagery, for thinking. With the change of teeth, the life of feeling becomes liberated and therefore, at this stage one can always reach the child through the element of feeling, provided that the teaching material is artistically attuned to the child's nature.[71]

Hans Engel of the Camphill Movement (anthroposophical curative movement) described this transition in the life of the child as a rather difficult milestone.

> At this age, he has to leave the wondrous confines of the magic world in which he was so fully at home and which gave him this supremacy over his demanding, or often denying, surrounding world. One can also liken this step to a falling from paradisiacal conditions. The child has to reorientate himself completely, his longing for the lost paradise only too often lets him experience the new world around him as bare, naked, cruel and undesirable.[72]

With this change in the child's organism, in the breathing, the former harmony and unity with the world has been disturbed. Engel believed that only beauty can reconnect him with the world again. He must learn to breathe again in a different way.[73]

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[71]Steiner, Soul Economy and Waldorf Education, 156-157.

[72]Hans Heinrich Engel, "Twelve Year Old," The Cresset: Journal of the Camphill Movement 17 (Winter 1970): 19.

[73]Ibid, 21.

Steiner presumed that from ages seven to nine, from roughly Grade One to Grade Three, the child still feels at one with the world. The teacher may speak of "plants, animals, mountains, rivers and so on, in the language of fairy tales, appealing above all to the child's fantasy."[74] The material must be brought in "living, not dead pictures."[75] In fact, Steiner believed that if teachers make children conscious of the difference between the inner world and the outer world too early, an awareness the child receives only after the "ninth year change," harm is actually done to the children because they are given rigid intellectual concepts too soon.[76]

The foundation laid in the early years of a child's education is crucial for healthy development. At puberty, around the age of 14, if the "will" and "feeling" have been nurtured, and if the physical, etheric, and astral "bodies" have been allowed to develop unhindered, intellectual forces begin to awaken in a wholesome manner. The astral body is now free to assist in the development of the ego.

> . . . what has been developed in pictures between the change of teeth and puberty, and has become the possession of the soul in an inwardly musical, plastic sense, in living pictures, is then laid hold of by the intellect. . . . the human being has prepared what lies before the age of puberty in healthy development, he has prepared for the intelligent understanding of what he already possesses. All that he has taken hold of in pictures rises up intelligibly from his own inner well-springs.[77]

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[74]Steiner, A Modern Art of Education, 168.

[75]Steiner, "Education and the Science of the Spirit," 41.

[76]Ibid, 40.

[77]Steiner, The Essentials of Education, 77.

Steiner believed that a young person educated in the proper manner, gains a degree of mastery of himself/herself, of:

> freedom through the understanding of his own being. True freedom is an inner experience, . . . As a teacher, I must say to myself: I cannot impart freedom to the human being; he must experience it for himself. But what I have to do is to plant within him something to which his own being--this I leave untouched--feels attracted and into which it sinks itself. . . . In reverence of the Godhead in every single human being, I have left untouched those things that may only be laid hold of by himself. I educate everything in the human being except what belongs to himself, and then wait for his own being to lay hold of what I have brought forth within him. . . . If I give an intellectualistic education, before puberty, if I offer abstract concepts or ready-made, sharply-outline observations and not growing, living pictures, I am doing violence to the human being, I am laying brutal hands upon the self within him.[78]

The young person wishes, at this stage, to exercise judgement.[79] He/She is able to view the world in a more objective way, like a scientist, and no longer regards his teachers as unquestioned authorities. The teacher, at this stage, must convey the idea to the student that "The world is true."[80]

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[78]Ibid, 78.

[79]Steiner, Study of Man, 133.

[80]Ibid, 136.

In summary, here is Steiner's theory of child development:

TABLE I

STAGES OF CHILD DEVELOPMENT

0-7	7-14	14-21
willing stage (psychomotoric)	feeling stage (affective)	thinking stage (cognitive)
activity of will predominant through metabolism/movement	feeling nature predominant through rhythmic/blood system	thinking predominant through nerve/sense
child is all "sense organ" "all head" (nerves radiate from head)	child is "breathing" chest/heart	child grows into his/her limbs
birth of physical body	at 7- freeing of etheric body	at 14- freeing of astral body at 21- freeing of ego
etheric body moulds physical	astral body moulds physical/etheric	ego moulds physical/etheric/astral
child learns through imitation and play	child learns through "natural authority" and artistic activity	child learns through exercising own judgement
to child "World is moral"	to child "World is beautiful"	to child "World is true"
child is religious being	child is artistic	child is scientist

E. Recapitulation

Another one of Steiner's important concepts about education is that of recapitulation. He believed that the child recapitulates the stages of development of humankind. In order to educate properly, teachers must choose material and the appropriate mode of presentation to suit each phase of growth.

Steiner believed that the four members of the human being evolved in a gradual chronological sequence. At the advent of each stage, humankind recapitulated its previous development. The first stage of the development of human consciousness began with the physical being of humankind.[81] The etheric or life body developed next,[82] followed by the astral or soul.[83] Humankind began to receive the "ego" or "I," the individuality, in the present era.[84] These bodies continue to develop and the child in his/her development passes through these stages.

Ernest Heinrich Haeckel (1834-1919), the German zoologist who wrote two major books, Anthropogenesis (1874) and The Riddle of the Universe (1899) and who generated the "theory of recapitulation," was most probably a great influence on Steiner. Haeckel theorized that each animal in its embryonic development recapitulates the stage of the development of the species. In at least two sources, Steiner quoted Haeckel's theory:

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[81]Steiner, Occult Science, 116-128.

[82]Ibid, 128-137.

[83]Ibid, 137-161.

[84]Ibid, 161-186.

> "The short ontogenesis or development of the individual is a rapid and brief repetition, an abbreviated recapitulation of the long process of phylogenesis, the development of the species."[85] [86]

Steiner stated that in education, recapitulation must take place in a modified manner. The essence, the feeling, the archetype of each stages of development must be experienced by the child.

> . . . we shall have to remind ourselves that we must, in a way, transport the child back into earlier ages, though we cannot proceed as though we were still in those ages. People were simply different then. Nowadays, you will transport the child back to these earlier cultural ages with quite a different disposition of soul and spirit.[87]

M.C. Richards explained how this recapitulation of the stages of humankind is accomplished in the Waldorf School. The child learns to paint and to write before he/she is introduced to writing. The curriculum also follows the unfolding of human consciousness, from the fairy tale stories in Grade One to current events in high school.[88]

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[85]Rudolf Steiner, The Riddles of Philosophy, trans. authorized by Rudolf Steiner Nachlassverwaltung (Spring Valley, New York: Anthroposophic Press, 1973), 301.

[86]Rudolf Steiner, Three Essays on Haeckel and Karma, ed. Max Gysi (London: Theosophical Publishing Society, 1914), 82.

[87]Steiner, Practical Advice to Teachers, 18.

[88]Mary Caroline Richards, Toward Wholeness: Rudolf Steiner Education in America (Middletown, Connecticut: Wesleyan University Press, 1960), 70.

CHAPTER III

RATIONALE FOR AESTHETIC EDUCATION

A. Unity of Science, Art, and Religion

Steiner contended that humankind required artistic expression to counter the rational, scientific thinking which he believed had dominated the western world since the fifteenth century, and which he felt was destined to rule the twentieth century. To offset this tendency toward intellectualism, Steiner was adamant that children should be offered an artistic education which stressed a reverence for life. In a lecture entitled Nature and Origin of the Arts,[89] Steiner related a parable which illustrated humankind's need for art.

Steiner described a beautiful sunset above a snow-covered landscape of frozen lakes and streams, icicles hanging from bushes and trees. As two women witnessed the beauty of the sunset, a messenger from the spiritual world emerged from the glow of the sunset, approaching the two women, listening to their thoughts and feelings. One woman shivered from the cold in despair, but the other woman was warmed by the stark beauty of the sunset and the stark frozen wasteland.

At last, the two women fell into a deep sleep. The messenger of the sunset approached the woman who was able to experience the beauty of the sunset, and announced "You are Art." In the night, spiritual forms came near to

[89]Rudolf Steiner, "Nature and Origin of the Arts," Golden Blade 31 (1979), 79-91.

her and asked to be transformed. The sense of movement was transformed into the Art of Dance, the sense of vitality into the Art of Sculpture, the sense of form into the Art of Architecture, the sense of sight into the Art of Painting.

Another form approached her, a being without physical form--Inspiration. The woman transmuted this being into the Art of Music. The being was grateful and spoke these words:

> From the human soul, there will flow a reflection of the trickling of a spring, of the power of the wind, of the sound of thunder--not a representation of this but something that meets like a sister all these splendours of nature which appear from unknown depths of the spirit. This will spring up from the souls of men. Thus human beings will be able to create something which enriches the earth, and quite new to it. . . . It will be a seed for the future upon the earth. . . . Through you, . . . feelings, for which a concept is the ultimate enemy, will find expression on wings of songs and breathe the soul's innermost being into the environment, giving it the impress of something that could not otherwise exist.[90]

Finally, another formless being approached her, the Spirit of Will, which the woman changed into the Art of Poetry.

At dawn, when the woman awoke from her dream, she saw the other woman lying beside her, almost frozen from the bitter cold. The woman who had been warmed by the sunset realized that the other woman was "Human Knowledge," who had not been able to experience beauty and was thus perishing from the cold. "Art" cared for "Human Knowledge" and protected her from the elements. In her safekeeping, "Human Knowledge" grew warm.

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[90]Ibid, 88.

> She now understood that she would have to rescue the science that had become half frozen, she learned that she had to warm it and permeate it with all that she had herself become: bringing first what she was as Art, and with it everything that she had passed through during the night--to the science which was half frozen. And she observed how, with the speed of the wind, what has been half frozen can return to life when science takes what she can give into its knowledge.[91]

Steiner ended the parable with Goethe's words: "Only through the dawn of beauty will you find the realm of truth."[92] Easton in his interpretation of the parable, stated "Knowledge itself is condemned to a frozen unfruitfulness for human life."[93]

In another lecture, "The Mission of Art," Steiner suggested that his contemporaries saw science as a discipline adhering to strict laws of logic, and art as a discipline which catered only to the whims of feeling. The prevailing view, he thought, was that "truth and beauty have nothing in common." In Steiner's view, art springs from the same source as knowledge.[94] Steiner concurred with Goethe who believed that "beauty is a manifestation of nature's secret laws, which would otherwise remain forever hidden."[95] Through art, one is able to penetrate beyond the visible to

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[91]Ibid, 90-91.

[92]Ibid, 91.

[93]Easton, 217.

[94]Rudolf Steiner, The Metamorphoses of the Soul, trans. C. Davy and C. von Arnim (London: Rudolf Steiner Press, 1983, 116.

[95]Ibid, 117.

perceive the inherent creative forces, "to recreate, with living formative force, what the cosmos created first."[96]

Steiner maintained that art and creativity would not only supplement abstract knowledge, but that the combination would "produce a religious mood."[97] Not only did Steiner advocate a union of art and science (human knowledge), but a fusion of art and religion. Steiner agreed with Goethe that humankind no longer sensed the connection of art to the spiritual. In fact, Steiner noted that the importance of artistic activity had lessened and that even an aversion to true art was prevalent. Art was not seen to be essential to the human being. "Gradually," Steiner stated, "the conception has arisen that art is something which does not necessarily belong to life, but is added to it as a kind of luxury."[98]

Steiner stated that at one time, in the far distant past, science, art, and religion (to which Steiner related the functions of the soul--thinking, feeling, and willing, respectively--were one, each in the service of the other. Art, science and religion existed as a "combination of art institute, church and school." Words spoken by the priest were information, knowledge, religious ritual, and revelation, supported by the artistic.[99]

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[96]Rudolf Steiner, Arts and Their Mission, trans. Lisa D. Monges and Virginia Moore (Spring Valley, New York: The Anthroposophic Press, 1986), 91.

[97]Ibid, 98-99.

[98]Ibid, 15.

[99]Ibid, 83.

Later, it was necessary, Steiner declared, for humankind to experience these disciplines separately. However, in doing so, humankind gradually lost the connection among the three.[100] Steiner felt that science had become cold and rigid. Art, divorced from the spiritual had evolved into expression without purpose. Religion, unsupported by art or science, had degenerated into an empty ritual, without substance or beauty. Not to consider the world as a unity of art, science, and religion is to deny part of the wholeness of human nature and experience--the unity of feeling, thinking, willing. Steiner committed himself to a reconciliation of art, science, and religion. Marie Steiner stated that "it was for this [union of art, science, and religion] Rudolf Steiner worked among us."[101]

Art, in Steiner's view, was destined to bridge the gap between science (the material world) and religion (the spiritual world). Steiner argued that art must stand in our civilization "beside real knowledge on one hand, and on the other, genuine religious life."[102] Steiner stated that the task of art is "to carry the spiritual divine into the earthly; to fashion the latter in such a way that its forms, colors, words, tones, act as a revelation of the world beyond." [103] The truly spiritual cannot be reached merely by thinking or by religious feeling. Art gives humankind the active means of

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[100]Ibid, 64.

[101]Marie Steiner, introduction to Art As Seen in the Light of Mystery Wisdom, by Rudolf Steiner, trans. Pauline Wehrle and Joanna Collis (London: Rudolf Steiner Press, 1984), 1.

[102]Rudolf Steiner, The Arts and their Mission, 43.

[103]Ibid, 45.

forming a relationship to the spiritual-divine as well as the physical-earthly.[104]

Steiner felt that this connection of artistic expression to the spiritual was especially lacking in this age because of the emphasis on dead concepts and materialism.[105] Humankind must return to the arts for rejuvenation.

> Art, always a daughter of the divine, has become estranged from her parent. If it finds its way back to its origins, and is again accepted by the divine, then it will become what it should within civilization within world-wide culture; a boon for mankind.[106]

Because the children are harbingers of the future, the schools, in Steiner's view, were to be the vehicle for this transformation of culture.

> Our civilization will never receive an impulse of ascent until more art is introduced into the schools. Not only must the whole teaching be permeated with the artistic, but a living understanding of arts, called into being by the teacher's own creative power, must set up a counter-balance to all prosaic conceptions of nature and of history.[107]

In another source, Steiner stated, in 1924, the year before he died, that an artistic approach to education, especially between the change of teeth

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[104]Ibid.

[105]Ibid, 84

[106]Ibid, 116.

[107]Steiner, A Modern Art of Education, 194-195.

and puberty had to be the focus of any basic change in the education of children.[108]

Steiner regretted that European schools in his time did not stress a feeling for beauty. Steiner charged that it was of utmost importance to give the child a sense of beauty and wonder especially before his/her ninth year. He insisted that the child actively seeks this and expects the world to demonstrate beauty. The little child entering school "would so gladly admire and wonder, but the power to admire and wonder has been killed in him." This type of education, according to Steiner, leads to a feeling of emptiness and alienation, a lack of self-understanding.

> It is indeed a striking characteristic of our times, that people find nothing in life, and all because they have not learned as children to find life lovely and beautiful. They keep looking all the time for something that shall increase their knowledge--in the most narrow and barren sense of the word. They fail to find the hidden secret beauty that is everywhere around them, and so lose gradually, all connection with life.[109]

> With the intellect, Nature is but understood. Only by artistic feeling is she made living experience. The child who is brought up to understanding, ripens to "ability" if understanding is imbued with life; but the child who is brought up to Art will ripen to creative work. In his ability, his faculties, a man gives himself forth; in creative work he grows by his own faculties.[110]

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[108]Steiner, The Essentials of Education, 41.

[109]Rudolf Steiner, Supplementary Course--The Upper School (Michael Hall, Forest Row, Sussex: 1965), 9.

[110]Rudolf Steiner, "Education and Art," 2.

B. Importance of Performing and Plastic Arts

Artistic expression permeates the entire curriculum of the Waldorf School. (See Appendix B.) Steiner intended that teachers give meaning and context to every subject through the arts. Steiner deduced " . . . if the world be a work of art: then we must apprehend it artistically, not logically."[111] Thus, in Waldorf Schools, the children make and illustrate their own textbooks. Painting, modelling, music, recitation, movement, drama, are taught as separate subjects, but are often employed in any lesson from Grade One to Twelve to connect the child in an artistic manner to the subject matter studied. In addition, architecture is practiced as "house-building" in Grade Three, and later reintroduced in a three or four week block in Grade Twelve. The wide range of artistic activities is offered to educate the "whole child."

Schopenhauer arranged the arts in a hierarchy. Steiner's arrangement of the arts demonstrates the relative relationship of the arts. Steiner's order begins with the art form, architecture, which Steiner believed had "become most separated from the human being as a whole."[112] At the end of the list are art forms which relate more to the inner life of the human being. Steiner placed the physical, static, plastic arts, those which exist in space, such as architecture, sculpture, and painting on one end of the scale. On the other end of the scale, Steiner listed the less tangible arts, those which take place in time, such as music, poetry, and eurythmy. Eurythmy, performed in both time and space, was positioned last. However,

[111]Steiner, Spiritual Ground of Education, 28.

[112]Steiner, Art As Seen in the Light of Mystery Wisdom, 31.

some anthroposophists speculated that Steiner implied that in the future, an art form, yet unnamed, will emerge to complete the scale. Virginia Sease of the Vorstand declared that this art form "will involve the higher aspect of social relationships."[113] Rene Querido of the Rudolf Steiner College in Fair Oaks, California, referred to this art form as "Brotherhood." [114]

Although it seems that architecture should perhaps be placed on the bottom of the scale and "brotherhood" at the top, Steiner ranked the arts in this manner in his lecture "Impulses of Transformation for Man's Artistic Evolution."

Physical body	Architecture
Etheric body	Sculpture
Astral Body	Painting
Ego	Music
Spirit-Self	Poetry
Life-Spirit	Eurythmy[115]
(Spirit-Man)	(Brotherhood)

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[113]Virginia Sease, Singing workshop, Dornach, Switzerland, April 1986.

[114]Rene Querido, lecture, Fair Oaks, California, February 14, 1988.

[115]Ibid, 39.

The arrangement has also be interpreted in this manner:

Music

Painting Poetry

Sculpture Eurythmy

Architecture[116] (Brotherhood)

STATIC ARTS TIME ARTS

Just as Steiner wished for a balance of art, science, and religion and of the activities of thinking, feeling, and willing, he implied that there be a balance in the curriculum between those performing arts which take place in time--music, eurythmy, and poetry--and the plastic, static arts--painting, sculpture, architecture. The performing arts, Steiner designated as "Dionysian" and the plastic arts as "Apollonian."

> A Dionysian element irradiates, as it were, the music-speech instruction, while we have more of an Apollonian element in teaching the plastic arts, painting and drawing.[117]

"Dionysian" referred to the quality of Dionysius, the god of wine, who represents social influence.[118] "Apollonian", referred to the quality of Apollo, the sun god, son of Zeus, the god of music, archery, and revelation.[119] Steiner spoke of the these polarities as images. Even though

[116]L. Eterman, unpublished interviews, 1988-1990, 92.

[117]Steiner, Balance in Teaching, 21.

[118]Thomas Bulfinch, Bulfinch's Mythology (New York: Avenel Books, 1978), 8.

[119]Ibid, 6.

Apollo was the god of music, he also represented light, clarity of thinking, the forces of orderliness. Dionysius symbolized irrationality, the force of fire.[120]

Steiner cautioned the teachers to balance the Apollonian and Dionysian elements within the child when teaching music. Steiner stated "The educational influence we exert by using the musical element must consist in a constant harmonizing by the Apollonian element of the Dionysian element welling up out of man's nature."[121]

Steiner believed that the sculptural-pictorial elements in education fostered individuality and the music-poetic stream promoted socialization.[122] Through the plastic arts, Steiner contended, the child learns to know him/herself, but through music and poetry, the child is more able to experience and to enter into the feelings of others. Steiner described the experience of these two polarities:

> Human beings are brought together as one through music and poetry; they become individuals through sculpture and painting. The individuality is supported more by the sculptural, pictorial element, and society more by the living and weaving in community through music and poetry. Poetry is conceived out of the solitude of the soul--there alone; and it is comprehended through the community of mankind. It is entirely concrete, not at all abstract, to assert that with the poetry a man creates he reveals his inner being and that this is met by the deepest inner being of another human being when the latter takes in the

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[120]Rene Querido, lecture, Fair Oaks, California, February 14, 1988.

[121]Steiner, Practical Advice to Teachers, 47-48.

[122]Ibid, 49.

created work. Therefore delight in music and poetry and also yearning for them should be encouraged in the growing child.[123]

The child who models or paints, however clumsily, awakens by this activity the soul-man in himself. The child who introduced to Music and to Poetry, feels how the human nature in him is taken hold of by an ideal element of soul. To his own human nature he receives another.[124]

The draftsman, the sculptor, must work more out of his inner faculties, the musician more out of his devotion to the world.[125]

In the sculptural, pictorial realm we look at beauty, we live it, whereas in the musical realm we ourselves become beauty.[126]

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[123]Ibid.

[124]Rudolf Steiner, "Education and Art," 2.

[125]Steiner, Balance in Teaching, 27.

[126]Steiner, Practical Advice to Teachers, 52.

CHAPTER IV

RATIONALE FOR MUSIC EDUCATION

A. The Spiritual Nature of Music

Steiner believed that music is an expression of the spiritual world, the true home of every human being. Steiner posited that the human being experienced the "music of the spheres" in dream life, passing through an "ocean of tones" before awakening.[127] Steiner professed that the composer or performer transposes this music into physical tone.[128]

> In music, man feels the echoes of the element that weaves and lives in the innermost core of things, which is closely related to him. When the human being hears music, he has a sense of well-being, because these tones harmonize with what he has experienced in the world of his spiritual home.[129]

> Out of music, the most primordial kinship speaks to the soul; in most inwardly deep sense, sounds of home rebound from it. From the soul's primeval home, the spiritual world, the sounds of music are borne across to us and speak comfortingly and encouragingly to us in surging melodies and harmonies.[130]

Steiner believed that the true artist maintains that:

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[127]Rudolf Steiner, The Inner Nature of Music and the Experience of Tone, ed. Alice Wulsin, trans. Maria St. Goar (Spring Valley, New York: Anthroposophic Press, 1983), 18.

[128]Ibid, 5.

[129]Ibid, 9.

[130]Ibid, 21.

> When the tones of the orchestra sound to me, it is as if I heard the speech of archetypal music whose tones sounded before there were yet human ears to hear them. He can say too: In the tones of a symphony there lies a knowledge of higher worlds which is loftier and more significant than anything which can be proved by logic, analyzed in conclusions.[131]

Steiner concurred with Schopenhauer's idea that the true artist does not merely copy the objects from the physical world, but "reproduces archetypes."[132] These archetypes, Steiner believed, were images of the will. However, according to Steiner, tone is not an image of the will, but "a direct expression of the will, itself, without interpolation of the mental image."[133] Steiner declared that while music is the "expression of will of nature," other art forms are merely "expression of the idea of nature."[134] Because the art of music is the direct expression of the will of the world, music, in Steiner's view, has the power to profoundly affect the human soul.[135]

> The musician hears the pulse of the divine will that flows through the world; he hears how this will expresses itself in tones. The musician thus stands closer to the heart of the world than all other artists.[136]

Elly Wilke, an anthroposophical writer, claimed that the myth of Orpheus revealed the mystery of music and its relationship to the spiritual world.

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[131]Rudolf Steiner. The Influence of Spiritual Beings Upon Man, trans. authorized by Rudolf Steiner Nachlassverwaltung (Spring Valley, New York: Anthroposophic Press, 1982), 186.

[132]Steiner, Inner Nature of Music and the Experience of Tone, 2-3.

[133]Ibid.

[134]Ibid, 13.

[135]Ibid.

[136]Ibid.

Orpheus was the son of Apollo, and knew the music of the heavens. Sent to earth, he was forced to leave Eurydice behind. Eurydice represented that part of the human soul, remaining in the heavens, which is too pure to enter into material life. Orpheus, exiled, longed to be reunited with Eurydice, reunited with the spiritual world. Music, Wilke asserted, is the reflection of this divine world. A longing for this union with the divine is inherent in every human being.[137]

B. Musical Nature of the Child (Age 7-14)

Steiner believed that every child is innately musical.

> Man's nature, we shall find, is such that he is in a way, a born musician.[138]

> Every healthy child is inwardly deeply musical. We have only to call upon this musicality by making use of the child's natural liveliness and sense of movement.[139]

Steiner assumed that all natural forms are imbued with a hidden music which he termed "the music of the spheres." He stated, "Every plant, every animal, actually incorporates a tone of the music of the spheres. The forms

[137]Elly Wilke, "Musical Development in the History of Mankind," Present Age 1: (June 1936) 26-31.

[138]Steiner, Practical Advice to Teachers, 20.

[139]Rudolf Steiner, Human Values in Education, trans. Vera Compton-Burnett (London: Rudolf Steiner Press, 1971), 77.

of the human body also carry this 'music of the spheres.'" The child unconsciously absorbs this music into his/her organism.[140] Steiner stated that the child's physical constitution was impacted by these musical forces of nature, especially from age 7-14.[141] Steiner advised that teachers foster in the child an understanding of how "something creative lies in music, something transcending nature, . . . " The child must feel that he/she "shares in the creation of nature when he [she] develops music."[142]

Steiner claimed that the child him/herself was a musical instrument, created and tuned by the forces of the astral body.[143] From the change of teeth to puberty, Steiner contended, the astral body was still held within the physical and etheric bodies, permeating the child's being with musicality.[144] The astral body, Steiner declared, can only be comprehended by an understanding of the elements of music.

> Just as the etheric body works out of cosmic sculpture, the astral body works out of cosmic music, cosmic melodies. The only thing that is earthly about the astral body is the time, the musical measure. Rhythm and melody come directly from the cosmos, and the astral body consists of rhythm and melody.[145]

At the change of teeth, the astral body, according to Steiner, begins to forge its connection to the physical body. At this time, Steiner con-

[140]Steiner, Balance of Teaching, 19.

[141]Steiner, Human Values in Education, 77.

[142]Steiner, Practical Advice to Teachers, 54.

[143]Steiner, The Essentials of Education, 59.

[144]Steiner, Human Values in Education, 77.

[145]Steiner, The Roots of Education, 52.

tended, the astral body begins to "play upon the single nerve fibers with the in-breathed air, like a violin bow on the string."[146]

Steiner often compared the human being to a lyre. He stated that "our nerves are really a kind of lyre, a musical instrument, an inner musical instrument that resounds up into the head."[147] He implied that the Greek lyre was based on this image of the human being.

> Studying the secrets of music, we can discover what the Greeks, who knew a great deal about these matters, meant by the lyre of Apollo. What is experienced musically is really man's hidden adaptation to the inner harmonic-melodic relationships of cosmic existence out of which he was shaped. His nerve fibers, ramifications of the spinal cord, are marvelous musical strings with a metamorphosed activity. The spinal cord culminating in the brain, and distributing its nerve fibers throughout the body, is the lyre of Apollo.[148]

Steiner sincerely believed that the "human being is the most perfect musical instrument." Because the human being is made up of music, because the physical organism is musical, it is possible to connect the sounds of an external musical instrument with the inner musical instrument of "coursing blood and nerve fiber." The human being when experiencing music feels "its harmonization with the mystery of his own musical instrument."[149]

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[146]Rudolf Steiner, The Kingdom of Childhood, trans. Helen Fox (London: Rudolf Steiner Press, 1982), 110.

[147]Ibid.

[148]Steiner, The Arts and Their Mission, 37.

[149]Ibid.

The musical element penetrates the child in another way--in the relationship between the breathing and heart beat. Steiner declared that "Man is a musical instrument in respect to his breathing and blood circulation."[150] Steiner remarked that "all rhythm is based on this mysterious connection between pulse and breath." Since all human beings experience this phenomenon, thought Steiner, although with individual variations, people can comprehend each other through the element of rhythm.[151]

Because the human being is a musical instrument, Steiner believed that one day illnesses would be described in a musical manner, as if one would speak of a piano which was out of tune. Steiner reasoned that natural laws and psychological theories were useless in explaining the feeling life of the human being. He was fully aware that some people might regard his theory as "purely fantastic if not half crazy."[152]

According to Steiner, it is especially important to teach music to children from the change of teeth to puberty. As mentioned, the child from birth to the change of teeth is a sense organ, and basically a "homo religiosus," a "being of religion," but from the age of 7-14 the child is primarily an artist. The child grows in the capacity to transform impressions into images and pictures, to make them his/her own, rather than to passively absorb and accept those impressions.[153] If a child's musical sense is not

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[150]Steiner, Human Values in Education, 149.

[151]Steiner, Inner Nature of Music and the Experience of Tone, 67.

[152]Steiner, The Roots of Education, 53.

[153]Steiner, The Essentials of Education, 40.

nourished at this time, the child will be deprived for life. From age 7 to 14, Steiner asserted that

> . . . there is the cultivation of the sense of beauty and the awakening of the artistic feeling. The musical element must bring to the etheric body that rhythm which will then enable it to sense in all things the rhythm otherwise concealed. A child who is denied the blessing of having his music sense cultivated during these years, will be the poorer for it the whole of his later life. If the sense were entirely lacking in him, whole aspects of the world's existence would of necessity remain hidden from him. Nor are the other arts to be neglected.[154]

When the child is active in music and when musicality is cultivated in the child, the child is "induced to experience in a living way the musical essence of the world itself."[155]

Because musical capabilities are present in every child, Steiner insisted that all children be given a musical education, even those who appear to be non-musical. Musical abilities could be buried and need only the teacher's loving touch to bring them out. Without music, without this bridge from the inner to the outer world, from the earthly to the spiritual, the child, according to Steiner, may be somewhat retarded in the development of his/her soul life. He quoted Shakespeare's words as basic truth. "The man that hath no music in himself . . . is fit for treasons, stratagems and spoils; let no such man be trusted!"[156]

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[154]Steiner, The Education of the Child, 42.

[155]Steiner, Practical Advice to Teachers, 52.

[156]Ibid, 48.

After puberty, the musical forces continue to resound in the being of the individual. According to Steiner, "What has been taken in as the music of the world goes on developing in the inner being."[157]

In summary, Steiner believed that music is essential for the child's physical, mental, emotional, and spiritual development.

> The foundation for the removal of all obstacles for the development of a courageous and appropriate development of our life of will in adulthood depends upon the right introduction to music. The particular manner in which the musical element works into the organism of man is thus, that it eases the fluctuations of nerve activity into the stream of the breath. These reverberate upon the nerve functions. Further, the breathing rhythm interacts with the rhythms of the circulatory system, which in turn work into the rhythm of sleeping and waking. It is truly wondrous to behold and understand . . . the inwardly active man-creating power of music![158]

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[157]Steiner, The Essentials of Education, 77.

[158]Rudolf Steiner, Die Padagogische Praxis vom Gesichtspunkte geisteswissenschaftlicher Menschenerkenntnis; quoted in Magda Lissau, The Temperaments and the Arts: Their Relation and Function in Waldorf Pedagogy, 68-69.

CHAPTER V

MUSIC TEACHING IN WALDORF SCHOOLS

A. Curriculum for Grades One, Two, and Three

Two general curricula exist for Waldorf Schools. The Stockmeyer curriculum[159] catalogues various quotes by Steiner about education according to subjects. The von Heydebrand curriculum, compiled by Caroline von Heydebrand,[160] outlines the curriculum of the first Waldorf School in Stuttgart, Germany.

In the introduction to von Heydebrand's Curriculum of the First Waldorf School, G. L. Rowe cautioned teachers that the curriculum may seem "vague, tenuous, full of undefined terms."[161] Teachers, he felt, must have an understanding of the fundamental principles of Waldorf School education which are based on Steiner's conception of the development of the human being. Rowe stated that "The nature of this education is such that it does not depend on principles which can be abstractly stated, nor yet on methods, nor yet on the way the content of the lessons is arranged."[162]

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[159]E. A. Karl Stockmeyer, comp., Rudolf Steiner's Curriculum for Waldorf Schools, trans. R. Everett-Zade (London: Rudolf Steiner Press, 1969).

[160]Caroline von Heydebrand, comp., Curriculum of the First Waldorf School, trans. Eileen Hutchins (Stuttgart: Steiner Schools Fellowship, Ltd., 1966).

[161]G. L. Rowe, "Origin and Use of the Curriculum," in Curriculum of the First Waldorf School, comp. Caroline von Heydebrand, 8.

[162]Ibid.

According to Steiner, "The curriculum must be a copy of what we are able thus to read in the evolutionary process of the human being."[163] The curriculum was constructed to follow the development of the child's physical, emotional, and mental being. In addition, the teacher is expected to "read" the child, to adapt to the needs of the developing child. The curriculum was meant to be a process of artistic, dynamic interchange, rather than a rigid system or method.

The von Heydebrand curriculum for Grade One emphasized a reverence for nature--for the earth, the stars, plants, animals. This connection with nature is fostered through a language arts program based on fairy tales.[164] In Grade Two, the children are given animal stories and legends as well as fairy tales. Because the child is still so connected with nature, the animals in the stories should speak as human beings, according to von Heydebrand, because the Grade Two child is still so strongly connected with nature. To balance the story material, legends are told as they express "the picture of the human being in his striving towards completion."[165] In Grade Three, the main theme of the year is the Old Testament. The children have lessons in practical activities such as farming, gardening, and housebuilding in order that they might be brought to an understanding of the interrelationship of minerals, plants, animals, and humankind in the world.[166]

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[163]Steiner, Essentials of Education, 45.

[164]von Heydebrand, 18.

[165]Ibid, 21.

[166]Ibid, 24-25.

In a lecture in Stuttgart, in which Steiner gave indications for the music curriculum, he gave minimal guidelines for Grades One through Three. Teachers were left free to exercise their own intuition and creativity in curricular matters.

> "In the first, second, and third classes, you are dealing essentially with simple musical measures, and here the point of view should be so to utilize the musical material that it acts formatively on the growing human being. Therefore, the point of view to hold is this, that everything musical is so directed that it brings about in the human being a proper development of all connected with voice, tone, and ear training. This is now clear."[167]

The purpose of music education in the younger grades is, therefore, not to teach musical literacy, but to develop the ear and the voice, to develop listening skills. The activities of playing and listening to music served to act "formatively" upon the child. Music education was to play a part, in Steiner's view, in moulding the child's physical and emotional being. Choice of music and musical instruments was, therefore, very important. According to Roy Wilkinson, an experienced classroom teacher, "Music can be the means of bringing a spiritual quality into the soul . . . "[168]

The Stockmeyer and von Heydebrand curricula called for similar time allotments for music classes. Both curricula specified that one period ("Stunde") per week (approximately 50 minutes) be devoted to singing in all classes.[169] [170] According to the von Heydebrand curriculum, two periods a

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[167]Steiner, quoted in Stockmeyer, 170.

[168]Roy Wilkinson, The Curriculum of the Rudolf Steiner School (Forest Row, Sussex, Great Britain: Roy Wilkinson, 1973), 27.

[169]Ibid, 162.

week were to be spent in Grades One through Four learning to play the recorder, and also two periods a week learning to play the violin, if enough violinists were available.[171] The requirements for instrumental work were slightly different in the Stockmeyer curriculum. In Grade One, only one period was to be devoted to flutes and violins. In Grades Two through Four, two periods were to be allotted to flutes and violins.[172]

The von Heydebrand music curriculum for Grade One stated that the children "can first of all be brought to experience the fifth (Erleben der Quinte). Confused, chaotic musical experience can gradually be transformed by movement to inwardly controlled music feeling."[173] The curriculum suggests that "all kinds of musical media can be used to awaken and harmonize the child's soul powers."[174] Lessons, given in large groups, in the recorders were required.[175] In the German version of the curriculum, these recorders were referred to as "Czakan--oder Blockflote in D." A "Czakan" is a German "stockfloten" or walking stick, popular in the late 1800s in Austria and Hungary, with a detachable wooden flute on top.[176] Lessons in violin were also offered.[177]

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[170]von Heydebrand, 99.

[171]Ibid.

[172]Steiner, quoted in Stockmeyer, 162.

[173]von Heydebrand, 20.

[174]Ibid.

[175]Ibid.

[176]Willi Apel, ed., Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1972), 218.

[177]von Heydebrand, 20.

The children must learn, according to this curriculum, to discriminate between what is beautiful and what is not beautiful. Therefore, ear training exercises and "simple rhythmic melody" are introduced at this age. The children learn selections of music "which suit his age" by performing the music and through listening. It is implied that the children should not read music at this time.[178]

Curriculum guidelines for Grades Two and Three are very brief. The curriculum for Grade Two is summed up in one sentence: "Songs within the compass of the octave should now be added to those in the compass of the fifth."[179] In Grade Three, the children "should begin to learn how to write music in the key of C major. Singing exercises should be continued in a wider compass."[180]

Today in North America, music curricula vary from school to school. Only a few schools contacted by questionnaire worked from a written music curriculum. (See Appendix C, "Music Curricula from Five Waldorf Schools.") In most cases, the curricula were drawn up by music specialists. One teacher incorporated elements of Dalcroze Eurhythmics and two teachers incorporated elements of the Orff and Kodaly approach.

Two North American music educators, Christoph-Andreas Lindenberg, an experienced music teacher, music therapist, lyre-player, and composer, and

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[178]von Heydebrand, 20.

[179]Ibid, 23.

[180]Ibid, 26.

Elisabeth Lebret (whose book the Shepherd's Songbook for Grades I, II, and III for Waldorf Schools is widely used in Waldorf Schools in the United States and Canada), have written about the Waldorf School music curriculum for Grades One through Three. Instead of listing musical skills and concepts to be learned, the writers focussed primarily upon the type of material to be introduced to the children in relation to the stages of child development and the curricular themes of the year.

Lindenberg, writing on the music curriculum, divided the stages of childhood into three stages. The first stage, from Grade One to Three, he called the "melodic age," in which the child eventually moves from the "Mood of the Fifth" to a feeling for tonic; the "harmonic age," roughly Grade Four through Grade Eight, in which the child experiences harmony and tonal relationships; and the "rhythmic age," from Grade Eight through Grade Twelve, in which "rhythmic beat elements governing movements from within come to the fore."[181] Defending his view that children Grade One through Three live in melody, he stated that the child "lives freely in the pure element of melody, improvising to words and sounds without as yet adhering to a strict beat or tempered intervals."

According to Lebret's curriculum, music for the Grade One child should be based on the pentatonic scale (DE GAB DE). Lebret's music for the Grade One child did not always end on the tonic.[182] Lebret advocated that music in Grade One be taught in the context of a story told throughout the year.

[181]Christof-Andreas Lindenberg, "On the Music Curriculum: The Child and Hearing," The Cresset: The Journal of the Camphill Movement 17 (Autumn 1971), 17

[182]Elisabeth Lebret, Shepherd's Songbook for Grades I, II, and III of Waldorf Schools (Elisabeth Lebret Private Edition, 1975), 6.

Recorder was introduced in Grade One. Melodies played on the recorder, it was recommended, should always be sung by the children first. The children, in Lebret's view, should be taught all vocal and instrumental music by rote. No abstractions or intellectual musical concepts should be introduced in Grade One. Lebret, in explaining the slow pace of the Grade One curriculum, stated

> Our way of teaching music is not meant to restrain the child's musical development, but to let him, as it were, gently down on a parachute.[183]

Lindenberg recommended that the songs which are "within the compass of the fifth" be used for the Grade One class. He endorsed the utilization of calls and improvised conversation using one to four notes. Simple rhythms, he believed, can be introduced to the children "which develop out of the melodies (it should not be the other way round.") If other songs not within pentatonic are used, they should, according to Lindenberg, have descending melodic phrases.[184]

Lebret believed that Grade Two children no longer want to live in the "dreaminess" of the music introduced in Grade One. They desire a "more outspoken musical language and certainly, a more outspoken end of a song." She declared that at this point, the tonic may be used to end a song, because the children will no longer accept music ending on the third or the fifth. She recommended for Grade Two that the teacher should find or compose material which lies in between major and minor--the pentatonic Scot-

[183]Lebret, 9.

[184]Lindenberg, 20.

tish and Irish folk songs and some modal music.[185] To be avoided are strong cadences and strong chordal accompaniment.[186] Lebret's songs for Grade Two include a few songs of the DE GAB DE tone set. However, in her repertoire are songs in C major, D major, G major, C pentatonic and F pentatonic.

Lindenberg stated that, in his opinion, the melody of Grade Two songs can be within the range of an octave. However, most of his Grade Two songs do not yet span a full octave--usually a fourth or a fifth--and are usually in the key of D.[187]

Lebret noted that in Grade Three, the children will undergo "the ninth year change." Lebret stated, "The nine-year-old has only just started to discover himself separated from a world that until now he was naturally united with."[188] According to Lebret, the music chosen must reflect this change in the child's being. Thus, in Grade Three, it is time to bid farewell to the pentatonic realm and to enter into the world of diatonic music.

As was mentioned before, in Grade Three, the Waldorf School children learn about house-building. Lindenberg compares the C scale to a house. The base note "C" is the foundation, the high C the roof, the intervals as windows and doors, the scale as a staircase.

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[185]Lebret, 32.

[186]Ibid, 34.

[187]Lindenberg, 21.

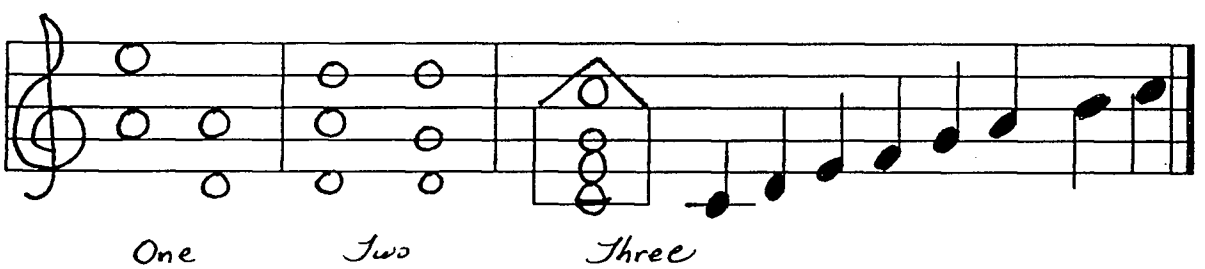
[188]Lebret, 57.

> The diatonic scale is born, the root-note becomes experience, the triad can be built; in the same way as the house is experienced as something different from the world, its walls and ceilings creating a space-within-the-space around, so that at the age of nine, the octave with its triad structures becomes a dwelling place in the realm of music.[189]

Lindenberg illustrates the progression from the range of the fifth in Grade One, to the octave in Grade Two, and finally to the C scale by the end of Grade Three.

Figure 1

Descent of Melody



The curriculum of Grades One through Three is intended to provide a strong foundation for further musical development in later grades. In Grades One through Three, the focus of the music lesson is, primarily, the training of the voice and the ear. The child is considered to be at one with the music. In Grade Four, however, there is a distinct change in the emphasis of the music lessons. According to Steiner, the student in Grade Four passes through an important phase which Waldorf educators now refer to as the "ninth year change." The students perceive a difference between an inner and an outer world. Because of this new awareness, the teacher must lead the student, according to Steiner, to experience and understand music

[189] Lindenberg, 22.

as an art form. In later years, the student learns develops music judgement and musical taste.[190]

In Grade Four, it is assumed that the student must adapt himself to the requirements music. Thus, the study of theory begins in earnest. The Stockmeyer curriculum advocates that the scale and music notation be taught in Grade Four,[191] instead of Grade Three as the von Heydebrand curriculum suggests.[192] The von Heydebrand curriculum for Grade Four recommends that the child continue to develop music reading skills. Simple melodic, rhythmic, and harmonic concepts should also be studied. In Grade Four, major and minor thirds are now introduced. The children play and sing rounds and two part songs. In eurythmy class, the children experience the major and minor intervals through movement.[193]

It appears that an introduction to the playing of a string instrument is an important feature of the Grade Three and Four music curriculum in North American Waldorf Schools. Twenty-two out of twenty-three established schools in North America offer an introduction to the playing of a string instrument (violin, viola, or cello). Thirteen of these programs begin in Grade Three and eight begin in Grade Four. One program commenced after Grade Four. String instruments are thought to develop the ear more than

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[190]Stockmeyer, 170.

[191]Ibid, 174.

[192]von Heydebrand, 26.

[193]Ibid, 32.

Orff instruments or the piano, because careful listening is required to produce the correct pitch.

In Grade Five, according to von Heydebrand, students study the keys. Simple three-part songs are added to the repertoire. In eurythmy, the students move to pieces written in different keys. Material includes the music of Schumann, Mozart, Haydn and Bach, as well as two-part pieces and rounds.[194] In Grade Six, the student continues with the study of the keys and minor scales.[195] Orchestral work continues, sometimes, with the option of switching to a wind instrument. Alto and tenor recorders are introduced at the Grade Five and Six level.

Steiner believed that Grades Seven and Eight students should be led to exercise musical judgement and musical discrimination. At this age, the study of different styles of music, i.e, music of Beethoven and Brahms, was considered to be important.[196] By Grade Seven, according to the von Heydebrand curriculum, the students should be able to sing songs in two, three, and four parts with instrumental accompaniment, but also a cappella. Older folk songs are included in the material for Grade Seven and Eight. In eurythmy class, the Grade Seven student moves to music by Mozart, Bach, Corelli, and Telemann. The von Heydebrand curriculum also recommends that some members of the Grade Seven class provide the music for the eurythmy lessons.[197] The Grade Eight curriculum is a continuation and extension of

[194]Ibid, 35.

[195]Ibid, 40.

[196]Stockmeyer, 170.

[197]von Heydebrand, 43.

the work of Grade Seven.[198] The bass recorder is often introduced at the Grade Seven or Eight level. The students continue to participate in the school orchestra.

The Waldorf School high school begins in Grade Nine. Steiner believed that all high school students should be guided to develop musical taste and an appreciation for the aesthetics of music. Therefore, in high school, as in elementary school, both instrumental music and vocal music are usually required subjects. From Grade Nine through Twelve, all students sing in the school mixed choir. Students also play in the school orchestra.[199] In some North American high schools, students may chose from a variety of instrumental groups from recorder ensembles to band. The von Heydebrand curriculum recommended that the students write their own compositions and perform them for the class at this age.[200]

Steiner gave few specific indications for the upper grades. He stated that "above all" instrumental music should be brought to the students in Grade Ten. However, he did not give any explanation. Harmony, in the form of counterpoint, should also be introduced in Grade Ten, according to Steiner, and the students should feel free to write their own counterpoint compositions.[201] In Grade Eleven, many curricula include a three-or four-week "block" (see Appendix B, "Unique Features of the Waldorf Schools") called "The History of Music" or "The History Through Music." In Grade

[198]Ibid, 49.

[199]Stockmeyer, 172.

[200]von Heydebrand, 55.

[201]Stockmeyer, 173.

Eleven, Steiner recommended solo-singing. Steiner believed that Grade Twelve students should learn, from their own experience of performing music, the distinguishing characteristics of Bach's music.[202]

Thus, in summary, Steiner gave only brief guidelines for the Waldorf School music curriculum. This lack of specific curricular goals has led to a variety of interpretations in the teaching of music in Waldorf schools.

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[202]Ibid.

B. Elements of Music

1. Melody

Steiner implied that melody is the most important aspect of music. In his eurythmy course, he stated:

> The nearer one gets to music, the more one enters into melody. Melody is the essence of music.[203]

For Steiner, the forces of sound and tone, and colour, serve "to deepen and enliven the life of soul." Steiner believed that it is very important to truly experience the tones and their intervals.[204] The true spirit of music lies, he claimed, in the intervals.

> Where does music really lie? The answer today would doubtless be that the music lies in the tones. But the tones are not the music. Just as the human body is not the soul, so are the tones not the music. The interesting thing is that the music lies between the tones. The tones are only needed in order that something may lie between them. The tones are, of course, necessary, but the music lies between them. It is not the C or E which is essential, but what lies between the two. Such an intermediary element is, however, only possible in melody. . . . What is music? It is what one does not hear. What you do not hear but yet experience between the tones is music in the true sense; it is the spiritual side of music, whereas the other is the manifestation of music in the world of sense. The audible is never the musical.[205]

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[203]Rudolf Steiner, Eurythmy as Visible Music, trans. V. J. Compton-Burnett (London: Rudolf Steiner Press, 1977), 66.

[204]Steiner, Art As Seen in the Light of Mystery Wisdom, 100.

[205]Steiner, Eurythmy as Visible Music, 48.

In the future, he insisted that humankind will be able to "experience what is behind the tone." Human beings will experience tone as a window in which one can "enter the spiritual world."[206]

Egon Lustgarten, a composer of music for eurythmy, reflected on Steiner's thoughts. To truly understand music, Lustgarten believed that the human being may

> . . . experience melody, not as a succession of single tones dependent on the harmonies, but as a continuous motion, the single tones the transit-points. Thus, the intervals, the spaces between the individual melody-tones, become the essential, while the sounding tones represent merely directing-points to fix, as it were, externally, what is of prime importance: music motion.[207]

In each stage of human development through the ages, Steiner claimed, the human being experienced music differently, relating to distinct intervals or "moods" of music. Today, music is dominated by harmony of major and minor thirds. However, in the far distant past, music was experienced, according to Steiner, through sevenths. Steiner contended that the smallest interval the human being could discern, at that time, was the seventh. Thirds and fifths intervals did not exist in this stage of human evolution.[208]

In a later age, in Steiner's view, humankind experienced music in fifths. The interval of the seventh began to feel as uncomfortable as it does to us

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[206]Steiner, Art As Seen in the Light of Mystery Wisdom, 100.

[207]Egon Lustgarten, "The Music Between the Tones," The Forerunner 2 (Spring 1941) 16.

[208]Steiner, Inner Nature of Music and the Experience of Tone, 85.

today. Steiner stated that the interval of the fifth became more agreeable. A specific scale began to emerge.[209] This scale, Steiner contended, consisted of the notes DE GAB DE. Cryptically, he stated, "the fifths throughout the tonal range of different octaves were experienced." [210]

This type of music Steiner referred to as "Erleben der Quinte"--translated as "Mood of the Fifth." Steiner maintained that this type of music, in that time, had the effect of lifting the listener outside of him/herself. "Mood of the Fifth" music was objective; it had no feeling for major or minor. Humankind was not ready for the "strange bond between music and human subjectivity."[211]

Steiner believed that the fifth interval serves "to stimulate and enrich the life of the soul. It is like a magic wand that conjures up the secrets of the sound world yonder, out of unfathomable depths."[212]

Steiner inferred that this era of the "Mood of the Fifth" corresponded to the first stage of child development, up to the "ninth year change." Speaking of the future development of humankind and its relationship to musical development, Steiner wrote:

> All this is extraordinarily important when one is faced with the task of guiding the evolution of the human being regarding the musical element. You see, up to about the age of nine, the

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[209]Ibid, 51.

[210]Ibid.

[211]Ibid, 52..

[212]Steiner, Art As Seen in the Light of Mystery Wisdom, 103.

> child does not yet possess a proper grasp of major and minor moods, though one can approach the child with them. When entering school, the child can experience major and minor moods in preparation for what is to come later, but the child has neither one nor the other. Though it is not readily admitted, the child essentially dwells in moods of fifths. Naturally, one can resort in school to examples already containing thirds, but if one really wishes to reach the child, musical appreciation must be based on the appreciation of fifths; this is what is important.[213]

After age nine, according to Steiner, the child is able to truly appreciate the experience of the third. Steiner believed that the human being experiences the third as an inward feeling. He described this feeling as "intimate; it is an experience of the heart."[214]

Steiner's successors believed, as Steiner did, that the child recapitulates the music history of humankind. Lebret claimed that Steiner in his lectures implied that "man and music are a unity and cannot be considered separately, with the development of music running parallel to that of man."[215]

> In music, the process of the descending ego into the physical body is expressed by a narrowing of intervals mankind is able to experience. This process is repeated in the individual development of every human being, hence we have to deal with it in education.[216]

Anny von Lange, a Dutch musicologist, agreed with Steiner that the theory of recapitulation is the basis for using the pentatonic scale in music teaching before the age of nine. She stated that "in music, the great

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[213]Steiner, Inner Nature of Music and the Experience of Tone, 57-58.

[214]Steiner, Eurythmy as Visible Music, 33.

[215]Lebret, 4.

[216]Ibid, 5.

historic spiritual evolution of mankind repeats itself in the individual."[217] Virginia Sease, a member of the Executive which oversees anthroposophical endeavors and also a former class teacher and musician, felt that children needed to experience music in the "Mood of the Fifth," and then in pentatonic and diatonic in order to appreciate modern music.[218]

As mentioned, in the curriculum for the first Waldorf School, guidelines were given for music teaching in Grades One, Two, and Three in the von Heydebrand curriculum. The guidelines pertaining to melodic concepts reflect the progression from the "Mood of the Fifth" to diatonic music.

Grade One--The curriculum stated that the children "can first of all be brought to experience the fifth (Erleben der Quinte). Confused, chaotic music experience can gradually be transformed by movement to inwardly controlled musical feeling." Song material should be "within the compass of the fifth."[219]

Grade Two--"Songs within the compass of the octave should now be added to those in the compass of the fifth."[220]

Grade Three--In music lessons, the children "should begin to learn how to write music in the key of C major. Singing exercises should be continued in a wider compass."[221]

Steiner reasoned that the notes of the pentatonic scale DE GAB DE be used and that any feeling for major and minor be avoided. He did not refer to this sort of music for children as "pentatonic," but as "Mood of the

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[217]Anny von Lange, "Tones Arising from the Heart" from Man-Music-Cosmos quoted in Lyre Newsletter 9 (March 1987): 5.

[218]Virginia Sease, singing workshop, Dornach, Switzerland, April 1986.

[219]von Heydebrand, 19.

[220]Ibid, 23.

[221]Ibid, 26.

Fifth." Beyond these guidelines, the author could find no other melodic indications from Steiner.

A number of interpretations of the "Mood of the Fifth" seem to have emerged from the work of Waldorf music educators. A "Mood of the Fifth" melody may:

1) begin and end on any note other than tonic ("G") to avoid the feeling for major and minor.
2) begin and end on "A" or be centered around "A"
3) consist of descending phrases
4) involve open, non-tempered tuning
5) contain melismatic passages.

Some Waldorf music educators believe that music for young children should not end on the tonic or "G" in the tone set given by Steiner (DE GAB DE). Edmund Pracht, one of the first composers of children's music for the lyre, stated that any of these tones could be the central tone; all tones, he felt were interchangeable ["gemeinsam"][222]

Lebret argued that although the child is self-centered, he/she is not yet a fully integrated being. The ego or "I" of the child has not fully descended into the child's physical body. Lebret maintained that Grade One children do not want to end on the tonic because this brings the child too much into the physical. Because of this, Lebret rejected many of the pen-

[222]Edmund Pracht, Heilende Erziehung (Natura-Verlag: Arlesheim, Switzerland, 1956), 313.

tatonic folk songs for the young child because of the emphasis on the tonic.[223]

Another idea about the "Mood of the Fifth" is that the melody must center around the note "A." In teaching young children, Julius Knierim, a German music therapist, composer, and accomplished lyre player, stated that the teacher or parent

> . . . should strive to gradually find his way, ever more surely to the "A." "A" is the central tone (pitch) of all our songs. Indeed, the songs are essentially, only expansions of the tone "A", where the fifth interval is the maximum limit of expansion.[224]

Analysis of Knierim's book Quintenlieder reveals that all thirty-six songs begin on "A." Most songs end on "A" as well. Lindenberg, too, specified that children's songs, especially in Grade One, center around the "A." By using a pentatonic scale based around the tone "A," without a feeling for major or minor, the child is not asked for emotional involvement. He advised teachers to:

> . . . look for a tone central to a child's experience, mostly being the note "A," and not to base the song on tonic "C," or "ground tone.[225]

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[223]Lebret, 6-7.

[224]Julius Knierim, Quintenlieder (Bingheim, West Germany: Verlag das Seelenphlege Bedurftige Kind, 1970), 9. (Passage trans. Karen and Peter Klaveness)

[225]Lindenberg, "On the Music Curriculum: The Child and Hearing," 21.

Lindenberg believed that it is sufficient in Grade One to limit songs to just one note "A," or songs which swing back and forth from "A" to "E" or "A" to "D." He stated, "the interval of the fifth is more important than using the five notes of the pentatonic scale all at once."[226]

Anny von Lange, musicologist, published a book called Mensch, Musik und Kosmos in 1956. She believed that in pre-Pythagorian time, around 1000 B.C., a seven-tone pentatonic scale was used by the Greeks, containing the notes DE GAB DE. The scale was composed of "wholly symmetrical form of fifths" and was centered around the middle tone "A."[227] According to von Lange, the scale was an image, a metaphor of the human being's relationship to the spiritual and also to the material.

> The inner harmony of the whole form . . . does not reflect any more so distinctly world-creative occurrences of divine beings, but rather man himself, in the polarity of his being turned towards both spirit and matter.[228]

Pam Boulding, a music teacher and professional harpist at the Morning Star Waldorf School in Gig Harbor, Washington described her work with the children centering music around tone A":

> When I discovered the centre tone "A" and began to understand it as the first tone in music, and began to feel what it was like playing music for children, always beginning and ending on the "A", understanding the music that is centered on the "A" for the young child. That was a real breakthrough for me. I heard of Orff music and how they worked with pentatonic music

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[226]Ibid.

[227]von Lange, 1.

[228]Ibid, 3.

> and I understood about pentatonic music. But it wasn't until I really understood the centre tone "A" and the "Mood of the Fifth" that I began to see that these are two separate experiences. And so I have felt that this is one of the most important things I have brought to the children.[229]

The author could find no direct quotation of Steiner which would indicate that he believed that "A" should be the dominant or middle tone for music of children under the age of nine. One of the leading Waldorf School music teachers in Europe, Philia Schaub confirmed:

> I cannot mention or point out any lecture of Steiner where he spoke about the "A," but if you read the "Lehrplan der Waldorfschule" by Stockmeyer, you can find him speaking about the "Quintenmusik." In this "Quintenmusik," "A" is the central-tone, especially in connection with the "Pentatonik."[230]

Lindenberg explained the emphasis on the centre tone "A" in the music material for the early grades:

> . . . for indeed, Steiner never seems to have overtly stated that the tone "A" should be central to the elementary grades singing. . . . This "scale" DE GAB DE is relevant for the young school child. The central tone is "A." While Steiner did not state that every melody for that age should center around the tone "A" it is again by the implication of the parallel of the history of music that the "more objective" nature of the "Mood of the Fifth" is exemplified in the use of a central rather than a tonic orientation tone, as i.e. in the Gregorian chant before music used the "subjective" mode of expression from 1030 A.D. . . . Thus any music in the fifth-mood could not possibly employ a "ground" note, but would still use a middle note (in Greek "mese"). Any sensitive treatment of songs composed in the mood would lead to an emphasis of the <u>central tone</u>. In addition, this scale can be divided into two fifths. . . . The

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[229] L. Eterman, unpublished interviews, 28.

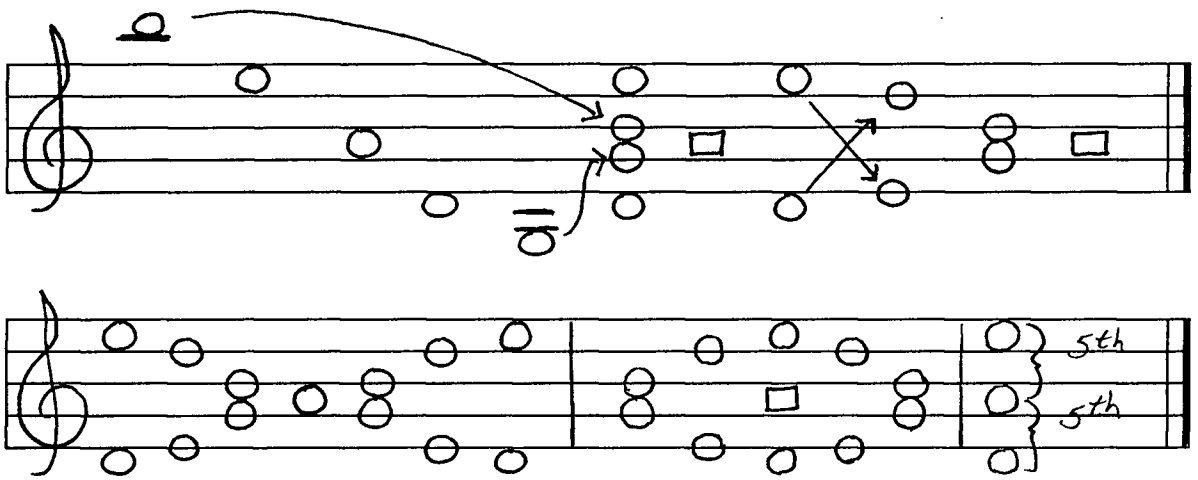
[230] Philia Schaub, personal letter dated July 23, 1989.

tone "A"is clearly central both in the scale, also in the two fifths.[231]

Lindenberg diagrammed the pentatonic scale in this way to illustrate the centrality of the tone "A."

Figure 2

The Centrality of the Tone "A"



The musicologist Pfrogner reported Anny von Lange's recollection that Steiner had given a diagram of the Greek modes to a musician named W. Lewerenz. In this diagram, "A" was the note upon which the Greek modes were based. The "A" was referred to as the "sun tone."[232] Lindenberg stated that Steiner, in a lecture in Munich on March 17, 1908, related tone "A" to the qualities of the sun. Lindenberg states, "This is instinctively experienced when working with small children, that the tone "A" is sun-like,

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[231]Lindenberg, personal letter dated August 22, 1989.

[232]Hermann Pfrogner, Lebendige Tonwelt (Munich: Albert Langen, 1976), 643.

and as the sun is the chief reference point for them, as for young school children, also central."[233]

It is quite possible that "A" was the center tone for Greek music. According to Curt Sachs, musicologist, the most ancient lyres of Greece consisted of three strings called "nete," "mese," and "hypate," meaning high, middle and low, tuned to fourths--"D," "A," and "E."[234]

The music historian Donald Jay Grout corroborated this hypothesis:

> There is some reason to suspect that in all the different keys one note--the "mese" of the Great Perfect System--had special importance as a central tone of frequent recurrence in melodies, a tone functioning perhaps somewhat like the dominant (and possibly the tonic) in our system. If this were the case, the differing relations of the other notes to this immutable "dominant" "A" would probably produce a characteristic set of melodic motives in each mode, peculiar to that mode and giving to it a special quality which could never be deduced solely from its pitch or its scale species.[235]

It is not clear what Steiner or the ancient Greeks meant by "A." Was "A" A440 or a pitch higher or lower? However, the idea of "A" as the center tone of the tone set, whether Steiner specifically indicated this or not, appears to be one of characteristics of musical material for Waldorf Grades One through Three, and especially for the younger children.

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[233]Lindenberg, personal letter dated August 22, 1989.

[234]Curt Sachs, The Wellspring of Music (The Hague, Netherlands: Martinus Nijhoff, 1962), 160.

[235]Donald Jay Grout, The History of Western Music (New York: W. W. Norton and Company, 1960), 16.

Another characteristic of "Mood of the Fifth" music, especially for young children, is that of the descending melodic phrase. Some Waldorf music educators maintain that the descending melodic phrase mirrors the child's physiological development.

Steiner reasoned that, in the first phase of a child's life, he/she is "entirely sense organ, entirely head, and all its development proceeds from the nerve-senses system."[236] Lindenberg believed that descending melodies of many lullabies reflect the downward growth of the human being, from the head to the limbs. Lindenberg suggested that even if other songs, not in the pentatonic scale are used, they should also contain descending melodic phrases. Pam Boulding employed descending phrases, usually ending on "A" in her work with younger children.[237]

Some Waldorf educators, especially those who use lyres to teach music, advocate open tuning. Knierim believed that the fifth intervals from "A" up to the "E" and "A" down to the "D" should be sung in perfect fifths.[238] This idea may to be linked to the theory that the child recapitulates the musical development of humankind. The idea of the tempered scale only came into being in the 1700s.

Another feature of music used in Waldorf Schools for the young child is that of concluding songs with melismatic phrases. Paul Baumann, the first

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[236]Steiner, Spiritual Ground of Education, 48.

[237]L. Eterman, unpublished interviews, 29.

[238]Knierim, 11.

music teacher in the Waldorf Schools, composer of the four volume "Lieder der Waldorfschule" did not use the DE GAB DE tone set, or incorporate the idea of "A" as center tone, nor did he use opening tuning or descending melodies in his compositions for young children. All songs of the first volume of songs for young children are written in the keys of D, G, except for one which is in Eb. Usually, the songs are within the range of a fifth.

However, his compositions are sprinkled with melismatic phrases.[239] Apparently, he had followed Steiner's suggestion that he create text which could be performed in a "speaking-singing" way, "Sprechgesanglich." One of Bauman's best known songs, "The Song of the Mother Sun" in which Christian Morgenstern's poem was set to music, was often sung at school gatherings of former pupils. Bauman seems to incorporate the elements of the Gregorian chant (the level of musical evolution the child is thought to be repeating in his/her development) into the song by his frequent use of melismatic phrases. Steiner purportedly said that in this song the "Mood of the Fifth" lived.[240] Elisabeth Lebret sometimes used this principle in her songs.[241] Julius Knierim often ended his songs with a melodic phrase without text.[242]

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[239]Paul Bauman, Lieder der Waldorfschule, erstes Heft fur die Kleinen (Dornach, Switzerland: Verlag am Goetheanum, 1970).

[240]Gisbert Husemann and Johannes Tautz, 87.

[241]Elisabeth Lebret, Shepherd's Songbook for Grade I, II, and III of Waldorf Schools.

[242]Julius Knierim, Quintenlieder.

In short, many Waldorf School music educators advocated breaking away from traditions and old forms, especially when teaching young children. Knierim stated:

> Only a completely new way of singing and moving will be able to dissolve the generations-old power of well-known melodies and present to the children a new form, appropriate to our time.[243]

2. Rhythm/Beat

Steiner related the rhythmic element of music to the "will" of the human being. Steiner stated, ". . . we see that since the rhythmic element is related to the nature of will--man must inwardly activate his will when he wishes to experience music--it is the rhythmic element that kindles music in the first place."[244]

Before the change of teeth, Steiner contended, the child imitates gestures and sounds from his environment. Through imitating, Steiner claimed, the child "forms himself." Thus, rhythm and beat, amongst other impressions, become actual forces which work upon the child and help to mould the child's physical being. Steiner implies that the child's inner musicality is shaped in these early years.

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[243]Knierim, 13.

[244]Steiner, Inner Nature of Music and the Experience of Tone, 67.

> The whole way in which a child is related particularly to rhythm and beat is different before and after the change of teeth. Previously rhythm and beat were also something which the child imitated, but which became transformed into a plastic moulding. Afterwards it became transformed into an inner musical element.[245]

Steiner was not in favor of teaching the children rhythmic concepts until after the age of nine. He believed that the child was simply not ready. According to Steiner, before age nine, the child is still at one with rhythm and beat. Only after age nine is the child able to grasp the concept of rhythm and beat objectively.

Steiner asserted that from age nine to twelve, "the child develops an understanding of rhythm and beat . . . whereas earlier on, the child experienced rhythm and beat unconsciously, it now develops a conscious perception and understanding of it."[246]

> Only between his ninth and twelfth year does the child acquire an understanding for rhythm and beat as such, for melody as such. Now he is no longer so strongly impelled to form himself inwardly in accordance with rhythm and beat; afterwards he begins to develop the understanding, the faculty to comprehend what they are.[247]

> The child will comprehend a certain inner rhythm while it is still very young. Aside from this instinctively experienced rhythm, however, the child should not be troubled until after it is nine years old with the rhythm that is experienced, for

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[245]Steiner, quoted in Stockmeyer, 165.

[246]Steiner, Soul Economy and Waldorf Education, 145.

[247]Steiner, quoted in Stockmeyer, 165.

> example, in the elements of instrumental music. Only then should the child's attention be called to these things.[248]

After age nine, the child has integrated his/her musical experiences. Before that age, the child is not ready to be grasped by music in an emotional way, through rhythms which are too strong. In a lecture given in Dornach at Easter 1923, Steiner warned against introducing rhythms which are too strong before the child is ready.

> Now, [at age nine to ten] much more than formerly, the child feels the need to be gripped by what is musical, to be gripped by rhythms. When we observe how the child takes in music up to this stage of life between the 9th and 10th years--how what is musical also lives in the child as something essentially plastic, and how this plasticity naturally becomes an inner formative force of the body, passing over extraordinarily easily into what is dance-like, into movement--then we must recognize how the inner grasping of music as such comes into being only between the 9th and 10th years. . . . Of course, these things are not clearly separated from each other; and those who have insight into them will also foster the musical element before the 9th year, but in the right way--tending more in the direction which I have just characterized. For the child between 9 and 10 would get a shock if the musical element were suddenly to take hold of him, before he was inwardly ready and accustomed to begin gripped in this strong way.[249]

Steiner reasoned that the child is not able to comprehend rhythm and beat until age nine because the child has not achieved a balance between his breathing and blood circulation. Steiner believed that the foundation for all rhythm was the relationship between the breathing and the blood circulation. The average adult, he surmised, has a ratio of four heart beats

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[248]Steiner, Inner Nature of Music and the Experience of Tone, 67.

[249]Steiner, quoted in Stockmeyer, 167.

to one breath. Before the age of nine, Steiner implied that the child has not achieved this balance.[250]

Lindenberg, while designating the first nine years of a child's life as the "melodic age," acknowledges that the young child, of course, lives strongly in the limbs, and is in constant movement. However, he believed that the rhythm and beat of music should, for the young child, be derived from the melody. The melodic element, the flow, in Lindenberg's view, must dominate, and not the rhythmic element in music written in the "Mood of the Fifth."

> Does this mean that there is no rhythm or harmony and no beat? A child uses these elements when gaining mastery of body and limbs, yet all too easily we think we have a manifestation of beat and harmony. Melody has a movement of its own and this movement as a type is predominant in a child's unfolding.[251]

Knierim urged teachers of children below the age of nine not to emphasize the beat:

> . . . the young child does not yet have a fixed metric sense, i.e. a feeling for the whole bar or the beat. One should be very conscientious in de-emphasizing the beat. Only in as far as it appears by itself through the dancing and walking may it play a role. One takes from the child the freedom of movement which he should still have, and brings unfavorable consequences to bear in his later years, if the adult feelings of weight, beat, and exactitude are forced upon him. . . . Be careful to avoid pedantry and to avoid strangling the unconscious grace

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[250]Steiner, Inner Nature of Music and the Experience of Tone, 67.

[251]Lindenberg, 19.

> and freedom too early in the name of the rhythmic skills to be learned.[252]

Musicians and class teachers interviewed favored de-emphasizing the beat. One musician made the point that strong rhythms affect the child too directly, too physically. Even though the task of the teacher, he believed, was to help the child live into his/her own body, the child is not truly able to accept strong rhythms.[253] A class teacher and music teacher stated that he would only use "rhythm inherent in the flow of words." He explained why he de-emphasized the beat in his music lesson:

> . . . the beat, I regard as the logical element. And it is logic that is the anathema to the paradisiacal child [the child before the age of nine]. For the simple reason that logic is something that is systematic and you can't have anything more systematic that is regular. Breathing is not regular. . . . I don't regard rhythm as something that is regular. That is beat--that is a machine. True rhythm is something that is not constant, it is inconstant.[254]

A professional musician and private music teacher who works out of Steiner's ideas postulated that there are two types of rhythm--etheric rhythm (that which is related to breathing, to the life-forces) and intellectual rhythm (that which is related to steady pulse).

> Intellectual rhythm is beat and the beat is death. . . . I often refer to the difference between the two in this way. If you feel your pulse on your wrist, in between each major beat, you experience, you can literally feel the blood beginning to move. And so, it is the rhythm, you can literally feel the blood beginning to move. And so, it is the rhythmic interval,

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[252]Knierim, Quintenlieder, 11.

[253]L. Eterman, unpublished interviews, 62.

[254]Ibid, 76.

> exactly the same as the melodic interval except that the rhythmic interval is in time. You are in a state of movement. You are working with a living breathing element. With the other, there is something hard, very frozen about it, in a sense dead. . . . . One lives and breathes and moves, the other is entirely static.[255]

Thus, in presenting songs in Grades One, Two, and Three in Waldorf Schools, it seems that there is generally no inordinate emphasis on beat. Knierim suggested that parents or teachers walk to the young child's own beat, instead of forcing their adult beat upon the child. The teacher may accelerate or decelerate songs according to the children's mood, the weather, or the context of the subject studied.[256]

Another rhythmic feature of some songs written for children Grades One, Two and Three in Waldorf Schools is that of changing meter. Knierim's songs are written in meters of 9/4, 6/4 duple, 6/4 compound, and 4/4. Sometimes the meter changes from, i.e., 9/4 to 4/4 or 4/4 to 6/5 duple or 9/4 to 6/4 duple to 6/4 compound. The songs are written with no bar lines. Elisabeth Lebret's Shepherd's Songbook, too, includes examples of songs which change from 6/8 to 9/8 , 4/4 to 6/8, 12/8 to 9/8.

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[255]Ibid, 20.

[256]Knierim, 8-9.

3. Harmony

Harmony, in Steiner's view, is related to the chest, to the feeling life of humankind.[257]

> The element which occupies the middle position in music today . . . is harmony. Harmony stirs human feeling directly. . . . Feeling itself is that which occupies the middle position in the sum-total of human experience. On the one side feeling flows out into will and other it flows out into the world of ideas. . . . Harmony affects feeling directly. Harmony is experienced by the feelings.[258]

Steiner presumed that the child, up to the age of nine, does not have an appreciation for major and minor moods,[259] and that he/she grasps melodies more easily than harmonies.[260] According to Steiner, the child will not be harmed by experiencing music in these moods. However, Steiner did not believe that the young child could truly relate to this type of music. This appreciation would come, he hinted, only after the "ninth year change" when the child is able to discriminate the inner world from the outer world. Steiner insisted that teachers would do the children a great favor by introducing them to major and minor modes after age nine.[261] Steiner recommended that the children sing only in unison until age ten.[262]

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[257]Steiner, Inner Nature of Music and the Experience of Tone, 68.

[258]Steiner, quoted in Stockmeyer, 171.

[259]Steiner, Inner Nature of Music and the Experience of Tone, 57.

[260]Ibid, 66.

[261]Ibid, 58.

[262]Rudolf Steiner, Conference with the Teachers of the Waldorf School in Stuttgart, Volume Two, trans. Pauline Wehrle (Forest Row, East Sussex, Great Britain: Steiner Schools Fellowship Publications, 1987), 9.

Lindenberg asserted that songs in Grades One and Two, and perhaps Grade Three, should not even be harmonized for the children. He stated that in these grades, "harmonization superimposes unnecessary fetters for something that still wants to grow and come into its own." Chording on piano or guitar brings in the element of major and minor which, according to Lindenberg, should be avoided until the end of Grade Three.[263]

The songs of Lebret, Knierim, and Masters also appear without accompaniment. However, it is interesting to note that the music written by Paul Bauman, music teacher of the first Waldorf School, included piano accompaniment.

C. Activities of Music

1. Singing

Singing, according to Steiner, is an essential mode of expression for the human being.

> . . . something infinitely important in man's harmony with the world is achieved when he sings. Singing is a way of reproducing what is already present in the world. When the human being sings, he expresses the momentous wisdom out of which the world is built.[264]

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[263]Lindenberg, 21.

[264]Steiner, Practical Advice To Teachers, 52.

Steiner believed that the activities of singing and instrument playing should be introduced to the children as soon as possible in the child's education so that the child could experience the "musical element which lives in their human form, as it emancipates and frees itself." [265]

Teachers were asked to view the child as a musical instrument. Every child, Steiner felt, was able to feel "a kind of well-being in the sound."[266] He encouraged teachers to imagine what a violin would feel, if it could feel, as the performer draws the bow across the strings. He urged teachers to give children these "little experiences of ecstasy" through singing.[267] He believed if one was to be a good music teacher, "he will make a point of taking singing with the children at the very beginning of their school life."[268]

According to the von Heydebrand curriculum, the children must learn to discriminate between what it beautiful and what is not beautiful through exercises in ear training. In Grades One and Two "simple rhythmic melody" should be introduced to the children. These melodies "which suit his age" are to be learned by rote.[269] The benefits of children's songs should not be underestimated as part of a child's education, according to Steiner.

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[265]Steiner, Human Values in Education, 151.

[266]Steiner, The Kingdom of Childhood, 111.

[267]Ibid, 112.

[268]Steiner, Human Values of Education, 150.

[269]von Heydebrand, 20.

Songs should be chosen for their "beauty of sound." The songs "must make a pretty and rhythmical impression on the senses."[270]

The activity of singing, according to Steiner, should not be tied, at first, to any learning of musical concepts. Teachers may teach "little songs quite empirically without any kind of theory: nothing more than simply singing little songs, but they must be well sung!" Later, Steiner said, songs may be used to teach the children gradually about melody, rhythm, and beat.[271]

Steiner was against the use of "artificial methods" to teach singing. Children, he thought, should not be made conscious of their breathing, but that they should shape their breath instinctively according to the musical phrase. Steiner felt teaching children to sing too consciously would be analogous to teaching children to methodically and analytically how to hold a pen. To teach in this way, was, in Steiner's view, to treat the human being like a machine. The physical organism must be "free to adapt itself to what is rightly experienced in the soul."[272] Waldorf music teachers try to achieve a clear free tone, without vibrato, without emotionalism.

The development of conscious active listening would help the child to sing properly, not "methods" which were, to Steiner, too intellectual, too separate from the experience itself. Steiner urged teachers to wait until

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[270]Steiner, The Education of the Child, 29.

[271]Steiner, The Kingdom of Childhood, 116.

[272]Rudolf Steiner, The Renewal of Education Through the Science of the Spirit (Forest Row, East Sussex, Great Britain: Kolisko Archives Publications, 1981), 146-147.

children were older and less vulnerable to subject students to such methods.[273]

> The first step in teaching singing and musical ear training is to implant in the children the habit of listening carefully. Then one awakens their faculty of imitation in reproducing the music they have heard. The best singing method would be for the teacher to sing to his class with real love for the music. Then when hearing the children sing after him, he must be able to point out anything which is faulty or which needs improving. He must engender a desire in the children to copy what they have heard from his lips, and then he can correct them.[274]

> The important thing is that the child should learn to listen; the musical hearing must be trained. The child must above all grow accustomed to hearing rightly and then the tendency to imitate correctly what it has heard must be aroused. There again the best method for the teacher is to lead the singing with a certain love, and then go into the points which are at fault. In this way, the pupil develops his natural need to imitate what he has heard and he learns from his teacher's corrections.[275]

Steiner suggested that singing and critical listening be alternating activities in a music lesson. He recommended that one half of the class sing while the other half listened.[276] He also advised that the children be given singing one day and be allowed on the next day to listen to instrumental music.[277]

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[273]Ibid, 146.

[274]Ibid, 132.

[275]Steiner, quoted in Stockmeyer, 163.

[276]Steiner, Supplementary Course, The Upper School, (1965), 5.

[277]Ibid, 3.

Steiner assumed that the "spiritual" element of the music wanted to remain with the child after the music had ceased. Steiner asked teachers to consider asking the children to remain quiet for a few minutes after the music has finished, instead of rushing into another activity. According to Steiner, the older the children, the more important it is to include these periods of silence.[278]

2. Movement

At age three and four, Steiner stated, the child wants to join his/her "own bodily musical nature in musical rhythm and relationship with the world." The capacity is present most strongly in the human being at the age of three to four. Steiner urged parents to dance, to move with their children. The child's body should be "permeated" with movement at this critical age. This would help the children overcome any heaviness in their limbs, Steiner predicted.[279] Steiner stated that the benefits of dance and movement with the young child could also "have a powerful influence in building up the physical organs."[280]

Steiner contended if this feeling for music, movement, and rhythm were cultivated by the parents before the child's first change of teeth, a strong foundation would have been laid for the development of the child's

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[278]Steiner, Supplementary Course, The Upper School, Forest Row, East Sussex: Kolisko Archives Publications: 1980, 48.

[279]Steiner, Practical Advice to Teachers, 20.

[280]Steiner, The Education of the Child, 29.

musicality in the future.[281] However, Steiner cautioned teachers not to emphasize this will to movement too enthusiastically. The movement of early childhood:

> . . . carries life too strongly, life that is too stunning, and easily benumbs consciousness. This strong musical element very early brings about a certain dazed state in the child's development.[282]

This impulse has to be balanced, arrested somewhat so that the "music does not affect the human being too strongly." The Dionysian elements of the music have to be balanced with the Apollonian.[283]

Steiner suggested that for the young child, especially from age seven on, a unity of movement, playing instruments, singing should be encouraged. The Greeks, Steiner pointed out, were concerned with the teaching of the whole human being--body, soul and spirit. Through movement, the Greek felt related to the world.

> The Greeks brought their pupils into movement; they brought them into movement that was in harmony with the dynamic of the spiritual and physical cosmos.[284]

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[281]Steiner, Practical Advice to Teachers, 21.

[282]Ibid, 47.

[283]Ibid, 48.

[284]Rudolf Steiner, Deeper Insights into Education: The Waldorf Approach, trans. R. M. Querido (Spring Valley, New York: Anthroposophical Press, 1983), 3.

The dances of the Greek gymnast inspired "the hand to play the zither, inspiring speech and word to become song."[285] The musical feeling was not derived from a special musical training, but from a harmonizing of all aspects of the organism. This was accomplished because, according to Steiner, these bodily exercises regulated the breathing and blood circulation.

> When does man best bring his blood into movement by means of the breathing?--the answer would have been that the boy must move, must carry out dance-like movements from his seventh year onwards. . . . The aim of all this orchestric was to express the systems of breathing and blood circulation in the human being in the most perfect way. For the conviction was that when the blood circulation is functioning properly it works right down to the very finger tips, and then instinctively the human being will strike the strings of the zither or the strings of the lute in the right way.[286]

Steiner invented a form of movement called eurythmy in 1910. Eurythmists are active in the anthroposophical movement in the fields of education, curative work, and artistic performance. While performing eurythmy, which has been called "visible speech and visible music," the students interpret speech or music. Each vowel, each consonant, each note is linked with a gesture which is interpreted according to the context of the poem or melody. Usually, in Waldorf Schools, students move to piano music. The students interpret works of the great composers or works written specifically for eurythmical exercises. Eurythmy promotes careful listening, spatial awareness, awareness of others.

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[285]Steiner, A Modern Art of Education, 50.

[286]Ibid, 51.

However, eurythmy in the Waldorf School is taught as a separate subject from Kindergarten to Grade Twelve. It cannot be part of the music lesson, as eurythmy is only taught in Waldorf Schools by trained eurythmists.

3. Playing of Instruments

a. Overview of Steiner's ideas

Not only did Steiner regard the human being as a musical instrument, he also believed that musical instruments are related to the faculties of the human soul--the thinking, the feeling and the willing. Steiner's theory was that "the orchestra is an image of man." He explained:

> The wind instruments prove that the head of man experiences music. The string instruments are living proof that music is experienced in the chest, primarily expressed in the arms. All percussion instruments . . . are evidence of how the musical element is expressed . . . in the limb system. Also, however, everything connected with the wind instruments has a more intimate relation to the element of melody than that which is connected with the string instruments, which have a relation to the element of harmony. That which is connected with percussion possesses more inner rhythm and relates to the rhythmic element. An orchestra is an image of man.[287]

Therefore, Steiner linked wind instruments with melody (the head, nerve-sense, thinking), string instruments with harmony (the chest, breathing and blood circulation, feeling), and percussion instruments with rhythm (the

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[287]Steiner, Inner Nature of Music and the Experience of Tone, 74-75.

limbs and metabolism, the "will"). He implied that all three realms were necessary in music-making, but in a balanced way.

Steiner felt that the piano was "a kind of memorizing instrument . . . the worst possible thing for a child." The piano did not allow for the being of the child to flow into it, like the violin or recorder[288] In addition, the piano, he believed, was not built out of this "image of man."

> The music instruments are derived from the spiritual world; the piano, however, in which the tones are abstractly lined up next to each other, is created only in the physical world by man. All instruments like the flute or violin originate musically from the higher world. . . . The piano arises out of a materialistic experience of music. . . . it is the one instrument that actually, in a musical sense, must be overcome. Man must get away from the impressions of the piano if he wishes to experience the actual musical element.[289]

Steiner stressed that musical instruction, for the younger child, should always begin with song. However, instruments were to be introduced "as early as possible," so that "the children should come to feel what it means for their own musical being to flow over into the objective instrument . . . "[290] In this way, the unity of the singing, playing and moving to music is fostered in the Waldorf Schools.

Steiner recommended that every child, even the most unmusical ones, learn to play a musical instrument. He proposed that children begin with a blowing instrument, although Steiner did admit that this experience could be a

[288]Steiner, The Kingdom of Childhood, 116.

[289]Steiner, Inner Nature of Music and the Experience of Tone, 75.

[290]Steiner, The Kingdom of Childhood, 116.

"hair-raising" one for the teacher! The benefit for the children in this experience is that the child's breathing, "this whole configuration of the air, which otherwise he encloses and holds within him along the nerve-fibres, cannot be extended and guided." By blowing, Steiner believed that the child could feel his whole being expanded. A similar phenomenon occurs when the child plays the violin. Steiner stated that ". . . he feels how the music in him passes over into the strings through the bow."[291]

Steiner did not mention the use of percussion instruments for children. Lindenberg stated that children before the age of nine in the Waldorf Schools are considered to be in the "melodic" age preparing to enter the "harmony age." According to Lindenberg, beat, and thus percussion instruments, are not emphasized before puberty.[292]

The first Waldorf Schools offered recorder and violin in Grades One to Three. The Stockmeyer curriculum indicated:

> Recorder (taught in classes) and Violins (if enough violinists are available in the class): from class 1-4, each two lessons.[293]

According to the Stockmeyer curriculum, this early instrumental experience was meant to prepare the children for a full instrumental program in the later grades.

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[291]Ibid, 112.

[292]Lindenberg, 17.

[293]Steiner quoted in Stockmeyer, 162.

> Ensemble playing of suitable children from classes 5-8: 2 lessons a week.
>
> School Orchestra consisting of suitable pupils from classes 9 to 12: 2 lessons a week.[294]

Caroline von Heydebrand's curriculum emphasized violins and "flutes."

> Grade 1--one period--flutes and violins
> Grades 2, 3, 4--two periods--flutes and violins

The von Heydebrand curriculum also led to a full instrumental program.

> Grades 5-12--one period--From the 5th class onwards there should be an orchestra for the more advanced.[295]

The curriculum recommended that the children sing as often as possible, accompanied by the instruments in use in the school. Vocal and instrumental music were thus introduced simultaneously. The curriculum stated that some percussion instruments could be added as wished. These instrumental classes, of "flute" ("Czakans" or recorders in D") or violin, were considered mandatory in the first three grades. It was suggested that some students may wish to play the violin at this age. In later grades, smaller voluntary ensembles were offered.[296]

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[294]Ibid.

[295]von Heydebrand, 99.

[296]Ibid, 20.

Steiner emphasized that the quality of instruments was of utmost consideration. Inferior instruments would serve to spoil the child's musical ear. "If we want to train the children's ear," he said, "we cannot be careful enough about the quality of the instrument."[297]

Many new instruments have developed from Steiner's ideas on music and music education with this emphasis on quality. Two instrument-making companies, "Choroi" and "Gartner," now produce instruments for use in the Waldorf Schools.

b. Gartner Instruments

i. Philosophy and development

In 1926, two years after Rudolf Steiner's death, Edmund Pracht, composer, and Lothar Gartner, instrument maker, both members of the Youth Section of the Anthroposophical Movement, collaborated to create new instruments based on Steiner's world-view.[298] Even though the instruments were developed after Steiner's death, there is evidence that Gartner did work within Steiner's recommendations on the creation of new instruments. Edmund Pracht acknowledged the influence of an instrument maker, Franz Thomastik, (1883-1951), a Viennian who had been given some indications by Steiner on instrument building.[299] Steiner's biographer, Gunther Wachsmuth, wrote

[297]Rudolf Steiner, Conference with the Teachers of the Waldorf School in Stuttgart, Volume One, trans. Pauline Wehrle (Forest Row, East Sussex, Great Britain: Steiner Schools Fellowship Publications, 1986), 128.

[298]Elisabeth Gartner, "Rudolf Steiner's Musical Impulse and the Creation of the Leier, a New Musical Instrument," trans. Joan Collis, article sent with personal letter dated August 8, 1988

[299]Edmund Pracht, Goldene Leier, Heft 4, Einfuhrung in das Leierspiel, 68.

that from August 29 - September 6, 1921, Steiner gave lectures on anthroposophy in Vienna. At this conference, new instruments developed by Tomastik were played.[300]

In 1928, at an anthroposophical conference in London, two instruments made by Lothar Gartner, a bass lyre and a bass glockenspiel (each two meters high), were presented.[301] From the lyre prototype, an ensemble of soprano, alto, tenor-bass lyres grew. Kanteles and children's lyres were created for music education and music therapy.

The instruments were to be tools with which one could realize the idea of musical archetypes initiated by Goethe and Steiner. In addition, Gartner and Pracht wished to build instruments which were based on the human being as the "archetypal musical instrument." Gartner wanted to build "a house for sound, giving form to the gesture of listening." The tones were to carry an element of "light."[302]

Playing of the lyre was to serve the purpose of stimulating the imagination. The main aim was "to spiritualize the human soul; it shall educate the human soul to be open to the spirit, it shall transform the human soul."[303] The lyre was built to be a meditative instrument, to nourish the

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[300]Gunther Wachsmuth, Life and Work of Rudolf Steiner (New York: Whittier Books, Inc., 1955), 419.

[301]Gartner, 3.

[302]Ibid, 2.

[303]Ibid, 2.

inner experience, not an instrument on which virtuosity could be flaunted.[304]

Elizabeth Gartner, the wife of Lothar Gartner, wrote that the true importance of the lyre has not been perceived yet, and "Neither is its contribution to the musical education of the child through the various phases of development properly understood."[305] According to Elizabeth Gartner, Rudolf Steiner referred to Apollo, the sun god, as that being of thinking, feeling, and willing, who brought healing through the strings of his lyre. For the young child who lives in a noisy and alienated world, the lyre, Gartner believed, could bring a measure of harmony.[306]

Edmund Pracht died in 1974 and Lothar Gartner in 1979. At the 60th anniversary of the founding of the Gartner company, in 1986, twenty thousand Gartner lyres had been sold around the world.[307]

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[304]Ibid, 3.

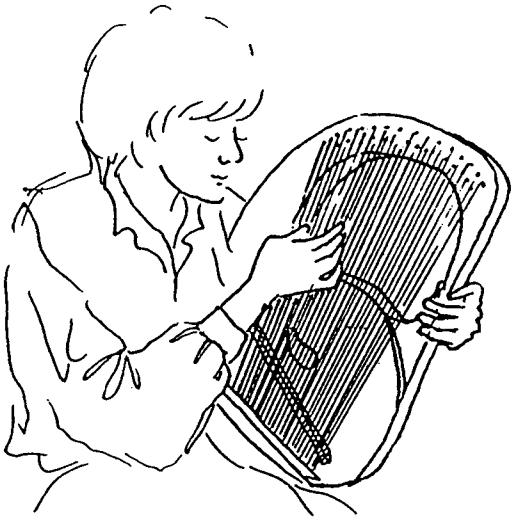
[305]Ibid, 2.

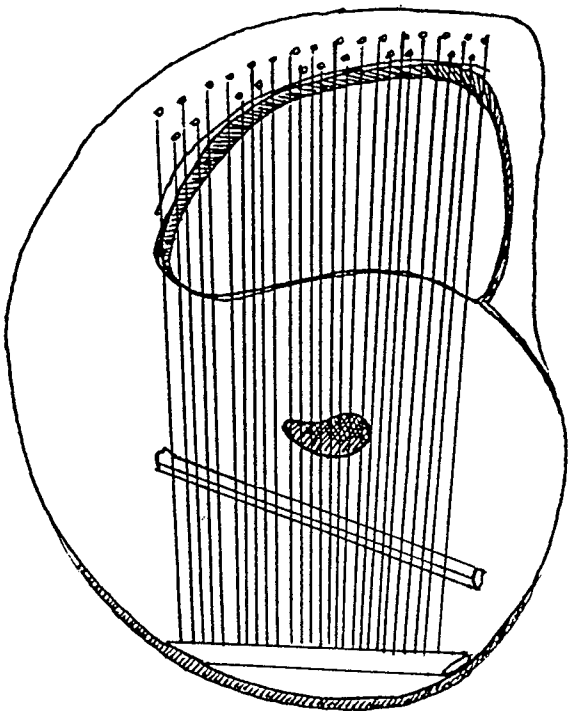
[306]Elisabeth Gartner, "Form und Ton als heilende, Ordnende Krafte," article sent with personal letter dated August 8, 1988, 1.

[307]"Firmen im Gesprach--Sechzig Jahre leierbau--im Dienst musikschopferischen und menschenbildenden Bemuhens," Das Musikinstrument 9 (1986): 1.

Figure 3

Gartner Alto Lyre





Gartner Alto Lyre

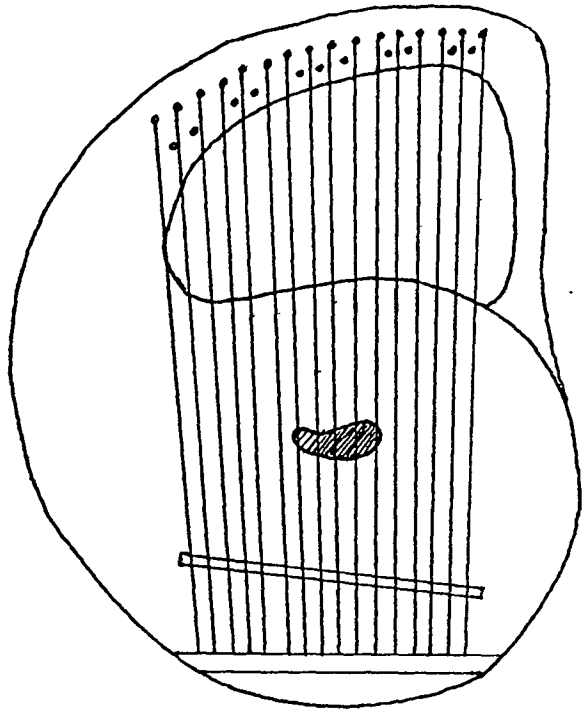
Figure 4

Gartner Flugel-Kantele or "Wing" Kantele

Gartner Flugel-Kantele or "Wing" Kantele

Figure 5

Gartner Children's Harp



Gartner Childrens' Harp

ii. Lyres

The Gartner company makes two different string instruments for children--the "flugel-kantele" or "wing" kantele and the "kinderleier" or "children's lyre." The "flugel-kantele" has ten strings and can be tuned to the pentatonic (DE GAB DE) or diatonic scale (C-E). The "children's harp" has twelve strings which may be tuned pentatonically (DE GAB DE GAB DE) or diatonically.(C-G)[308]

c. Choroi Instruments

i. Philosophy and Development

The Choroi company seems to have a more defined educational philosophy than the Gartner company. The word "Choroi" is derived from the Greek word "Choros" meaning "chorus" or "a dance in a ring." "Choroi" is the plural of "Choros." The name was chosen to denote the ancient Greek idea of music making--the integration of singing, playing instruments, and movement.[309] The Choroi company has created three different types of instruments--string, wind and percussion (lyres, flutes, and xylophones and glockenspiels), perhaps according to Rudolf Steiner's idea of balancing thinking, feeling, and willing in music making.

Norbert Visser, a Dutch instrument maker and professional musician who now lives and works in the curative community of Scorleward, the Netherlands,

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[308]Gartner promotional material.

[309]Norbert Visser, workshop in Fair Oaks, California, July 1982.

developed the line of Choroi instruments in the 1960's. He explained the concept of "Choroi":

> The ancient Greeks knew the concept of Choroi as an expression meaning music as such. In our modern times, music has fallen apart into a number of separate activities, such as singing, playing of instruments, composing. The element of movement we today only know as the separate activity of dancing. With the word Choroi, we again wish to express: Music as a means of expression through the musical instrument, through the human voice, through composing, and improvising, through tone-movement, in intimate communicating with the surrounding room-world.[310]

Pedroli and Bloch explained why the Choroi instruments were especially suited to the young child.

> During pre-school years, every sound of earthly matter, every rhythmic movement, becomes wonderful "music," full of riddles, to which they want to listen again and again. This attitude persists in a dominating way up to the ninth year. . . . The Choroi instruments seek in a way appropriate to our time, to breathe new life into this primeval musical activity ("singing, playing, speaking, and dancing together.")[311]

With this aim, Visser designed flutes, lyres, harps, and xylophones which are used in the Waldorf Schools. Visser termed these instruments "new" instruments, even though lyres, flutes, and harps are some of the oldest instrumental forms known to humankind. In ancient Greece, the lyre was associated with the ordered rites of Apollo, the son of Zeus, and the flute

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[310]Norbert Visser, unpublished article on Choroi instruments, dated March 29, 1988, 1.

[311]Thomas Pedroli and Dietmar Bloch, "Playing with Choroi Flutes: An Introduction," trans. Peter Klaveness (Choroi promotional material), 9-10.

with Marsyas. The designers of the Choroi instruments have modified these ancient instruments and assigned to them new functions.

Choroi instruments are made by individuals with physical and mental handicaps who live in curative communities in Finland, Sweden, Denmark, Germany, Holland, and Switzerland.[312] (See Appendix H, "List of Choroi and Gartner Workshops.") The author visited the Scorlewald workshop in July, 1985, and observed how each worker was responsible for a specific part of the production process. Machines are adapted, and even invented, to serve the needs of the handicapped. The workers often gather in a group at the end of the day and play their instruments. The Choroi instruments, created from the work of two disciplines, instrument-making and curative work with the handicapped, were created for two reasons: to help renew music education and to give meaning and purpose to the lives of the handicapped.[313] Choroi builds approximately 14,000 wooden flutes (1000 interval flutes, 8000 pentatonic flutes, and 5000 diatonic flutes) and approximately 1200 string instruments (300 bordun lyres, assorted lyres, and children's harps) per year.[314]

The connection to Steiner in the case of Choroi was indirect. Visser never knew Steiner, but had worked with instrument makers who followed Steiner's ideas on violin making. In 1952, Visser worked with a violin maker from Nurnberg, Germany, Karl Wieder who had helped to produce a certain type of

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[312]Visser, Building Choroi Musical Instruments, 37.

[313]Ibid.

[314]Karin Scherlund, personal letter dated August 18, 1988.

violin called the "Thomastik" violin.[315] The "Thomastik" violin was created by Franz Thomastik who built his violin based on the Celtic crwth from ancient principles, known, said Visser, since 300 B.C.[316]

Visser believed that such changes in musical instrument making were predictable. Thomastik had searched for years to discover a new quality of tone.[317] In June 1922, Steiner was in Vienna and visited Thomastik's studio. According to Visser, he offered some advice to the instrument maker.

> Steiner saw a traditional violin, that had been opened, and he indicated a new form: instead of the traditional . The remarkable thing however, is that one didn't experience this new form till 1953 as I had my first meeting with Karl Weidler in Nurnberg. I asked Karl Wiedler to build such an instrument, and there we began giving concerts on such instrument. Of course, this is only a "subtle" indication. This principle of an organic form (instead of mechanic form) developed in the many other models: wind, string, percussion.[318]

It is assumed that Steiner's ideas about instruments were not recorded in written form and it is not within the scope of this thesis to provide specific plans for instrument making. Visser used Steiner's indications and the results of the work of Thomastik and Weidler to develop new models of violins, violas, and cellos in partnership with another instrument maker, Joseph Musil. These experiences formed a basis for experimentation with new forms of instruments. In 1959, in response to questions from therapists and educators, Visser designed various types of flutes, lyres, harps,

[315]Visser, 38.

[316]Norbert Visser, personal letter dated September 1988.

[317]Visser, 38.

[318]Visser, personal letter dated September 1988.

and xylophones.[319]. Later developments include new violins, violas, cellos, and even clarinets.[320]

ii. Flutes

Choroi has developed three different types of flutes for young children--the interval flute, the pentatonic flute, and the diatonic flute. Other larger flutes are also made for adults. The instruments are called "flutes" to distinguish them from traditional recorders.

The flutes were invented to help a handicapped boy at the Zonnehuis Stenia in Holland learn to speak.[321] Visser believed that in ancient times human beings spoke in a singing way. Searching for this "sung" tone, he developed a "D" flute with a large mouthpiece, so that the child had to open his mouth quite wide to be able to produce a sound. Thus the child's breath becomes sound.[322] The flutes help the children to regulate their breathing. Because of the wide mouthpiece, the breath flows unrestricted, unforced, out of the child into the instrument. The instrument becomes an extension of the child. The child is not required to "tongue" when playing these instruments. The interval, pentatonic, and diatonic flutes all have this type of mouthpiece. The flutes, made of pear wood, have a warm and

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[319]Visser, 38.

[320]Visser, personal letter dated September 1988.

[321]Visser, Building Choroi Musical Instruments, 38.

[322]Ibid, 39.

mellow sound, in contrast to the sometimes harsh and strident tones of traditional wooden recorders and plastic recorders.

The children sing the songs they learn on their flutes. In the lesson, there is usually an alternation between singing and playing. Each activity is meant to support the other.[323]

The teacher creates a mood in which the flutes and other instruments are treated with reverence and awe. Stories are used to introduce the instruments and the instruments are handed out in a ceremonious way. The children learn to oil their flutes, to warm them up before playing them, and to put them away carefully in flute bags which the children have knitted themselves. The child learns that musical instruments are not toys. By learning to care for the instruments, the child learns respect for musical instruments and respect for the art of music itself.

The simpler interval flute serves as an introduction to the pentatonic flute. The interval flutes are generally introduced in Grade One. The diatonic flutes are presented to the children in Grade Three.

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[323]Pedroli and Bloch, 12.

Figure 6

Choroi Interval Flutes

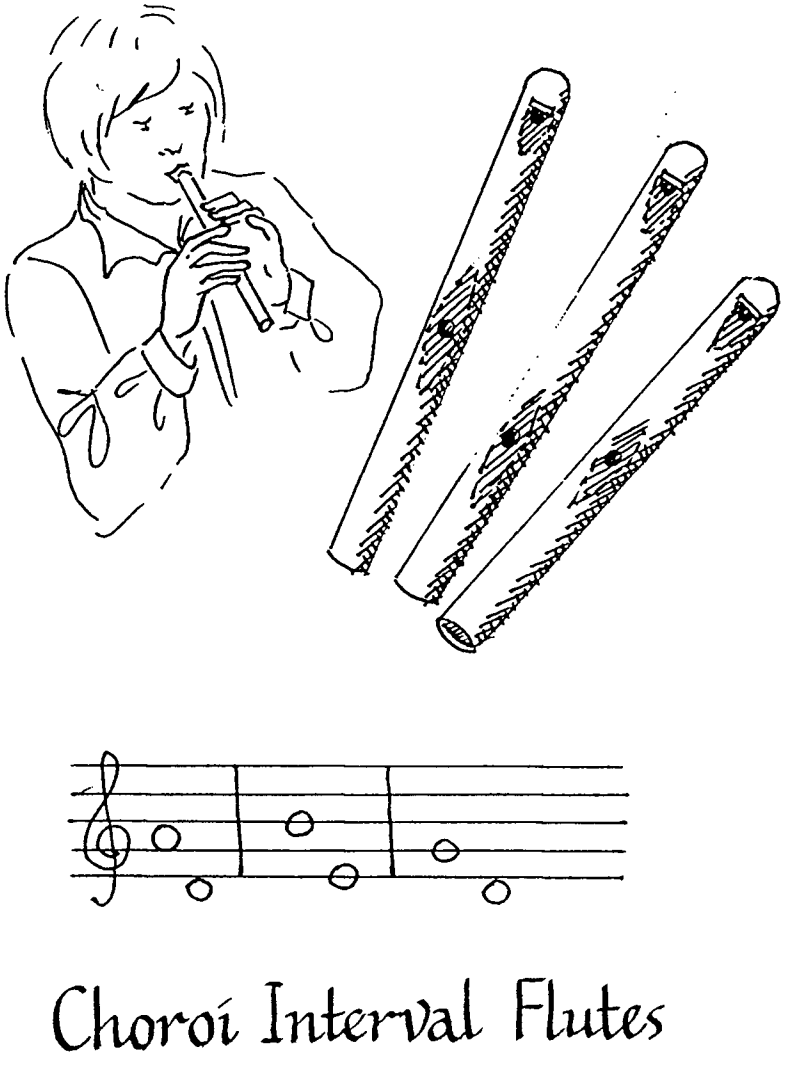

Figure 7

Choroi Pentatonic and Diatonic Flutes

Choroi Pentatonic Flute

Choroi Diatonic Flute (Choroi Fingering)

Choroi Diatonic Flute (German Fingering)

The interval and pentatonic flutes were meant to be played by children in a large group. This group tone (Gesamklang) helps to develop the child's playing "with an awareness of the whole of which he is a part." Later, when the child enters third grade and is given a diatonic flute, he/she is ready for more individual expression.[324]

The interval flutes have only one hole and are capable of producing two tones, one tone when the hole is closed and the other when the hole is open. There are three types of interval flutes: D-A flute, D-G flute and E-B flute. The flutes encompass the pentatonic scale DE GAB. For a class of thirty, 10 sets of these instruments are used.

With the interval and pentatonic flutes, no abstract musical concepts are given. The children simply experience music making through improvisational activities which are limited only by the teacher's imagination.

Later in the first grade, or perhaps in the second grade, the class teacher and/or music teacher introduces the pentatonic flute with its range of DE GAB DE. By the end of the year, the class is able to play simple melodies by ear and improvise their own melodies. The flute, considered in Choroi, an extension of the human voice is almost always used with singing.

Through these singing and instrumental experiences, the children absorb musical concepts that they will be led to understand consciously in later years. They experience rhythm and beat, melody, form, dynamics, and timbre

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[324]Ibid, 10.

through these playing these instruments. Learning of musical notation begins in Grade Three as the children are introduced to the diatonic flute.

iii. Lyres

The Choroi company makes two special string instruments for children--the "kinderharp" and the "bordun lyre." The kinderharp is a small seven string instrument (tuned DE GAB DE) created for children under the age of nine or ten. Because the instrument has no sound hole, the sound is quite soft. The Choroi bordun lyre is an unusual instrument which has a layer of ten treble or melody strings which cross a layer of six bass (bordun or drone) strings. In the middle of the instrument, near the sound hole, both the treble and bass strings may be played together. The bordun lyre, thus, has three distinct sounds: the treble strings near the tuning pegs, the bass strings near the bridge which can play rhythmic or melodic ostinati, and treble and bass strings together in the middle part of the instrument. The lyre may be tuned to pentatonic or diatonic scales, or to chords.[325] The Choroi company also make soprano and alto lyres for teachers to use.

The bordun lyres were created out of a demand for a small harp which could be played with large sweeping movements. The woodwork teacher from the Engelberg Waldorf School in Germany wanted to find an instrument which the upper classes could make for the kindergarten children. At the same time, Julius Knierim had been thinking about designing a pentatonic string

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[325] Choroi: The Bordun Lyre (Choroi promotional material), 1.

instrument. Visser visited the school and helped to fashion the kinderharp.[326]

The author tuned the upper strings of the bordun lyre to the pentatonic scale (DE GAB DE) and the bass strings to D and G. Some children were able to pick out melodies by ear on the melody strings, while others strummed the middle strings or the drone strings. The instrument can also be tuned to a diatonic scale, i.e., the scale of D with D and A as the drone. The lyres may also be tuned to different chords.

Both the kinderharp and the bordun lyre lend themselves to improvisation activities, especially if the instruments are tuned to the pentatonic scale. Ostinato patterns, melodic or harmonic, may be employed. Improvisation is easily combined with movement. Children are able to move around the room, strumming, singing, and improvising. (See Appendix D, Improvisation.)

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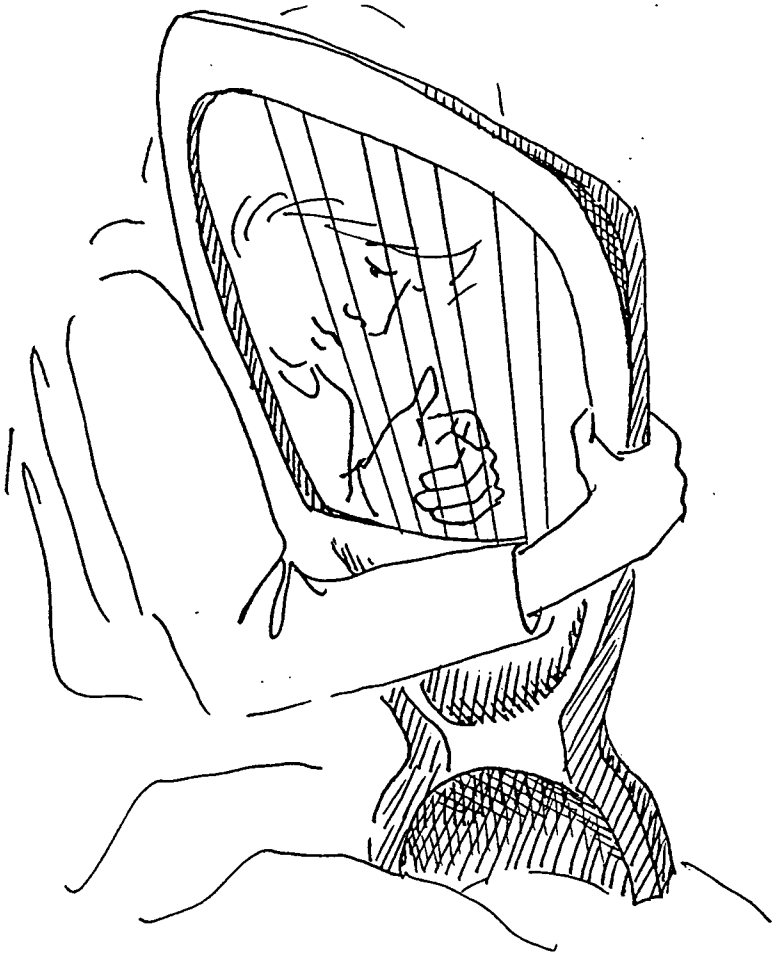
[326]Visser, Building Choroi Musical Instruments, 39.

Figure 8

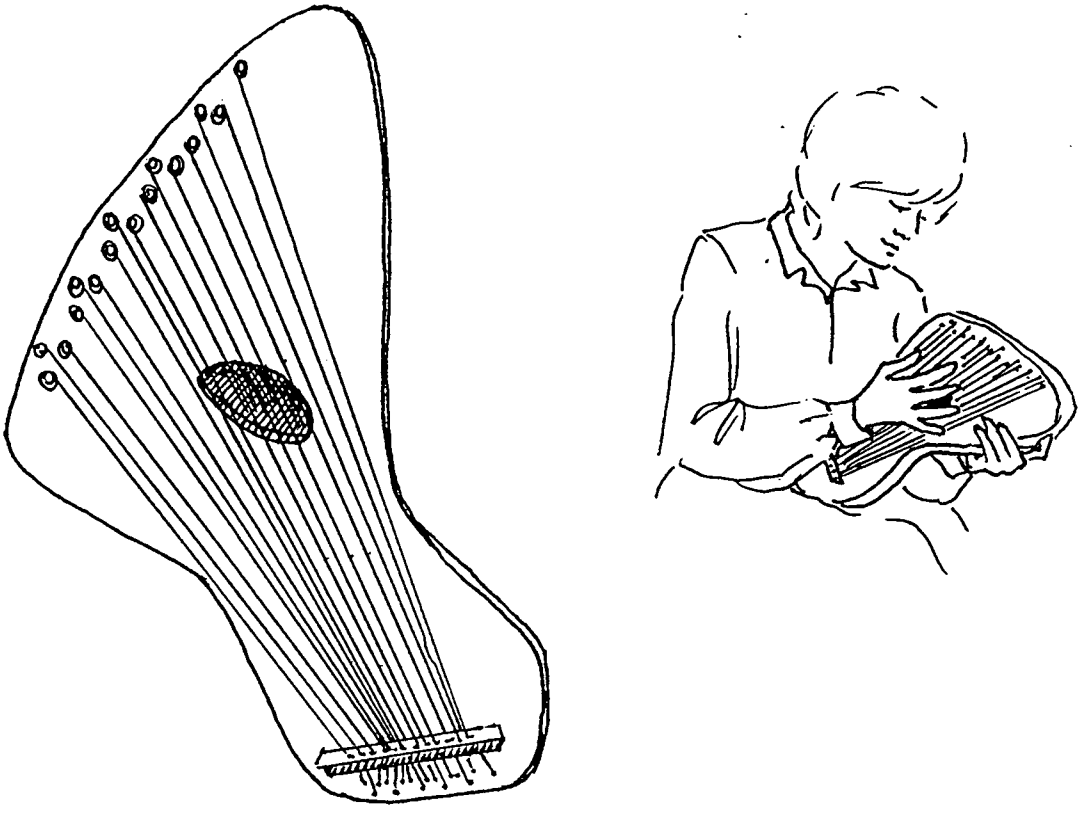
Choroi Kinderharp



Choroi Kinderharp

Figure 9

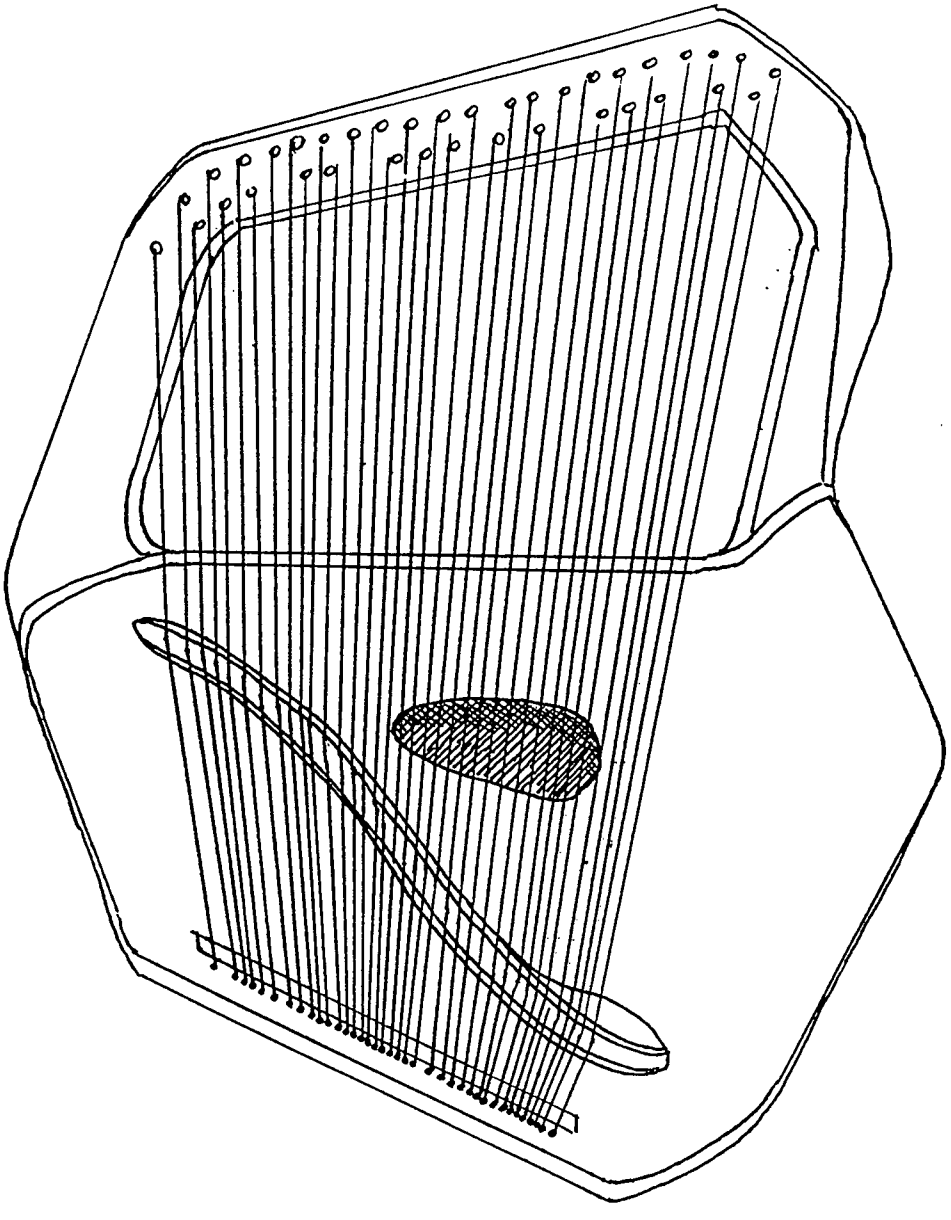
Choroi Bordun Lyre



Choroí Bordun Lyre

Figure 10

Choroi Solo Lyre



Choroi Solo Lyre

iv. Choroi Xylophones and Glockenspiels (Klangspiels)

These instruments consist of wooden or brass or aluminum tone bars suspended over hand-held wooden resonators. The resonators and bars may be fitted onto a resonator box to create a xylophone or glockenspiel.[327]

The "klangspiels" may be combined with Choroi flutes and lyres. The "hand-held klangspiels" may be used in a variety of games.

d. Other Instruments

In some schools, especially those with limited budgets, flutes and lyres similar to the Choroi and Gartner prototypes are produced locally. In the Zeist Waldorf School in Zeist, the Netherlands, bamboo flutes were made by the Grade Four class for the Grade One children. The guild of recorder makers supported this process by training teachers in the construction of these instruments.

e. String Program

In most Waldorf Schools, the study of a string instrument is mandatory. In some schools, private lessons are required. Most established Waldorf Schools offer a string program beginning in Grades Three and Four. (See Question #27, "Results of Questionnaire.") The music teacher, class teacher, and parent, taking in consideration the size, temperament, and

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[327] Choroi: Klangspiels (Choroi promotional material), 3.

personal choice of the child, decide which string instrument, (either a violin, viola, or cello), the child will play.

Karen Landers of the Washington Waldorf School in Bethesda, Maryland described the string program in her school in which the children are introduced to the violin, viola, or cello through special string classes in Grade Three. Strings are offered as a first instrument in this school for the following reasons:

> 1) Younger children are too small for most wind and brass instruments. String instruments come in half and three-quarter sizes.
>
> 2) In order to produce a good tone on a string instrument, a rather long period of study is usually required. It is assumed that younger children are able to imitate the hand position more easily than older children.
>
> 3) After learning the rudiments of string playing, students are surprised at how easy it is to transfer to another instrument.

In the third grade, students are required to take two string classes a week. Violin, viola, and cello classes meet separately but occasionally combine together for performance.[328]

In Grade Six or Seven, in some schools, the children join the orchestra. Some students are given the option to switch to a wind or brass instrument at this age.

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[328]Karen Landers, "Choosing Instruments in a Waldorf School," Gathering: Washington Waldorf School Newsletter 4 (March 1986): 6.

Figure 11

Choroi Klangspiel

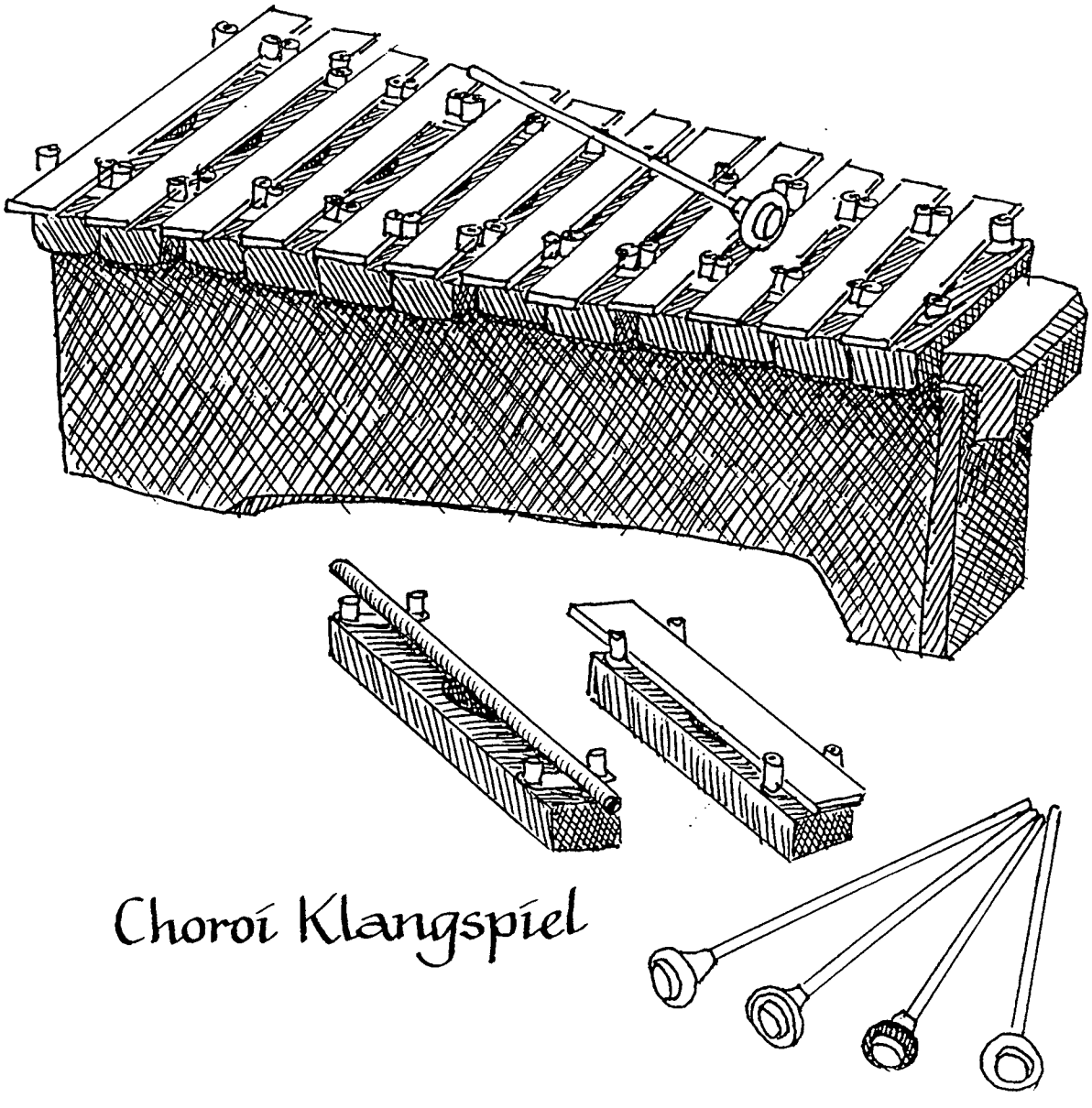
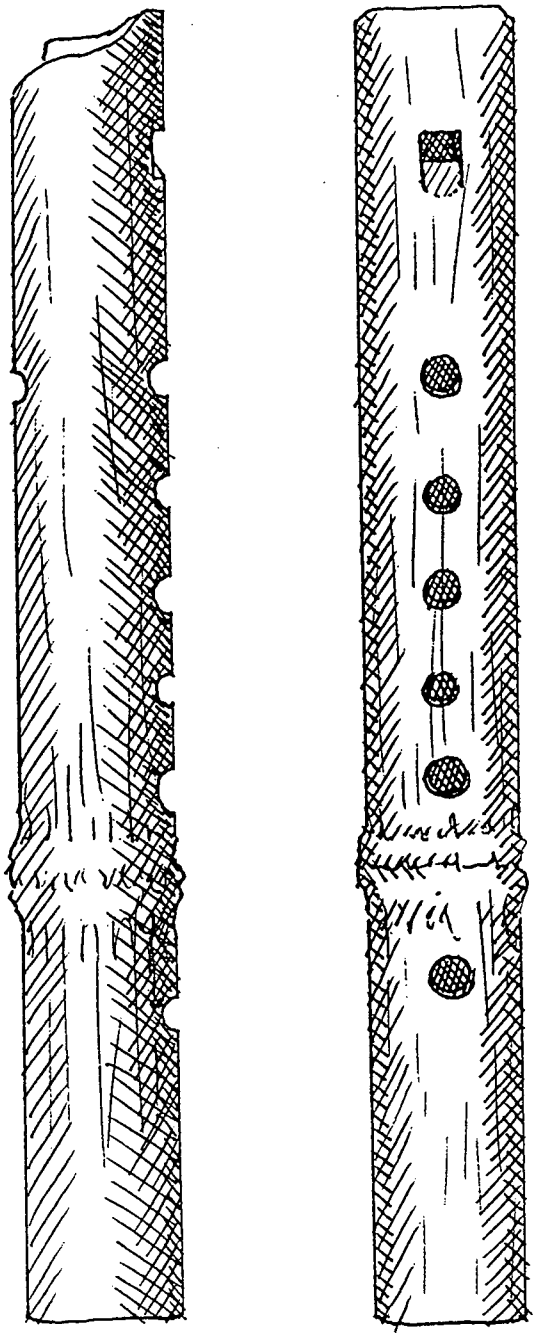


Figure 12

Bamboo Flute



Bamboo Flute

4. Improvisation

There is no mention of improvisation in Steiner's lectures on music and music education. However, improvisation is a major part of the Choroi impetus. Many Waldorf teachers who use Choroi instruments in their teaching have incorporated improvisation exercises and musical games into their programs. (See Appendix D.)

Steiner stated that the children should sing what they play; that all instrumental work should arise from song in the early grades. Those of Steiner's successors who initiated Choroi movement have striven to integrate the playing, singing, and moving to music, through the invention of new hand-held instruments.

Improvisation is intimately linked with listening and movement. The Choroi flutes were created, Visser contended, to help the human being to "listen, to hear" especially one's "inner music;" to be aware of one's inner dance. When playing the Choroi flutes, Visser asserted that the performer must ask, "What music wishes to be played on my instrument?" and then, "How do I move with the instrument to express this music?" Teachers are encouraged to ask the children to walk as they play their flutes. Visser spoke of feeling, sensing the melodies within oneself and connecting this "inner music" with the outer movements needed to play the instrument.[329]

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[329]Norbert Visser, introduction to Playing with Choroi Flutes, by Thomas Pedroli and Dietmar Bloch (Choroi promotional material), 3.

Steiner suggested that teachers employ the tone set DE GAB DE with children below the age of nine. This pentatonic scale has no dissonances and thus, lends itself to use in improvisation. Many Choroi instruments, especially those for younger children, are constructed to accommodate this particular scale. The interval flute, pentatonic flute, and kinderharp encompass the scale. The bordun lyre can be tuned to DE GAB DE. By omitting the C and F, the klangspiel can be made pentatonic.

Improvisation exercises, which are presented as games often connected to stories and integrated with main lesson topics, introduce music in a joyful, playful manner with the assurance of success. The activities provide opportunities for the children to develop motor skills and listening skills, prerequisites in the learning of musical notation. In the Waldorf School, the social aspect of improvisation is an important aspect. Emphasis is placed on awareness of others: eye contact, choosing, listening, and responding carefully and thoughtfully.

5. Reading Musical Notation

a. Use of Image and Metaphor to Teach Musical Notation

Steiner stated that all learning in the elementary years must develop from the imagination.

> And so between the change of teeth and puberty you must educate out of the very essence of imagination. For the quality that makes a child under seven so wholly into a sense-organ now becomes more inward; it enters the soul life. The sense-organs

> do not think; they perceive pictures, or rather they form pictures from the external objects. And even when the child's sense experiences have already a quality of soul, it is not a thought that emerges but an image, albeit a soul image, an imaginative picture. Therefore, in your teaching, you must work in pictures, in images.[330]

> All the child's forces, now that he has passed through the change of teeth, strive towards what is inwardly plastic and pictorial. And we support this picture-forming element, when we ourselves, in everything we impart to the child, approach him in a pictorial way.[331]

Steiner also pointed out that, at the change of teeth, there is no abrupt transformation of the physical organism of the child, that all change and growth takes place gradually in the child. The child slowly changes from an imitative being to one who looks upon his/her teachers as natural authorities.[332] The child is gradually led from imitation in the first grades to more independence in music-making.

After the "ninth year change," music must be presented to the child in a different way. The child is no longer one with the music, but must now accommodate himself/herself to the requirements of music. The child begins to view music as an art.

> Now the child's attention will be directed to the claims of music, therefore the lesson will be directed more towards the aesthetic aspect. Previously "the child" was the chief thing, and everything was done to get him to learn to sing and hear. Now that the child has passed through the first three classes where he himself was the first consideration, he must conform

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[330]Steiner, The Kingdom of Childhood, 40.

[331]Steiner, quoted in Stockmeyer, 167.

[332]Steiner, Spiritual Ground of Education, 61.

> to the demands of music as an art. That is the main consideration from the educational point of view.[333]

The von Heydebrand and Stockmeyer curricula do not call for the learning of abstract musical notation until Grade Three. Grades One and Two are spent largely in imitation of the teacher--learning to sing, to play instruments, to listen to music, to move to music. The children develop a repertoire of songs, skills, movements through imitation. By Grade Three, the child is ready to begin the process of symbolizing his/her aural experience.

To understand the Waldorf School approach to learning music notation, it is useful to understand Steiner's thoughts on teaching reading. When a child enters a Waldorf School in Grade One, he/she is not immediately introduced to reading as such. In the course of the year, the child learns the alphabet through listening to stories--associating the letter "f" with a picture of a fish, the letter "m" with "mouth," and so on. Through this method of teaching, the child is taken through the picture-writing stage of humankind, where "people painted something on the page which reminded them of the object."[334] By teaching the letters abstractly, Steiner believed that "we are giving him things that lie right outside his nature and to which he has not the slightest relationship."[335]

In addition, Steiner suggested that the writing and painting of the letters precede reading.

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[333]Steiner, quoted in Stockmeyer, 170.

[334]Steiner, The Kingdom of Childhood, 41.

[335]Ibid, 40.

> . . . it is quite wrong to teach reading before writing, for in writing, especially if it is developed from the painting-drawing, drawing-painting, that I have spoken of, the whole human being is active. The fingers take part, the position of the body, the whole man is engaged. In reading, only the head is occupied and anything which only occupies a part of the organism and leaves the remaining parts impassive should be taught as late as possible. The most important thing is first to bring the whole being into movement, and later on the single parts.[336]

In Steiner's view, reading should evolve from the oral tradition. The child should hear stories, listen to language, recite poetry, take part in plays. Writing, according to Steiner, should precede reading. In teaching musical notation, this sequence appears to be followed by most Waldorf School teachers. The child must first learn to listen, to move, before any reading of music is presented. In Grade Three, when the reading of music is taught, the children write music in their music books.

Steiner did not prescribe any set procedures, rules, or methods for teaching musical notation (or any other subject matter). The mode of teaching was left entirely up to the teacher. However, Steiner did state that theory and musical notation is best derived from the music itself.

> Of greatest importance . . . will be the fostering of music in an elementary way through teaching the children straight out of the musical facts without any bemusing theory. The children should gain a clear idea of elementary music, of harmonies, melodies and so on through the application of elementary facts through the analyzing by ear of melodies and harmonies, so that with music we build up the whole artistic realm in the same elementary way as we do the sculptural, pictorial realm where we similarly work up from the details.[337]

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[336]Ibid, 44-45.

[337]Steiner, Practical Advice to Teachers, 48-49.

Lebret contended that the teaching of notation should be based on the development of the ear. She believed that the learning of notation should be a process in which the abstract is bridged by means of pictures and images. In this way, the child's intellectual forces are awakened slowly.[338] Another Waldorf School teacher, Marjorie Watson agreed that the vehicle of story and the pictorial element should be used to introduce the abstract notation. She claimed that the children soon forget the story and relate the notation to the sound. In this manner of learning, the child takes pleasure in writing out musical phrases.[339]

Image and metaphor, through the pictorial image and the story, are used as a means for teaching musical notation, for introducing instruments, for a context for improvisation. Many of these stories involve a hero, a journey, or a quest. Some teachers spin their stories for the full three years or longer. The storytelling device provides a measure of continuity to the lessons and the children look forward to hearing the new addition to the story. Concepts are given in the warm and inviting cushion of the story, and thus perhaps more readily absorbed. Within the stories, other media such as color and movement and, of course, drama may be incorporated. (See Appendix E, Stories.)

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[338]Lebret, The Shepherd's Songbook, 58.

[339]Marjorie Watson, "The Music Lessons in the First Three Classes," Child and Man Extracts (Forest Row, Sussex, Great Britain: Steiner Schools Fellowship Publications, 1975), 75.

b. Solfege

Solfege, the Curwen-Kodaly hand signs, are generally not taught in Waldorf Schools in Grades One through Three. (See "Questionnaire Results," Graph 27.) Some Waldorf music specialists do teach solfege, but after absolute pitch names are taught. Lebret maintained that in Grade Three, the child still wants to experience the uniqueness of a specific tone. Lebret, in her lessons, connected children's names with the tones. The relative note names, she believed, convey to the child the relationship of the note to the scale, but do not communicate its essence. Lebret explained that to represent "A" with a special and distinct person named Ann is quite different from calling her "do" which would relate to a function of her being, not the kernel of the living being of "Ann." In this way, Lebret believed, the children are taught that a human being is "an individuality in a special place." Lebret was in favor of solfege in later grades, but believed that the quality of the notes should be experienced deeply in Grade Three, so that later on, the children would have a feeling for the difference in quality between a C scale, for example, and a G scale.[340]

Boulding was adamantly against using Curwen-Kodaly hand signs because she felt that it was another language and not a musical language at that. Hand signs, in her opinion, were too intellectual and detracted from the music itself.[341]

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[340]Lebret, 71.

[341]L. Eterman, unpublished interviews, 36.

The eurythmy curriculum calls for the teaching of "gestures" of the C scale and performing simple melodies within the scale in Grade Three.[342] These body and arm movements can only be taught by a trained eurythmists, therefore the music teacher is not allowed to incorporate them into the music lessons. Teaching the Curwen-Kodaly hand signs in Grade Three may serve to confuse the children by introducing yet another system. Reg Down, a eurythmist in the Vancouver Waldorf School, saw no basic conflict, however. In his view, eurythmy is an artistic form and the hand signs and solfege are means to the end of learning about music. He also recommended that the signs be introduced when the children are learning musical notation.[343]

6. Importance of "Live" Music

In the younger grades, especially in Grades One, Two, and Three, only "live" music is offered to the children. Godwin stated that in 1923, Steiner "condemned the gramophone as a source of music."[344] According to Steiner, the human being should be the source of all music for the young child. Down explained his interpretation of Steiner's idea:

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[342]von Heydebrand, 25.

[343]Ibid, 13.

[344]Godwin, 48.

> Once you get into using music from a machine, this is unmusical. If something unmusical is brought into the schools we are not talking about music or music education.[345]

By listening to records, tapes, or to the radio, the child does not experience music as form of communication between audience and performer. In the view of an anthroposophist and professional musician who was interviewed, a performance is a co-creation of an audience and a performer. The member of an educated audience should be able to be so attuned that they can "co-create with the performer, meet the performer on this higher level of art."[346]

In Waldorf Schools, an effort is made to offer many "live" performances to the students. Waldorf pupils, in their eurythmy lessons, move to masterpieces usually performed by a pianist. Emphasis is on spatial awareness and musical form.

7. Integration of Music with Other Subject Matter

Steiner remarked that "Art, after all, is there for her own sake." However, in the same breath, he advocated that the artistic and the academic disciples complement one another in the curriculum. According to Steiner, artistic activity promotes the child's natural proclivity for learning and knowledge seeks artistic expression. Art and knowledge must presented to

[345] L. Eterman, unpublished interviews, 11.

[346] Ibid, 23.

the children side by side in order that all learning form a whole, a unity.[347] Artistic subjects cannot be taught in isolation.

> All this will not be attained if the artistic simply runs alongside the remaining education and the other lessons,--if it is not made organically one with these. For all teaching and education should form a whole. Knowledge, culture of life, exercises in practical skill, should open out into the inner need for Art; and the artistic life itself should bear the longing to learn, and to observe, and to acquire skill.[348]

> The essential feature of Waldorf School education is that every activity has its place within the organism of the whole school. . . . The organization of the school is so conceived that each activity has its rightful place and time and fits with the whole. And it is from this point of view that individual subjects of instruction are introduced into the school.[349]

Steiner felt that not only should there be integration of subject matter, but also that teachers of differing disciplines work together cooperatively to create a holistic approach to learning.

> . . . a school ought to be an organism in which each single feature is an integral part of the whole. The threads of the different activities which must be carried on in order that the whole organism of the Steiner may live, are drawn together in the very frequent teacher's meetings.[350]

In The Curriculum for the First Waldorf School, von Heydebrand emphasized the importance the integration of subject matter in order to enhance

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[347]Steiner, "Education and Art," 2.

[348]Ibid.

[349]Steiner, A Modern Art of Education, 202.

[350]Ibid, 207.

learning. She stated, "It is of very great importance to lead apparently separate spheres of instruction into relationship with one another and to associate them in a unity."[351] Music can help the child with many subjects. She maintained that the child's "language sense for lengthened or sharpened tones can be fostered by singing, long before this sensibility is made use of in spelling."[352] Math must be taught in an active manner, "counting, through rhythmic movement, singing, clapping, and jumping."[353] Foreign languages, usually, French and German in English speaking schools is taught from Grade One when the speech organs are considered malleable and the children are able to imitate. The Heydebrand curriculum was emphatic that in Grades One through Three, languages should be learned through "the spoken word," through participation in songs, singing games, and poems. The curriculum advised the teacher to "first of all bring to the ear, the rhythm, melody, and sound of the foreign language."[354]

Music is often integrated into the main lesson work in a Waldorf School. In the younger grades, singing, movement, speech, and instrumental playing is woven into the fairy tales and fables. Music is frequently featured as part of the annual class play. In her book, Toward Wholeness, Mary Caroline Richards describes how a Grade Five Sacramento Waldorf School class teacher used music and poetry to enrich the botany lesson. The children wrote music to be played on their recorders to express "The Seed's Awakening." They wrote poems on the theme. The music and poetry were entered

[351] von Heydebrand, 18.

[352] Ibid.

[353] Ibid, 19

[354] Ibid.

into their main lesson books and illustrated with colored pencil drawings.[355]

According to Steiner, students benefit greatly when class teachers and music specialists work together. Steiner gave an example in which a class teacher was explaining and demonstrating consonance and dissonance, beautiful and less beautiful sounds. Steiner believed that, in this case, the music teacher could work with the class teacher to enhance the experience of the students.

> It will then be good if the music teacher could conduct a very similar conversation, though oriented more towards the musical and if he too could go over the same ground once more. From this, the children will discover that the same things are repeated not only by one teacher but also by another so that they find they are learning the same from both teachers. This should help to give the school a more cooperative character. In their weekly meetings, the teacher should discuss all these things so as to bring about a certain unity in the lesson.[356]

Steiner suggested that music teachers work together with subject teachers as well to ensure an effective and powerful learning process. In discussions with Waldorf School teachers in 1919-1920, Steiner suggested that anthroposophy would be served well if teachers:

> . . . were to try to connect the music, singing, and eurythmy lessons with the craft lessons. It will have an extraordinary good effect on the children. . . . Every kind of activity used to be based on musical activity, such as threshing, hammering, and plastering. We hardly hear it anymore. . . . I think we

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[355]Richards, 115.

[356]Steiner, Practical Advice to Teachers, 62.

> can reinstitute that. That is the sort of thing I have in mind when I say that spirit shall enter into things again.[357]

Steiner believed that this working together would lead to a more aesthetic view of music. In Steiner's Ilkley course on June 23, 1921, Steiner stated:

> . . . we must move more towards an artistic conception of life. We need something more than art, applied arts or handicraft lessons, we need some kind of aesthetics. . . . In order to introduce pupils to aesthetics of music--which would have to be given in an elementary way--various colleagues would have to work together, forming a kind of sub-group, so that the handicraft lessons could lead over into applied arts and then into the musical sphere--but in such a way that the aesthetic side of music rather than its theoretical side would be cultivated.

Steiner proposed that the music teacher work with the speech or recitation teacher so that children could be exposed to the musical aspects of poetry. He advised that the music lesson follow the speech lesson or vice versa.[358]

D. The Role of Teacher

Between the ages of seven and fourteen, Steiner stated the teacher must play two main roles--that of a "natural authority" and "artist." He also believed that the role of the teacher was one of a "healer."

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[357]Steiner, Conferences with the Teachers of the Waldorf School in Stuttgart, 1919-1920, Volume One, 90.

[358]Steiner, Practical Advice to Teachers, 51.

1. Teacher as "Natural Authority"

Steiner gave four principles for teachers of all subjects (including music) and all ages:

1) "The teacher must be a man of initiative in everything that he does, great and small."[359] Steiner felt that every word, every gesture, every feature of his/her work must be worthy of imitation. The teacher must be fully conscious of his/her behavior with the children. Carelessness or laziness has no place in the classroom.[360]

2) "The teacher should be one who is interested in the being of the whole world and of humanity."[361] The teacher, according to Steiner, cannot isolate him/herself from the rest of the world and then go about the business of teaching. Steiner wanted his teachers to be interested in all the concerns of humanity as well as the cares of those entrusted to his/her care.[362]

3) "The teacher must be one who never makes a compromise in his heart and mind with what is untrue."[363] The teacher is not a mere transmitter of knowledge, but stands before the child as a

[359]Ibid, 199.

[360]Ibid.

[361]Ibid.

[362]Ibid.

[363]Ibid, 199-200.

representative of humanity, an example to follow. The teacher must be "true in the depths of his being." The teacher must be striving after truth him/herself.[364]

4) "The teacher must never get stale or grow sour." All teaching, to be effective, must be taught with a degree of warmth, freshness and enthusiasm.[365]

According to Steiner, the content of the lessons was always secondary to the integrity of the teacher as a person. Teachers teach by who they are, not by what they do or what they know.[366] Steiner believed:

> "What must really live in the children, what must vibrate and well into their very hearts, not their will, and lastly into their intelligence, is what dwells in the teacher in the first place simply by virtue of what he is as he stands before the child, by virtue of his particular nature, character and attitude of soul . . ."[367]

Between the ages of seven to fourteen, this quality of integrity is very important because the child no longer unconsciously imitates; he/she wants to see the teacher as a natural authority. Steiner believed that the teacher must be, for the child, "a mediator between the divine and himself in his helplessness."[368] The child does not need facts and logic.

[364]Ibid, 200.

[365]Ibid, 200.

[366]Steiner, Study of Man, 23.

[367]Steiner, Essentials of Education, 26.

[368]Steiner, Spiritual Ground of Education, 15.

According to Steiner, "The child needs us, needs our humanity."[369] In fact, Steiner believed that only one who has developed a spiritual philosophy of life can be a true educator.[370] Authority, as opposed to authoritarianism, should be engendered, not through drill, but by "acting in a way that will help their feeling for authority to arise . . ."[371] Ideally, the teacher is for the child "incarnate goodness, incarnate truth, incarnate beauty." As a natural authority, the teacher imparts a love for goodness and an abhorrence of evil.[372] According to Steiner, authority should never be enforced. Authority should be the natural result of the rapport between teacher and child.[373]

This feeling for natural authority is created by bringing love to teaching. Steiner urged his teachers to give the child "artistic love and loving art."[374] The teacher who can bring love to his/her children will teach children who say, "for that teacher I will do the hard things, too."[375] For Steiner, however, for the teacher just to love the children was not enough.

> The important thing is that the teacher should not only be able to love the child but to love the method he uses, to love his whole procedure. . . . To love teaching, to love educating, and

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[369]Ibid.

[370]Ibid, 130.

[371]Steiner, Practical Advice for Teachers, 83.

[372]Steiner, Essentials of Education, 83.

[373]Steiner, Soul Economy and Waldorf Education, 159.

[374]Steiner, Spiritual Ground of Education, 15.

[375]Steiner, Balance in Teaching, 58.

> to love it with objectivity--this constitutes the spiritual foundation of spiritual, moral and physical education.[376]

Through natural authority, the teacher guides the child to knowledge and skill. To clarify his views on education, Steiner cited the German word "erziehen," which means to "draw out." He believed in self-education in the sense that one "self," one person, educates or draws out the potential of the other. By teaching through love and through natural authority, the individuality of the child is left to develop.

> The essential being of what we draw forth is left untouched. We do not smash a stone when we want to draw it out of water. Education does not demand that we shall in any way injure or overpower the human being who has entered the world, but lead him onwards to the experience of that stage of culture reached by humanity at large . . .[377]

2. Teacher as "Artist"

The child, Steiner asserted, is a natural sculptor and a musician. Steiner believed that, especially after the change of teeth, when the child is in the so-called "feeling" stage, the child needed teachers who were also artists, namely "artists" of life.[378] All teaching, Steiner claimed, should be imbued with the artistic element in order to cultivate this

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[376]Steiner, Spiritual Ground of Education, 59.

[377]Steiner, Essentials of Education, 87.

[378]Steiner, Soul Economy and Waldorf Education, 160.

quality within the child.[379] Steiner was convinced that the child should be reached not only through the intellect, but through the "feeling" and "willing," through artistic and practical activities.[380] Catherine Carmack, a Waldorf music teacher, stated that in order to teach and to learn effectively, the "head, heart, and hands" must be involved.[381] By approaching the elementary school child through the artistic element, through artistic teaching, the teacher attempts to reach the whole child, not just the intellect. Steiner felt that in order to reach the inner nature of the child, to make a connection from teacher to pupil, the teacher must be effective in communicating in parables, in "living pictures."[382] The Waldorf School teacher thus employs the media of storytelling, art work, music, and poetry. The lesson itself may be likened to a work of art or a musical performance of tension and release, of ebb and flow, or in-breathing and out-breathing, according to the needs and mood of the children.

Steiner spoke of a "musical" connection between teacher and child, especially during the ages of seven through fourteen. The tasks assigned to the child, according to Steiner, must be of an imaginative and pictorial nature. Steiner suggested that "rhythm, measure, and even melody" must be the basic mode of teaching. The teach as artist, must have this musical

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[379]Steiner, Practical Advice to Teachers, 12.

[380]Steiner, The Roots of Education, 13.

[381]L. Eterman, unpublished interviews, 3.

[382]Steiner, The Education of the Child, 34.

quality within him/herself. This quality, said Steiner, must pervade the whole life of the teacher.[383]

Steiner was adamant that teachers teach children, not rigid methods. He asserted that he did not wish to turn teachers into "teaching machines, but into free independent teachers."[384] Each teacher must be free to use his/her own creativity and his/her own style of teaching. Steiner stood firmly against the use of "artificial methods." He urged that a "natural relationship" be cultivated between teacher and student. Steiner was especially annoyed by musical "aunts and uncles" who tried to impose their methods on the children. Steiner spoke of bringing the inner spirit of the subject matter to the children--not the dead outward form.[385]

The teacher as artist must teach a particular group of children at a particular time, to adapt his/her style to suit the changing moods of the children. No method could substitute for this ability to read the nature of the children.[386] Steiner wanted Waldorf School teachers to be flexible and adaptable.

Steiner even ascribed the role of healer to teachers. He pointed out that in ancient Greece, the words "healer" and "educator" were connected. To be educated, according to Steiner, is to be whole, or healed; to achieve "full humanity"; to realize one's own potential. The teacher leads the students

[383]Steiner, A Modern Art of Education, 121.

[384]Steiner, Practical Advice to Teachers, 201.

[385]Steiner, quoted in Stockmeyer, 163.

[386]Steiner, Spiritual Ground of Education, 64.

not only to knowledge, but also to a knowledge grasped holistically and artistically.[387] Hilda Deighton, in an article on the Waldorf School music curriculum, stated her belief that music education in particular was therapeutic. She claimed "the animating power of music can have a beneficent result on the child's organism by stirring the life giving forces of this being."[388] In the author's opinion, the belief that those who teach music have the capacity to heal is a wide-spread conviction amongst the members of the Waldorf School community.

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[387]Steiner, The Roots of Education, 82.

[388]Hilda Deighton, "Rudolf Steiner Curriculum: Music," Introduction to Waldorf Education: Curriculum and Methods, ed. Earl J. Ogletree (Washington D. C.: University Press of America, 1971), 365.

CHAPTER VI

RESULTS OF QUESTIONNAIRE TO TWENTY-THREE WALDORF SCHOOLS

The purpose of the questionnaire (see Appendix G) was to present a portrait of music education in North American Waldorf Schools. The information gathered may serve as a potential foundation for future study.

Grade One, Two, and Three teachers and primary music specialists in the twenty-three established English language Waldorf Schools in existence for more than ten years from the United States and Canada were asked to complete the questionnaire. (Two member schools had been in existence for less than ten years when the study was carried out. One French language Waldorf School was also not included.) At least one Grade One, Two, or Three class teacher or music teacher from twenty-two schools responded. A Grade Six class teacher answered general questions about the music program on behalf of the faculty in the case of the twenty-third school. Thus, a total of forty-six teachers who taught music to the primary grades (twelve Grade One teachers, thirteen Grade Two teachers, thirteen Grades Three teachers, and eight music specialists} returned a questionnaire. The respondents are responsible for the music instruction of 59 (85.5%) of the 69 targeted classes.

Each school was assigned a code (letter A through W). Class teachers and music teachers were also give a code (letter A through D). Therefore, each response was identified by a two-letter code, i.e. AA, (Grade One teacher of school A), AD (music specialist of school A).

It was assumed that English is a not a first language for some respondents. Interpretations of the author of respondents' comments will be placed within brackets.

Although the questionnaire was intended to be an anonymous survey, 17 out of the 47 respondents (34%), including the Grade Six teacher, chose to give their names. Ten respondents wrote notes of encouragement such as:

* This is a wonderful project you're doing, and I get inspired just thinking about what you are contributing to the movement. (Gr. 1)

* Those areas I left blank, I didn't feel equipped to answer. Hope this is helpful! (Gr.1)

* Good luck on this important project and share with us what your findings are! (Gr. 2)

* Thanks, you've set me thinking about my program. (Gr. 2)

* Good luck. I would most certainly like to read your thesis when it is completed. (Gr. 2)

* I am very sorry for returning this so late. Third Grade has been a very busy year. I hope it helps. Good luck! (Gr. 3)

* Can't say. I am very pressed for time. Wish I could think more deeply about this. Good luck. (Gr. 3)

* I wish you well in this important work! (music specialist)

* Sorry that I really don't have time to fill in this page. It was all I could do to do the rest--hope it helps and good luck. (music specialist)

* This is a thorough questionnaire--but many of the questions would take a conference to answer adequately. I hope my limited responses are of some use. Good luck! Keep in touch. (music specialist)

Only three respondents were critical of the survey.

> "What good do these quizzes [questions] do for classroom work?" (Gr. 2)

> "I find it difficult to rate these things on a scale. Sorry, I can't be more helpful. Some questions call for comparison I'm not in a position to make. (Gr. 3)

One Waldorf School teacher cautioned that music teaching should only be seen within the context of the whole Waldorf School education and Steiner's ideas about child development.

> "The understanding and appreciation for Waldorf education will come, not from an understanding and appreciation of an individual part of its albeit effective curriculum, but rather from entire approach to the developing human being. Any quantification of an individual discipline within this context can by definition not be accurate."

[The respondent makes a point well-grounded in Waldorf values. The author has endeavored in this thesis to give a picture of the various aspects of Steiner's philosophy in regard to the developing human being in order to avoid the danger pointed out by this contributor. However, the author believes that studying an individual discipline within the context of the Waldorf School philosophy is, nevertheless, a valid pursuit.]

The questionnaire was designed to explore the following key investigative questions:

1) What are the attributes and qualifications of those who teach music in Waldorf Schools Grades One to Three?

2) Is music in Waldorf Schools taught by class teachers or music specialists? Who do teachers feel should teach music in Grades One to Three--class teachers or music specialists?

3) What can be determined about the quality of the music programs in the schools (time spent on music instruction, perceived strengths and weaknesses, commitment of community to music education, perceived quality of instruction, professional development and perceived quality of music education programs in Waldorf teacher training)?

4) How familiar are teachers with the Choroi and Werbeck initiatives? Are Choroi and Gartner initiatives well known and are their instruments widely used in Waldorf Schools? What other instruments, besides Choroi instruments, are used in the schools?

5) What are teachers' opinions on specific matters of pedagogy?

6) What, according to the teachers, is the main purpose of music education in Waldorf Schools?

7) Do Waldorf School teachers believe that the Waldorf approach to music education is relevant in today's society? Do Waldorf School teachers believe that Waldorf music education can easily be integrated into the public school system?

8) Which of Steiner's ideas had the most impact on teachers?

Questionnaire Results

Investigative Question #1:

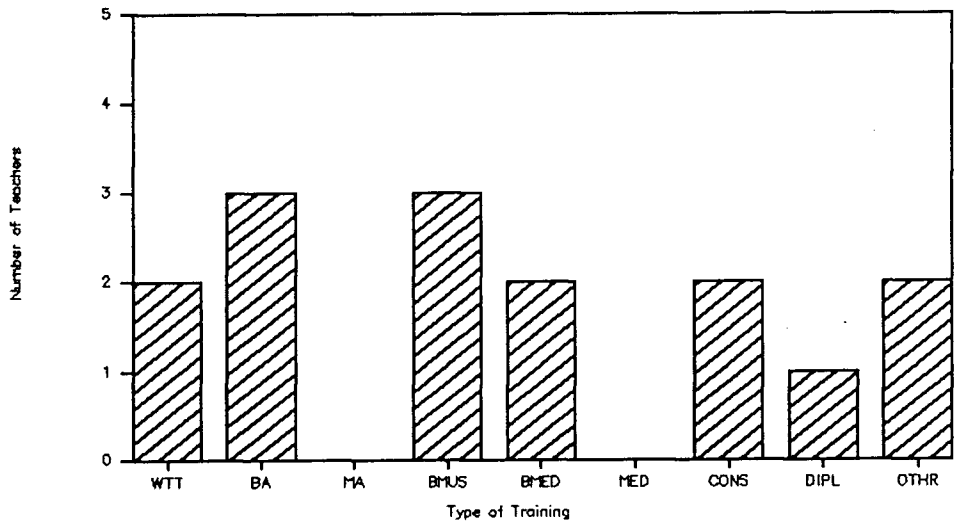
What are the attributes and qualifications of those who teach music in Waldorf Schools Grades One to Three?

Question #1: What is your educational background?

Because the Waldorf School is a private system, degrees and/or state or provincial teacher certification do not constitute a prerequisite of employment. On the whole, music teachers have more qualifications to teach music and class teachers have had more Waldorf teacher training. The eight music specialists held a total of three Bachelor of Music degrees, two Bachelor of Music Education degrees, and two conservatory diplomas. Two music specialists did not have a degree in music. Only two music specialists had Waldorf teacher training. No class teachers held degrees in music. Thirty-one out of the thirty-eight teachers had acquired Waldorf teacher training. Twenty-eight teachers held a Bachelor's degree and seventeen held a Master's degree. Seven teachers did not have degree status.

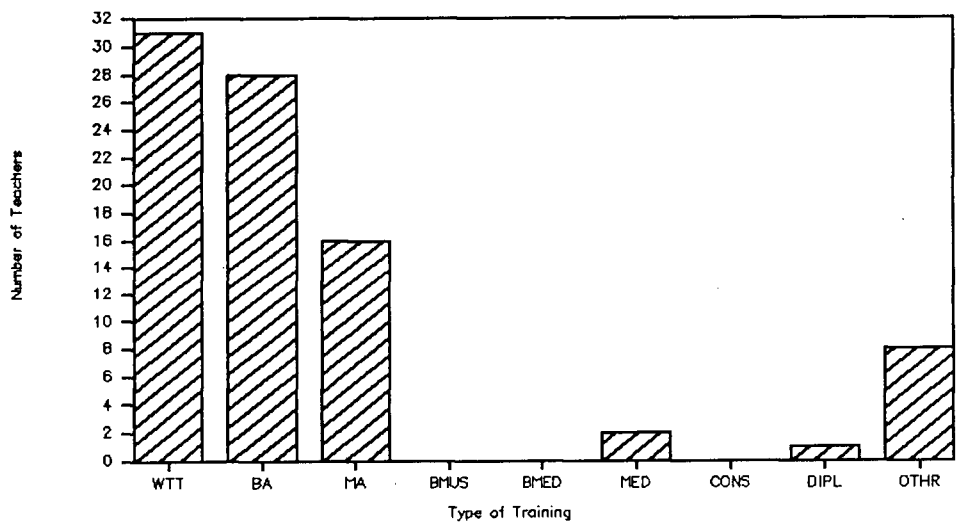
GRAPH 2

EDUCATIONAL BACKGROUND OF MUSIC TEACHERS



GRAPH 3

EDUCATIONAL BACKGROUND OF CLASS TEACHERS



(WTT = Waldorf Teacher Training)

Question #2: Male? Female?

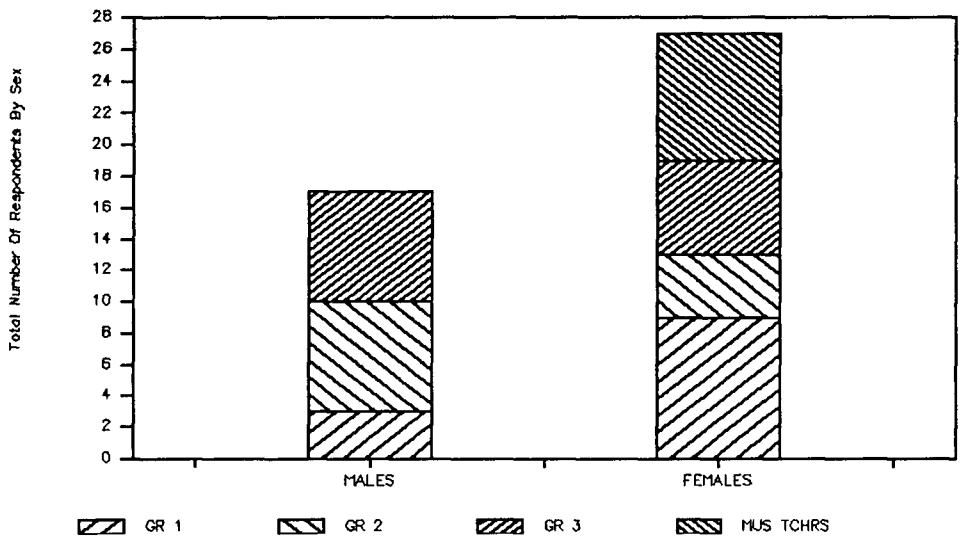
All music specialists were female. A surprisingly high percentage of male teachers was evident in the primary grades.

Because some music is usually taught in the main lesson in Waldorf Schools, both boys and girls will perhaps benefit from observing males in the role of teaching music in the primary grades.

Two respondents did not state their gender. The response of the Grade Six teacher was not included.

GRAPH 4

NUMBER OF MALE AND FEMALE TEACHERS

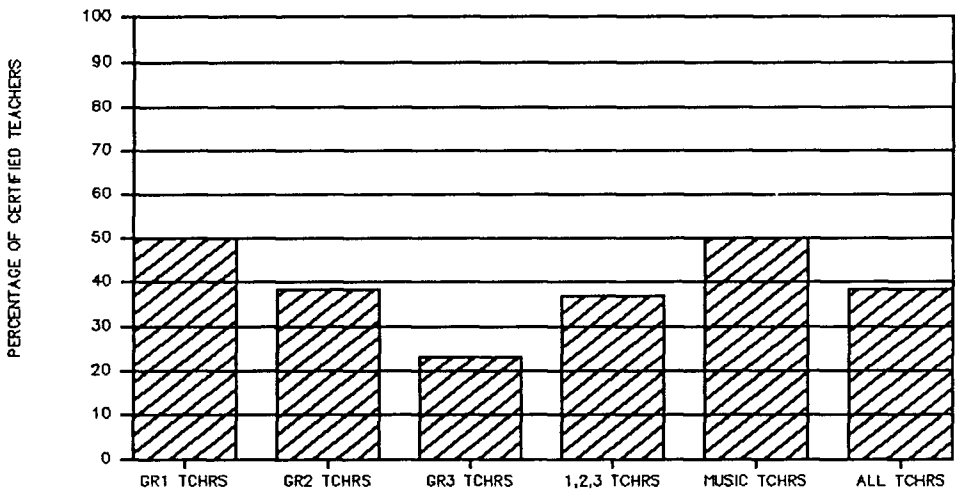


Question #3: Are you a certified teacher in your province or state?

Less than 50% of Grade One, Two, and Three teachers were certified to teach in their province or state while only 50% of the music teachers were certified. Oddly, Grade Three teachers held the lowest number of teaching certificates.

GRAPH 5

NUMBER OF CERTIFIED TEACHERS



Question #4: Instrument(s) you play?

All but three respondents claimed to play an instrument. However, it is possible that those teachers who did not respond to the questionnaire are also the teachers who do not play a musical instrument. Even so, many teachers (68%) played more than one instrument. Every music teacher played

more than two instruments. The results seem to indicate that many teachers work toward their own musical development.

GRAPH 6

NUMBER OF INSTRUMENTS TEACHERS PLAY

(M represents music specialist, x class teacher)

Number of Instruments		Number of Teachers Playing	
0	instrument	2	xx
1	instrument	13	xxxxxxxxxxxxx
2	instruments	15	MMxxxxxxxxxxxxx
3	instruments	8	MMxxxxxx
4	instruments	7	MMMxxxx
5	instruments	2	Mx

Not surprisingly, a great majority of the teachers played the recorder, the instrument introduced to the children in Grade One.

GRAPH 7

INSTRUMENTS PLAYED BY RESPONDENTS

		Instruments Played	Best Instrument
35	recorder	MMMMxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxx	Mxxxxxxxxxxxxxx xxxxxxxxxxxx
12	piano	MMMMMxxxxxxx	MMMMxxxxx
9	guitar	Mxxxxxxxx	Mxxxxx
6	flute	MMxxxx	Mxx
6	violin	MMxxxx	Mx
3	lyre	Mxx	x
3	winds	MMx	
3	none	xxx	
2	banjo	xx	x
2	Choroi flute	Mx	
2	dulcimer	xx	x
2	kinderharp	xx	
2	strings	Mx	x
2	viola	Mx	
1	clarinet	M	M
1	sax	M	M
1	accordion	x	x
1	trumpet	x	x
1	voice	x	x
1	brass	M	
1	harpsichord	M	
1	klangspiels	M	
1	organ	M	
1	percussion	M	
1	cello	x	
1	drums	x	
1	kantele	x	
1	mandolin	x	
1	xylophone	x	

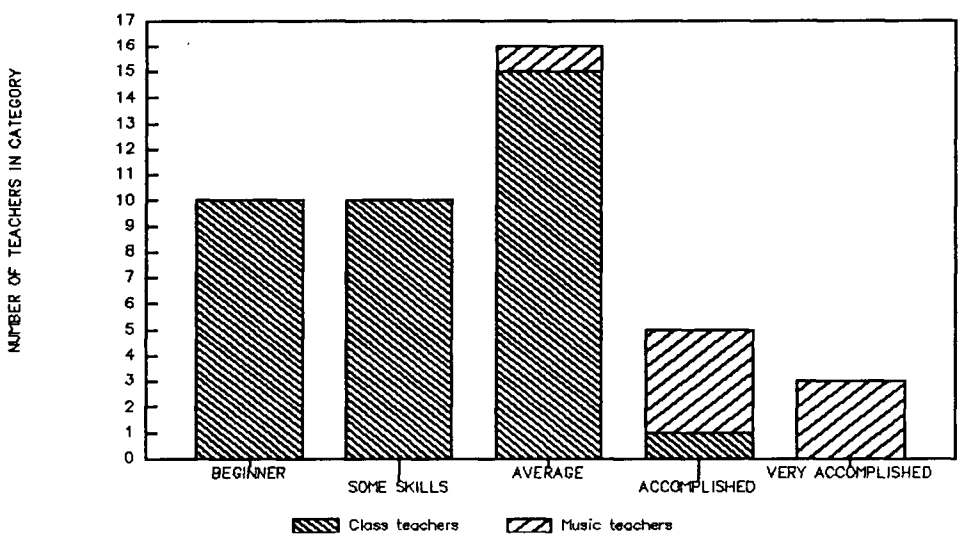
Music teachers considered themselves more accomplished as musicians than the class teachers. Three ranked themselves as very accomplished. Most

class teachers (16) described themselves as average. Ten placed themselves as beginner and ten as beginner with some skills. Two class teachers did not respond to this question. These were, in fact, the same people that do not play any instruments.

Question #6 Do you consider yourself a very accomplished musician on your major instrument, an accomplished musician on your major instrument, an average musician, a beginner with some skills and knowledge of theory, a beginner?

GRAPH 8

SELF-EVALUATION: LEVEL OF MUSICAL ACCOMPLISHMENT



Question #7: Are you currently a class teacher?

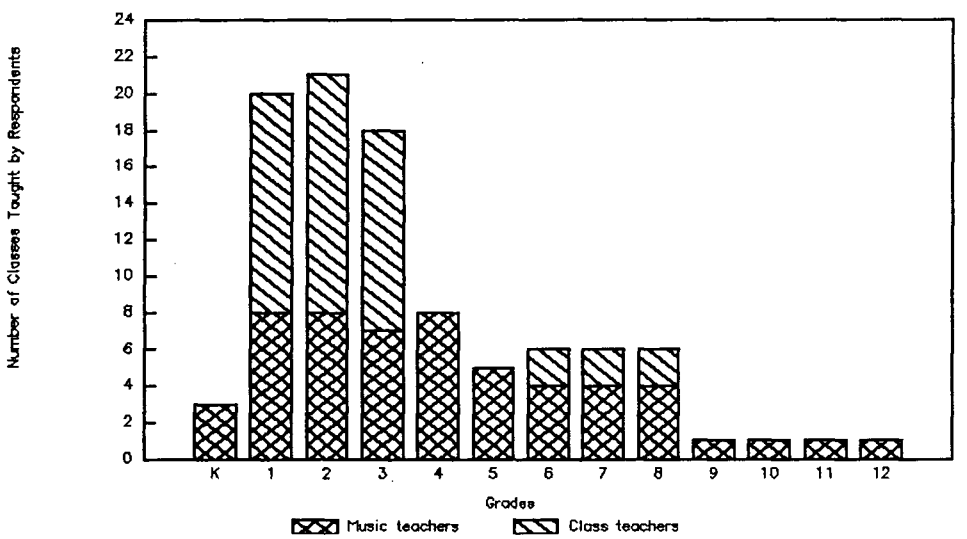
Thirty-nine respondents, including one Grade Six teacher, were class teachers.

Question #8: To which grades do you teach music?

Thirty-six class teachers of Grades One, Two, and Three taught their own music. All eight music specialists who responded teach music in all three primary grades, except for one music specialist who teaches Grades One and Two. Out of these twenty three classes taught by a music specialist, nine class teachers indicated that they, too, taught music to the class.

GRAPH 9

NUMBER OF TEACHERS TEACHING MUSIC TO SPECIFIC GRADES

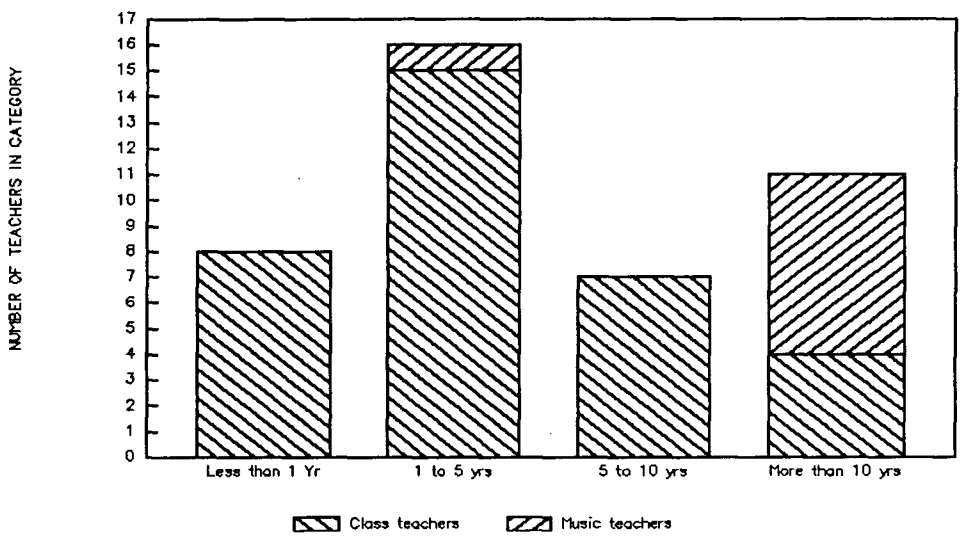


Question #9: How long have you taught music?

Most teachers had at least one to five years music teaching experience. Eight class teachers were very inexperienced. Seven teachers were quite experienced. All but one music specialist had taught for more than ten years. Five class teachers did not respond to this question.

GRAPH 10

MUSIC TEACHING EXPERIENCE OF RESPONDENTS

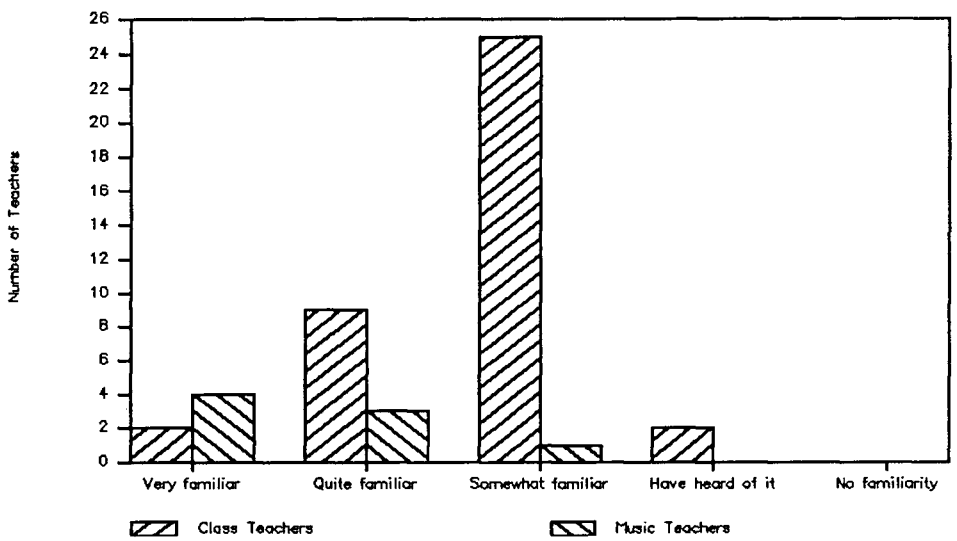


Question #10: How familiar are you with Steiner's ideas on music and music education?

Music teachers considered themselves very familiar or quite familiar with Steiner's ideas on music and music education. Most class teachers were at least somewhat familiar. No teacher was unfamiliar with Steiner's ideas.

GRAPH 11

FAMILIARITY WITH STEINER'S IDEAS ON MUSIC AND MUSIC EDUCATION

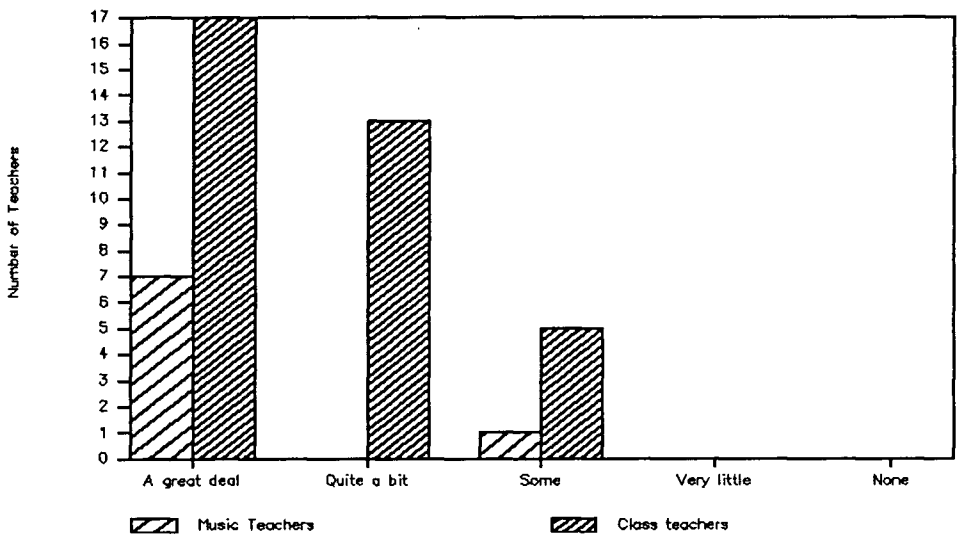


Question #11: If you are at least somewhat familiar with Steiner's ideas on music and music education, what influence have these ideas had on your teaching of music?

Seven music teachers and seventeen class teachers (in all, 52%) claimed that Steiner's ideas did have a great deal of influence on their teaching of music. No teacher stated that Steiner had very little or no influence on his/her teaching of music. Two teachers did not respond to this question.

GRAPH 12

INFLUENCE OF STEINER'S IDEAS ON TEACHING OF MUSIC



Investigative question #2:

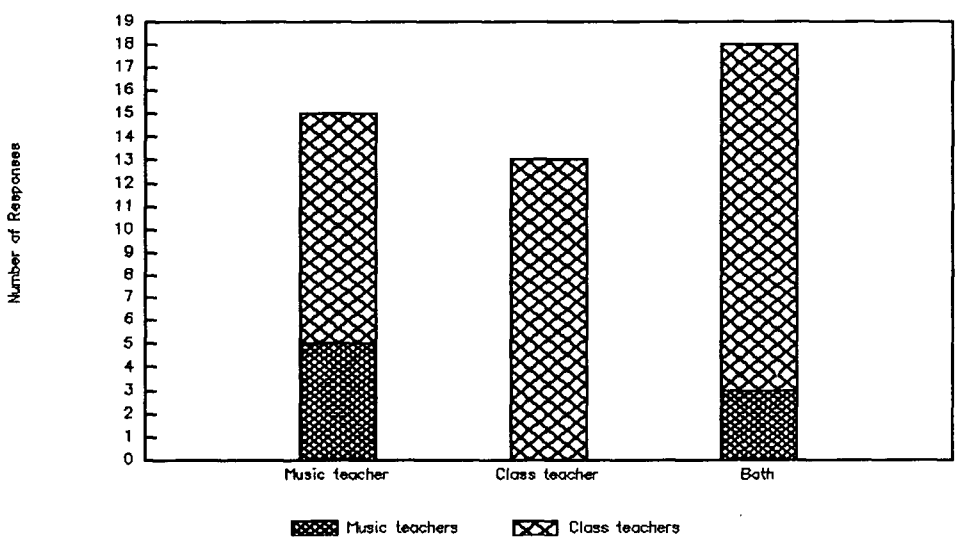
Is music in Waldorf Schools taught by class teachers or music specialists? Who do teachers feel should teach music in Grades One to Three--class teachers or music specialists?

Question #16: Is music in the primary grades in your school taught by a specialist or the class teacher?

In many classes, teachers indicated that both the music specialist and class teacher taught music in the primary classes. Ten class teachers and five music teachers declared that the music teacher only, it is assumed, taught music to the class. In only thirteen classes did the class teacher have the full responsibility of teaching the class. In some cases, it was indicated that the specialist was the Grade Three string teacher.

GRAPH 13

NUMBER OF TEACHERS WHO INDICATED THAT MUSIC WAS TAUGHT BY SPECIALIST AND/OR CLASS TEACHER

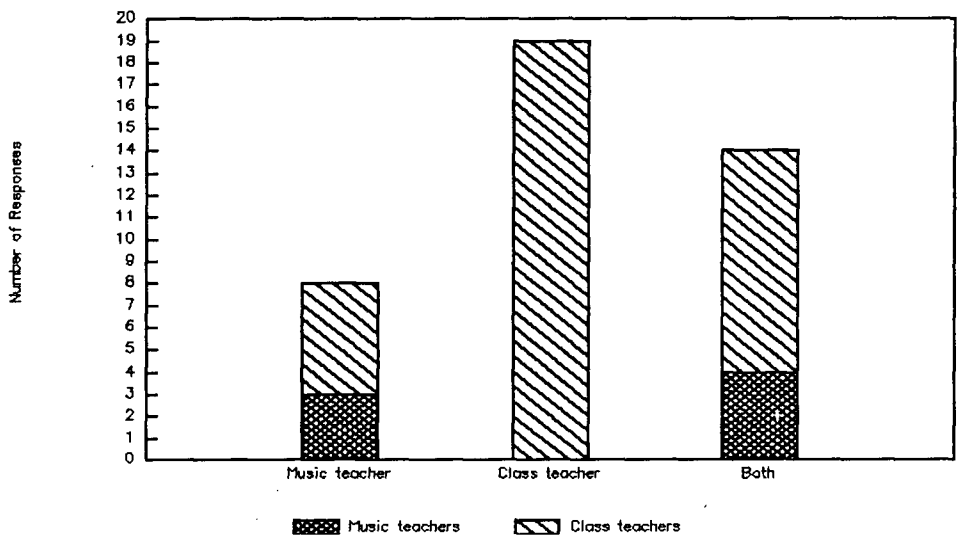


Question #17: Who should teach music in grades 1-3?

All teachers but one expressed an opinion on this issue. Twenty-nine teachers (63%) agreed that the class teachers should carry the main responsibility for music education. However, fourteen (30%) teachers felt that the ideal was both--working together of the music teacher and class teacher. Seven teachers (15%), including three out of the eight music specialists, believed that the music teacher should teach music in the younger grades. Three teachers felt that if the class teacher was not able to teach music, the music teacher should teach music in that grade.

GRAPH 14

NUMBER OF TEACHERS WHO INDICATED THAT MUSIC SHOULD BE TAUGHT BY MUSIC TEACHER AND/OR CLASS TEACHER



Comments from those who believed the class teacher should teach music:

* Music is taught by specialist after Grade 5, class teacher 1-4. Not separate from the rest of learning. (Gr. 1)

* It should be a part of every main lesson. A part of life. (Gr. 1)

* The (class teachers) could better concentrate on the needs of the class. (Gr. 1)

* Music teaching is still an intimate and pervasive activity that permeates whole of 1-3 curriculum and pedagogical approach. (Gr. 1)

* Authority! (Gr. 1)

* Joy and human interaction are <u>more</u> important than technique at this time. Specialty teacher in music unnecessary as yet. (Gr. 2)

* Can come out of class work and be incorporated in all lessons naturally. (Gr. 2)

* Class teacher knows where children are; what they need; can be integrated into all lessons. [Additional comment at the end of questionnaire] I think the advantage of class teacher teaching music in Grade 1-2 is that it helps him/her live more musically, also.] (Gr. 2)

* It is a given that the class teacher will sing with his children. When an extra person comes in, the children have trouble (I feel) adjusting to another voice. Perhaps, too, music should not be treated as something "extra", but should be embedded in everything we do at this young age. (Gr. 2)

* The teacher can bring a musical content appropriate to the main lesson material and integrate it with the lessons in such a way that the musical aspect isn't an isolated experience. (Gr. 2)

* (Music), singing comes as a direct experience between people. (Gr. 2)

* Ideally, the class teacher, if possible--mainly because Dr. Steiner urged the class teacher to teach the children as many subjects as possible. (Gr. 3)

* So that the children can experience their teacher's joy of music and so that the teacher can specifically and immediately tailor the musical expression to the class' needs. Music should be an expression not a subject for scrutiny in these lower grades. (Gr. 3)

* The class teacher can easily incorporate the music into the curriculum. (Gr. 3)

* Because it's an integral part of the lesson, the class teacher "uses" music as a bridge for transitions and to integrate with the main lesson block. It needs to be a natural between class and teacher. (Gr. 3)

* Music should not be a special subject but should be one of the ways a teacher works with the content of the lesson--i.e., woven into the whole experience. (Gr. 3)

* Class teacher has special connection with children to develop at this time. (Gr. 3)

* Class teacher, if able, gives child feeling all comes from my class teacher. At this age, they have natural feeling for authority. (Gr. 3)

* Class teacher has special connection with children to develop at this time. (Gr. 3)

* The class teacher can tie the music curriculum more effectively to main lesson and is often more sensitive to needs of children on a day-to-day basis. (Gr. 3)

* Children benefit from seeing expertise in music (and all other subjects) in the class teacher. Also allows for greater integration with curriculum and day. Also more continuous and personal training comes from class teachers. (Gr. 3)

* Connection to children is more important than teaching certain techniques. Music is a part of the whole--not a special subject at this age. (Gr. 3)

* There is no music teacher in the younger grades--not necessary. (Gr. 6)

* Class teacher, if capable. Specialist if class teacher can't. (music specialist)

* Class teacher. (music specialist)

Comments from those who believed both classroom teacher and music specialist should teach music:

* I think that music should be taught by a person who knows the "ins and outs" of music. However, the class teacher should definitely bring the joy of music to the children. I [respondent is a male] am a role model to my young boys in the classroom. In our school, two people are bringing music to the children--one from heart realm and the other from the head realm. (Gr. 1)

* Both. It should be taught by a professional and during the course of the day--singing, recorder playing as part of the day. (Gr.1)

* Class teacher for singing and recorder; grade 3 also needs a violin teacher. (Gr. 1)

* I use music in my morning exercises but I expect the music teacher to teach my children the recorder and all-school songs. [Additional comment at end of questionnaire] This is my first year as a class teacher so I am still finding my way, but I am very grateful that music is a part of the main lesson everyday. (Gr. 1)

* Some class teachers do not have the skills to present it in an enthusiastic way. They need to be replaced. That does not mean no songs or recorder playing in main lesson. (Gr. 2)

* The more the better. (Gr. 2)

* The class teacher can best bring appropriate songs for the various main lesson subjects but, for me, the specialist can begin, in second grade to bring more direction to the development of music skills. (Gr. 2)

* Because [they both] have something to offer. (Gr. 2)

* Both. The daily practice is so necessary as is guidance by a specialist. [Additional comment at end of questionnaire] I teach music as an integral part of the education. My perspective is of one who is a novice. (Gr. 2)

* Both. Music deserves a place in the classroom activities each day but the class teacher may not be able to give the depth, or may not be skilled enough to go beyond merely singing with the class and/or playing recorders with them. (Gr. 3)

* Class teacher: because of so much deep, daily contact with the children. Specialist: because so few class teachers in our school are "musical," let alone familiar with Choroi. (music specialist)

* I think that a working together of the music and class teacher is best. (music specialist)

* Both. (music specialist)

* Ideal is both--cooperatively. Most class teachers have needed advice and guidance. Many try to use music but run into problems they cannot solve without guidance, and often they run out of inspiring teaching material. (music specialist)

Comments from those who believed a music specialist should teach music:

* Specialist. (Gr.1)

* More through overview of subject: wider range of talents. (Gr. 2)

* Specialist. (Gr. 3)

* Specialist--because many class teachers don't have CONFIDENCE in music. Children need someone who "lives and breathes it." (Gr. 3)

* Specialist. (music specialist)

* Class teachers often have difficulties with the pentatonic sequence. (music specialist)

* To really teach music--ear training, theory, and true musicianship is needed. Singing and playing notes on an instrument is wonderful for class teachers to do but it is often far from really MUSICAL. (music specialist)

Comments from those who believe that either the class teacher or music specialist should teach music:

* Whoever is better able! (Gr. 1)

* It depends on the ability of the class teacher. I personally need some guidance from our specialist. But if I didn't, I would want more control. (Gr. 2)

Investigative question #3:

What can be determined about the quality of the music programs in the schools (time spent on music instruction, perceived strengths and weaknesses, commitment of community to music education, perceived quality of instruction, professional development and perceived quality of music education programs in Waldorf teacher training)?

<u>Question #14: How much music is taught per week in your school in grades 1 - 3 as a subject?</u>

(See Question 15)

<u>Question 15: Approximately, how much time is devoted to music during main lesson?</u>

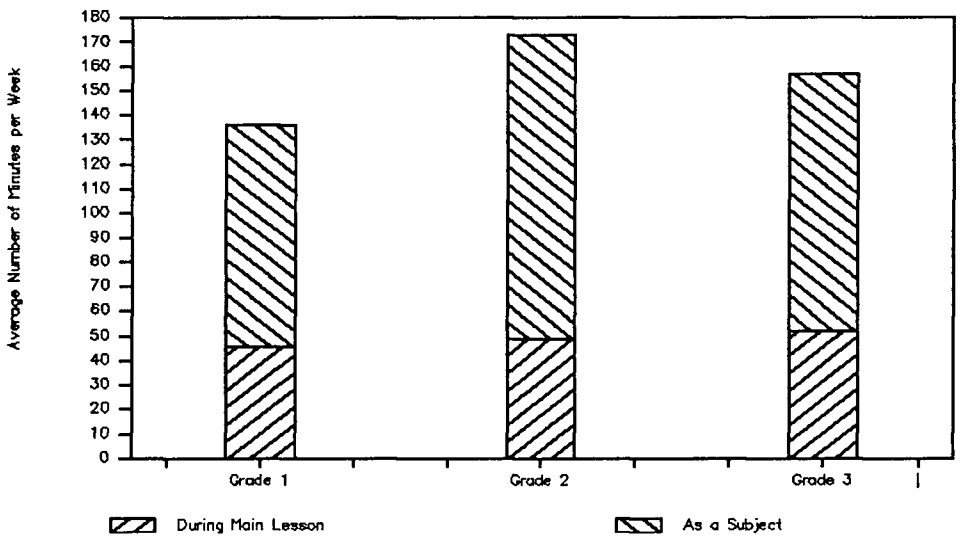
It is assumed that commitment to the music education program is expressed in part in the amount of time devoted to its study.

According to the province of British Columbia, 180 minutes of fine arts education (art, music, drama, dance) is required in the elementary grades. Most students in public schools receive 60 to 80 minutes of music per week.

The Waldorf School curriculum places great emphasis on music and much time is accorded to this study. Waldorf School children in Grades One, Two and Three, receive approximately forty-five minutes per week of music during the main lesson in which music is interrelated with other subject matter. In addition, music is taught as a subject in Grade One (average 90 minutes), Grade Two (average 130 minutes), Grade Three (average 110 minutes).

GRAPH 15

TIME DEVOTED TO MUSIC INSTRUCTION

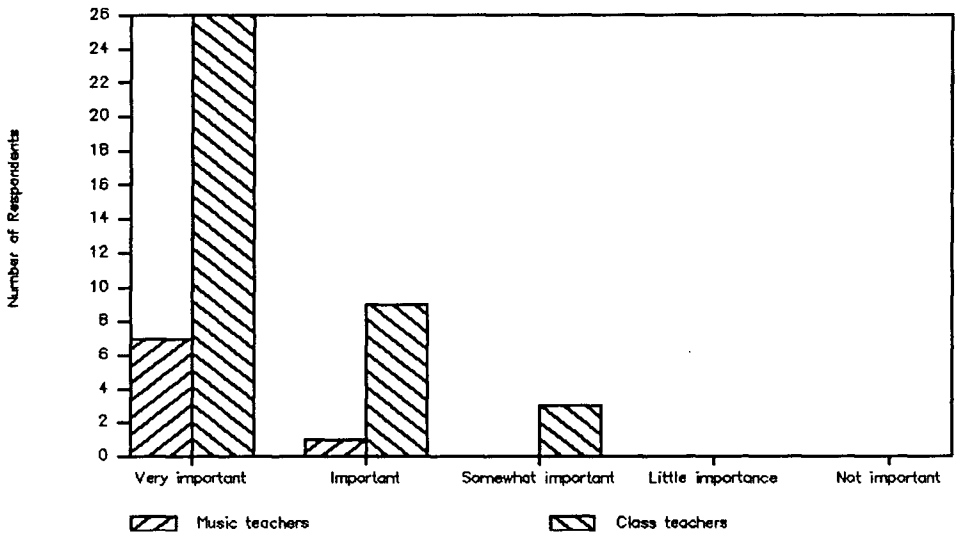


Question #18: In your opinion, how important is quality music education to your school community?

Quality music education appears to be a priority in Waldorf Schools. The average score was 4.6 on a scale of 5. Most teachers (70%) felt that music education was very important to the school community. No teacher perceived that music education was of little or no importance to their school community.

GRAPH 16

PERCEIVED IMPORTANCE OF MUSIC EDUCATION TO COMMUNITY

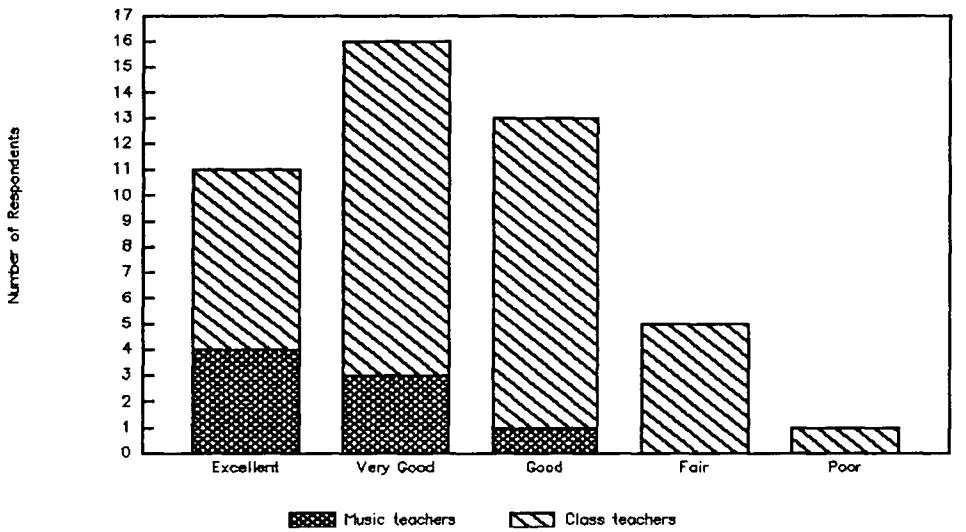


Question #19: How would you rate the quality of your school's music education program?

On the average, teachers rated the quality of their school's music education program, 3.7 on a five-point scale. A majority of teachers (32%) rated the quality of their school's music program as very good. Ten teachers (21%) ranked their music program as excellent. Only five teachers described their program as fair, while one teacher rated the school's program as poor.

GRAPH 17

PERCEIVED QUALITY OF MUSIC PROGRAM



GRAPH 18

PERCEIVED QUALITY OF MUSIC EDUCATION COMPARED WITH PERCEIVED IMPORTANCE OF MUSIC EDUCATION TO COMMUNITY

For twenty-eight teachers (60%), the importance of music education to the community did not match the perceived quality of the program. Seventeen teachers (36%) believed that their program matched community expectations. Only two respondents (4%) felt their program surpassed expectation. In the chart, responses are grouped by schools.

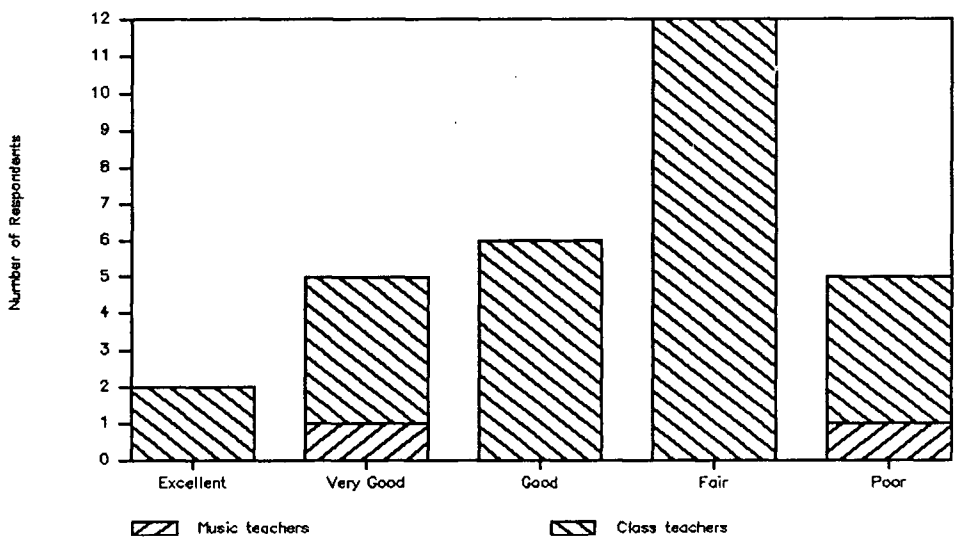
	Importance	Perceived Quality		Importance	Perceived Quality
AA	+++++	+++	MA	+++++	+++++
AB	+++++	++	MC	+++++	++
			MD	+++++	+++++
BA	+++++	++++			
BB	+++++	+++	ND	+++++	++++
CA	+++++	+++++	OA	+++++	+++
CB	+++	++	OB	++++	+++
DB	++++	++++	QA	+++++	++++
DC	+++	+++	QC	+++	+++
DD	+++++	+++			
			RD	+++++	+++++
EC	+++++	++++			
			SA	+++++	++++
F	+++++	+++++	SB	+++++	+++
			SC	+++++	++++
GB	+++++	+++++			
			TA	++++	+++++
HA	+++	+++	TB	+++++	+++
HB	++++	+	TC	+++++	+++
HC	+++++	+++			
			UA	+++++	+++++
IB	+++++	++++	UB	+++++	+++++
			UC	++++	+++++
JB	+++++	++++	UD	+++++	+++++
JC	+++++	++			
			VD	+++++	+++++
KC	+++++	++++			
KD	+++++	++++	WA	++++	+++
			WC	++++	++++
LA	+++++	++			
LB	+++++	++++			
LC	++++	++++			
LD	++++	++++			

Question #20: If you trained as a Waldorf School teacher, how would you rate your instruction in music education?

Of the thirty teachers who had experienced Waldorf teacher training, twelve (40%) considered their training to be fair, while five teachers (16%) claimed that their training was poor. Only two teachers found the quality of training excellent.

GRAPH 19

PERCEIVED QUALITY OF INSTRUCTION IN MUSIC EDUCATION IN WALDORF TEACHER TRAINING INSTITUTES

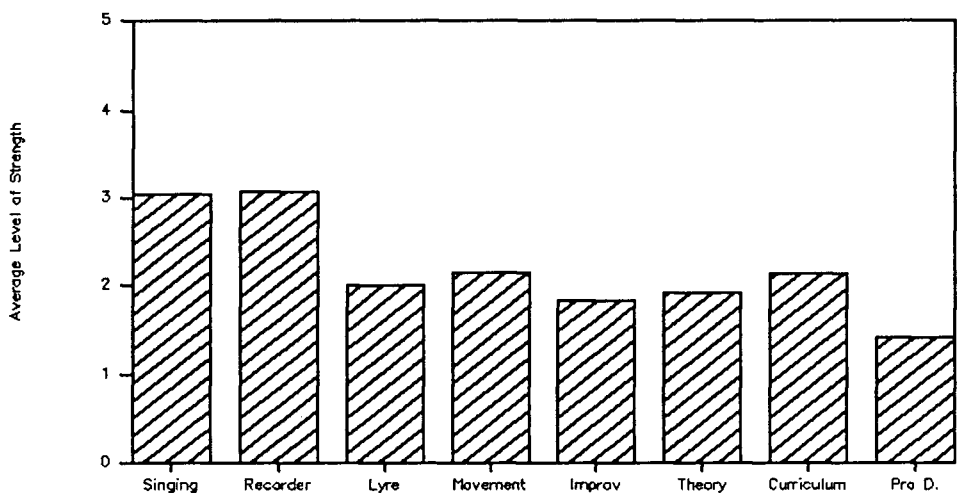


Question #21: Strengths and weaknesses

Overall, the areas of singing and recorder playing appear to be the areas of greatest strength. Other aspects of the program such as lyre, movement, improvisation, theory, and curriculum did not rank highly as strengths. Professional development was seen as the greatest need.

GRAPH 20

PERCEIVED STRENGTHS AND WEAKNESSES OF PROGRAM



Many teachers commented on the need for professional development for class teachers who teach music. Two teachers felt that their professional development in music education was strong or average.

* Strong. We had a major conference here. (Gr. 3)

* Strong. Pro-D--initiative of individual teacher. (Gr. 2)

* Average. We are a very mature school. Professional development is not so necessary because we have so many experienced teachers. We have teacher in-service Waldorf teacher training program. (Gr. 6)

However, others called for more help for teachers who have little or no training. Three teachers even commented on this topic voluntarily at the end of the questionnaire.

* The question of training of teachers to do music even if they have had no musical background is so important. I feel many teachers have been put off by musicians. They are made to feel inadequate so they don't try. In my teacher training sessions, my main goal is to make that teacher feel comfortable in the world of music--make them feel capable in making their own songs. Then the teacher will have confidence to be creative and will grow with the class. (Additional comment at the end of questionnaire--music specialist)

* More Choroi/Waldorf music conferences urgently needed to bring this approach to wider and wider circles of children and their teachers. (Additional comment at the end of questionnaire--music specialist)

* What activities do you as a music teacher engage in to develop your music teaching abilities? (Additional comment at the end of questionnaire, Gr. 2)

* (Rated professional development as very weak.) We are striving to teach out of the Choroi impulse in the younger grades but there are very few curriculum indications or practicing trained teachers to help us. (Music specialist)

* (Rated professional development as weak.) Although it seems appropriate to me for class teachers to teach music in Grades 1-3, to make that effective, I think it would be important to carry an ongoing professional development and regular sharing of work of grades 1-3. (Gr. 1)

* (No rating given) Pro-D development--we must initiate it. (Gr. 2)

Investigative question #4:

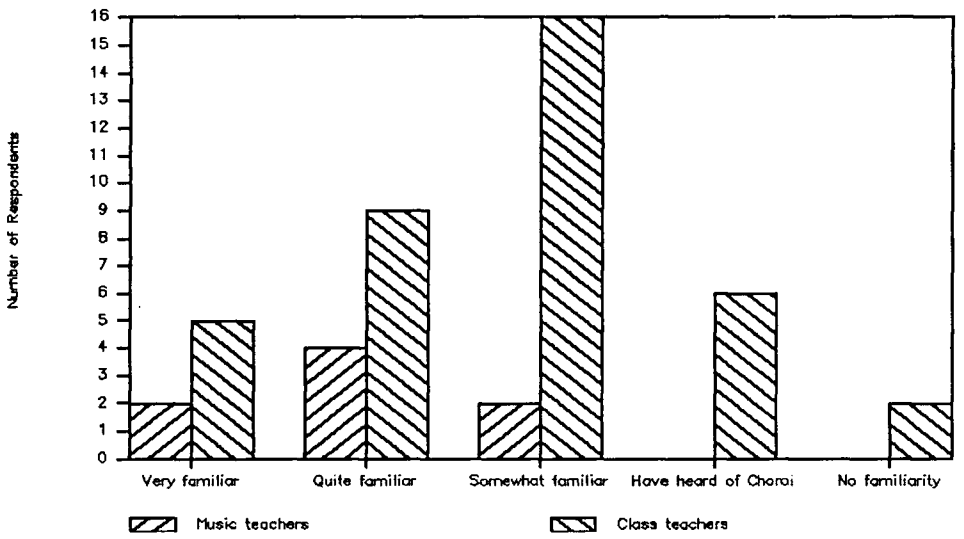
How familiar are teachers with the Choroi and Werbeck initiatives? Are Choroi and Gartner instruments widely used in Waldorf Schools? What other instruments, besides Choroi instruments, are used in the schools?

Question #12: How familiar are you with the Choroi impulse in music education?

Although Steiner's ideas seemed to be quite well known to most teachers, most were only somewhat familiar with the Choroi approach to teaching music within the Steiner movement.

GRAPH 21

FAMILIARITY WITH CHOROI IMPULSE

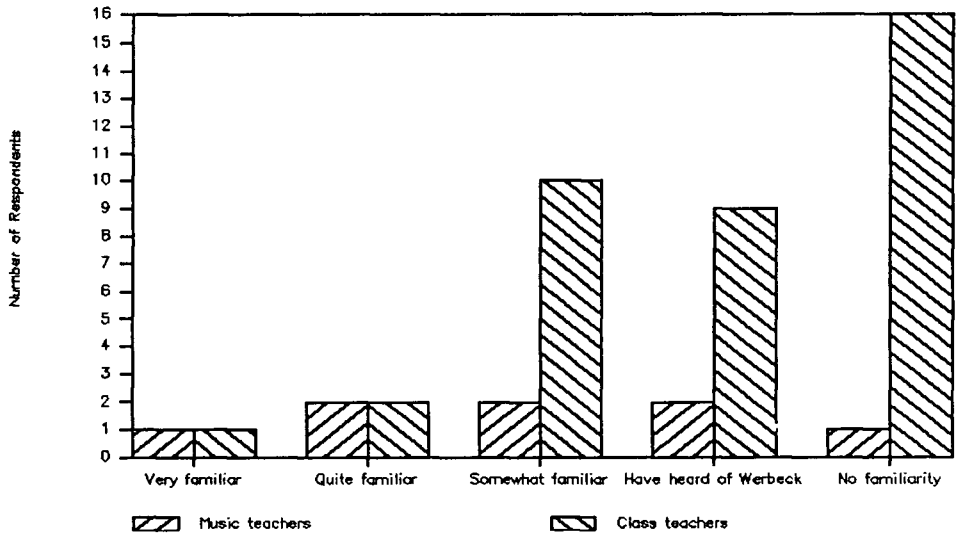


Question #13: How familiar are you with the Werbeck method of teaching?

Many teachers were not familiar with the Werbeck method of teaching singing. Only six teachers professed to be very familiar or quite familiar with the approach.

GRAPH 22

FAMILIARITY WITH WERBECK METHOD



Question #23: Which of the following instruments, if any, are used in which grades in your school?

To determine, in part, the extent of the Choroi influence in the Waldorf Schools, the author wished to find out how many teachers used the Choroi and Gartner instruments in their schools.

In a few cases, several teachers from the same school answered the questionnaire, and did not agree on the instruments used in the school in

specific grades. Whenever a discrepancy appeared, the answer of the teacher of that specific grade was considered the more valid. It is possible that some teachers in the same school, i.e., used pentatonic flutes in Grades One through Three, and other traditional recorders in Grades One through Three. In school A and C, this could be the case. Therefore, in these two schools, both respondent's choices were indicated.

However, some trends can be discerned. The Choroi pentatonic flute is used in Grade One or Two in at least twenty out of the twenty-three schools (86%). It is interesting to note that music specialists teach in those three schools which use traditional recorders exclusively, from Grades One through Three.

The other Choroi flutes, the interval and diatonic flutes, were not as popular. The interval flute is used in only five schools (22%). The diatonic flute is employed in only two schools (9%).

The Choroi kinderharp is taught in the primary grades in seven schools (30%) while the Choroi bordun lyre is used in only two schools (9%). Some schools indicated that the bordun lyre is utilized in the older grades.

In eleven schools (48%), the Choroi xylophones, or klangspiels, are used. Five of these schools use these instruments in their Grade One classes only.

Five schools (22%), four of which employ music specialists, use Orff instruments in the primary grades.

Fifteen schools (65%) use miscellaneous percussion instruments. Five of these schools do not introduce these instruments until Grade Two.

GRAPH 23

INSTRUMENTS USED
W I N D S

("Y" indicates "Yes")

CODE	CHOROI RECORDERS GR1	GR2	GR3	CHOROI PENT FLUTES GR1	GR2	GR3	CHOROI INT. FLUTES GR1	GR2	GR3	DIAT. FLUTES GR1	GR2	GR3
TOTAL:	7	10	18	17	18	7	5	0	0	0	0	2
AA				Y	Y	Y						
AB	Y	Y	Y									
B		Y	Y	Y								
CA	Y	Y	Y									
CB	Y	Y	Y	Y	Y							
D			Y	Y	Y							
E				Y	Y	Y						
F			Y	Y	Y							
G					Y							
H		Y	Y	Y								
I		Y		Y	Y							
J				Y	Y	Y						
K			Y		Y		Y					
L			Y	Y	Y							
M			Y	Y	Y							
N				Y	Y		Y					Y
O			Y	Y	Y	Y						
P				Y	Y	Y	Y					Y
Q			Y	Y	Y	Y	Y					
R	Y	Y	Y									
S	Y		Y		Y	Y						
T		Y	Y	Y	Y		Y					
U	Y	Y	Y									
V	Y	Y	Y									
W			Y	Y	Y							

GRAPH 24

INSTRUMENTS USED
S T R I N G S

CODE	CHOROI LYRES GR1	GR2	GR3	CHOROI KINDERHARPS GR1	GR2	GR3	GARTNER KANTELES GR1	GR2	GR3
TOT:	0	3	4	9	5	3	1	2	1
AA									
AB									
B									
CA									
CB									
D									
E									
F							Y	Y	Y
G					Y				
H			Y	Y					
I									
J									
K									
L									
M									
N		Y	Y	Y					
O				Y	Y	Y			
P				Y	Y				
Q				Y	Y	Y			
R									
S								Y	
T									
U									
V				Y	Y	Y			
W									

GRAPH 25

INSTRUMENTS USED
P E R C U S S I O N

CODE	CHOROI XYL GR1	GR2	GR3	ORFF XYL GR1	GR2	GR3	PERCUSSION GR1	GR2	GR3
TOT:	11	6	6	2	4	4	11	16	15
AA							Y	Y	Y
AB							Y	Y	Y
B									
CA	Y							Y	Y
CB								Y	Y
D									
E	Y	Y	Y						
F	Y	Y	Y				Y	Y	Y
G									
H	Y				Y			Y	
I									
J									Y
K	Y	Y	Y				Y	Y	Y
L	Y	Y	Y				Y	Y	Y
M									
N	Y				Y	Y	Y	Y	Y
O	Y	Y	Y				Y	Y	Y
P	Y	Y	Y				Y	Y	Y
Q	Y						Y	Y	Y
R									
S								Y	Y
T	Y					Y		Y	Y
U									
V				Y	Y	Y	Y	Y	Y
W				Y	Y	Y	Y	Y	

Question #24

If you do not use Choroi or Gartner instruments in your school, what do you suppose is the reason?

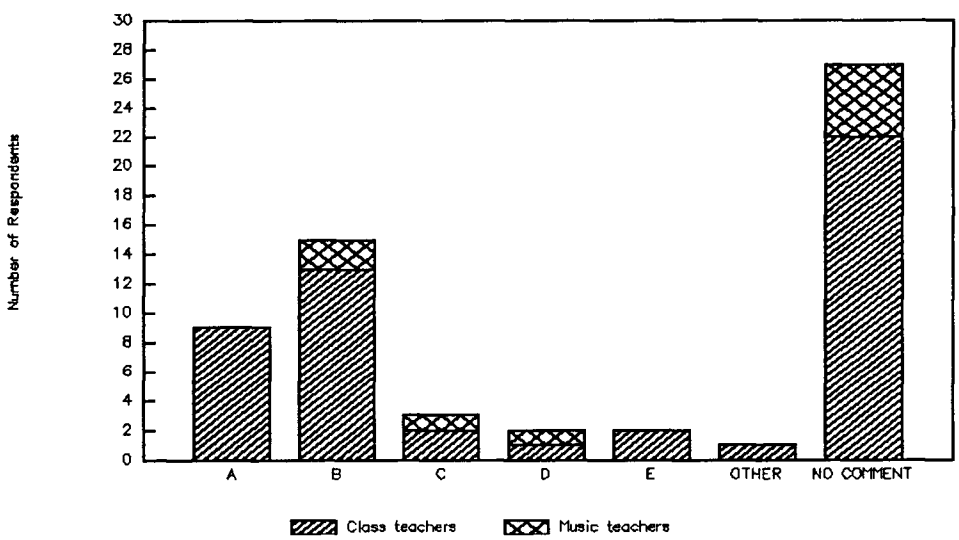
A majority of respondents had no comment at all on this issue. Given that Choroi instruments are imported from Europe and are now quite expensive,

lack of funds was cited as the main reason why Choroi instruments were not used. Nine class teachers claimed that their school did not choose to use Choroi instruments because of lack of understanding. Quality was a concern in only two cases. Only three respondents chose traditional instruments because they believed that they were better.

Only eight schools out of the 23 schools offer a lyre program. Six of those schools employ Choroi or Gartner instruments. One school uses only Gartner lyres, three schools use Choroi kinderharps one school uses Choroi bordun lyres, and one school uses both Choroi kinderharp and bordun lyres. Two schools use lyres made by local instrument makers.

GRAPH 26

REASONS FOR NOT USING CHOROI OR GARTNER INSTRUMENTS



A. Lack of understanding of instruments

B. Lack of funds

C. Traditional instruments better

D. Concern about quality

E. Our school uses instruments made by a local instrument maker, and they are comparable to Choroi and Gartner instruments

General comments:

* They are too little known to the group as a whole so that when budget gets talked about they'd be considered a luxury. (Gr. 2)

* Lack of desire. (Gr. 2)

* I personally do not care for the sound of Choroi instruments. (Gr. 3)

* I would use them much more if I had the money. (music specialist)

Comments about Choroi/Gartner lyres:

Two teachers defended their choice of Choroi instruments for use in the classroom.

* We use Choroi kinderharps, not from any well considered choice, but only because we enjoyed a visit and demonstration of the kinderharps by Julius Knierim. He gave a program for our students using these (and also some larger instruments) and the kinderharps seemed most suited to our purpose. I use them only in grades 1-2-3 where it helps me to limit myself to the pentatonic, at least during harp classes! (music specialist)

* We did not choose the Choroi bordun lyres. We chose the Gartner lyres because they had a wider range. We could tune them diatonically. They seemed more versatile. (Gr. 6)

Comments about Choroi flutes:

Although most schools use Choroi pentatonic flutes, some teachers have questions about the sound quality, the cost, the durability, and the adaptability of the instruments:

* We used traditional recorders this year, in part, because they were $60 each--much too expensive for our parents. (Gr. 1)

* Students use a wooden German-made recorder throughout 8 grades, use only pentatonic notes in Grades 1-3. (Gr. 1)

* The Choroi flutes, though sweet and gentle in tone, seemed harder for children to use. They were often breathy and called for more breath control than the first grades could manage. Also, they were too limited, being strictly pentatonic, since they travelled along with the students for the first several years. Too many favorite folk tunes use the diatonic scale--even Frere Jacques. Also the mouthpieces were too easily destroyed by little teeth marks--the wood didn't seem as resistant. (music specialist)

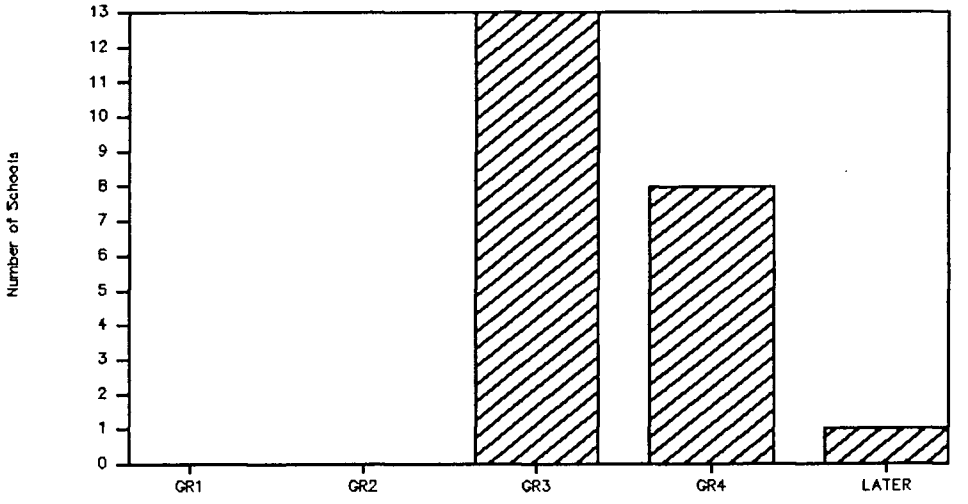
* Simple economics. Teaching traditional recorders from the beginning saves our burdened parents the purchase of a second recorder. The traditional recorder can be used quite well for the pentatonic sequence. (music specialist)

Question #27: Do you have a string (violin, viola, cello) program? If so, when does your program start?

Twenty-two schools (95%) have string programs. Thirteen schools (57%) begin their programs in Grade Three. The string program starts in Grade Four in eight schools (35%). Only one school introduces strings in a later grade.

GRAPH 27

COMMENCEMENT OF STRING PROGRAM



Investigative question #5:

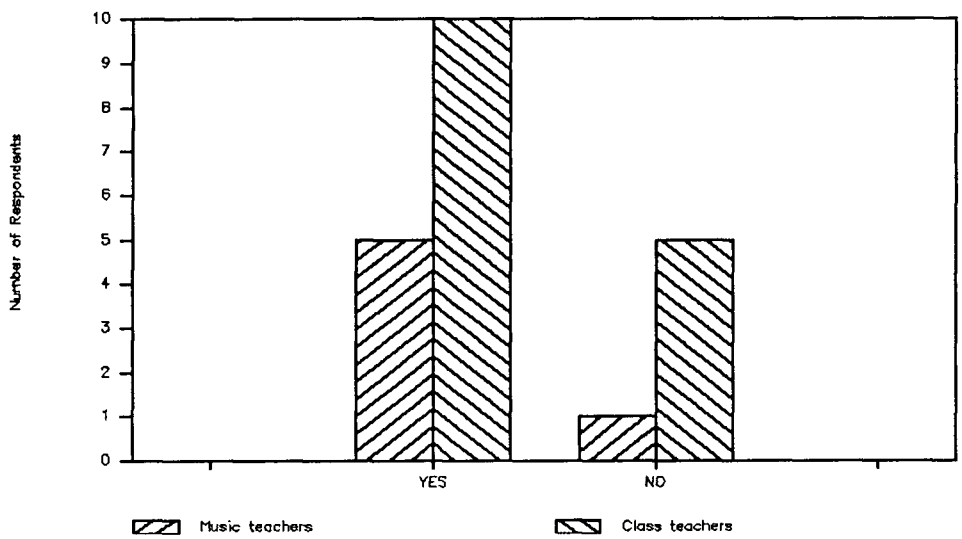
What are teachers' opinions on specific matters of pedagogy?

Question #25: Would you use Orff instruments in grades 1-3 in your school?

Most Waldorf School teachers (76%) did not respond to this question. However, fifteen teachers (33%) would use Orff instruments, if available. Six teachers (13%) would not use the instruments. However, there were no negative comments about the Orff instruments.

GRAPH 28

NUMBER OF TEACHERS WHO WOULD USE ORFF INSTRUMENTS



Don't Know:

* I don't know. (Gr. 1)

* Don't know. (Gr. 1)

* I am not familiar with these. (Gr. 1)

* I am not well-versed in Orff. (Gr. 1)

* I am not familiar with Orff instruments. (Gr 2)

* I don't know enough about them. (Gr. 2)

* I don't know them. (Gr. 2)

* Don't know what they are. (Gr. 2)

* Don't know them. (Gr. 2)

* Don't know. (Gr. 3)

* Orff? (Gr. 3)

Yes:

* I would! (Gr.1)

* I would if we could afford it. (Gr. 1)

* Would love to! Need money. (Gr. 2)

* Maybe sometimes. I would not make a dogma out of it any which way. (Gr. 2)

* By music teacher presently. (Gr. 3)

* Sometimes, perhaps in some limited way. (Gr. 3)

* Very limited--it readily becomes too percussive and non-melodic. (music specialist)

* My way not the Orff way, no regular beat, always a moment of alertness. (music specialist)

* I do use them. (music specialist)

* Possibly in 3rd (end of 3rd). (music specialist)

No:

* Use in 4th grade. (Gr. 1)

* Only with proper training. (Gr. 3)

Other comments from those who did not give a yes or no answer:

* We do not use Orff instruments, but this was not a conscious decision. (Gr. 6)

* We have Choroi instruments and are happy with them. (music specialist)

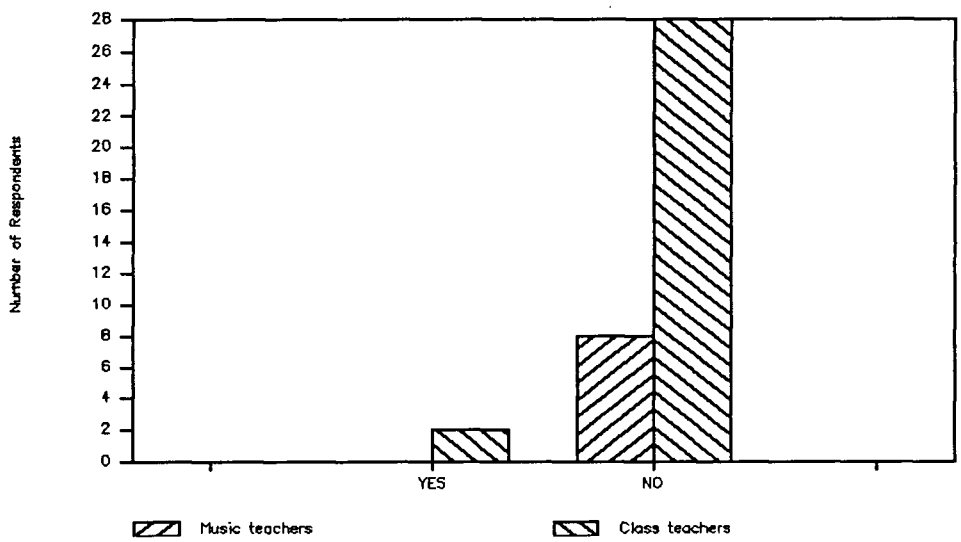
* Up to music director. (Gr.1)

Question #26: Do you use Kodaly hand signals to teach sight-singing?

Most Waldorf School teachers do not use Kodaly hand signals to teach sight-singing. Only two teachers claimed to use the hand signals. One Grade One teacher stated that he/she used Kodaly hand signs "in Grade 1, don't know in 2 and 3."

GRAPH 29

NUMBER OF TEACHERS WHO WOULD USE KODALY HAND SIGNALS



Those teachers who remarked that they were unfamiliar with Kodaly hand signs:

* I am not familiar with Kodaly hand signals. (Gr. 2)

* Don't know what they are. (Gr. 2)

* Stop this! You are making me aware of how little we know! (Gr. 2)

Some teachers expressed some interest in incorporating Kodaly hand signs into their curriculum:

* I would like to learn more about it. (Gr.1)

* I would like to learn more about this and its appropriateness in grades 1-3. (Gr.1)

* Hope to begin soon! (Gr.1)

* A former music teacher did, it worked for her. (Gr. 3)

Those opposed to teaching Kodaly hand signs during main lesson:

* Not during my main lesson [in which there is] singing and recorder playing. (Gr. 2)

* Not by class teachers. (Gr. 3)

The music specialists who commented were against the idea of using Kodaly hand signs in the music lesson to teach sight singing:

* Seems one too many systems--use other, simpler methods. (music specialist)

* These movements interfere with the eurythmy movements. (music specialist)

* I work with the Dalcroze Solfege System which has its own movement. (music specialist)

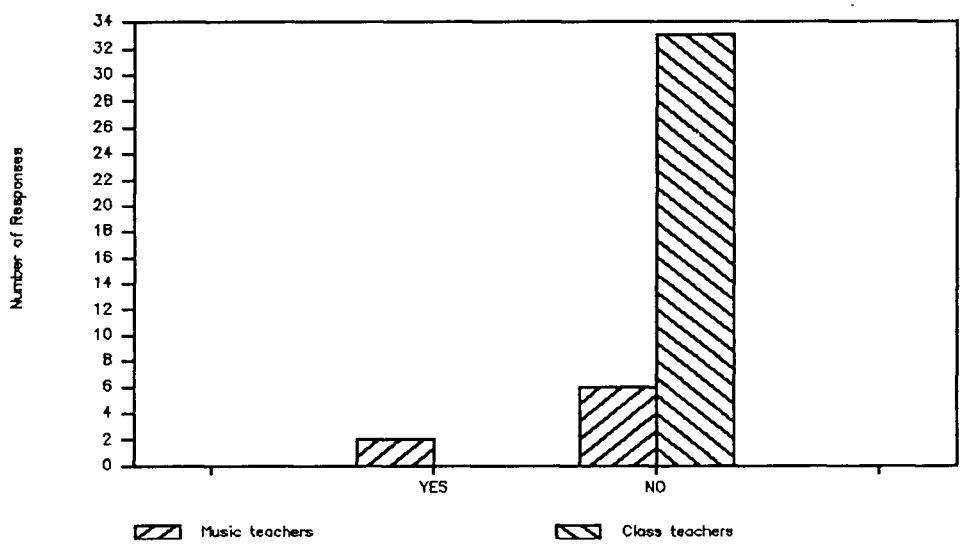
* A bit "intellectual." I teach out of listening and imitation rather than sight in the younger grades. (music specialist)

Question #28: Is piano recommended as an instrument in Grades 1-3?

Most teachers would not recommend the piano as an instrument in Grades One through Three.

GRAPH 30

NUMBER OF TEACHERS WHO WOULD RECOMMEND PIANO AS AN INSTRUMENT OF STUDY IN GRADES ONE THROUGH THREE



Reasons for not recommending piano:

* Too intellectual. (Gr.1)

* To work educationally, the piano cannot provide so well that which one wants to develop in the first two years. (Gr. 2)

* They are not making the tone themselves--too mechanical. (gr. 3)

* Too "fixed" and percussive, although for a very gifted child it could be quite satisfying I suppose. We prefer the softer, freer tones of Choroi. Also, harmony doesn't really come in until Grade 4. (music specialist)

* Piano instruction should start at end of Grade 3 or in Grade 4. (music specialist)

* Piano is a non-inspired instrument whose mechanics should not be tackled before the child's 10th year. (music specialist)

Even the music specialist who answered "yes" to this question qualified the answer:

* Only when parents ask for it--and then only from middle of second grade on--never for first graders.

Some of those who would not recommend the piano were not adamant in their views:

* Not heavily discouraged. (Gr.1)

* No, generally but depends on student. (Gr. 2)

* But children who have them at home often come in with songs they have picked out by ear and play them. (Gr. 2)

* If asked, I do not recommend, but I did not speak to parents on the subject. (Gr. 3)

* Several children are taking piano lessons in Grade Three. We do not recommend it however. (Gr. 3)

Those who would recommend piano sometimes under certain circumstances:

* In some situations. It is not a social instrument. (Gr. 2)

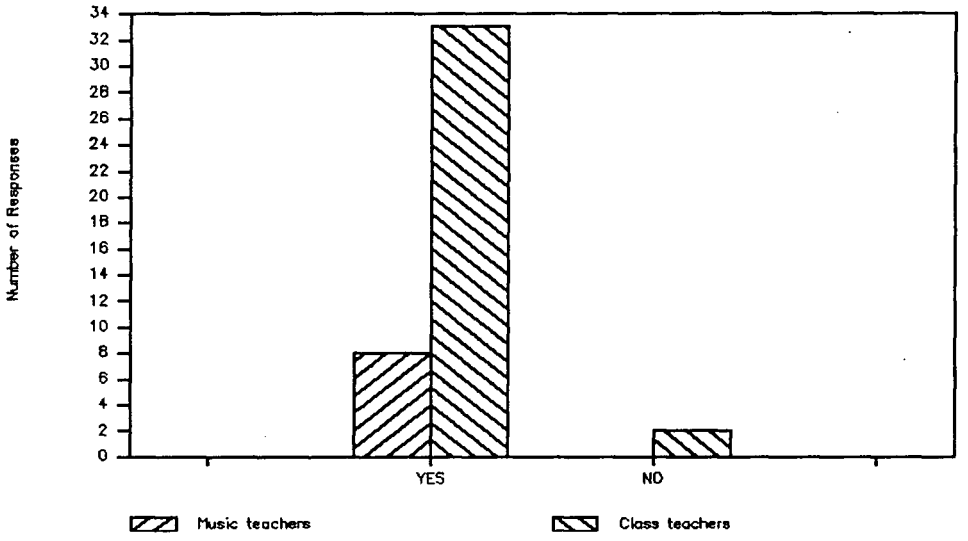
* Sometimes. Has been very positive for some 3rd graders. (Gr. 3)

Question #29: Do you use "Mood of Fifth" music in grades 1-3?

Most teachers seem familiar with the term "Mood of the Fifth" and practically all teachers to use this type of music, at least in Grade One.

GRAPH 31

NUMBER OF TEACHERS USING "MOOD OF FIFTH" MUSIC



Yes:

* Yes, not always. (Gr. 1)

* It has a soothing effect. (Gr. 1)

* I do use some of the traditional diatonic songs (to fit into assembly singing, etc.). Pentatonic music is the only kind a child can experience fully up to the age of 9. (Gr. 1)

* Grades 1-2, mostly. (Gr. 2)

* Most of the time, not always. (Gr. 2)

* Profoundly healing in our noisy, chaotic times! (music specialist)

* I use "Mood of the Fifth" music 90% of the time. (music specialist)

Sometimes:

* Folk music is also important. (Gr.1)

* Yes, but not always. (Gr.1)

* Yes, but not always. (Gr. 2)

* Definitively 1st, 2nd mixed, because of quality of songs. (Gr. 2)

* Often, but not always. (Gr. 2)

* There doesn't yet seem to be enough of a variety of music of this type that can be applied to the curriculum so I rely and have relied on other music as well in each of grades 1, 2, and 3. (Gr. 2)

* Most of the time, not always. (Gr. 2)

* It helps the children to develop their hearing more carefully. (Gr. 2)

* Mostly, because I did not completely understand it. I can grasp the <u>notes of</u> the pentatonic scale, but I was told it is much more than that--to do with how it begins, ends . . . (Gr. 3)

* Not by Grade 3, although we still sing folk songs in pentatonic. (Gr. 3)

* Mostly in preschool and grade 1. (music specialist)

Characterizations of "Mood of the Fifth" music:

Several ideas emerged from the question "Briefly, what does the term 'Mood of the Fifth' mean to you?"

Melody centered around tone "A"

* Pentatonic music floating around middle tone (usually A) not ending or resolving. (Gr.1)

* Pentatonic revolving around "A" without tonic resolution. (Gr.1)

* Center music around "A" moving up and down the interval of a fifth. I try to compose with this in mind and I also usually end on "A" in 1st and early 2nd. (Gr. 2)

* Not only to use the pentatonic scale (appropriate for young children), but imbuing all singing and playing with the open, floating, etheric, 'mood' of the interval 1-5, anchored in the golden sun-tone of A. (music specialist)

* Although the fifths ray out in both directions from the central tone "A", there is no feeling of coming home to one tone in particular. (music specialist)

* Using "A" as a center, using DE GAB D. Hovering around A. Do not end on the home tone. (music specialist)

Floating quality

* Pentatonic music (without C or F) which doesn't "land" on home tone, but ends floating. (Gr.1)

* The melody is not as fixed and more flowing, a quality we are trying to work with the younger children. (Gr. 2)

* Floating music. (Gr. 2)

* Whole step intervals, hovering within and around specific tones, creating an "unearthly," undefined, soaring quality. (Gr. 2)

* Promotes and retains dreaminess when melody of songs uses fifths, particularly to end the piece. (Gr. 3)

* Not bringing child too strongly down to earth so to speak. Preserves mood of innocence. Develops listening ear. (gr. 3)

* See Rudolf Steiner's indications Human Experience of Tone. A musical language without semi-tones, not or not always ending in the basic a tone (which we experience in the astral body, our physical existence). That is for grade 4! (music specialist)

Pentatonic

* Pentatonic. (Gr.1)

* Pentatonic. (Gr.1)

* Singing within the pentatonic scale. (Gr.1)

* Pentatonic scale songs. (Gr. 3)

* Pentatonic--devoid of major and minor intervals. (Gr. 3)

* Pentatonic scale in instrumental and singing--less incarnated sound, more fitting to early ages. (Gr. 3)

* Pentatonic. (Gr 6)

Openness of the interval of the 5th

* Looking toward the future with open question. (Gr.1)

* It means to mood created when one really listens into the 5th interval; an open, ungrounded quality. Theoretically a piece could exhibit this quality without being pentatonic. (Gr. 2)

* A specific interval creating a mood harkening to ancient consciousness. (Gr. 2)

* It means to me the general feeling or effect of hearing the interval of the fifth as it is incorporated in the music. (Gr. 2)

* It means using pentatonic music which doesn't have a sense of finality but rather openness. It is dreamier, less self-conscious, permitting one to live in tone or sound much like in painting working with color vs. form. (Gr. 3)

* Using the interval of the fifth--I use it in some songs and games. (Gr. 3)

* Promotes and retains dreaminess when melody of songs uses fifths, particularly to end the piece. (Gr. 3)

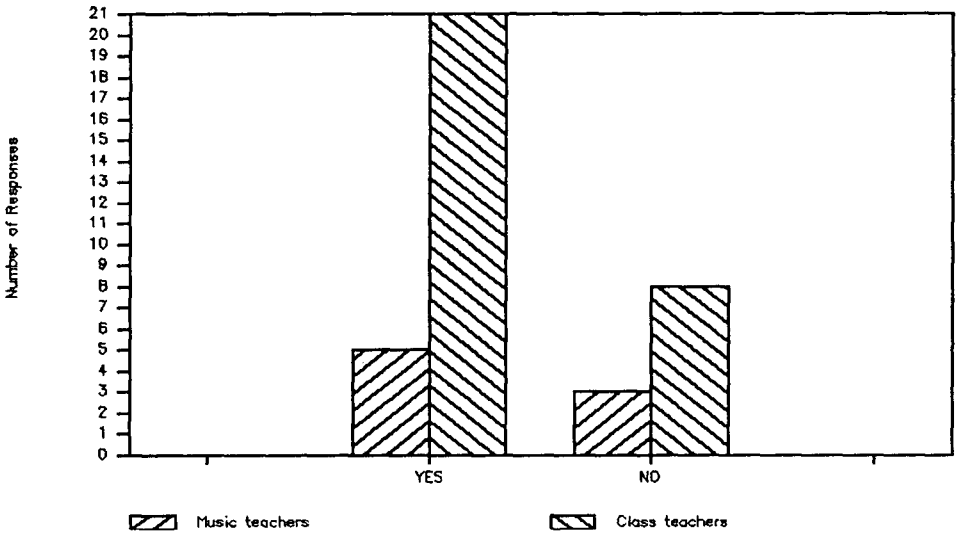
* Music based around the perfect 5th interval. (music specialist)

Question #30: Is the beat de-emphasized in teaching music Grades One through Three?

Twenty-six teachers, (56%), five of whom are music specialists, believed that the beat should be de-emphasized when teaching music to younger children. Eleven teachers (24%) do not de-emphasize the beat in their teaching. Nine class teachers (20%) did not comment on this issue.

GRAPH 32

NUMBER OF TEACHERS WHO BELIEVE THAT BEAT SHOULD BE DE-EMPHASIZED IN GRADES ONE THROUGH THREE



Those who feel that the beat is de-emphasized in teaching music Grades One through Three:

* Beat, yes. Rhythm, no. (Gr.1)

* Too easy for the children to get caught up in the beat rather than the lighter aspect of the music. I use music to get them away from beat. (Gr.1)

* Too incarnating. But we practice rhythmic walking and clapping. (Gr.1)

* Rhythm and beat need to looked at and what qualities they bring. (Gr. 2)

* Melody lives strongly in children (head). Harmony predominates in the middle grades (trunk). Beat enters rightly in the later grades (limbs). Rhythm may be brought to awareness. (music specialist)

* Melody is most important at this age. (music specialist)

* No percussion bands! Natural beat. (music specialist)

Those who feel that the beat is not de-emphasized in teaching music Grades One through Three:

* But let's call it rhythm. (Gr. 2)

* Begins in earnest in Grade 2. (Gr. 2)

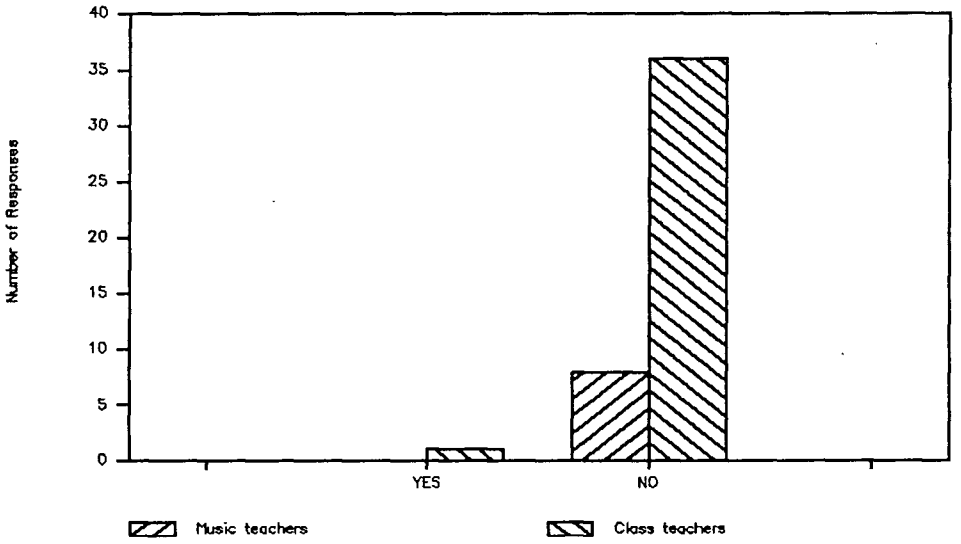
* It's very hard to avoid--the children are exposed to so much "catchy" music elsewhere. Folk songs, especially lively ones, seem a natural delight and rest in the steady beat. But we don't stress "rhythmic skills" until late 3rd and 4th up. (music specialist)

Question #31: Is recorded music used in Grades One through Three?

An overwhelming majority of Waldorf School teachers do not use recorded music to teach music in Grades One through Three. Many expressed strong opinions on this issue.

GRAPH 33

USE OF RECORDED MUSIC IN GRADES ONE THROUGH THREE



Those who do not use recorded music to teach music:

* Never! (Gr.1)

* I don't have a video to teach the children about the letter "A." You can't expect a human being to imitate a machine and later expect them to perform as human beings. (Gr.1)

* Yuck! (Gr. 2)

* I wonder sometimes if it would be useful. (Gr. 2)

* Never. (Gr. 6)

* No "plug-in" music, please! (music specialist)

* Never. (music specialist)

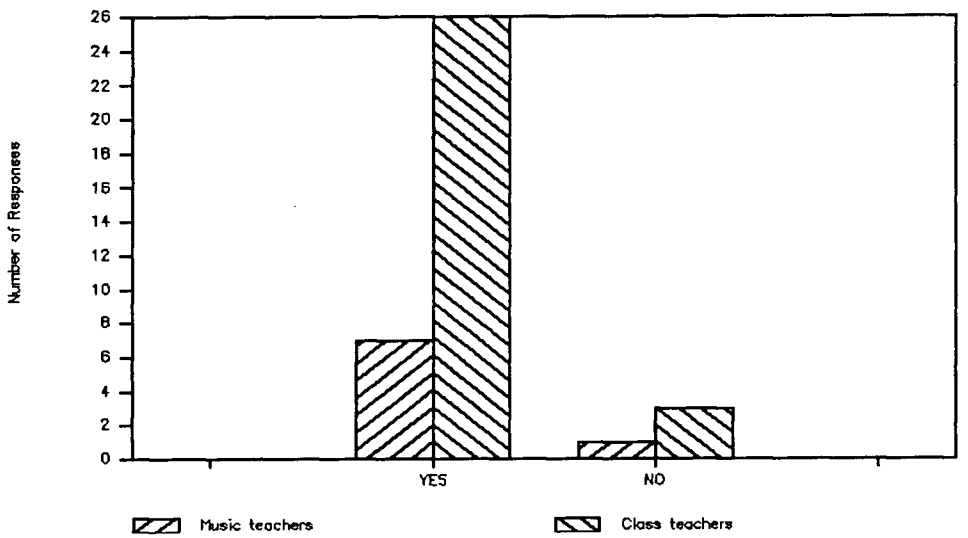
* Electronic music is an "imitation." Not truly alive and resonant and ever newly created. (music specialist)

Question #32: Do you use storytelling to introduce songs, skills, and concepts?

Most Waldorf School teachers use storytelling to introduce songs, skills, and concepts. All but one music specialist indicated that they use this teaching approach.

GRAPH 34

USE OF STORYTELLING



Comments from those who use storytelling to introduce songs, skills, and concepts:

* It grabs the children and holds their interest. (Gr.1)

* Necessary. (Gr. 2)

* Not as much as I should. (Gr. 2)

* Use of imagination equally valuable in music lesson as any other lesson. (Gr. 3)

* Did to introduce recorder in first grade. Haven't much besides. (Gr. 3)

* A lot! (Gr. 3)

* Yes, but not too much or too long. I feel Waldorf children get too many stories. (music specialist)

* Works great! (music specialist)

* Especially Grade One reacts well, playing recorder while living in a picture, imitating teacher's movements while not quite brainconscious [aware] (music specialist)

Those who use storytelling occasionally:

* Sometimes, usually. (Gr.1)

* Sometimes, but not so much in 1st grade. (Gr.1)

* Yes and no. Not all songs are introduced with stories. (Gr. 2)

* Sometimes, it is done. (Gr. 2)

* Sometimes. (Gr. 2)

* Sometimes. (Gr. 2)

* Songs, yes. Skills and concepts are not taught. (Gr. 3)

Teacher who does not use storytelling to introduce songs, skills and concepts:

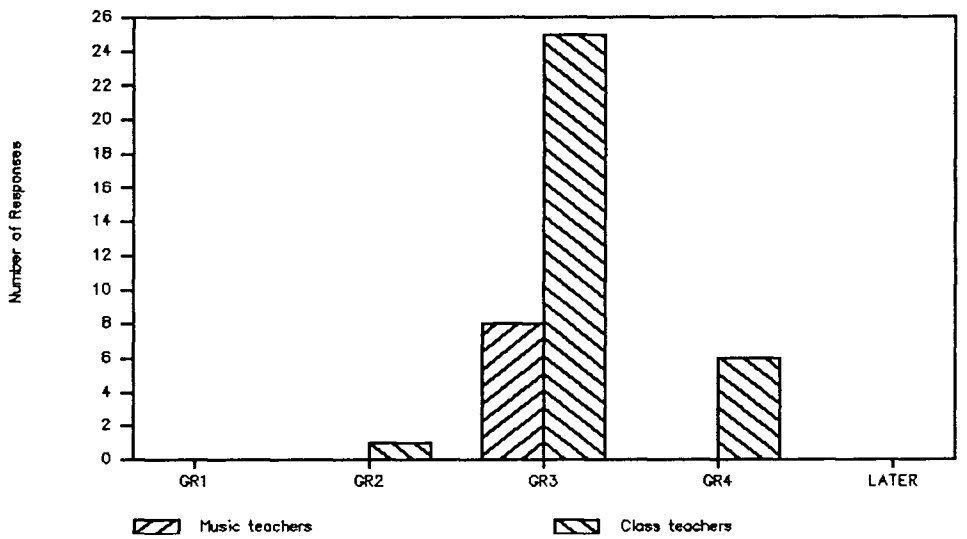
* Not in main lesson. (Gr. 2)

Question #33: When do you begin teaching music theory and musical notation?

Most teachers felt that Grade Three was the appropriate age to teach music theory and music notation. All music specialists introduced music theory and music notation in Grade Three.

GRAPH 35

GRADES IN WHICH THEORY AND MUSICAL NOTATION IS INTRODUCED



Comments from those class teachers who believe that music theory and musical notation should be introduced at Grade Three:

* Grade 3 or 4. (Gr. 1)

* I may wait till 4th grade to begin with my class. (Gr. 1)

* Meets developmental needs at age 9-10. (Gr. 2)

* Second half of third grade. (Gr. 2)

* I personally like to wait till after Easter in 3rd or beginning of 4th. (Gr. 2)

* In a simple way, it could be introduced in 3rd. More directly with strings program in 3rd grade. (Gr. 3)

* Children are transcribing songs which are familiar. Sight reading and composition of songs may be possible by third term. (Grading and composition of songs may be possible by third term). (Gr. 3)

* [Music teacher] introduced it. (Gr. 3))

* Musical notation by Jan. of Gr. 3--elementary music theory from beginning, i.e., ear training, "echoing," intervals, stories, etc. (music specialist)

* Ties in well with the creation theme, the Fall, and mankind's need for a more conscious relation to the spiritual world (embodied, in this case, by music). (music specialist)

* Introduce at end of three, concentrate in 4 and 5. (music specialist)

* Music notation in Grade Three <u>if</u> done along same principles as learning a.b.c.'s in Grade One. See <u>Shepherd's Songbook</u>, E. Lebret, last chapter. [music concepts taught in a pictorial way] (music specialist)

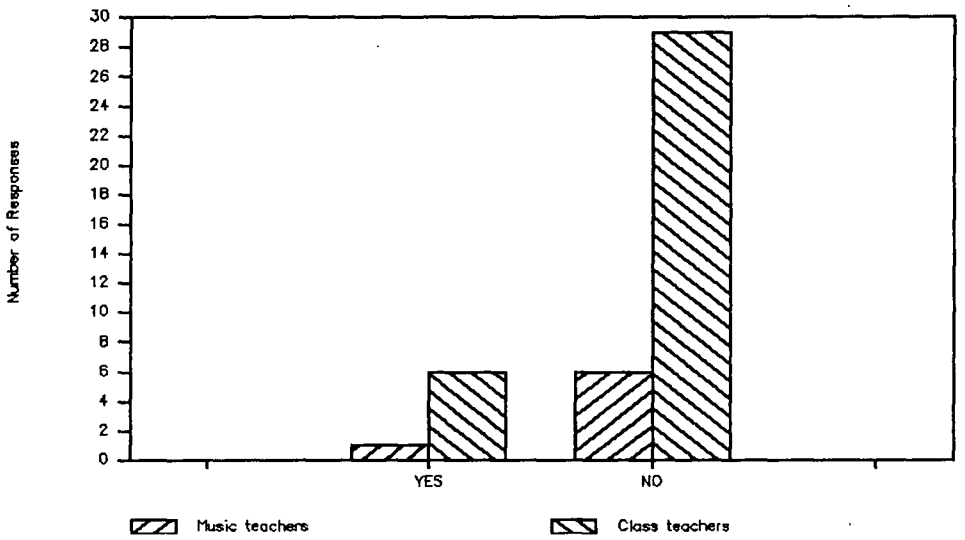
There were no comments from those eight teachers who felt that music notation should be introduced in Grade Four.

Question #34: Do you find it difficult to find appropriate song material?

Most of the teachers did not have difficulty finding appropriate song material.

GRAPH 36

TEACHERS WHO EXPERIENCE DIFFICULTY/NO DIFFICULTY IN FINDING APPROPRIATE SONG MATERIAL?



No

* Lebret books, rounds, are a "Godsend." (Gr. 2)

* I find the Lebret books quite enough in themselves. (Gr. 2)

* The children and I write songs; other teachers are a help. (Gr. 2)

* The experienced class teachers are always willing to share their material. (Gr.1)

* Not particularly [difficult to find song material]. (Gr. 3)

* Can always use more sources. (Gr. 2)

Sometimes

* Nevertheless, I would appreciate a greater variety and would especially wish to see German material translated. (Gr.1)

* Sometimes, . . . could use more. (Gr. 3)

* There is much to choose from, but the search to find what is just right is difficult at times. (music specialist)

* Sometimes. (music specialist)

Yes:

* If more was easily accessible, I would sing more with the children. Being only sort-of-musical, it is difficult to 1) find appropriate music easily 2) learn it well enough to <u>decide</u> if I want to use it. (Gr. 3)

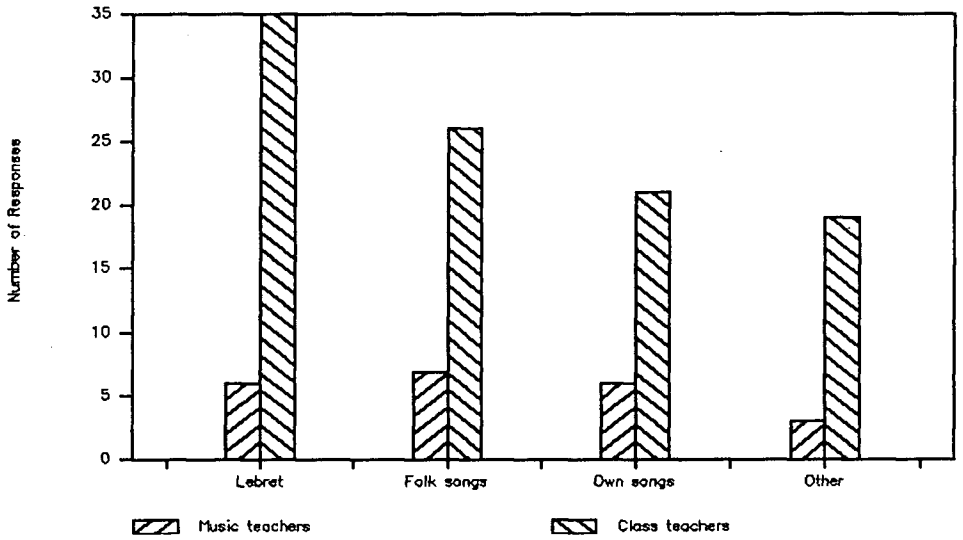
* Much available is really quite boring. (Gr. 2)

* Gets easier in 3--many fine rounds and folk songs. (Gr. 3)

Question #35: From which sources do you derive your song material?

GRAPH 37

SOURCES OF SONG MATERIAL



Many teachers mentioned Shepherd's Song Book by Elizabeth Lebret; Sing Through the Days and Sing Through the Seasons compiled and edited by the Society of Brothers; Spring, Summer, Autumn, Winter, Gateways, Spindrift--booklets by Margaret Meyerkort; and Waldorf Song Book by Brien Masters.

Sources of materials mentioned:

Shepherd's Song Book:

* Shepherd's Song Book. (Gr.1)

* Sometimes I change endings [of E. Lebret's songs] to make mood of fifth. (Gr.1)

* In 1-3 Shepherd's Song Book. (Gr. 3)

* Shepherd's Song Book. (Gr. 3)

* I have much respect for Elizabeth Lebret. I do not use much of her music because I use my own. (music specialist)

Sing Through the Seasons and Sing Through the Days:

* Sing Through the Seasons. (Gr.1)

* Sing Through the Day--I rewrote the music to fit the Choroi flute and klangspiel. I like the words. (Gr.1)

* The two books by the Fathers--Songs Through the Seasons, Songs Through the Days. (Gr. 3)

* Sing Through the Day and Sing Through the Seasons. (Gr. 3)

* Sing Through the Seasons. (Gr. 3)

* Sing Through the Seasons. (Gr. 3)

Margaret Meyercourt books:

* The booklets published by Wynstone Press: Spring, Summer, Autumn, and Winter, Gateways, Spindrift. (For kindergartens, but excellent for Grade 1 and 2). (Gr.1)

* Seasonal kindergarten songs. (Gr.1)

* Spring, Summer, Autumn, Winter books by Margaret Meyerkort (kindergarten). (Gr. 2)

* I used music from the kindergarten books in first grade: Spring, Summer, etc. (Gr. 3)

Waldorf Song Book by Brien Masters:

* In Grade 3, Waldorf Song Book. (Gr. 3)

* Waldorf Song Book. (Gr. 3)

Other Specific Sources Used by Waldorf Teachers:

* Margaret Preston, Julius Knierim, Christa Muller, Johanne Russ, May Lynn Channer. (Gr.1)

* All the World Around Songs. (Gr. 3)

* Clump-a-Dump, Sing it Yourself, 220 Pentatonic Songs. (Gr. 3)

Other:

* I look everywhere. (Gr.1)

* Whatever I find or hear that's appropriate. (Gr.1)

* Folk songs from all over the world. Almost anything I can find that applies to our school work (blocks, seasons, etc.) and is appropriate for the age and is not too complicated musically. (Gr. 2)

* Other books of pentatonic songs. (music specialist)

* I use many sources. (Gr.1)

* I have hundreds of books that I work from and constantly am searching in music stores for the "right" materials. (music specialist)

* Endless! (music specialist)

Material from Colleagues:

* Director of music--great resource. (Gr.1)

* Material from colleagues. (Gr. 2)

* Dina Winter and Irene Goldzer gave me many songs when I took classes from them. (Gr. 2)

* Vast wealth of music written by Waldorf teachers around the world! (Gr. 2)

* School collection. (Gr. 3)

* Sharing resources with other teachers. (Gr. 3)

* Collection gathered by various teachers, music and class teachers. (Gr. 3)

Investigative Question #6

What, according to the teachers, is the main purpose of music education in Waldorf Schools?

Question #36: What is the main purpose of music education in the primary grades?

The development of musical ability (listening, vocal, breathing, movement skills) was ranked as one of the primary purposes of music education in the Waldorf School. Ten teachers (22%) mentioned the importance of teaching listening skills. Many Waldorf School teachers focused on social development and aesthetic education as primary purposes of music education.

Other teachers felt that music helped the child in the course of his/her development. Some teachers believed that music helped to forge a relationship with the year's curriculum. Others maintained that music served as a balance to the more intellectual subjects.

Several teachers mentioned that music gave the children joy in their lives. Others cited the role of music in spiritual development.

Development of Sense of Self/Social Development:

* Development of poise and posture; development of self. (Gr.1)

* Learning to be a member of a group. (Gr. 1)

* Gives self-confidence. (Gr. 1)

* To help the child find a proper relationship within the physical body. The sense of well-being transforming to harmony in the social sphere. (Gr. 1)

* Socialization and individualization skills. (Gr. 2)

* Social skills. (Gr. 2)

* Social harmony (singing together). (Gr. 2)

* It is such a socializing activity and immediately brings harmony in the class setting. (Gr. 3)

* Music has such a harmonizing and loosening effect on the class. It brings them together. (Gr. 3)

* It is a social experience. (Gr. 3)

* Group experience. (Gr. 3)

* Harmony--both inner and social. (Gr. 3)

* Harmonizing socially. (music specialist)

* Helping the children to find a pure balancing within themselves and amongst one another. (music specialist)

Aesthetic Education:

* We don't call it education. We simply sing and enjoy music. (Gr.1)

* Beauty. (Gr. 1)

* Form sense of aesthetics. (Gr. 1)

* It is a very important part of the artistic work in the early grades. (Gr. 1)

* Music appreciation. (Gr. 2)

* Enriching the emotional life. (Gr. 2)

* Beauty (rounds, quartets, etc.). (Gr. 2)

* Allow child to experience his musicality almost effortlessly. (Gr. 2)

* To have musical experiences that all children can be successful at and that they can experience truth and beauty through music. (Gr. 2)

* In a certain way, everything in the world has a musical quality about it and the children sense this very deeply. Children are very musical. (Gr. 3)

* It works on the feeling life of the child. (Gr. 3)

* Tunes the child each morning. Works on middle system where child's conscious[ness] is. Brings beauty, aliveness, gesture, and movement. (Gr. 3)

* Imagination, "levity." (Gr. 3)

* Creating a love for music which becomes an integral part of each child's life forever. (music specialist)

Child development:

* Fostering the child's development. (Gr. 1)

* Promotes proper development. (Gr. 2)

* One of the keystone formative influences. (Gr. 3)

* Creation of etheric body. (Gr. 3)

* Not forming good players primarily but keeping astral body from hardening by the use of pentatonic music. (music specialist)

Relation to Curriculum:

* Leading the child into a relation to his/her environment and a deeper relation to the year's curriculum. (Gr. 1)

* Connects child's soul experience to the curriculum. (Gr. 3)

Balance to Academic Subject in Curriculum:

* To bring breathing, movement, rhythm, dexterity, and joy to the child and to balance this artistic aspect with more intellectual aspects of curriculum. (Gr. 2)

* Absolutely necessary to the teaching of the whole child--balancing of academic course work with rhythmic or heart faculties. (Gr. 3)

* To nurture the musical aspects of children, spiritually, psychologically, socially, and physically. (music specialist)

Development of Musical Ability:

* To give the gift of music, including rhythm, beat, intervals, and all the specific musical skills. I feel that through music, we open up all sorts of horizons, i.e., German or Italian folk songs, spiritual, classical music, etc. (Gr. 2)

* Possible future playing ability. (Gr. 2)

* In a daily way to help the children learn to make music. (Gr. 2)

* Opening children to the possibility of tone, key, harmony, the unity of singing/playing together. (Gr. 3)

Listening:

* Development of hearing and attention; development of aural imitation rather than visual imitation. (Gr. 1)

* Awakens auditory realm. (Gr. 1)

* Training of senses. (Gr. 1)

* Build listening. (Gr. 2)

* Learning to listen. (Gr. 2)

* To develop listening. (Gr. 3)

* It contributes to the refinement of the senses. (Gr. 3)

* To provide a listening experience. To work with a sense of hearing and movement. (music specialist)

* Learning to listen actively. (music specialist)

Voice:

* Development of voice. (Gr. 1)

* Developing and placing the voice. (music specialist)

Movement:

* Development of movement. (Gr. 2)

* To bring . . . movement . . . to the child. (Gr. 2)

* To work with a sense of hearing and movement. (music specialist)

Correct Breathing:

* Aids development of correct breathing. (Gr. 1)

* To bring breathing . . . to the child. (Gr. 2)

* Breathing. (Gr. 3)

Enjoyment:

* It is healing, harmonizing, brings joy. (Gr. 1)

* Joy! Expression. (Gr. 2)

* A child who sings is a happy child. (Gr. 2)

* To help the children express the joy of childhood. (Gr. 3)

* Enjoyment for children, experience music through "feeling." (Gr. 3)

* Joy! (music specialist)

Spiritual Development:

* Strengthens the incarnating etheric body and prepares for the right incarnation of the astral. (Gr. 1)

* To awaken (remind) the child of relationship to spiritual world. (Gr. 2)

* It nurtures the spirit. (Gr. 3)

* After-death. (Gr. 3)

* Strengthens the soul of the child. (Gr. 3)

INVESTIGATIVE QUESTION #7:

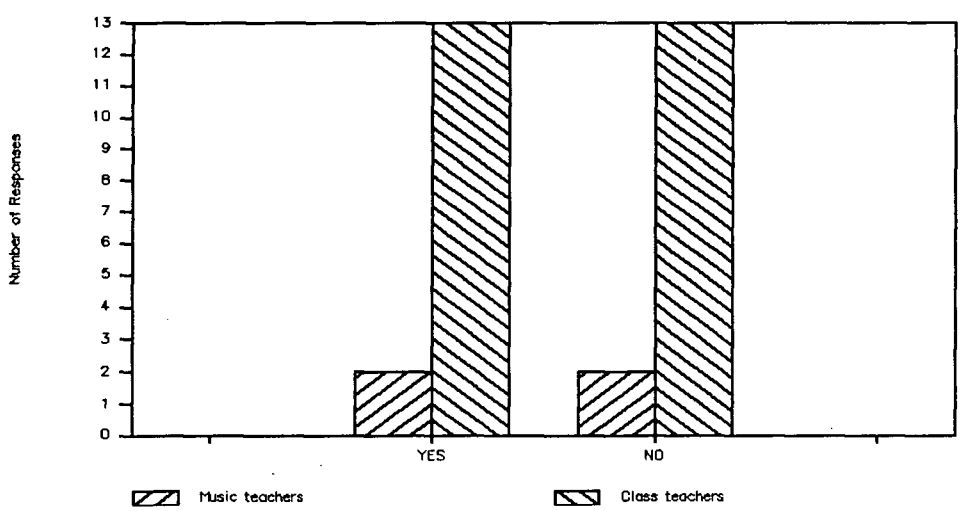
Do Waldorf School teachers believe that the Waldorf approach to music education is relevant in today's society? Do Waldorf School teachers believe that Waldorf music education be integrated easily into the public school system?

Question #37: Do you think it would be difficult to integrate the Waldorf approach to music education into the public school system?

The teachers were almost evenly divided on this issue. Many who did not think Waldorf music education could be integrated doubted that the underlying philosophy would be understood or accepted by colleagues in the public school system. Others believed that some aspects could be integrated. Still others believed that integration of the Waldorf approach depended on the attitude of the teachers concerned. Others did not know enough about the public school system to comment.

GRAPH 38

ANTICIPATION OF DIFFICULTY IN INTEGRATING WALDORF APPROACH TO MUSIC EDUCATION INTO THE PUBLIC SCHOOL?



Those who believed Waldorf music education would be difficult to integrate into public schools:

* Probably--they would be goal oriented about performing music. (Gr. 1)

* I think that only teachers that work out of Spiritual Science can truly understand and agree with it. (Gr. 1)

* If one insisted on purity, one's reasons would be inspected [suspected], and tossed out as ludicrous. If one didn't insist, one's efforts would be rendered ineffective through mixture with barbaric music, methods, and understanding. (Gr. 1)

* Because most people do not know about it and it is part of the whole Waldorf approach. (Gr. 1)

* Organ transplants are not always successful nor appropriate. (Gr. 2)

* Because they don't believe in it. (Gr. 2)

* To a certain degree, yes, simply because the general attitude toward every subject whether math or music seems to be: more, earlier, and through the thinking. Music comes only during music period and does not permeate the school day and every subject of the school day. (Gr. 2)

* I think mechanically someone could do it but without the understanding of children and their development that is behind this approach it would have a shallow effect. (Gr. 2)

* Waldorf education is not a method. One must have a picture of the developing child and teach out of a living relationship with the child. (Gr. 3)

* The spirit of the Waldorf approach could be brought to public school children. But many of our songs are of a spiritual nature--a reverence for God, festivals. This spiritual connection might not be allowed in the public schools. (Gr. 3)

* Tradition is against it. The picture of child development is inherent, and its value is not as visible without that picture. Recorder work and class teacher singing <u>could</u> be more readily incorporated. (Gr. 3)

* Yes, at first--would need to see results. (Gr. 3)

* Because the public school teacher would work from his/her own insight into Waldorf Education, which cannot well be expected, then it becomes a "method," "un-alive.". (music specialist)

* The culture is too conditioned by the popular media. (music specialist)

Those who believed Waldorf education would not be difficult to integrate into public schools:

* Music is, of course, an artistic activity. (Gr. 1)

* Because "lessons" can be quick, spontaneous, and goal-oriented. Biggest problem would be getting instruments. (Gr. 2)

* You can spend 10-15 minutes each morning playing. (Gr. 2)

* But it seems as though it would take cooperation throughout a school. (Gr. 3)

* Not if combined with other music. Sing rote, for example, would not be so hard in K or 1st. (Gr. 3)

* All aspects of Waldorf Education can be integrated into the Public School. (Gr. 3)

* As long as the music teacher is given the freedom. (Gr. 3)

* Much of it just makes good sense. (Gr. 3)

* I have done volunteering in the public schools and have found great eagerness in the children. (music specialist)

* I feel there are other music education programs that have similar goals and like methods. (music specialist)

Yes/no:

* Yes and no. One would have to convince administrators of the necessity for funding and one would have to work with the receptivity of the teachers and teacher's unions. It all depends on the people involved. (Gr. 1)

* Yes and no. Unless a certain view is taken of the child, what might intend to be a Waldorf approach, could quickly turn into something else. (Gr. 2)

* On the one hand, it would be quite easy if it was wanted. What could be more natural than children making music together in a classroom. But, I know of a public school teacher with a beautiful voice who has never sung with her class. (Gr. 3)

* Depends entirely on the public school and the "Waldorf" music teacher involved. Theoretically, it should be possible with some adult-level education/explanation. (music specialist)

Those who had no opinion about the viability of integrating the Waldorf approach into the public school system:

* I don't really know enough to comment. (Gr. 1)

* I don't know. (Gr. 2)

* Why not! Actually, it is very difficult to answer because I don't know what the public schools do. (Gr. 2)

* I don't know the music program of the public schools to judge that. (Gr. 2)

* Probably. (Gr. 3)

Question #38: Do you think Waldorf Music Education is relevant today?

One teacher felt that the approach to Waldorf music education could not be separated from the whole of Waldorf education itself.

> I think it is relevant in as much as it is part of the complete picture of Waldorf Education. Waldorf music education would, I feel, lose some of its relevance and effectiveness if it were not supported by and supporting Waldorf Education, in its totality.

According to nine Waldorf School teachers, the Waldorf approach to music education is relevant because it counters societal influences (especially the influences of the media). Following this theme, five teachers believed that music presented through the Waldorf School approach was even a therapeutic measure for our time and society. Five teachers, including three music specialists, believed that music helped to balance intellectualism. Four teachers stated that the music curriculum helped to support the overall development of the child.

Counters Societal Influences:

* It is especially relevant so that human beings still have an idea of music, that it comes from the human being, not from the stereo or radio or MTV. (Gr. 1)

* Because many children would never be exposed to live music or music-making. (Gr. 1)

* The qualities as mentioned above [in question #36--learning to listen, development of movement, enriching the emotional life, social skills, and

beauty] are drowned in our society and sober sense-experiences to enrich the development of the soul are more urgent than ever. (Gr. 2)

* More relevant because of bombardment of media on our senses. Music allows a human quality into our lives. (Gr. 2)

* Turn on the radio and listen to what is called art today. (Gr. 2)

* It is softening and comforting to children who live in an ever more hardening and less than ideal world. (Gr. 2)

* Provide a harmony and balance for today's child. (Gr. 2)

* More than ever. Many children do not experience harmony, rhythm, and a connection to nature in their home lives. They experience stress, disharmony, and mechanical sounds via TV and radio and other machines. They become closed and hardened too young. (Gr. 3)

* Today's child really needs what our education provides. (music specialist)

Brings healing:

* We are a sick people. Music is a prime healer. (Gr. 1)

* Even a therapeutic measure for our time. (Gr. 2)

* Music hath charms . . . (Gr. 2)

* We need to give back faculties of music to the culture if we wish it to reform/heal in a positive way. (Gr. 3)

* For those who seek it, it promotes health and sound social instincts as well as a naturally joyous experience. (music specialist)

Balances intellectualism in our society:

* Because we live in a very intellectual world. If music is brought to the children in an intellectual way, it will lose its beauty. You can't hand out brochures, for example, about painting. It must be taught through gesture. An eye for beauty must be taught through gesture. Musicality is the same way. It must be taught through imitation. (Gr. 1)

* More so than ever. Children are more open to experiential activities. (Gr. 3)

* It is striving to do more than instruct and entertain. (music specialist)

* Non-Waldorf approach in music-teaching is mostly (with rare exceptions) very intellectual. (music specialist)

* A much more "living" relation to music than a more traditional approach. (music specialist)

Follows development of child:

* Children love music and Waldorf music education speaks to them. (Gr. 1)

* Progression of music from pentatonic to rounds and diatonic to parts--appropriate for child development. Musical training on instruments important individually and as a group experience. (Gr. 3)

* Pentatonic music is definitely more suitable to children's state of soul before the 9th year change. The curriculum in general gives a broad range of experiences and skills in music for all children, regardless of talent or background. (Gr. 3)

* Nurtures spirit and soul of child at each changing phase of childhood; social awareness. (music specialist)

Investigative question #8

Which of Steiner's ideas had the most impact on teachers?

Question #39: Which of Steiner's ideas have had the most impact on you as a teacher of music?

Steiner's thoughts on child development and the nature of the child seemed to have the greatest impact on Waldorf School teachers. Other ideas which influenced the teachers were Steiner's conception of the child as a spiritual being, the threefold nature of the human being, and the spiritual nature of music. The books Study of Man and Balance in Teaching were mentioned as sources of inspiration. Several teachers believed that all of Steiner's ideas were helpful in their teaching.

Child Development:

* As a class teacher, I have been most influenced by the nature of the human being, the growing child. (Gr. 1)

* The nature of the growing child; how children learn. (Gr. 1)

* What little I know specifically about music education fits beautifully with Steiner's ideas of child development and, of course, with the curriculum itself. (Gr. 2)

* He was a genius, especially in devising a curriculum that cultivates socialization and individualization simultaneously. (Gr. 2)

* Teaching to imagination and level of development. (Gr. 2)

* The nature of the human being certainly has had great impact. How music affects the child, how to rhythmically move a lesson by including music. (Gr. 2)

* Steiner's picture of the development and gradual incarnation of the child is the foundation of my work with the class in music. From it, I choose my songs, both from child's need and in keeping with curriculum guidelines that are appropriate at certain ages. (Gr. 3)

* Basically, Steiner's pictures of the unfolding human being, and how "Waldorf" music addresses each phase of childhood, provide the foundation from which I work. (music specialist)

* The idea of man's development through the ages and how it follows the development of the child in childhood. Then how music can appeal to children and work on their very being! (music specialist)

The Child as a Spiritual Being:

* The idea that the growing child is still close to the spiritual world, has a past karma, and that the way a child learns differs from an adult. (Gr. 1)

* In my case, teaching my children aged 6 or 7, I hold the thought that before they were born, they were hearing music in the spiritual world. Believing this, it is really important that we strive to present beautiful music to the children. Also, believing in past lives, I think that a child in my class could have been a "Mozart." I can't just give them "skim milk." (Gr. 1)

* Enthusiasm in music teaching leading to after death seeds sprouting. (Gr. 1)

* Child's need for re-connection to spiritual world. (Gr. 3)

* This is a broad question. The whole of anthroposophy gives a living picture of the human being as a spiritual being as well as an earthly being. Waldorf education and music education help the child to find his/her way into body and the world. (Gr. 3)

Threefold nature of human being [Thinking, Feeling, Willing]:

* The human being is a threefold entity. (Gr. 2)

* To involve the whole child in a threefold way has been most beneficial to my teaching as a whole as well as music in particular. To centre the teaching to the soul of the child in an imaginative, rhythmical, and practical way has been most effective. (Gr. 3)

Spiritual Aspects of Music:

* The cosmos is music. To recognize this in us is music education. I don't know if Steiner writes this per se. (Gr. 3)

* Music is always there--we are the vessels that incarnate it. It's like hopping onto a train--the music sounds--and off [we go] again. (Gr. 1)

Influence of certain books:

* The longer one works with the Study of Man in its broadest sense the more all the activities become profound if brought in a lively way and not dogmatic. (Gr. 2)

* Steiner's book, Study of Man, is one that I am always enlightened by each time I read it. (Gr. 2)

* I have been working a lot with Balance in Teaching currently. (Gr. 3)

Other:

* Anthroposophy as a path--all education is self-education. (Gr. 1)

* The music lessons as a matter of authority. (Gr. 1)

* I'm mostly interested in the moral implications. (Gr. 1)

* Breathing and rhythmic aspects as healing. (Gr. 2)

* I suppose this is hard for me to answer because I don't see myself as a teacher of music, but as a teacher who uses music to teach the whole child. (Gr. 2)

* Joy! Joy! Joy!! (Gr. 2)

* The need for rhythm and harmony in a child's life; the importance of the feeling life in elementary grades; need for unself-conscious social interaction in early elementary years. (Gr. 3)

* Study of etheric body and my speech training at Emerson. (Gr. 3)

* In the lower grades, we teach through the limbs, we do. (music specialist)

* This question is too big for me to answer now. (music specialist)

All:

* All, but in general terms. I would appreciate a deeper understanding of music and music education in a practical way. (Gr. 1)

* All. (Gr. 1)

* All. (Gr. 2)

* I think all of these ideas interweave to give me an overview of how music nurtures our soul life. I see the harmony it brings to our class. (Gr. 2)

* I would need to write a book here! All his thoughts are enlightening and inspiring. They have to be applied in each different school community somewhat differently, however. (music specialist)

Question #40: Any area I have missed? Questions I should have asked?

A few class teachers seemed grateful for the opportunity to teach music to their own classes:

* This is my first year as a class teacher so I am still finding my way, but I am very grateful that music is a part of the main lesson everyday. (Gr. 1)

* I think the advantage of class teacher teaching music in Grades 1-2 is that it helps him/her live more musically, also. (Gr. 2)

* I teach music as an integral part of the education. My perspective is of one who is a novice. (Gr. 2)

Three teachers, two of which were music specialists, were concerned about teacher training. (See question #21--Strengths and Weaknesses)

Many respondents wished the author luck. Three respondents were critical of the questionnaire. (See preface to questionnaire)

Summary

Class teachers generally taught music to their own classes. Eight music specialists who were employed solely as primary music teachers responded to the questionnaire.

The results of the questionnaire indicate a strong commitment to music education.

* Music education was considered to be a high priority by the school community.

* Most schools devote a great deal of time to music education.

* Most classroom teachers play or are learning to play a musical instrument themselves. They model for the students that learning to play an instrument is a worthwhile activity.

* In some schools, both the class teacher and music teacher teach music to the class.

* Most teachers ranked their singing and recorder programs as "very strong" or "strong."

* The curriculum offers the children the opportunity to play instruments appropriate to their age. Instrumental training is usually begun in Grade One with the pentatonic flute and/or the kinderharp, Gartner lyre, or bordun lyre. A string program in Grades Three or Four was initiated in a majority of Waldorf Schools.

* Within the schools, most teachers share a common philosophy. Most have acquainted themselves with Steiner's ideas on music and music education.

The questionnaire demonstrated that although the Choroi and Gartner movements did have an impact in North American schools, lack of funds and lack

of understanding of the instruments and their techniques seemed to be preventing the teachers from purchasing and using the instruments. The Choroi pentatonic flute was the most popular Choroi instrument. The Werbeck method for singing was not at all widely known.

Other significant results:

* Teachers indicated that preparation for music teaching in Waldorf teacher training institutes was, in some cases, inadequate. Professional development for teachers is an area which perhaps needs more attention within the movement.

* A high proportion of male teachers was noted. Male teachers involved in music-making with their classes may serve as positive role models for both boys and girls.

In music pedagogy, teachers remain faithful to some of Steiner's ideas:

* Beat is generally de-emphasized.

* Little or no theory is taught until after age nine.

* "Mood of the Fifth" music is generally used with the younger classes.

* String programs are introduced in Grades Three or Four. However, in the first music curriculum, strings were to be introduced in Grades One.

* A wind instrument (usually a pentatonic flute) is taught to the children from Grade One.

* Singing and instruments are introduced concurrently. Singing and recorder playing are especially emphasized and are regarded as strengths of most programs.

* The piano is not recommended as an instrument for the younger children.

* Recorded music is not used at all in Waldorf Schools.

* Storytelling is often a media chosen to introduce songs, skills, and concepts.

* Music is integrated with academic subject matter in main lessons.

* A great deal of time is devoted to music as well as the other arts.

* Although other approaches of music teaching are permitted, generally, no other system (Orff, Kodaly, Dalcroze) is used in Waldorf Schools, although one music teacher does use Dalcroze techniques. Most teachers are unfamiliar with the Kodaly hand signs and Orff instruments.

* Teachers stated several goals for music education in the primary grades in the Waldorf School, all compatible with Steiner's philosophy--self/social development; development of musical skills such as

listening, voice, movement; correct breathing; enjoyment; spiritual development. The ideas of Steiner which had the greatest impact on teachers were those which addressed the nature of the child and child development.

On the question of whether or not the Waldorf School approach to music education could be integrated into the public school, roughly half the teachers believed it was possible and half did not recommend it. Those who believed the approach could not be integrated cited the pressure of intellectualism, lack of understanding of the Steiner philosophy of child development, disallowing religious music in public schools.

CHAPTER VII

COMPARISON OF THE WALDORF APPROACH TO THE ORFF, KODALY, AND DALCROZE APPROACHES

In order to further delineate the Waldorf School approach to music education, some main ideas of Steiner were compared with those of Orff, Kodaly, and Dalcroze. Comparisons and contrasts were made in regard to philosophical questions such as the purpose of music education, musical development of the child, curriculum matters, and the role of teacher. The methods of teaching the musical elements of melody, rhythm, and harmony were also correlated, as well as the activities of music--singing, speech, movement, playing instruments, improvisation, integration of media, and reading musical notation. (See Appendix H for Comparison Chart.)

A. Primary Purpose of Music Education

Steiner, Orff, Kodaly, and Dalcroze agreed that music education was essential in the lives of all children. However, each approach emphasizes very different aspects of music education.

According to Steiner, the human being experiences his/her "own true home," the spiritual world, when engaged in music-making. The purpose of the Waldorf approach to music education is to lead the child to a deep appreciation and love of music so he/she may be permitted to experience

his/her "own true home," the spiritual world, when engaged in listening to music or in the re-creation of music.

The Orff approach, on the other hand, serves primarily to develop the child's creativity. Arnold Walter stated that the aim of Orff's integrated approach to music education "is the development of a child's creative faculty which manifests itself in the ability to improvise."[389] The Orff approach helps to develop individuals who are capable of combining musical elements and media in a creative manner.[390]

Kodaly's main goal was to help Hungarian students to achieve musical literacy, "to provide skills in music reading and writing to the entire population of a country."[391] The purpose of Kodaly's system of music education was not to create virtuoso musicians, but to make music-making available to every citizen of Hungary.[392]

> . . . the struggle to move from an illiterate culture into one with writing is our most urgent task. To reach a written, up-to-date culture, the outdated musician--half-gypsy and half-illiterate--must be eliminated most urgently.[393]

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[389]Arnold Walter, Introduction to Orff-Schulwerk, Music for Children, Book I, Pentatonic, (Mainz, Germany: B. Schott's Sohne, 1955), ii.

[390]Shehan, Patrica, "Major Approaches to Music Education," Music Educator's Journal (February 1986): 52.

[391]Beth Landis and Polly Carder, The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly, and Orff (Washington, D.C.: Music Educators National Conference, 1972), 41.

[392]Richard Johnston, Kodaly and Education III, Zoltan Kodaly in North America (Willowdale, Ontario: The Avondale Press, 1986), 41.

[393]Zoltan Kodaly, The Selected Writings of Zoltan Kodaly, trans. Lili Halzpy and Fred Macnicol (London: Boosey and Hawkes Music Publishers, Ltd., 1974)

As a professor of music, Dalcroze was frustrated by the lack of fundamental musical skills of his pupils. Dalcroze sought to introduce an approach which would help children achieve comprehensive musicianship through solfege, improvisation, and eurythmics (movement). He wished to decompartmentalize the musical experience, to "synthesize and relate experiences in composition, performance, analytical listening, and theory."[394]

B. Curriculum

Steiner did not prescribe a rigid method for teaching music. He gave "indications," guidelines based primarily on his theory of child development. Within these guidelines, the teacher was free to use imagination, inspiration, and intuition to design a program based on the needs of the children's level of development. The initial music curriculum, written by a teacher of the first Waldorf School, also offered only a brief outline of educational goals.

Orff granted teachers the freedom to realize their own programs within a framework which allowed both teachers and students freedom to create. According to William Keller in his Orff-Schulwerk: Introduction to Music For Children "The Orff-Schulwerk is not a method, rather, it is an indicator, a signpost."[395] Orff, in describing the nature and purpose of

[394]Landis and Carder, 9.

[395]Wilhelm Keller, Orff-Schulwerk: Introduction to Music for Children (Mainz: B. Schott Sohne, 1963), 5.

his approach, compared the development of Schulwerk to a wild flower flourished because of nourishment and need, not because of a pre-set plan.

> Those who look for a method or a ready-made system are rather uncomfortable with the Schulwerk; people with artistic temperament and a flair for improvisation are fascinated by it. They are stimulated by the possibilities inherent in a work which is never quite finished, in flux, constantly developing.[396]

In contrast to the Steiner and Orff approaches to music education, the Kodaly system is very structured. There is a recommended set sequence of rhythmic and melodic concepts to be taught.[397] According to Choksy, the teaching of each concept must be first prepared, then made conscious, and finally reinforced. Thus, extensive rigid planning is an essential element of the Kodaly Method.[398]

Dalcroze would probably agree with Steiner that the teacher must use imagination and creativity to tailor the music lesson to the specific needs of a particular group of children. Because of this, unlike Kodaly, it is rare that lessons are repeated.[399]

> There is a general sequence of musical concepts to be developed in the Dalcroze method; however, one cannot say what constitutes a year's curriculum. All students, no matter what age, must travel through the same skills and understanding, and

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[396]Carl Orff, "The Schulwerk-Its Origins and Aims," trans. Arnold Walter, in The Eclectic Curriculum in American Music Education, Beth Landis and Polly Carder, 152.

[397]Erzsebet Szonyi, Kodaly Principles in Practice: An Approach to Music Education through the Kodaly Method (London: Bossey and Hawkes Music Publishers, Ltd., 1973), 34.

[398]Choksy, The Kodaly Method (Englewood Cliffs, New Jersey: Prentice Hall, 1988), 153.

[399]Ibid, 122.

> these are continually improved and refined, even in the professional musician. Remember what is 'taught' must be met and explored over and over again in new contexts and new musical examples.[400]

C. Musical Development of the Child

Steiner, Orff, and Kodaly expressed their respective theories on the musical development of children. All three believed that children recapitulate, in some manner, the musical development of humankind. Dalcroze made no comment on this issue.

Steiner was very specific about his theory of child development, characterizing each period of childhood. Steiner speculated that humankind evolved through stages, and that at each stage, humankind was able to hear different intervals. The phases of childhood also correspond to these various stages of the development of humankind. Thus, Steiner believed, children respond to music differently at various stages of development. Children before the age of nine, according to Steiner, are more receptive to music in the "Mood of the Fifth"--music based on DE GAB DE, the interval of the fifth--because this type of music corresponds to the period of musical history before the introduction of the third. From this simple scale, the child progresses to the diatonic, then into the modes, and finally into more complex melodic and harmonic structures.

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[400]Virginia Hoge Mead, "More Than Mere Movement: Dalcroze Eurhythmics," Music Educators Journal (February 86), 46.

Walter stated that much of Orff's work with children is based on a different view of recapitulation.

> . . . we encounter the fundamental law of biogenesis that the individual recapitulates the development of the species, both before and after birth. This is the cornerstone on which Orff's Schulwerk is being based. [Emphasis Walter's] If the child has an innate hereditary capacity to recapitulate the development of language and if also has an innate capacity to recapitulate the development of music--there exists, then a natural way of assimilating music.[401]

Walter explained that, according to Orff, the child relates first to speech and movement. Rhythm is the first element of music with which the child is concerned, followed by melody, then harmony.[402] In contrast, some interpreters of Steiner's ideas claim that children relate most strongly to melody (age 0-9), then harmony (age 9-14), then rhythm.

Kodaly also assumed that the child recapitulates, in some way, the musical development of humankind. He did not seem to emphasize this theory as much as Steiner and Orff. Landis and Carder stated:

> Like Orff, Kodaly believed that the individual child reenacts the musical development of his race, from primitive musical responses to a highly developed level of musicianship.[403]

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[401]Arnold Walter, "The Orff Schulwerk in American Education," in Orff Re-Echoes, ed. Isabel McNeill Carley (American Orff-Schulwerk Association, 1977), 22.

[402]Ibid.

[403]Landis and Carder, 42.

Steiner, Kodaly, and Orff believed that early musical experiences were important to the child. Kodaly and Steiner shared the conviction that children at each age level experience music phenomena in markedly different ways, and linked the curriculum and musical content to the development of the child. According to Steiner, the child from 0-7 is a "sense organ." At this age, according to Steiner, musical impressions, as all other sensory impression, have great impact on the child. Steiner, however, believed that to intellectualize the musical experience, to teach the reading and writing of music, too early, was harmful to the child.

Kodaly placed great emphasis on early music education. In fact, Kodaly argued that optimally, music education should begin "nine months before the birth of the mother."[404] The critical age for learning, Kodaly believed, was from age three to seven. He felt what was not experienced at this stage could never be made up at a later stage.[405] Orff expected that his "Schulwerk" be taught in early childhood.[406]

Steiner contended that the child between 7-14 is in the "feeling" age of childhood. Steiner believed the child from 7-14 is "an artist" and is best educated through the arts. The child is able at this stage to create his/her own music. Kodaly agreed that the period between six and sixteen was the "most susceptible period." If a child was not exposed to the

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[404]Johnston, 68.

[405]Kodaly, 129.

[406]Landis and Carder, 72.

"life-giving stream of music " during this time, music would not be important to him/her in the future.[407]

Dalcroze did not have a specific theory of child development. His exercises and techniques, modified to suit the teaching situation, are employed at every grade level from elementary to high school.[408]

D. The Teaching of Melody

According to Steiner, melody is the most important element of music for the young child. Lindenberg designated the period between birth and age 9 as the "melodic age," for the child.

Steiner recommended that the children in Grade One begin with music within the compass of the fifth which he termed "Mood of the Fifth." Steiner indicated that the tones DE GAB DE be used with young children. Many Waldorf music teachers base their melodies around tone "A" or other notes in the tonic. Descending melodies are also frequently used when teaching younger children. Some music written for Waldorf Schools conclude with melismatic phrases. Music in the "Mood of the Fifth" was thought to correspond with the development of the child as he/she recapitulates the music history of humankind.

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[407]Kodaly, 120.

[408]Mead, 45.

Likewise, Landis and Carder linked Orff's use of the pentatonic scale with the theory of recapitulation.

> In keeping with his theory that the course of music history is relived in the development of each individual, he considered the pentatonic mode appropriate to the mental development of the young child.[409]

The Kodaly method also used the pentatonic scale extensively. The so-mi chant, and the perfect fourth, according to Choksy, appear to be a universal phenomenon amongst the children of the world.[410]

> The pentaton is one of the basic scales of folk music in Hungary and in most of the world, although the pentaton of Hungarian music tends to be minor in character, or la-centered, while the usual American pentatonic song is major, or do-centered.[411]

Followers of the Kodaly and Waldorf approach believe that descending melodies are best for young children. Choksy in her book on the Kodaly Method stated that descending melodies were easier for children to sing accurately.[412]

Steiner did not require the use of folk songs with the primary grades. Many of the melodies of Waldorf School music teachers are newly composed and are related to classroom topics, nature, seasons, and festivals. Some

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[409]Landis and Carder, 82.

[410]Choksy, 13.

[411]Ibid.

[412]Ibid.

favor a breaking away from old forms and traditions in order to create melodies which they believe are more appropriate to the child's level of development.

On the other hand, Kodaly strongly advocated the use of folk songs. Kodaly believed that, on the whole, Hungarian folk songs should be the mainstay of the Kodaly song repertoire.

> The more of them [folk songs] we implant into young souls, the more closely we link them to the nation. No masterpiece can replace traditions. Far less can cheap imitations or distorting transcriptions.[413]

> The music education of Hungarian children must be founded on Hungarian music.[414]

> To understand other people we must first understand ourselves. Nothing is better for that than our own folk songs. And to know other people, their folk songs offer the best means as well.[415]

Orff also chose material with a nationalistic flavor, and advocated that teachers teach music from their own culture.[416]

There is no set sequence given by Steiner for teaching melodic concepts or the names of the notes. This is left to the individual teacher. The

[413]Kodaly, 145.

[414]Ibid, 146.

[415]Johnston, 62.

[416]Landis and Carder, 74.

Curwen hand signs are generally not taught in Waldorf Schools. However, body and arm gestures for each pitch of the C scale are introduced in Grade Three in eurythmy class. In Waldorf Schools, these gestures are only be taught by trained eurythmists. Because of this, there is no carry-over into the music classroom.

In the Kodaly system, there is a rigid method for teaching melodic concepts. The melodic intervals are introduced sequentially--so, mi, la, do, re, la_1, do^1, so_1, fa, te, fe, ta, se. The learning of the pentatonic scale is followed by major and then minor scales.[417] The Orff approach does not prescribe a method or sequence for teaching melodic concepts. Many Orff teachers borrow Curwen hand signs used in the Kodaly method.[418]

In the Dalcroze approach, solfege is one of the three important elements of music education. Unlike Kodaly and Orff, Dalcroze employed the fixed "do." The student is encouraged to fix the tone "C" into tonal memory, to develop absolute pitch. Dalcroze believed that instinct should precede the intellect. Thus solfege is taught through listening, through singing, and through hand signs.[419]

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[417]Szonyi, 34.

[418]Lois Choksy et al, Teaching Music in the Twentieth Century (Englewood Cliffs, New Jersey: Prentice Hall, 1986), 102.

[419]Landis and Carder, 23.

E. Teaching of Rhythm

In Waldorf music education, the beat is not emphasized until after the age of nine. Reading of rhythms in Waldorf Schools is usually deferred until Grade Three or Four.

On the other hand, the Kodaly, Orff, and Dalcroze approaches emphasize beat and rhythm from the beginning of musical training. Rhythmic development is the most important aspect of the Orff and Dalcroze approaches.

> Orff found in the Eurhythmics of Jaques-Dalcroze more than one principle he was able to share. Most important of these in its effect on Orff's work was the idea that rhythm is the strongest of the elements of music; that the most primitive and most natural musical response of the human personality are rhythmic in nature; and that the logical starting point for education in music is rhythm. . . . Since rhythm is the shared element in speech, movement, and music, it is the logical starting point in "Schulwerk."[420]

In the Kodaly system, the children are taught rhythmic concepts at a very early age. In Hungary, the children learn to step quarter, eighth, and half notes in nursery school. By the time the child enters preschool, he/she has acquired a considerable repertoire of rhythmic patterns.[421] In the child's grade school years, a recommended sequence of rhythmic elements is taught.[422]

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[420]Ibid, 72.

[421]Szonyi, 34.

[422]Ibid, 28.

The Dalcroze approach teaches rhythmic proficiency through exercises in movement which demand a high degree of muscular control and mental alertness. Children are expected, for example, to walk the beat and clap the rhythm, and to clap the beat and walk the rhythm. To teach note values, the children march to quarter notes, run to eighth notes and triplets played by the teacher. Whole notes and half notes are demonstrated by a step-dip and a step followed by three leg movements. Eventually, children learn what Dalcroze termed "independence of control"--the ability to express different rhythms at the same time with different body parts. The right hand may beat 3/4 while the left hand beats 4/4. The feet may walk in 12/8 meter.[423]

F. The Teaching of Harmony

The teaching of harmony is postponed in the Waldorf School until after age nine. Even the teacher's chordal accompaniment of the guitar and piano for the child's singing is not encouraged. Some Waldorf educators consider only lyre counterpoint accompaniment to be acceptable. Canons are generally not introduced to children in Waldorf Schools until Grade Three.

Some teachers of the Kodaly method introduce singing in two parts even in the first grade. It is believed that part-singing helps the children to sing in tune.[424] According to Choksy, the teaching of simple descants,

[423]Landis and Carder, 22.

[424]Johnston, 85.

melodic ostinati, and canons does not begin until Grade Two.[425] Choksy does not introduce harmony until the children are very familiar with do-pentatonic and la-pentatonic scales.[426] When introduced to do-mi-so and la_1-do-mi, the children begin to learn about triadic harmony.[427]

In the Orff approach, harmony is created by the children by simple level and broken bordun patterns played on the Orff instruments as early as Grade One. In Jane Frazee's Orff curriculum, vocal ostinati[428] and melodic canons are introduced in Grade Two.[429]

In Dalcroze pedagogy, there seems to be no set time for introducing harmony.

> In the study of harmony, Dalcroze led his students to sing arpeggiated chords from bass to soprano. A simple chord sequence such as tonic-dominant-tonic could be sung in that way, and then more complex chord sequences could be introduced.[430]

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[425]Choksy, The Kodaly Method, 84.

[426]Choksy et al, Teaching Music in the Twentieth Century, 86.

[427]Szonyi, 53.

[428]Jane Frazee, Discovering Orff (New York: Schott Music Corporation, 1987), 107.

[429]Ibid, 109.

[430]Landis and Carder, 26.

G. Singing

Steiner, Kodaly, and Orff emphasized the activity of singing in their respective approaches to music education.

Steiner believed that children should sing for the joy of singing in the younger grades. Through the activity of singing, teachers offer the children "little experiences of ecstasy." Singing was not to be used in the younger grades to teach theory, nor were "artificial methods" which make the children aware of their breathing to be employed. Singing for the young child, Steiner believed, had a therapeutic effect on the child, helping the child to feel in harmony with the world and with himself. The love of singing and of melody, to Steiner, was the starting point of a child's music education. Singing motivated the children to move to music and to play instruments as extensions to themselves.

Singing in the Kodaly method is the medium in which musical concepts are introduced. In Kodaly's view, the voice is "the instrument which is most immediately available to man and is the best means of approaching and appreciating music."[431]

Orff believed that singing develops from speech, from chanting and call-response patterns.[432] Even though Orff instruments are a prominent feature of the Orff approach, they are not meant to overshadow the most important instrument--the human voice. In Orff-Schulwerk, according to Jos Wuytack,

[431]Szonyi, 32.

[432]Landis and Carder, 81.

the voice is the "first instrument to be trained, developed, and used as a medium of musical expression."[433] Wuytack seemed to agree with Steiner that singing is connected to the spiritual.

> When one sings, both the body and soul are joined and the spirit touches the body. To sing is to transform a breath stream into sound and therefore singing is linked to the most elemental life-function, breathing. The voice is the noblest and most precious organ. Because by singing man raises his voice, and thus rises above himself.[434]

Dalcroze did not seem to stress singing in his approach. Movement was the primary mode of expression and of teaching concepts.

H. Movement

Steiner maintained that the very small child, around the age of three, wants to dance, and encouraged parents to cultivate this tendency before the change of teeth. Movement activities and singing games and dances are incorporated as part of the music lesson. Choroi music educators try to integrate the experiences of singing, movement, and instrumental playing. Steiner created a movement form called eurythmy described as visible speech and visible movement. In Waldorf Schools, eurythmy is taught as a separate subject by a trained eurythmist.

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[433]Jos Wuytack, "Apologia for Orff-Schulwerk," in Orff Re-Echoes, ed. by Isabel McNeill Carley (American Orff-Schulwerk Association, 1987), 59.

[434]Ibid.

Of the four educators, Kodaly probably placed the least emphasis on movement as a means of learning music. Choksy does advocate the use of singing games and dances. Kodaly endorsed MagyaGyermekjatck gyujtemeny (A Collection of Hungarian Children's Games) which united song and movement.[435]

Although Orff derived many of his movement ideas from Dalcroze Eurhythmics, movement is not the main emphasis of the Orff-Schulwerk. In Orff's approach, "elemental" movement--movement which is natural and untrained, such as jumping, walking, running, skipping--is incorporated into the music lessons. Body percussion such as stamping, "patschen," clapping, and snapping are employed to help children hear and learn rhythms, to give children practice in performing movement sequences which are later transferred to the instruments, or to provide rhythmic accompaniment to a poem or song. Children are often asked to create their own movement sequences, individually, in partners, or in groups, to interpret the form of a piece of music.[436]

Dalcroze believed that "the source of musical rhythm is the natural locomotor rhythms of the human body."[437] Dalcroze recognized the connection between bodily movement and musical response, and employed movement as the primary means of learning musical concepts. Through movement, Dalcroze linked listening, theory, solfege, and composition. The

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[435]Kodaly, 133.

[436]Landis and Carder, 84.

[437]Ibid, 7.

subtleties of dynamics and phrasing were also addressed through movement.[438]

I. Playing of Instruments

Steiner advocated the use of instruments early in the child's music education. Steiner favored instruments such as the recorder or violin which he believed would help the children with their breathing and listening skills. The Choroi movement invented gentle-sounding instruments such as the Choroi flute and lyres.

Orff's instrumentarium consists of xylophones, metallophones, glockenspiels and an assortment of non-pitched percussion instruments. Jane Frazee stated that the instruments give "aural and visual reinforcement of pitch relationships."[439] Recorders are often added to the ensemble. Some teachers incorporate dulcimers, guitars, piano, celli, and bowed psaltry to complement the barred instruments.[440]

In Dalcroze Eurhythmics, the human body is considered the first instrument to be trained.[441] Dalcroze realized that "The students themselves were the instruments, . . . not the piano, violin, flute, voice, or drum, but the

[438]Ibid, 9.

[439]Frazee, 25.

[440]Ibid.

[441]Choksy et al, 31.

students themselves."[442] The piano is the instrument used for accompanying movement[443] and for the children's improvisations.[444]

Kodaly maintained that other voices, rather than instruments, were the best accompaniment for singing.[445] However, Kodaly advised that the xylophone with removeable bars be used to teach the melodic intervals as they are taught in sequence. The recorder may also be taught to reinforce absolute pitch names.[446]

Steiner, Orff, and Kodaly were adamantly opposed to the use of the piano in the classroom. Kodaly believed that the piano was not a help, but a hindrance in learning to sing in tune. "A tempered piano, even if it is tuned daily (though it is practically always out of tune), cannot lead to correct singing."[447] Orff stated that "The use of the piano (as against the old keyboard instruments such as harpsichord, clavichord, or spinet) is to be deplored as it bars the way towards the tonal and stylistic originality of this kind of music-making."[448]

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[442]Ibid,, 30.

[443]Landis and Carder, 11-12.

[444]Ibid, 26.

[445]ibid, 50.

[446]Ibid, 60.

[447]Kodaly, 150-151.

[448]Carl Orff, Introduction to Music for Children, Pentatonic I, by Carl Orff and Gunild Keetman (London: Schott and Co., Ltd., 1950), ii.

Kodaly did not endorse the learning of the piano until the students had acquired a good vocal foundation and were able to hear the music on the page.[449] "Literacy is taken to the instrument rather than acquired on it."[450]

Szonyi stated that Kodaly recommended that children learn to play a string or a wind instrument.[451] Steiner also advocated that the children learn to play the violin and/or recorder, beginning in Grade One. All Waldorf Schools contacted in the study begin instruction in the pentatonic flute or recorder in Grade One. String programs commence in most Waldorf Schools in Grade Three or Four. Unlike the Kodaly method, the Waldorf School begins instruction on these instruments before the students are introduced to any form of musical notation.

Dalcroze believed that the study of a musical instrument should take place only after considerable ear training and movement experience.[452] He stated, "It is veritable nonsense to have the child begin the study of instrumental music before he has manifested, either naturally or by training, some knowledge of rhythm and tone."[453]

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[449]Landis and Carder, 60.

[450]Choksy et al, 339.

[451]Szonyi, 63.

[452]Landis and Carder, 10.

[453]Emile Jaques-Dalcroze, "Teaching Music Through Feeling," Etude 39 (June 1921) 368; quoted in Landis and Carder, 10.

J. Improvisation

In his writings and lectures, Steiner did not mention improvisation. However, the Choroi movement embraced improvisation as an integral part of its approach. Improvisation games emphasize listening, motor skills, movement with instruments, and social awareness.

Improvisation through the media of speech, movement, voice, and instruments is central to Orff's philosophy. Improvisation was not the main focus of Kodaly's work. Kodaly believed that in order to improvise, the students needed a knowledge of musical vocabulary.[454] Improvisation is one of the three cornerstones of the Dalcroze approach. In short, the aim of Dalcroze improvisation is "to produce skillful ways of using movement materials (rhythm) and sound materials (pitch, scale, harmony) in imaginative, spontaneous, and personally expressive combinations to create music."[455] Students use all sorts of media in improvisation--"movement, speech, story, song, percussion, strings, winds, piano, or all of these combined."[456] The impetus for improvisation may come from a story, a poem, movement, or a visual image.[457] The Dalcroze approach recognizes the individuality and creativity of the students by encouraging the expression of feelings through improvisation, instead of the mere imitation of musical cliches.[458]

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[454]Choksy et al, 337.

[455]Ibid, 61.

[456]Ibid.

[457]Ibid, 62.

[458]Ibid, 65.

K. Integration of Media

Steiner stated that the children should sing what they play; that all instrumental work should arise from song in the early grades. Those of Steiner's successors who initiated Choroi movement have striven to integrate the playing, singing, and moving to music through the invention of new hand-held instruments.

Because of the idea of integration of media, the Choroi approach is, in some way, similar to the Orff approach. However, Orff's "elemental music" was a union, not only of the elements of music but of theatre, speech, dance, and music. These disciplines were often combined within one work of art. Dancers were expected to play instruments and instrumentalists were expected to dance.[459] The synergy of activities, media, and materials create a new whole.

> The real goal of the Schulwerk is attained in one's enjoyment of the fruitful combination of personal and interpersonal resources. Creating, reproducing, and listening to music are not separate and exclusive areas of work, but are presented as one entity in the elementary musical experience of all participants.[460]

The Steiner approach, in practice, does not go as far as Orff. Children in Waldorf Schools usually learn speech from the class teacher, music from the music and/or class teacher, and eurythmy (movement) from the eurythmy

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[459]Choksy et al, 94.

[460]Keller, 5.

teacher. Each class, however, performs a play every year in which the various disciplines are sometimes combined in one presentation.

Dalcroze believed that the elements of music should not be taught in a fragmented manner. The three basic musical studies--improvisation, solfege, and Eurhythmics--were not to be taught in isolation.

> When solfege and improvisation are integrated with eurhythmics, students have experienced the method as Dalcroze intended. They have studied the music aurally, orally, and physically and then expressed it creatively on their own.[461]

Choksy claimed that the Kodaly Method sought "a balance between [among] singing, clapping, playing, thinking, writing, and creating."[462]

L. Importance of "Live" Music

Steiner and his predecessors discouraged the use of electronic media in the elementary music classes. The Orff, Kodaly, and Dalcroze programs, too, are based an active, rather than a passive approach, to music teaching. However, the Orff and Kodaly approaches, do in some cases introduce music listening via recordings in the third grade.

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[461]Mead, 44.

[462]Choksy, 157.

Choksy, in The Kodaly Method, recommends a list of songs in Grades One[463] and Grade Two[464]. For Grade Three, Choksy suggests a list of songs such as "Simple Gifts" matched to the "related composition," Appalachian Spring by Aaron Copland.[465]

Jane Frazee in her book, Discovering Orff, advises that children listen to piano pieces played by the teacher, such as Minuet in G and Gavotte from French Suite No. 5 by Bach in Grade One,[466] and Menuet from Piano Sonata No. 10 in Grade Two.[467] Grade Three children listen to a recording of a rondo piece, La Villageoise by Rameau.[468]

The Dalcroze approach to listening involves using the ear and the body. The child moves to music provided by the teacher. From preschool through Grade Two, the material consists of "singing games, finger play, percussion play, and stories with a musical accompaniment that invoke rhythmic mime activities."[469] No mention was made of the use of recordings in Grade Three.[470]

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[463]Ibid, 47.

[464]Ibid, 65.

[465]Ibid, 89.

[466]Frazee, 80.

[467]Ibid, 116.

[468]Ibid, 149.

[469]Choksy et al, 154.

[470]Choksy, 198-215.

M. Role of Teacher

Some Waldorf Schools do employ a music specialist. However, Waldorf elementary classroom teachers, especially those teachers of Grades One, Two, and Three, are expected to sing and play recorders with their classes, usually as part of the opening morning exercises. The teacher acts, therefore, as a positive role model, a "natural authority," but also as an artist. The students learn, through example and imitation, that making music is a fundamental human activity.

Because the Waldorf School approach is holistic, the classroom teacher endeavors to integrate music and other artistic activities with the main lesson topic studied. The class teachers, music specialist(s) if employed, and eurythmy teacher, often plan cooperatively in order that lessons and concepts may relate to a common theme.

The Orff, Kodaly, and Dalcroze approaches stress the importance of music specialists to teach music in the primary grades. While teachers of the Waldorf School approach are expected to study Steiner's theories of child development and to work on their own spiritual development, the emphasis with Orff, Kodaly, and Dalcroze is the study of pedagogical techniques. Many colleges and universities offer three summer courses in which a teacher may earn Kodaly or Orff certification. New York City's Dalcroze School of Music trains teachers in Eurythmics. Other institutions offer summer courses in Dalcroze's techniques.

The Orff teacher serves as a catalyst for the children's creativity through providing plenty of opportunities for improvisation in the media of speech,

movement, song, and instruments commensurate with his/her own degree of ability.[471] The Kodaly method stresses the systematic sequential teaching of concepts. In order for learning to take place, the Kodaly teacher insures that this sequence is followed carefully--that every concept is prepared, made conscious, and reinforced. The Kodaly teacher functions as a transmitter of musical skills and knowledge. The Dalcroze teacher speaks little, but teaches much. In the lesson, the Dalcroze teacher, improvising at the piano, gives commands to which the student is expected to respond quickly and accurately. Dalcroze wished to empower the student to make his/her own artistic decisions.[472]

N. Reading Musical Notation

Steiner did not advocate the symbolization of language or music until after the "ninth year change." For Steiner, it was important that musical sounds be experienced first, then symbolized. This preparation period for learning musical notation in the Waldorf School parallels the preparation for learning reading and writing language--speech, then writing, and reading. In Steiner's view, an extended period of ear training and of fine and gross motor development until age nine is necessary before the abstract symbols of music are introduced. Steiner students sing often and play their instruments from memory until Grade Three, when musical notation is

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[471]Landis and Carder, 86-87.

[472]Choksy, 118.

introduced. The children make "music books" in which they practice writing the C scale and rhythms.

In the Dalcroze approach, the purpose of musical notation is to communicate and store musical ideas, but not the essence of music itself.[473] A prolonged period of musical experience, usually two or three years of Eurhythmics, is also considered necessary before the introduction of musical notation.[474] Mead stated:

> Students must develop a storehouse of aural and kinesthetic images that can be translated into symbols and, upon recall, be performed at will. This is the key to music reading.[475]

Many Waldorf, Kodaly, and Dalcroze educators introduce musical notation by some form of pictorial representation. Students of the Dalcroze approach represent long notes with dashes and short notes with dots.[476] Many Waldorf School teachers use stories and pictures to bridge the gap to abstract notation. Pictorial representation is used by Kodaly teachers as well, especially to teach rhythmic notation. Helga Szabo, in the Kodaly Concept of Music Education, reported that in an early textbook by Kodaly, pictures of large boots represented quarter notes and small boots represented eighth notes.[477]

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[473]Landis and Carder, 24.

[474]Choksy et al, 338.

[475]Mead, 43.

[476]Landis and Carder, 24.

[477]Ibid, 58.

Orff and Kodaly believed in teaching the children from the very beginning to learn to read and write music. Orff felt that little time should be wasted before musical notation was introduced:

> In order to achieve freedom in performance, the children must play from memory. The teacher should nevertheless instruct them in musical notation right from the beginning, starting with the speech exercises where only rhythmic notation is necessary. At first, musical notation should primarily be used to write down original inventions of melody and rhythm.[478]

Children are introduced to musical notation in the Kodaly Method at age six,[479] but only after the children have gained repertoire of rhythmic and melodic patterns.[480]

Unlike Kodaly, Orff did not initiate a system of teaching musical notation. Many of the pupils who were in Orff's original classes were engaged in private lessons. Therefore, the teaching of music literacy was not a necessity.[481] However, Orff did incorporate the teaching of musical notation in his approach, but like Dalcroze, it was regarded as a way of storing ideas--in Orff's case, ideas of the children's improvisations.

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[478]Carl Orff in introduction to Music for Children, Pentatonic I, ii.

[479]Choksy et al, 340.

[480]Landis and Carder, 46.

[481]Choksy et al, 340.

O. Integration of Subject Matter

Steiner strongly believed that musical activities, as well as other artistic activities, should be related to other subjects in the curriculum so that the child could experience life as a unity, as a whole. This process is facilitated by the cooperative planning with fellow teachers. Although Orff, Kodaly, and Dalcroze might agree with Steiner, none emphasized the integration of academic subject matter into the lessons, or the use of music, and other arts, to enhance the academics.

P. Conclusions

In this century, Steiner, Orff, Kodaly, and Dalcroze developed distinct approaches to music education. Through comparing the ideas of these educators, several similarities and contrasts in key areas of music teaching have been noted. In several areas, Steiner's approach is similar to at least one other approach. Steiner believed in the importance of singing, movement, speech, a sequential curriculum, the freedom and creativity of the individual teacher, and "live" music. Steiner, like Kodaly and Orff, did not recommend the use of the piano. The "Choroi" movement advocated, as Orff, improvisation and the unity of media. However, the Waldorf approach appears to be strikingly different from other approaches in many ways. Difference in philosophy can be noted in the main purpose of music education; the musical development of the child; the teaching of melody, rhythm and beat, harmony, and musical notation;

integration of music into subject matter; song repertoire; instrumentation; role of the teacher; and teacher training.

Steiner would most probably endorse many of the ideas of Orff, Kodaly, and Dalcroze. All educators seemed to agree that singing and movement were absolutely essential to the child's musical experience and musical development. Orff and Steiner believed that speech is very important to the child. Unlike the Orff approach, speech in Waldorf Schools is treated as a separate discipline. Orff, Steiner, and Dalcroze gave teachers a great deal of freedom in the selection and presentation of musical material. All approaches appear to favour "live" music. However, Waldorf School teachers are adamantly opposed to any recorded music in the primary grades. Kodaly and Orff would most likely agree with Steiner's statement that the use of the piano should be minimal in the lower grades. The "Choroi" movement, like the Orff approach, emphasizes improvisation. "Choroi" also stresses unity of movement, song, and instrumental work. Orff would have added speech to this list.

One aspect which sets Steiner's approach apart from the others is the emphasis upon the presumed spiritual nature of the child and of music. The primary purpose of music education in a Waldorf School is to enable the child to discover his/her own inner world or "own true home" through music-making. Every facet of music teaching within the Waldorf School is governed by this objective.

Steiner and Orff, and to a lesser degree, Kodaly, applied the theory of recapitulation set out by Ernst Haeckel in 1899 to explain and justify the

musical development of the child. Steiner believed that humankind experienced sevenths and then fifths in the past, and now is able to hear thirds and seconds. Steiner thought the child should, in its musical development, follow these stages. The theory of biogenesis is also, in Arnold Walter's (1977) words, the "cornerstone of Orff's Schulwerk." However, Orff's idea of recapitulation differs greatly from Steiner's point of view. Orff believed that the child in his/her development relates first to speech and movement, to the simple and then the complex.

Steiner, in contrast to Orff, Kodaly, and Dalcroze, set forth a complex philosophy of child development on which his ideas on education and music education are based. Steiner's approach was basically a developmental approach. He argued that music should be taught in different ways to different age groups. Steiner and Kodaly believed in "critical learning periods" in child development. They both claimed that if music was a neglected subject in a certain periods in a child's life, the loss could not be compensated for in later years.

Steiner diverged from the mainstream in his teaching of melody, beat/rhythm, and harmony. Even though Steiner did advocate the use of pentatonic music, he specified that only DE GAB DE be used. Music in the "Mood of the Fifth," defined by Steiner's successors as free-flowing music which is centered around "A," is recommended for the young child. Contrary to the Orff, Kodaly, and Dalcroze approaches, a feeling for the tonic is not introduced until Grade Three in Waldorf Schools. Steiner's ideas on beat/rhythm contrast sharply with those of Kodaly, Orff, and Dalcroze. The beat in Waldorf Schools is de-emphasized, especially in Grades One and Two.

Steiner advised that harmony, even in the form of rounds sung or played by the children, not be introduced to the children until Grade Three.

Contrary to Orff, Kodaly, and Dalcroze programs, the learning of musical notation is delayed until Grade Three in the Steiner approach. In this way, the Waldorf School approach is similar to the Suzuki method, where music is first learned by rote. Musical notation in the Waldorf School is taught through pictures and through storytelling.

Some Waldorf School educators favor breaking away from traditional music in order to teach children music written in the "Mood of the Fifth," usually composed by the teacher. This thought is in sharp contrast to Orff and Kodaly's endorsement of time-tested folk music. Steiner insisted that music based on reverence, nature, the seasons, and subject matter in the classroom be taught to the children.

Many Waldorf Schools use Choroi and Gartner instruments which are, of course, not found in Orff, Kodaly, or Dalcroze based programs. String instruments, violin, viola, and cello, are introduced to the children in Grade Three or Four. The children learn recorder in Grade One instead of in later grades as in some Kodaly and Orff programs.

A striving towards higher spiritual development is expected of all Waldorf School teachers, including music teachers. This aspect is not at all mentioned in the other approaches.

CHAPTER VIII

CONCLUSIONS

Those educators who have investigated the Waldorf School approach to music education have raised a number of issues: relevance of Steiner's approach in today's world; the use of theory of recapitulation as a basis for the curriculum; the de-emphasis of beat in the primary grades; the postponement of the teaching of solfege and musical notation; and the utilization of some newly composed songs in the "Mood of the Fifth" in lieu of folk song repertoire.

The Steiner approach to music teaching does not appear to have changed a great deal since the Waldorf Schools were inaugurated in 1919. Steiner's successors have elaborated somewhat on Steiner's original ideas. For example, many characteristics of "Mood of the Fifth" music have evolved over the time. The Choroi and Gartner instruments were built after Steiner's death in 1925. However, for the most part, Steiner's original ideas still seem to be followed quite faithfully.

One might argue that the education has not kept pace with the changes and trends in today's society. One criticism of the music program is that only western music is studied in the schools. In our multi-cultural, pluralistic society, it may be argued that music may be the means in which some degree of appreciation and tolerance of other cultures and modes of expression may be fostered.

Even though folk songs are taught in the Waldorf School, the "Mood of the Fifth" music seems to be an integral and important part of the curriculum. The Steiner approach has been criticized by those who believe in the value of time-honored folk songs for children. Steiner did not mention the use of folk songs for the younger children. In Grades One and Two, children in most Waldorf Schools sing and play many songs composed in the "Mood of the Fifth." These songs are newly composed songs which usually begin and/or end on "A," use the tone set DE GAB DE, and have a flowing rhythm.

Another controversial aspect of the Steiner approach is the de-emphasis of the beat before the age of nine. The internalization of the beat is considered to be an essential objective of most music education philosophies. To suggest that children before the age of nine cannot feel and experience the beat is, to many music educators, absurd.

Music educators outside the Waldorf School movement may disagree with the idea of delaying the teaching of musical notation until Grade Three. To do so, some claim, may retard the child's musical development. Young children are able, it may be debated, to decode the abstract musical notation with ease. The teaching of solfege <u>after</u> absolute note names may also seem preposterous to some.

The use of the theory of recapitulation to justify the utilization of the pentatonic scale, specifically DE GAB DE, is also challenged by many. The interval of the fifth as a starting point for the musical experience in early childhood is also questioned.

On the other hand, those who support the music education program in the Waldorf Schools point to its strengths: an environment which encourages artistic and musical expression; the emphasis on the beauty of sound; the teaching of respect for instruments; the importance of the social element in music-making; the use of art and storytelling to teach abstract musical concepts; the integration of the arts into the curriculum.

The Waldorf School community is strongly committed to music education. Because of this, the Waldorf School provides an environment in which artistic expression, including musical expression, is valued and actively encouraged. Much time is devoted to vocal and instrumental training. In most schools, the children are required to learn how to play the recorder as well as a string instrument. In some schools, the students are even required to take private lessons. The children are given ample opportunities to perform with their classes or, in some cases, individually, in weekly assemblies and monthly festivals. High standards of performance are expected.

In the Waldorf School, a great deal of emphasis is placed on the quality and type of music to suit each age. Music is thought to influence the development of the physical, mental, emotional and spiritual being of the child. For this reason, music for the young child especially, is selected for its inherent beauty, ease of singing, and melodic flow.

The children are taught to take care of and respect musical instruments. In Grade One, children make cases for their recorders. The oiling and cleaning of the recorders is a ritual in itself.

Improvisation activities in a Waldorf School setting are meant to teach more than musical skills. The children, through improvisation and through listening are made more aware of each other. They learn to work cooperatively as a group and to listen to each other.

The use of storytelling and pictorial representation to teach musical skills and concepts is, in the author's opinion, a strength of the program. The stories serve to immediately capture the children's attention and maintain their interest. Concepts are learned and recalled much more easily through the stories.

As public school educators struggle to find a means through which the arts can be integrated into the curriculum without sacrificing depth of skill and conceptual development, the Waldorf School may provide a useful model. Music, as with all the arts, is taught as a subject (in most schools at least two or three time a week). However, music is part of the whole approach and cannot be separated from the whole. Music is woven into the main lesson in the primary grades as well as foreign language, craft, and other lessons. The class teacher is expected to sing and play recorder with his/her class as part of the daily morning exercises. Class teachers and music specialists often work together to coordinate programs. The students see all their teachers as "artists."

The author suggests these questions for possible study:

* Does the approach improve listening skills and vocal production of the primary child?

* How does the Waldorf School approach to music education compare with the Kodaly, Orff, and Dalcroze approaches in actual practice?

* Does the emphasis on music and the other arts in Waldorf Schools enhance or hinder the academic performance of the students?

* Do the children have a positive attitude about music in the Waldorf School?

* What is the validity of Steiner's ideas about child development as related to music education (i.e., no reading of music until Grade Three, de-emphasis on the beat, etc.)?

* Does involvement in music-making actually affect the child's breathing and sleeping?

* Does the lack of emphasis on beat in the early grades affect rhythmic development in later years?

* Does the prolonged period of musical experience help the children to understand musical concepts?

* Does the use of storytelling, image, and metaphor help the children to understand and retain musical concepts?

* Does the emphasis on instrumental music (recorder, kinderharp, kantele, string instruments) in the younger grades affect musical performance in later years?

* Does the Waldorf School approach to music education succeed in instilling a life-long love of music-making? Are alumni of Waldorf Schools active in professional or amateur performance groups?

Waldorf Schools have been in existence for seventy years. No study has ever been undertaken to evaluate the effectiveness of the Waldorf School approach to music education, perhaps because many of the goals (spiritual development, "musicality" for example) cannot be measured. The musical experience in the Waldorf School is considered qualitative, not quantitative. The Waldorf School approach is based on the belief of the inner experience of the human being. Steiner never set out external learning outcomes or objectives to be obtained. As a result, his ideas, in this materialistic age, are difficult for the modern person to understand. However, some aspects may be accessible to research. Researchers may find

the investigation of the whole Waldorf School music education curriculum and its implementation worthwhile.

CHAPTER IX

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APPENDIXES

APPENDIX A

ORIGIN AND GROWTH OF THE WALDORF SCHOOLS

By the end of 1917, Europe was in chaos. World War I, the "war to end all wars" had been in progress for three years and was, in fact, escalating. In April 1917, the United States entered the War declaring that "the world must be safe for democracy." In Russia, the Bolshevik Revolution was taking place. Against this background, Rudolf Steiner introduced his concept of the "threefold social order."[482] In 1917, he published a proclamation "To the German Nation and the Civilized World"[483] in German, Austrian, and Swiss newspapers signed by ninety leading citizens which outlined his ideas for a new social order. Rudolf Steiner felt, at this time, that religious institutions and governmental systems of democracy, bolshevism, and socialism, were incapable of solving the problems of humanity. In essence, Steiner believed that cultural-religious, economic, and political realms should interact independently and in freedom. He was against the idea of state control of business and of education.[484]

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[482]Tautz, 4.

[483]Rudolf Steiner, "To the German Nation and the Civilized World," appendix to Towards Social Renewal, trans. authorized by Rudolf Steiner Nachlassverwaltung (Rudolf Steiner Press, London, 1977), 141-146.

[484]Tautz, 9-10.

In 1919, Steiner's Threefold Commonwealth (now titled The Threefold Social Order) was published.[485] Emil Molt, founder of the successful Waldorf Astoria cigarette factory in Stuttgart, Germany, heard Steiner's lecture on the threefold social order and was inspired by his ideas of social renewal. Molt wanted to improve the lives of the workers of his firm. To that end, Molt named Herbert Hahn to arrange courses for his workers. The workers, however, wanted education for their children. Molt asked Steiner to take on the leadership of the school.[486] On April 25th, 1919, Herbert Hahn, Karl Stockmeyer (a teacher and an anthroposophist), Emil Molt and Rudolf Steiner met together and made the decision to begin the first Waldorf School in Stuttgart, Germany. In August, Steiner gave a series of lectures to teachers selected to launch the school.[487] Since the school was intended to serve the children of the workers of the Waldorf factory, the name "Waldorf School" was designated.[488]

The school was to be founded upon Steiner's view of the human being, anthroposophy. Steiner stated,

> The first idea was to provide an education for children whose parents were working in the Waldorf-Astoria Factory, and as the Director was a member of the Anthroposophical Society,

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[485]Rudolf Steiner, The Threefold Social Order, trans. Frederick C. Heckel (New York: Anthroposophical Press, 1966).

[486]Steiner, Conferences with the Teachers of the Waldorf School in Stuttgart 1919-1920, Volume One, 8.

[487]Easton, 384.

[488]Steiner, Conferences with the Teachers of the Waldorf School in Stuttgart 1919-1920, Volume One, 8.

> he asked me to arrange this education. I, myself, could do this only on the basis of anthroposophy.[489]

Steiner set out several conditions for the school: 1) that the school be free of government control; 2) that the school be open to all regardless of racial, economic, social, and religious background; 3) that the school offer a twelve-year programme; 4) that the school should be open to both boys and girls.[490]

Steiner intended that the school be related to the cultural realm of his three-fold concept independent of the government or economic sphere. It was to be a "Free School," the "Freie Waldorf Schule," an independent school.

"We do not want to teach anthroposophical dogmas," Steiner stated.[491] Steiner believed his philosophy was able to "institute a school on universal-human principles and not upon the basis of social rank, philosophical conceptions or any other speciality."[492]

In Steiner's day, the Waldorf Schools were radically different from the state schools. In the state schools, students from age eleven were separated into academic and vocational streams. Steiner advocated a twelve-year curriculum which exposed students to a wide variety of

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[489]Steiner, A Modern Art of Education, 26.

[490]Barnes, 324.

[491]Steiner, Conferences with the Teachers of the Waldorf School in Stuttgart 1919-1920, 17.

[492]Steiner, A Modern Art of Education, 27.

subjects.[493] Students were also segregated at that time by sex at the secondary level in public schools.[494] Steiner was adamantly against this practice. He stated, ". . . many one-sided views . . . have been held in the education world--not only that of the separation of the sexes."[495]

The movement grew slowly. From 1919 to 1938, eight or more schools were founded in Germany, but in 1938, the Nazis closed all private schools. After World War II, from 1945-1951, with the active co-operation of the occupying powers in Germany, five old schools were re-established and twenty new ones begun. Only three new schools were added from 1951-1969. However, in the eleven years from 1969-1980, the movement grew to seventy schools.[496] Brugge reported that from 1975-1983, the movement in Germany grew from forty-two schools to eighty schools, from twenty thousand to thirty-six thousand pupils. Of these eighty schools, fifty-one were considered established schools having been in existence for at least fifteen years.[497]

In North America, too, the Waldorf School movement began slowly, but its popularity rose dramatically in the 1970s and 1980s. The first Waldorf School in North America opened in New York in 1928. In 1945, there were only three Waldorf Schools in the United States. From 1945-1969, ten new

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[493]Barnes, 324.

[494]Ibid.

[495]Steiner, A Modern Art of Education, 26.

[496]Tautz, 2.

[497]Peter Brugge, Die Anthroposophen (Hamburg: Spiegel Verlag, 1984), 80-81.

schools were added. From 1969-1988, fifty-six new schools were established.[498]

By 1988, in the United States and Canada approximately, ten thousand students were enrolled in seventy-three schools. Twenty-six of these are established or "member" schools, accredited by the Association of Waldorf Schools in North America. Eighteen schools are "sponsored" schools (not yet accredited but sponsored by a member school). Twenty-nine are "federation" or fledgling schools (not yet sponsored, but affiliated to the Waldorf School movement). Ten schools have a complete preschool through Grade 12 programme. Canada has only two member schools, each with a complete program (Vancouver and Toronto), and a number of sponsored schools.[499]

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[498]M. S. Eterman, unpublished survey for the Association of Waldorf Schools in North America.

[499]Ibid.

APPENDIX B

UNIQUE FEATURES OF THE WALDORF SCHOOLS

The Waldorf School has several features which distinguish it from the public schools today.

* An individual classroom teacher is responsible for the same group of children from Grade One through Grade Eight, although the children have lessons with speciality teachers throughout the day.

* The class teacher begins the day with the main lesson which lasts for two hours. For three to four weeks, students study a subject intensively during this time. These periods of time are called "main lesson" blocks. Steiner established a sequence of these main lesson blocks to correspond with the developmental stages of the child. Other subjects (music, art, drama, movement, gym, foreign languages) often relate to the theme of the main lesson so that all learning is integrated.

* In a Waldorf School, there is a prolonged period of oral language experience--listening to stories, re-telling stories, dramatization, singing, and recitation. The teaching of reading as such begins in Grade Two.

* From Grade One to Twelve, the students write and illustrate their own textbooks. Published textbooks are rarely used in the elementary school.

* Music, art, crafts, and drama form an integral part of the education. The class teacher usually begins the day with singing or recorder playing. Eurythmy, a special type of movement conceived by Steiner, is also part of the curriculum for all grades. Weekly assemblies and monthly festivals are held. During these gatherings, the students perform music, eurythmy, recitation, as a class, in groups, or individually.

* Two foreign languages, usually French and German, are taught beginning in Grade One.

* Cooperation, not competition, is stressed in every class. The more able students are encouraged to help the less able. Instead of letter grades, anecdotal reports are given in elementary school.

* There is usually no headmaster or principal in a Waldorf School. The teachers come together once a week (or more!) to discuss the running of the school, the children, and pedagogy. In some Waldorf Schools, the school board consists of a majority of teachers.

* Parental involvement is stressed. The class teacher arranges meetings at least once a term to which all parents and subject teachers are invited. Because the class teacher teaches the same group of children for eight years, he/she, in time, forms a strong relationship with the parents of the class, as with the children.

APPENDIX C

CURRICULA FROM FIVE WALDORF SCHOOLS

Music Curriculum from the Garden City Waldorf School, Garden City, New York

At the Waldorf School, our instruction is aimed not only at unfolding each child's musical talents, but also at developing his character and confidence. As well as significantly assisting and supporting the process of physical and mental development in the formative years, we believe that music will harmonize and lift the inner nature of the children. Music has helped to make our school as healthy as it is.

Each child experiences daily recorder playing with his class teacher. This begins in the first grade and continues through the child's lower school years, depending on the ability of the teacher. By beginning our instruction with class singing and recorder playing, and with games and exercises which involve musical movement, we try to develop the will of the child.

The curriculum followed by the two music specialists is as follows:

Grade One

Unison singing of simple melodies, usually (though not exclusively) pentatonic. Tone matching, usually within the range of the fifth. Clapped rhythms of songs and verses. Discovery of the difference between rhythm and beat. Movement to music, through walking, running, skipping, and clapping. Experience of the simplest note values. Use of simple percussion instruments. Singing circle games. Choral speaking and singing easily inter-relate.

Grade Two

Development of all techniques used in Grade One. Introduction of rounds and canons in singing, speech, and with rhythm instruments. Start simple part songs. Start echo clapping. Introduction of the tone ladder. Start recognition of intervals. Sing melodies within range of the octave, often with scale numbers. Introduce singing books which contain the words, but

no music, to songs the children have learned. Simple folk dances within the circle.

Grade Three

Development of all techniques used in Grades One and Two through different materials. More involved part songs and canons. Begin to read notes and to write on the staff. Begin the invention of melodies. Introduce the conductor's beat. Teach more complicated dances, some in lines and with changing partners.

Begin violin and cello study as a class, in two string groups. Encourage the undertaking of private lessons for those who seem ready.

Music Curriculum from the Rudolf Steiner School, New York, New York

Grade One

Unison singing of simple melodies, usually pentatonic. Tone matching, usually within the range of the fifth. Clapped rhythms of songs and verses. Discovery of the difference between rhythm and beat. Movement to music, through walking, running, skipping and clapping. Experience of the simplest note values. Use of simple percussion instruments. Begin simple songs on the pentatonic recorder through imitation.

Grade Two

Development of all techniques used in Grade One. Introduction of rounds and canons near the end of the school year. Sing melodies within the range of the octave. Continued use of the pentatonic recorder playing all the pentatonic songs the children have already sung.

Grade Three

More involved rounds and canons. Begin to read notes and to write on the staff. Begin the invention of melodies. Introduce the conductor's beat and all the time signatures. Begin the soprano recorder and read notes and simple melodies using the recorder. Begin to sing, clap, and play more complicated rhythms. The children make their own music books.

Music Curriculum from the Sacramento Waldorf School

by Margaret Preston

Kindergarten

Singing by imitation of teacher using very simple melodies in the "Mood of the Fifth." Many songs in the beginning will use only one tone (the A). Gradually, the teacher will lead the children up to the fifth above (E'), then down to the fifth below (D). As the year progresses, the songs 'will include the notes of the pentatonic scale D,E,G,A,B,D', E'. The children do not sing any half-steps (F-C') nor do they descend to Middle C.

Because so little music actually exists of the kind mentioned above, the teacher will have to compose many songs. The rhythms should be simple, up to four beats. The subjects can include the fairy tale world, nature world and seasonal songs. Also the world around us, home, family, helpers, etc. The children should also have instrumental experience. This should be in a purely imitative way using simple percussion, flutes, strings. The instruments themselves must be pentatonic in nature but even have the capability of using only one or two notes. There should be opportunity for making simple music together in small groups in response to gentle rhythms.

The aural training is especially important in early years. The child should be listening to a clear, sweet tone (perfectly in tune). This includes the teacher's singing voice or any instrument used. The use of the piano with young children should be strictly forbidden.

The children should not be over-stimulated by complex music. Therefore, all music should be of the most simple nature. Do not expose young children to dramatic works by great composers. There is plenty of time for that later.

It is of utmost importance that children hear music, softly and lovingly played. The loud music of today does not belong in a child's world.

The last part of the music experience for the kindergarten child includes responding to music with body movement. This area should also include simple circle games (with singing) from all parts of our country and, of course, other countries.

The part mentioned above concerning body movement in response to rhythm and melody can be very free in nature or it can be body movements in the form of eurythmy.

The free response would be more of a creative dance type of movement. Here the children (and the teacher) would respond spontaneously to a feeling for the rhythm or melody. Running steps or stamping steps, turns, clapping, patschen, tiptoe, marching, skipping, hopping, etc. could all be used in a creative way. There would be more of an open creativity going on while the music is being played or sung. This could also be done in response to rhythmic verse. The use of tapes or records would be completely out of place in a Waldorf kindergarten.

Eurythmy is a special art form developed by Rudolf Steiner. It is body movement in response to rhythm and melody. It can be very formal (there are gestures for all sounds of the letters) or it can be very imaginative using many creative dance ideas. For the young children it usually is the acting out in movement of a special fairy tale. The teacher (one trained in the art of eurythmy) would lead the children by imitation through the story using much movement and drama. Many of the more formal eurythmy gestures could be used.

It should be said here that eurythmy is really a very separate thing from the music class but surely crosses over in many respects.

One characteristic of the type of music we like to use with young children is one that leaves the listener with a longing for more. This is achieved by the ending of the song asking a question rather than by giving an answer. In other words, do not end on the home tone (G in this case). Preferably the ending would be on A,D,B, or E'.

Kindergarten children do not perform in public. Sometimes the teacher arranges a very informal program for the parents of the children.

Grade One

The children continue on with music in the "Mood of the Fifth" and the pentatonic scale. Everything said in the kindergarten curriculum pertains also to Grade One.

In addition, the children begin to play the simple pentatonic flute. This is taught entirely by imitation, using the simplest of melodies. No particular stress is placed on the technique of blowing or the use of the tongue. The children merely become aware of their fingers, their posture and their tone. There should be ample opportunity for listening to each other play in small groups. There should be rules set in the beginning for the care of the flutes, when to and when not to play. All should be with a loving, tender feeling for the instrument and the soft, wind-like tone it produces. (We use the Choroi flutes from Sweden--all pentatonic.)

The use of the flute should always be with singing. Later on, the children will also mix in the use of kantele, glockenspiel, drum, xylophone, etc. One would do this slowly and carefully--not too much at once. This would be done in a non-intellectual way, using a rhythmic response. One would not give certain notes to play or patterns. We do not name the notes as yet (merely saying 1 finger for B, 2 for A, etc.).

Included in the first grade music lesson would be ample opportunity to match tones. The teacher sings simple patterns, the children match them either as a group or as a single individual. There should be listening games for matching tone patterns of flute and glockenspiel or xylophone. The children should become entirely familiar with their pentatonic scale D,E,G,A,B, D′,E′. They should feel at home in the "Mood of the Fifth" with A as the center tone. They should easily be able to match the jump from A - E′ and down from A - D.

We like to keep the subject matter of the songs still in the imaginative world, nature, seasonal, etc. We also begin to build up a heritage of folk songs of our country including singing games (as in the kindergarten). Children at this age do not use books nor printed music. However, they are very aware of form and come to feel the rhythm very naturally through the imitation of the teacher.

It should be understood that the piano is used very little or not at all in Grade I. Also no records or tapes.

Some music, of course, is used that is not pentatonic or in the "Mood of the Fifth." However, for the most part, it is expected that the first grader still should live in the world of the fifth.

Some performing in public is done by the end of the first grade year. Generally, they perform only for their own parents.

Grade Two

The same general curriculum applies to Grade Two as to kindergarten and Grade One. We use the "Mood of the Fifth" and much pentatonic music.

They progress with the pentatonic flutes, singing, moving to music, instrument playing. The children are given much opportunity to make music in a non-intellectual way with the use of instruments and singing. They should get a real feeling for the form and how each phrase blends together and how does it end. Now they will want to begin to return to home tone.

Toward the end of the year they are given the experience of using music books. They are taught to respect the book. They are taught to follow the words ad find each new starting line. When there is more than one verse they are taught how to find their place. We learn to use the song index in the back of the book. Songs with much repetition are used, such as:

1) You Turn for Sugar and Tea (Play-party tune from Oklahoma)

2) All Night, All Day--Spiritual

3) Angel Band--Folk song from South Carolina

4) Skip to My Lou--American play-party song

5) We're Going Round the Mountain--Folk song from Mississippi

The children of the second grade are ready to begin performing in public and usually make a contribution at every assembly.

Grade Three

All that has been written about kindergarten, grades One 1 and Two also pertains to Grade Three. Up until the age of nine, the child should not be bothered with anything intellectual in music, nor should be bothered with rhythm. All musical experiences should be imitative and pictorial in nature. The child should be "living" in the "Mood of the Fifth" and the pentatonic scale.

He will be experiencing the singing of simple melodies, the playing of the pentatonic flute, the playing of simple instruments. There will be opportunity for improvising simple melodies. There will be much listening to each other in groups and in solo. The teacher will do much for them to imitate, singing or instrumental. There will still be as much movement as possible to rhythmic speaking, singing and instrumental pieces. The children should get a feeling for form.

Sometime during the third grade year, the children will show that they are ready to begin a more intellectual approach to their music. The teacher will sense this unrest and desire in the class.

From a dramatic, pictorial image the teacher will bring to the children the beginning elements of music writing. In the third grade it is proper to blend in the main lesson stories of the Father God and the stories of creation. The creative music teacher can present through an original story of the Music of the Angels how music came to earth.

The children then embark upon a series of lessons involving the writing of music. First very simply finding G A B on the staff. Many songs are then written to acquaint the children with these notes. Note values are carefully brought in with stories of the elves who made walking steps [quarter notes] or running steps [eighth notes] or had to stand still [quarter note rest]. Each child makes a music notebook and copies into it the simple songs with three notes, gradually adding the other notes. It is usually done in this order: G A B then D E then D′ E′. Then cousin F and cousin C come to visit the family of notes. Finally the whole family is complete when middle C is added (Grandma C).

This addition of middle C is a most important step. It is a special act of their own arrival here on earth. It is a most profound and long-anticipated lesson and must be presented in this light.

All that they are learning in the scale is at the same time associated with the correct fingering on the flute (they change to a diatonic flute at this time). They also begin to learn about the keyboard of the Choroi or Orff instruments. Some classes make very fast progress during this time, others need more time and need to go rather slowly.

Another aspect of the third grade year is the introduction of harmony through the use of rounds, canons and simple ostinati. The children do this in singing and playing of flutes and instruments and divide into groups as soon as possible. There is much listening to groups and blending of the voice with instruments.

The children are given much music that is in the scale of C. We generally do not use sharps or flats in Grade 3. They do, however, become acquainted with the minor mood and do some songs in singing only They are able to experience the difference in feeling between major and minor.

The third grade also starts the lessons as a class with the string family.

There is much performing expected of this grade at assemblies and parent evenings.

Music Curriculum from the Vancouver Waldorf School

by Linda Eterman

Much of the curriculum has been taken from the Lois Choksy Kodaly Method, Jane Frazee's Orff Curriculum, and the British Columbia Fine Arts Curriculum.

Checklist of Expected Achievements in Music--Grade One

Material

Simple songs in unison within the pentatonic scale ("Mood of the Fifth")

Singing games and dances (action, tone-matching, riddles, chasing, counting, circle dances)

Finger plays

Stories enhanced by music

Songs based on fairy tales, crafts and trades, nature, and seasons

Musical concepts and skills

The student is able to:

Rhythm:

Imitate the movements of teacher or another student simultaneously

Demonstrate and identify fast/slow

Use a variation of tempo in singing and instrumental playing

Move to the beat based on the movement of melody (own beat and imposed)

Echo short (4 to 8 beat) rhythms performed by the teacher

Perform the rhythm of a known song (by clapping, tapping, etc.)

Demonstrate long/short sounds on instruments and with voice

Demonstrate beat of silence (rest) through movement

Melody:

Demonstrate and identify speaking, singing, whispering voice

Demonstrate and identify high and low pitches

Match pitch/intervals within the pentatonic scale such as so-mi, la-so-mi, so-la-so, etc.

Identify ascending, descending, repeated tones, large skips through hand or body movements

Sing most of the Grade One pentatonic repertoire in tune

Form:

Recognize repeated patterns in music (demonstrated through movement)

Distinguish between like and unlike phrases (demonstrated through movement)

Dynamics:

Identify and demonstrate loud/soft sounds

Use variation of dynamics in singing and instrument playing

Timbre:

Distinguish and use different qualities of the human voice--speaking, singing, whispering, etc.

Use body percussion (snapping, clapping, patschen, stamping)

Describe various timbres in instrument used in class such as metal sounds (triangles, glockenspiels, etc.), skins (drums), wind (interval and pentatonic flutes), strings (lyre and harp)

Instrumental skills

Kantele:

Strum across the strings in an upward and/or downward motion

Strum to beat of song to provide accompaniment
Can pluck individual notes using index and middle fingers

Perform songs of tone sets:
d-b (cuckoo interval) b-a

Interval Flute:

Hold flute properly with both hands

Control breathing in order to produce an even tone

Play according to teacher's hand signals

Pentatonic Flute:

Perform songs of tone sets:

d-b (cuckoo interval)

b-a

b-a-g

b-a-g-e-d

d-b-e

e-d-b-a-g-e-d

Perform simple known songs on the pentatonic flute by ear

Improvise melodies on the pentatonic flute

Tone bells:

Strike bell properly (like a hot stove)

"Pass" the sound of the tone bell to others in circle (using eye contact, hand movement)

Conduct a tone bell melody by pointing to children who hold one tone bell each (the "tone bell orchestra")

Improvise melodies on the "tone bell orchestra"

Percussion instruments:

Play hand drums, triangle, bells, wood sticks, etc., in an appropriate manner

Movement Skills

Experience movements such as walking, running, hopping, skipping, galloping, stamping, tip-toe, etc.

Explore movements in varied tempo

Explore contrasting movement and direction in own space such as high/low, up/down, quickly, slowly, etc.

Perform actions to accompany songs

Perform finger plays

Explore "working rhythms" (chopping, hoeing, ironing, stirring, hammering, rowing, scrubbing, etc.)

Create movements for images such as falling leaves, feathers, flying like a bird, etc.)

Follow the leader

Imitate rhythms or movements performed by the teacher or another student

Lead the other children in movement

Walk to a steady beat (internal and imposed)

Participate in circle games in which children form circle with group, sitting or standing; form concentric circles with partners

Checklist of Expected Achievements in Music--Grade Two

Material

Simple songs in unison within pentatonic scale, some songs within the diatonic scale within the range of an octave

Continuation of singing games, finger plays, stories with music

Songs relating to fables, saints, nature, seasons, crafts, and trades

Musical Concepts and Skills

In addition to mastery of previously introduced concepts and skills, the student will be able to:

Rhythm:

Perform rhythm and beat by tapping, clapping, etc.

Perform the beat while speaking or singing text

Use the symbols for beat such as picture representation and later

Distinguish between louder and softer beats (strong accented beats, unaccented beats) in preparation for understanding meter)

Recognize the "accent"

Melody:

Identify ascending, descending, repeated notes, large skips, of songs through hand or body movements

Make simple "melody maps"

Conduct melodies for the class through hand movements

Sing the Grade Two repertoire of songs in tune

Form:

Demonstrates an understanding of phrase through movement

Distinguish between like and unlike phrases

Use simple representation or letters to indicate AB or ABA form

Improvise question and answer in 8 beat phrases using body percussion

Improvise in a rondo form (using instruments)

Dynamics:

Recognize that increasing or decreasing the speed of the beat makes the music faster or slower

Timbre:

Perform as part of an ensemble of instruments of different tone colors (kantele, pentatonic flutes, tone bells, non-pitched percussion, voice)

Improvise an impromptu piece of music while "conducting" an orchestra of these tone colors

<u>Instrumental Skills</u>

Pentatonic Flute:

Produce a good steady tone on all notes

Play as teacher points to "tone ladder"--colored dots on blackboard to indicate pitch

Play by following teacher's hand signals

Perform tunes by ear

"Conducts" melody for class by pointing to "tone ladder" or by hand signals

Improvise own melodies on the pentatonic flute

Kantele/Bordun lyre (tuned pentatonically):

Pluck two or more strings together to create a bordun or chord

Pluck individual notes using index, middle, and ring fingers, free and rest stroke

b-a-g

b-a-g-e-d (by moving hand to different positions)

d-b-e

e-d-b-a-g-e-d

Perform simple known songs on the pentatonic kantele by ear

Improvise melodies on the pentatonic kantele

Tone bells:

Sustain very simple ostinato patterns on tone bells for accompaniment

Play simple songs by ear

Percussion instruments:

Sustain very simple ostinato patterns on percussion instruments

Movement Skills:

Walk with partner to a steady beat

Perform simple dance steps such as "promenade," "elbow swing," "two-hand swing," "heel-toe," etc.

Perform 4 level of body percussion in sequence given by teacher (snap, clap, patschen, stamp)

Change partners in concentric circle dances

Perform line dances--form arches, "cast-off"

Create own movements in order to dramatize songs (i.e., songs relating to fables)

Checklist of Expected Achievements in Music--Grade Three

Material

Folk songs, art songs, work songs within pentatonic and diatonic scale, usually within the range of an octave

Simple 2 and 3 part rounds

Songs with simple ostinati

Hymns, psalms, songs with Old Testament themes, Hebrew songs, gardening and farming songs, songs about time, months, and seasons

Musical Concepts and Skills

In addition to mastery of previously introduced concepts and skills, the student will be able to:

Rhythm:

Identify and perform "rhythm" of song

Differentiate rhythm from beat

Identify "accent"

Conduct songs in 2/4 time

Conduct songs in 3/4 time

Conduct songs in 4/4 time

Discover the appropriate meter for a given song (2/4, 3/4, 4/4)

Perform ♩ as "ta"

Perform ♫ as "ti-ti"

Perform 𝄽 as "rest"--a silent beat, indicated by hands to side, palms upward

Read rhythms ♩ ♫ 𝄽 from a chart or blackboard

Use popsicle sticks to derive phrases of songs of 2/4, 3/4 or 4/4 time

Identify ♩‿♩ as a "tie"

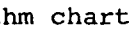
Identify  as "half note"

Read rhythm charts: Perform simple rhythmic canons

Determine where accented beats are (meter)

Identify "bar lines"

Place bar lines in musical notation

Identify  as "measure"

Perform simple ostinato while singing

Take simple rhythmic dictation

Complete a "rhythm book"--made by the student including illustrations and text concerning the rhythmic concepts studied in Grade 3

Melody:

Identify  as G clef and treble clef

Identify  as F clef and bass clef

Identify "staff"

Recognize that the staff has five lines and four spaces

Recognize that the lines and spaces are counted from the bottom line or space up

Recognize, write, and perform the C scale on the C-flute and tone bells

Recognize that stems of notes usually go up below the b line and down above the b line

Copy music from the board correctly and neatly

Take simple melodic dictation

Complete a "melody book"--a book made by the student which includes illustrations and text concerning the melodic concepts studied in Grade 3

Harmony:

Sing rounds

Perform rounds on instruments

Lead rounds

Hold own with another person in a two-part round

Form:

Recognize  as a "phrase mark"

Recognize :‖ as a "repeat sign"

Recognize ‖ as a "double bar"--end of song

Dynamics:

Use appropriate dynamics in a piece of music

Timbre:

Recognize and name the different families of instruments

<u>Instrumental Skills</u>

C-flute

Read and perform on the C-flute

B-A

B-A-G

C-B-A-G

D-C-B-A-G

F#

E

D

C

F

(By this time, the student may have begun private tuition on an instrument of his/her choice. String instruments such as violin and cello are preferred.)

Movement Skills

Perform simple successive imitation in canon

Move in 2/4, 3/4, 4/4 time

Create own dances

Perform question-and-answer improvisation with body percussion

Use body movements to demonstrate symbols of musical notation:
quarter notes--walking;
eighth notes--running;
half notes--step, pause;
dotted half notes--step, pause, pause;
whole notes--step, pause, pause, pause;
sixteenth notes--running with tiny steps

Perform simple folk dances, i.e.: Dance of Greeting (Clap, clap, bow); We Stamp With the Left Foot; I See You (Swedish); Oats, Peas, Beans and Barley

Music Curriculum from The Waldorf School of Baltimore

by Joanne K. Karp

General Objectives (Grades One Through Eight):

To learn to understand, appreciate, and perform music through the following:

1) Ear-training (listening, "echoing")

2) Singing

3) Rhythmic movement (Dalcroze Eurhythmics)

4) Learning to play the recorder

5) Introduction to the violin

6) Improvising (in singing and recorder)

7) Learning to read and write music

8) Studying music theory:

   Melody-Harmony

   Interval-Scales

   Modes-Chords

9) Studying musical form, musical styles and music periods

10) Composing

11) Attending concerts and musical programs

12) Performing in assemblies, work-shops, and concerts

Grade One

Students will begin to develop their singing, ear-training, rhythmic understanding, improvisation, and recorder playing through the following methods:

Listening

Echoing

Imitating

Games

Stories

Grade Two

Students will review and continue to develop their musical skills (as in Grade One) with emphasis on beginning to write rhythmic notation and improvising their own music through the following:

Singing--improvising using rhythmic notation

Playing the recorder using rhythmic notation

Singing and playing musical "questions and answers"

Grade Three

Students will further develop their singing and recorder skills and begin learning basic musical form and the reading and writing of music. This is accomplished through the use of:

Singing--using solfege syllables, numbers and letter names

Signing rounds and canons

Playing rounds and canons on the recorder

Writing their own music

Reading and singing music composed by themselves

In addition to the above, all third grade students will be introduced to the violin in a Beginner's Violin class, which will meet twice weekly for a period of three months.

APPENDIX D

SOME CHOROI IMPROVISATION EXERCISES

In Grade One, exercises in improvisation on the interval flutes are designed to cultivate the children's tone-matching abilities. As mentioned earlier, there are three kinds of interval flute (D-A, E-B, and D-G). Ideally, there should be one flute for every child in the class, roughly an equal number of each type of flute.

Maja Knierim outlined the structure of a musical game with interval flutes.[500] In this game adapted by the author, the teacher gives a flute to each student and chooses three students with different flutes to be leaders. The leaders stand widely apart in front of the class or in three corners of the room. One by one, the rest of the children play their flutes, and try to match their tones with one of the leaders' flutes. The children stand behind their respective leaders. This process continues until all children have found their "homes."

The teacher then lead the children in an improvised composition conducting the groups--palm down for low tones, hand held vertically for high tones. The children are later given the experience of leading the groups.

Maja Knierim pointed out that the Choroi flutes can also be a kind of percussion instrument--a "flute drum." By placing the fingers of the right hand over the holes and striking the end of the flute with the palm of the

[500]Maja Knierim, "The Interval Flutes as Precursors of the Pentatonic Flute," Choroi, by Geert Mulder et al (Choroi promotional material), 16.

left hand, an interesting sound is produced--a high tone if a few holes are covered, a low tone if all holes are covered. Melodies may be improvised above a rhythmic ostinato or a steady beat created by the "flute drum."[501]

In another improvisation exercise with interval flutes, the teacher asks five children to line up in this order: D (D-A flute with closed hole), E (E-B flute with close hole), G (D-G flute with closed hole), A (D-A flute with open hole), and B (E-B flute with open hole). After the teacher conducts this scale up and down, the children change places to create a new melody. Maja Knierim commented on the purpose of the exercise:

> The ever-changing note sequences stimulate both the players and the listeners very strongly because of the joyfulness, attentiveness, and excitement they create. After a while the children will know from the start how the melody will sound with a new arrangement of players. They will learn the notes personified by their friends and remember them.[502]

Maja Knierim also advocates question-and-answer improvisation using interval flutes. The teacher improvises a phrase on the pentatonic flute. The children answer with a phrase played on their interval flutes.[503] Norbert Visser recommended that children pretend to carry on conversations with their flutes regarding the weather, what they want to do, etc.[504]

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[501]Maja Knierim, "Teaching the Choroi Flute," Pentatonic and Interval Flutes for Kindergarten and the Early Grades, by Par Ahlbom, Anna Widmark, and Maja Knierim, trans. Peter and Karen Klaveness (Fair Oaks, California: Choroi Musical Instruments, 1986), 11.

[502]Maja Knierim, Choroi, 19.

[503]Ibid, 24.

[504]Visser, interview July 1985.

When teaching the pentatonic flute, the teacher is encouraged to apply much "echo playing" or imitation of short musical motifs in the beginning. When the children are familiar with the fingering, the children can experiment with improvisation.

In one game designed by Maja Knierim, which incorporates listening, instrumental skills, and movement, the children form different groups throughout the room. One group is designated to be, for example, birds in a pine forest, another birds on a mountain. A "caller" moves from one group to the next, playing two or three note motifs. The children (birds) repeat the phrase. Now several callers are delegated to awaken the forest. The "birds" begin to "fly" from area to area while playing their flutes. Eventually, perhaps through a signal from the teacher, they return to their place and calm is restored.[505]

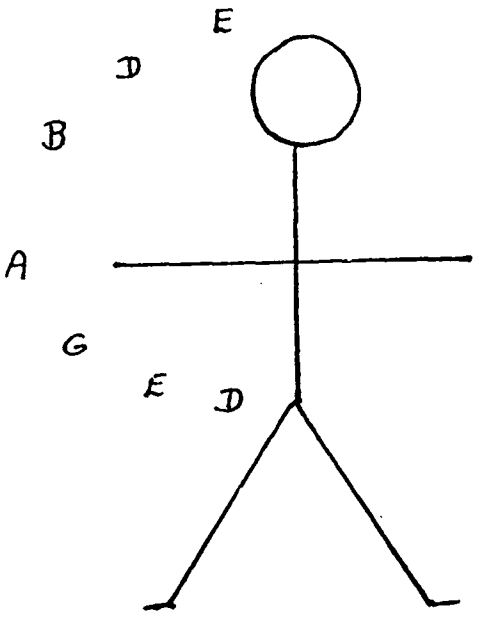
Pedroli and Bloch utilized this improvisation exercise with flutes. The children stand in a circle. One child walks through the circle, improvising, and eventually stands in front of another child who takes his/her place. It is emphasized that the game should take place with no talking--"the game is to be led entirely by the tone of the flute."[506]

Helmut Krause, a music teacher and class teacher from the Toronto Waldorf School, uses the following hand signs to indicate pitches when teaching songs. Krause and his students use the signs for improvisation as well.

[505]Maja Knierim, "Teaching the Choroi Pentatonic Flute," in Pentatonic and Interval Flutes for Kindergarten and the Early Grades by Par Ahlbom, Anna Widmark, and Maja Knierim, (Choroi promotional material), 8-9.

[506]Pedroli and Bloch, "Playing with Choroi Flutes: An Introduction," 12.

The right hand is specified as the "melody hand." The diagram is drawn as seen from the children's perspective. [507]



The author assigned colors to each note C (yellow), B (orange), A (red), G (purple), F (dark blue), E (light blue), D (green). In Grades One and Two, only the notes DE GAB were used. Colored dots were drawn vertically on the board. By pointing to the dots, the author was able to teach and review songs the children had learned on their interval flutes, pentatonic flutes, klangspiel, and bordun lyre. (Colored strips were place along the pegs of the lyre.) The author and the children were able to create new melodies on the board by pointing to the dots. Using colored pencils, the children drew their compositions for future reference.

Exercises in bordun lyre improvisation have also been developed by Waldorf School music educators. In one game, the children sit or stand in a circle

[507] Helmut Krause, personal letter dated June 1982.

holding lyres. One child strums his/her lyre and "passes" the strum to the person on his/her right or left. The sound then travel from child to child around the circle.

In another lyre exercise, one person improvises a melody and then, by making eye contact with another person strums the instrument in a downward fashion, and "passes" the melody to another person in the circle who "catches" the melody and begins to improvise.

Andrea Pronto, lyre player and teacher, related a game which develops listening skills and also encourages movement with the lyre. Two children are placed within a circle of children who are standing holding hands. One child has a lyre and the other child is blindfolded. The blindfolded child must touch the moving child who improvises on the lyre while constantly changing position.

A musical game with klangspiel develops social awareness and creates a listening mood. Each child is given a removeable klangspiel (either DE GA or B) and a mallet. One child begins the game by striking his/her klangspiel and "passing" the tone through the circle to another child in the circle, using eye contact and movement of the klangspiel to indicate choice. No speaking is allowed. The child who receives the tone "passes" it on to another child and so on. When the exercise is executed in complete silence, a melody emerges. This exercise can also be tried with the diatonic scale and the twelve-tone scale in later grades.

The author devised a variation of the game called "Secret Friends" in which tone-matching skills were practiced. Two sets of klangspiels are needed for this game. Each child in the circle has a "secret friend" with an identical sounding klangspiel. By passing the tones through the circle, each child attempts to find his/her secret friend.

The author used storytelling extensively to facilitate improvisation. (See Appendix E, Stories, "The Island.") In one rondo exercise, lyres, flutes, and klangspiels improvise together in the "A" section. In the other sections, children played solos or group improvisations.

APPENDIX E

STORIES

In this section, some examples of teaching methods of Waldorf School music teachers will be given to demonstrate the use of images and metaphor, pictures and storytelling in the music lesson.

1. Lebret

Elisabeth Lebret, author of Shepherd's Songbook for Grade One, Two, and Three of Waldorf Schools employed a variety of media to teach musical notation.

The songs in Lebret's book are connected by a story about the adventures of a shepherd, his flock, and his dog. To Lebret, the metaphor of a shepherd, that of a natural authority, is appropriate to the Grade One, Two, and Three Grade level.[508]

Lebret begins her teaching of melodic notation by making the children aware of the melodic line. "As the real music occurs in the intervals, not in the tones themselves, the melodic line in its movement might be the very first step into an awareness of 'higher' and 'lower'."[509]

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[508] Lebret, 3.

[509] Ibid, 68.

To introduce the idea of higher and lower pitches, she suggested that a group of children move across the room from left to right while singing and "write" the melody with their arms in the air. At the end of the phrase, the children rush back to begin again. These movements can then be produced in written form in the children's music books and illustrated with pictures.[510]

Lebret suggested that the staff be introduced pictorially. She taught a three note song about a river. She explained that she drew a thick long blue line to represent a river on the board. Above the river, she sketched brown "reeds," and below the river, a green meadow. These areas represent the three notes. The short and long "tracks," the melody representing the movement of the child, are drawn in. Lebret suggested that the song could be written on the floor as well and the song could then be "walked" through. The children then draw this portrayal of the song into their music notebooks.[511]

To introduce the five-line music staff, Lebret made a wooden staff out of doweling. Five horizontal wooden sticks or doweling were fitted into two vertical poles. The distance between the sticks was wide enough for a child fist to be placed in between to represent a space in order that the child gains an understanding of the concept that the space is between the lines. To demonstrate a note on a line, the child grasps the stick. The children sing the song while producing the tones on the wooden staff. In this way, the staff is given to the children "with the child's own living

[510] Ibid.

[511] Ibid, 69.

hand, on the basis of hearing."[512] The children then write their songs in their notebooks, eventually using eleven notes from C-E^1 by the end of Grade Three.[513]

Absolute pitch is a concept that some children find difficult to grasp according to Lebret. To make this idea easier to understand, Lebret advocated that the teacher link the names of the notes with the children's first or last names. Lebret referred to these notes as "family." The "tones" can be carried to their proper places by children whose names do not start with the letter names of the musical alphabet.

Only then is it time to link a note with a position on the staff. Lebret explained to the children that G holds the secret of where the tones should be on the staff. The G fixes its sign on the staff to declare that its home is on the second line and that all others must fall in line! Lebret suggested that the treble clef be drawn on the floor and that the children have the opportunity to walk its form.[514]

2. Preston

In a booklet entitled "A New String Experience." Margaret Preston, music specialist at the Sacramento Waldorf School, outlined her lyre program for

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[512]Ibid.

[513]Ibid.

[514]Lebret, 70.

the Grade Three Class. Crucial to her program are her stories about the instruments and how musical notation came into being. The story, "The First Harp," an Irish tale by Padraic Colum, helps the children to make a connection to the instrument they will play. Another story in the booklet, "Apollo's Lyre," by Marianna Brike, introduces the notes of the pentatonic scale DE GAB. Preston's own story "Return to Heaven" is a sequel to "Apollo's Lyre." It explains how the hero, the Shining One, returns to heaven to teach the Angels to play and sing. However, they soon forget their notes. They need a way of storing or remembering the music. The matter is taken up by Father God.

> Then the Father God did a strange thing. He motioned for some Music Angels to bring him a large, misty cloud. He stood before a cloud of mist. He raised his mighty hands and spread his fingers wide apart. With a large sweep across the cloud with his fingers of one hand, he made five lines appear. With a large sweep of the other hand, he made five more lines appear below it. [On the chalkboard, the storyteller will do the same with his/her hands.] On the top part, he made a sign which rose up like a fountain. On the bottom, he made another sign which covered all five lines.[515]

The children recite this verse as they write the treble clef in the air or in their music notebooks:

> A fountain of music rose in the sky
> And tumbled down before my eye
> And splashed upon a staff of gold
> And curled itself around my soul.[516]

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[515]Margaret Preston, A New String Experience (Fair Oaks, California: Rudolf Steiner College, 1984), 10.

[516]Ibid.

3. Boulding

Pam Boulding is a professional harpist, recording artist, and music teacher at the Morning Star School in Gig Harbor, Washington. Boulding teaches music notation in Grade Four. She believes that in teaching musical notation, the learning of the notes should precede the learning of rhythmic values. She argues that "it is much more logical to bring in what these notes are, and who they are, where they are, how they sound, how they look on paper before you learn what is a half, a whole, a quarter note."[517]

Because Boulding always begins and ends her songs on "A," which she refers to as the "sun tone," she feels that this note is the first tone the children should learn. She teaches the children a song about the sun which consists of only one note, 'A.' The children are able, in Boulding's words, "to find the 'A' from the air, because we always began with 'A.' . . . They could always sing 'A' and then find it on the lyre."

Boulding explained that her stories, songs, and methods of teaching music are determined by what the children seem to need at the moment. She described how she used storytelling and pictures to teach musical notation to a particular Fourth Grade class:

> I drew a staff on the board. I drew a beautiful sun where the "A" lived. The next note I brought was the "D" for "donkey." The donkey is the symbol of carrying the heavens on its back. We learned about the donkey which carried all the staff on its back. This is, of course, a fifth, going down. Going down is always the first progression with me, so it was natural to go

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[517] L. Eterman, unpublished interviews, 10.

> from "A" to "D." So we go from the center to this donkey which is carrying this beautiful staff on his back.[518]

Boulding next taught the note B. Because it was close to Christmas, she connected the "B" with "Baby."

> "B", as you know, is the center of the staff. We made a beautiful blue mantle that wrapped this note, this beautiful golden note wrapped in Mary's blue mantle. I guess that as far as the principles of Steiner are concerned--I waited for the signs of what to bring next and when to bring it. All the music and these things came to me as gifts just at the right time. I felt, in a way that it was a gift from the spiritual forces to bring this music to the children in this way. They know these sounds and these notes.[519]

The "E" was introduced around the time of "Epiphany." Boulding recognized that these four notes, "B," "A," "E," and "D" were the notes of the Tao," the first four notes according to ancient Chinese tradition. After these notes, "G," "F," and "C" were introduced. [520]

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[518]Ibid, 30.

[519]Ibid, 31.

[520]Ibid, 32.

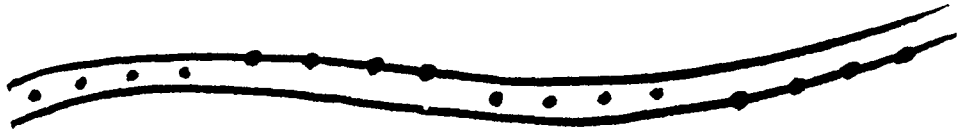
4. Krause

To teach melodic notation in Grade Three, Helmut Krause, a class teacher at the Toronto Waldorf School, told a story about a cat walking down a path.

The hollow dots represented long notes and the solid dots represented short notes. Krause explained:

> This is the "A" on the Choroi flute [the recorder used by some Waldorf School children]. The middle note from which we move up and down and to which we often return. But cats are very curious creatures. Soon, she jumps on the edge of the path to walk on the line, then back to the safety of the path--but not for long.[520]

Krause and the children created a "path" on the floor. The children moved as Krause plays a melody on his recorder.



One day, the cats became inventive, Krause continued. A cat named "Albert" decided he would be the leader and from then on his path was called "Albert's walk." His friend, Betsy walked on the line above and was called

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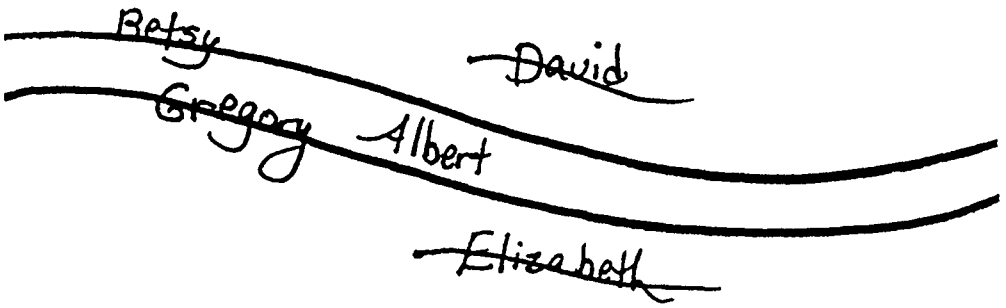
[520] Helmut Krause, personal letter to author dated June 1982.

"Betsy's path. Later, Krause and the class discovered and named all the notes of the G pentatonic scale (DE GAB DE).



5. Watson

Marjorie Watson described how she used storytelling to teach rhythm notation in an article in Child and Man, a magazine for Waldorf teachers and parents.[521]

In Grade One, Watson told a story about a king who wanted to protect his daughters. He sent for his soldiers to march around the castle. The princesses skipped and played, until a great wind hurled them far way. The rest of the story deals with the king's pursuit of the princesses, leading him to meet miners, cobblers, tailors, cooks, and farmers carrying out their work in various rhythms. The teacher and children improvise music to accompany the movements.[522] The story provided a context in which a variety of rhythmic patterns were practiced.

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[521]Watson, 75-77.

[522]Watson, 75.

In Grade Two, Watson taught children the symbols for quarter and eighth notes. Drawing on the story told in Grade One, Watson related the quarter notes to the marching soldiers. In a game called "Horses and Drivers," the eighth note is introduced. Two children, holding hands are designated as horses. The driver stands behind them holding their outside hands. The horses have to take two small steps (eighth notes) to the driver's long step (quarter note). The children eventually associate the eighth notes with the two children holding hands. The half note is introduced through a story Watson called "Giants, Dwarfs, and Fairies." The dwarf must carry a heavy sack on its back--thus the round open note-head.[524]

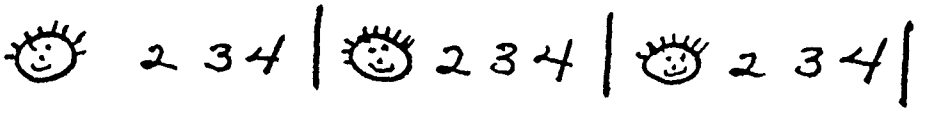
6. Gebert

Alison Gebert, a class teacher, wove a story which spanned three years. The story provided a context for movement, and also helped the children to understand rhythmic notation. Gebert began in Grade One to tell a story about a farmer boy, Simon, who plays a flute his father, an old shepherd, had given him. The boy played so well that the Gnome King wished to keep him underground as the court musician. When Simon found a great diamond to light up the hall, the King released Simon. In Grade Two, Simon and his new friend, Anna, were asked to teach the gnome subjects many songs on the flute by ear. This they did. However, in Grade Three, the King found his

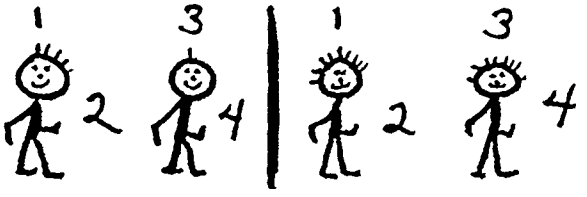
[524]Ibid, 76.

subjects forgot the songs as quickly as they learned them. Simon and Anna were given the task to help the gnomes learn music.[524]

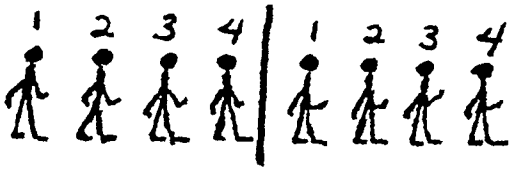
Simon and Anna started on their quest and met several characters who helped them. The first creature they met was the Hollow Head Giant named Giant Hopstickle.



Next, they met Giant Stride, who took two steps for Giant Hopstickle's one step.



Sir John Walker (whose head was colored in because he was not a giant, but a human being. His steps looked like this.



[524]Allison Gebert, "From the Third Grade," Chicago Waldorf School Newsletter (Fall 1984): 8.

Treena and Meena, two dwarfs, servants of the giant, walked two steps to Sir John Walker's one.[525]

Simon and Anna decided that to make these drawings for every song would be too time-consuming, so they simplified their drawing so they would be easier to write.[526]

7. Eterman

Royal Rhythms

These verses were written by the author in order to reinforce the learning of note values. The children took turns acting out each role.

The Whole Note

The Old King by the castle wall
So tired, he hardly moves at all.
One whole step takes a count of four,
Not any less, and not anymore.

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[525]Ibid, 9.

[526]Ibid, 10.

The Dotted Half Note

The Old Queen in the castle lane,
So weak, she waltzes with a cane.
Her steps, they take a count of three,
Not any faster can she be.

The Half Note

The regal Prince comes out to ride
Oh, so noble is his stride.
His steps, they take a count of two,
That is the quickest he can do.

The Quarter Note

The royal Princess, (I declare!)
Come walking down the royal stairs.
Her steps, they take a count of one,
And so her work is quickly done.

The Eighth Notes

The Twins run round the castle tower
Catching butterflies and picking flowers
Ti-ti, ti-ti, they laugh and say
As they run along their way.

Sixteenth Notes

Flying round the castle floor
The quadruplets number a frisky four
Ti-ki, ti-ki, ti-ki go their little tiny feet
As they count four to a beat.

The Story of the Pear Tree Flute

This story was written by the author for the purpose of introducing the interval or pentatonic recorder to the Grade One children.

Once upon a time, in a land far away, a farmer decided that it would be a very good idea indeed to plant a Pear Tree. He planted the tree right in front of his house by a little rocky stream and he thought of the pleasure such a tree might bring him.

In the summer when the rains were not so frequent, the farmer lovingly watered the seedling. In the winter, the farmer was careful that ice and snow did not break the young branches. Soon the tree grew taller and taller, firm and proud, and the farmer was very pleased.

The farmer had many children who played every day in the yard. The Pear Tree loved their singing voices. Sometimes they would climb onto the Pear Tree's sturdy branches and look out over the farmer's fields to the pond, the orchard, the cow pastures, and the forests. Often the children would make a wide circle around the tree and skip and dance. These were the Pear Tree's happiest days. It loved the music of the children.

"Oh, how, I wish I could sing like the children," lamented the Pear Tree.

In the fall, the wind blew through the Pear Tree's leaves. The Pear Tree loved the music the wind made as it rustled its leaves. By the end of autumn, the Pear Tree was sad and bare, but it could hear the wind as it passed though the valley, singing its last mournful song of the season.

"Oh, how I wish I could sing like the wind," the Pear Tree sighed.

But in the spring, its leaves returned and fluttered happily in the breeze. The birds were ever so happy then, and busily began to make their nests in the Pear Tree's branches. The Pear Tree did not mind. It loved the songs of the birds and soon found that every bird sang a different but beautiful song.

"Oh, how I wish I could sing like the birds!" exclaimed the Pear Tree.

The little stream by the Pear Tree sang different songs, too. In the hot sunny summer, the ground was dry and parched. The music of the stream became soft, slow, and lazy. The fall brought more rain and the water ran across the pebbles making high-pitched trills. Often in the winter, the stream became silent as the ice crept like a white shadow over its surface and soon there was a stillness, like the hour before the dawn. In the spring, because of the rapid melting of mountain snow, its melody became once again joyous, loud, and free.

"Oh, how I wish I could sing like the streams," cried the Pear Tree. The Pear Tree grew and grew. The farmer and his family loved its flowering form in the spring; they relished its fruit in the autumn, and took

pleasure from its cool shade in the summer; they enjoyed, even in the winter, its handsome shape and silhouette.

But the day came when no children climbed his tree. The wind blew, the birds sang, and the stream rushed by on its way to the river, just as before, but the songs of the children were heard no more on the farm. One by one, the Pear Tree saw them grow up and leave the farm. The farmer and his wife grew older and older every day and in time, went to live with their eldest son. It was sad not to hear the children's voices anymore and there was a strange and eerie stillness on the farm.

The Pear Tree grew older and more gnarled in form and it knew one day he would have to be cut down. "Oh, but I am really a noble tree," it thought. "What exquisite wood I have inside! I could be fashioned into something most beautiful. Oh, how I wish I could sing like the children who used to dance around my trunk, or like the wind that rustled my leaves, or like the birds that made their nests in my branches, or like the stream that murmured at my roots," it mourned.

Just at that moment, a woodsman walked by the Pear Tree, and noticed that indeed this Pear Tree was a very unusual tree. The Pear Tree did not know whether or not the woodsman could understand it, but it begged, "Please don't throw me into your fire when you cut me down, woodsman! My wood is much too lovely, though my twisted branches do not show that at all. If you cut me down, I beg you, make me into a flute so that I may sing for the children."

We do not know whether or not the woodsman heard the plea of the Pear Tree, but we do know that he, with care, chopped the Pear Tree down.

"You would make very lovely flutes, indeed," remarked the woodsman.

The Pear Tree would have sung with joy (if it only could!).

The Pear Tree, of course, expected that he would be made into a flute <u>right</u> away, but that was hardly the case. The woodsman sold him to a factory (for a very high price, I might add). He was placed in the "aging room" by a workman, who shook his head and said, "Little Pear Tree, your wood is <u>much</u> too green! You must wait awhile. You will age."

It did not seem quite fair to the Pear Tree that it would have to wait in silence. But for one long year, the Pear Tree patiently waited. After a year had passed, the workman inspected his wood again. "No," the workman pronounced. "The wood is <u>still</u> too green."

The Pear Tree waited yet another long year but when the second year had passed, the workman, alas, still did not consider the tree quite ready. "No, this wood is <u>still</u> too green," he judged.

When the Pear Tree had waited <u>four</u> full years, the workman opened the storeroom door, carefully inspected the wood of the Pear Tree, and joyfully said, "Now, little Pear Tree, you are ready!"

The long waiting was finally over!

The Pear Tree found himself in a very special factory. Some of the workers could not see, some could not hear, some could not speak, some could not learn to read or write. But each was given a job that he or she could do.

One worker cut the Pear Tree into long rectangular shapes. Another worker set the wood on a lathe and made it into smooth cylindrical shapes. Along the side of the flute two little flat surfaces were made to make it easier for a boy or girl to hold it. Then small holes were drilled into the cylinder. This had to be done meticulously so that the flute could sing on pitch precisely. The hole at the top was very important. It had to be cut just right. This was where the flute's "heart" would go. This would help it sing in tune with other flutes.

The flute-to-be was sanded by a very patient worker. He made certain that there were no rough edges--inside and out. A bit of oil was rubbed into the wood until its surface was the texture of silk.

Meanwhile, in another part of the factory, the little "hearts" were made. These were crafted with utmost care. Even though they were tiny and delicate, they had a pleasing shape. The hearts slid into a slot next to the hole at the top.

The Pear Tree had made enough flutes for one whole class of First Grade children. Each flute was tested to make certain it sang just right. Each one was placed in a plastic bag with a wooden cleaner, and then into a long yellow cylinder-shaped box.

At that moment, the Pear Tree thought it heard a beautiful sound. It was the sound of a <u>whole</u> ensemble of flutes. In this factory, the laborers assembled after a hard day's work to play their flutes before their journey home. The workers played and played with great joy in their hearts for they loved their work. They love to bring the sound of music to the world. They loved to be able to let the wood of the pear tree sing forever more. The workers knew that their handicraft was a precious gift to the children of the world.

"Oh, will I sound <u>that</u> beautiful?" asked the Pear Tree.

Then the Pear Tree suddenly felt very sad. What if, what if, no one every bought its flutes? What if no one ever bothered to try to play them? The Pear Tree thought he would be just like the little stream in the winter, its music frozen and silent.

The little flutes of the Pear Tree were sent to a town very far away and sold to a music shop. There were all kinds of flutes and recorders--big ones, little ones, wooden ones, plastic ones, fancy expensive ones, plain ordinary ones. The Pear Tree looked at the other flutes and recorders with a heavy heart. "Oh, dear, no one will ever want me--I am <u>so</u> different!"

Indeed, there was no other flute like the Pear Tree Flute. It stood out amongst the others for it was very, very distinct in shape and form--and most importantly--sound.

"No one will even <u>try</u> to play my flutes and listen to my tone--I am <u>so</u> different!"

Customers came every day into the shop to purchase flutes and recorders, but no one even tried to play the Pear Tree flutes. Yes, some even laughed at the Pear Tree flute, and some shook their heads in disbelief when they saw it.

The Pear Tree knew that its wood was beautiful and that its tone was very special but nevertheless, after many months, it began to lose all hope of belonging to someone. One day, a remarkable woman entered the shop. "I need thirty flutes for my class. I will be teaching Grade One in September and I want only the best for my group of children."

The shopkeeper brought out what he considered to be his finest flute. The teacher played it, but shook her head. "Not for my children, much too loud."

The shopkeeper brought out another and another until he had shown practically all of his supply, but every time, the wise teacher shook her head and said firmly, "No, not for my children, much too soft," or "No, not for my children, much too shrill," or "No, not for my children, much too airy," and so on.

As a last resort, the shopkeeper took the Pear Tree Flute and offered it to the teacher. The teacher took the flute into her hands. Its wood was hard, yet felt smooth and warm to the touch. It seemed to be made of the rays of the sun and songs of the wind.

"Oh, I hope she takes me to her school! What special children they must be to have a teacher who takes so much care!"

The teacher knew a secret about flutes, especially wooden flutes, that most people do not know. She knew that flutes always gave a better tone if they were warm. So she held the flute in her hands for a very long time. She thought about the music she would play. Then she took a very deep breath, brought the flute to her mouth, and blew <u>ever</u> so gently. She knew that the flutes screeched if they were played too loudly or roughly. If she played too softly, the flute would sound too low. If she played too loudly, the flute would sound too high.

Suddenly, a magic sound rang through the room as if the air itself was singing. The tones rose and fell. Unlike some recorders which sounded harsh and strident, the Pear Tree Flute was mellow and soft in tone. The customers in the shop stopped and listened to the performance. It was unlike any other they had ever heard.

The teacher knew that she had, at last, found a flute whose tone was like magic, and the Pear Tree knew it had, at last, found a home.

The Pear Tree lived in the hearts and souls of the children forever, and made the world a happier and more beautiful place indeed.

The Magic Islands

Stories can give form to improvisation. This story, and thus the improvisation, is based on the rondo form (ABACA . . .). The group plays the "A" section and individuals volunteer to play solo sections. Security is provided by the structure, but the structure is flexible enough to allow freedom of expression.

In this activity, the children must listen, and hold back as others are given the opportunity to play solos. They may, in turn, choose to play a solo and be the centre of attention.

The author has told this basic story to elementary students as well as adults.

Here is the story based on a journey theme:

A long time ago, a group of beautiful islands dotted a warm sparkling blue-green sea. The weather was always fair and the perfume of sweet exotic flowers filled the air. The music of nature seemed to be everywhere. The seagulls and other birds sang melodious songs. The wind blew its own tune. The sea was, at times, a gentle murmur, but other times a monstrous roar. Under the sea, the great gentle whales sang their songs.

The islands were inhabited by kindhearted people. Each island had its own distinctive sound. The music of some islands was very fast indeed. Other islands demonstrated a preference for slow music. On some islands, the people played loudly and on some islands, the people played softly. Some islanders played high, some played low. Some only played notes in the middle and some even played them all. Some played one note at a time and others played many notes at a time. Some played for a long time, some played for a short time. There was no limit to what the islanders could do. But you see this was the archipelago of "magic strings and singing flutes." No matter how they played, it <u>all</u> sounded beautiful. It was a miracle, but in that place and in that time, all was possible.

(Take a moment and visualize your ideal island. What does your island look like? Are there plants, animals? What are the people like? Practice the music of your island. Experiment.)

On one of the islands lived a girl. On her island, the people only played music one way. The music, of course, was very beautiful but ever so often late at night when the work of the day had been completed and all was quiet, when the ocean was as still like a mirror, or if the wind blew just the right way, she could hear different music, music from other islands.

Oh, how she longed to explore! You see, although it was common to fish from canoes around one's own island, no one had ever dared to travel to those faraway islands in the sea. The people were afraid (if you can imagine this) that they might even sail to the end of the earth and fall off! They were afraid of the creatures of the deep sea. But most of all,

the people of her island were afraid that the people of those distant islands would not like them. Although she was very much afraid, her curiosity and sense of adventure was stronger than her fear.

So one day when the weather was fair, she fashioned for herself a strong bark canoe and began her journey to the remote and unknown islands.

(We now need some "water music." Improvise music that sounds like water.)

Suddenly, right before her eyes was a beautiful island that rose from the sea. The music of the island sounded like this:

(Whose island shall we hear?)

The people of the island were astonished that a girl had travelled so far in her canoe by herself. "You didn't fall off the edge of the world?" they asked. "You weren't afraid of the creatures of the deep blue sea?" "You weren't afraid of us?"

The girl said that she had indeed been afraid, but she did not, after all, fall off the edge of the world, nor did any creatures of the deep sea disturb her. Yes, she had been afraid that the people would be unfriendly, but hearing their music, she knew all would be well.

The girl was sad to leave the island, but she knew she had many other islands to explore. With a mixture of sadness, for she enjoyed meeting the people of the island, and excitement, for she longed to explore, she paddled away.

(Let us hear more "water music.")

She was guided by the sound of music from another island. As she came closer and closer to the island, the music became louder and louder. Suddenly, right before her eyes was another beautiful island that rose from the sea, and it sounded like this:

(Whose island shall we hear next?)

(The story can be extended so that all participants have an opportunity to play a solo. For more variety in the "A" section, introduce, for instance, a storm into the story.)

Some extensions of the story:

The girl thought it strange indeed that each island only played one type of instrument. The girl wondered what it would sound like if the people of the "magic flutes" played with the people of the "singing strings." One day, she boldly approached the queen of one island. "Why don't you hold a feast and invite musicians from the other island nearby?" she asked.

You know, the queen had <u>never</u> in her life considered such an idea, but she thought it was a good one! She had seen that the girl had travelled far and wide and had not fallen off the edge of the world, nor had she been disturbed by the creatures of the sea. What a brave little girl! In

addition, she had found all the islanders friendly and all the music beautiful.

To show she was not afraid, the queen led the delegation to the neighboring island and invited them to a feast. They accepted the invitation. The musicians from the two islands enjoyed the feast so much that they played well into the wee hours of the morning. It sounded something like this:

(Would two or more people like to play together?)

Well, the feast was such a success that the girl audaciously asked the queen if she had ever considered inviting the musicians of all the islands to enjoy a feast. The queen liked the girl's idea so much that she decided to do just that--and it sounded like this:

(Let us hear all the instruments play together.)

The people of her own island were so happy to play with other musicians. Their music sounded even more beautiful when they played with others. The islanders were so proud that the brave girl had given them such a beautiful gift. She became quite a heroine not only because she had shown great courage, but because she had brought the people of the "magic strings and singing flutes" together.

Soon, the girl began to long for the music of her own island. She began to long for her friends and family, for her own bed. So the girl journeyed home, happy and content, grateful for all she had seen and heard. And she went to bed and fell into a peaceful sleep.

APPENDIX G

SAMPLE QUESTIONNAIRE

QUESTIONNAIRE FOR WALDORF CLASS TEACHERS & MUSIC TEACHERS

1. What is your educational background or training? Please state area of study, i.e., BA Physics
   [ ] Waldorf training _____
   [ ] BA _____
   [ ] MA _____
   [ ] B. Mus. _____
   [ ] B. Mus. Ed. _____
   [ ] M. Ed. _____
   [ ] Ph.D. _____
   [ ] Conservatory _____
   [ ] Diploma _____
   [ ] Other _____
   [ ] No specific qualifications _____

2. [ ] male [ ] female

3. Are you a certified teacher in your province or state?

   [ ] yes [ ] no _____

4. Instrument(s) you play?
   [ ] Strings _____
   [ ] Winds _____
   [ ] Brass _____
   [ ] Keyboards _____
   [ ] Percussion _____

5. Which instrument do you play best? _____

6. Do you consider yourself
   [ ] A very accomplished musician on your major instrument
   [ ] An accomplished musician on your major instrument
   [ ] An average musician
   [ ] A beginner with some skills and knowledge of theory
   [ ] A beginner

7. Are you currently a class teacher?

   [ ] yes [ ] no

8. To which grades do you teach music? Please circle.

   K 1 2 3 4 5 6 7 8 9 10 11 12

9. How long have you taught music?
   [ ] less than a year [ ] 5-10 years
   [ ] 1-5 years [ ] more than 10 years

10. How familiar are you with Steiner's ideas on music and music education?
    [ ] Very familiar
    [ ] Quite familiar
    [ ] Somewhat familiar
    [ ] Have heard of some of Steiner's ideas on this subject
    [ ] No familiarity whatsoever with Steiner's ideas on this subject

11. If you are at least somewhat familiar with Steiner's ideas on music and music education, what influence have these ideas had on your teaching of music?
    [ ] A great deal
    [ ] Quite a bit
    [ ] Some influence
    [ ] Very little
    [ ] None at all

12. How familiar are you with the Choroi impulse in music education?

    [ ] Very familiar
    [ ] Quite familiar
    [ ] Somewhat familiar
    [ ] Have heard of Choroi
    [ ] No familiarity whatsoever with the Choroi impulse

13. How familiar are you with the Werbeck method of teaching?

    [ ] Very familiar
    [ ] Quite familiar
    [ ] Somewhat familiar
    [ ] Have heard of some of Werbeck's ideas
    [ ] No familiarity whatsoever with Werbeck's ideas on music and music education

14. How much music is taught per week in your school in Grades 1-3 as a subject?

    Grade 1 __ times ___ minutes per week
    Grade 2 __ times ___ minutes per week
    Grade 3 __ times ___ minutes per week

15. Approximately, how much time is devoted to music during main lesson?

    Grade 1 ___ minutes per week
    Grade 2 ___ minutes per week
    Grade 3 ___ minutes per week

16. Is music in the primary grades in your school taught by a

    [ ] specialist [ ] class teacher

17. Ideally, who do you feel should teach music in Grades 1-3?

    [ ] specialist [ ] class teacher

    Why?

18. In your opinion, how important is quality music education to your school community?

[ ] Very important
[ ] Important
[ ] Somewhat important
[ ] Of very little importance
[ ] Not considered at all important

19. How would you rate the quality of your school's music education program?

[ ] Excellent
[ ] Very good
[ ] Good
[ ] Fair
[ ] Poor

20. If you trained as a Waldorf School teacher, how would you rate your instruction in music education?

[ ] Excellent
[ ] Very good
[ ] Good
[ ] Fair
[ ] Poor

21. Please identify strengths and weaknesses of the music program Grades 1-3 in your school. **VS**= Very strong **S**=strong **A**=average **W**=weak **VW**=Very weak. If you do not know, indicate **DK** in the space. If not applicable, indicate **N/A**.

VS	S	A	W	VW	
[ ]	[ ]	[ ]	[ ]	[ ]	teaching of singing _____
[ ]	[ ]	[ ]	[ ]	[ ]	teaching of recorder _____
[ ]	[ ]	[ ]	[ ]	[ ]	teaching of lyre or kantele _____
[ ]	[ ]	[ ]	[ ]	[ ]	teaching of movement to music in music lessons
[ ]	[ ]	[ ]	[ ]	[ ]	teaching of improvisation _____
[ ]	[ ]	[ ]	[ ]	[ ]	teaching of music theory _____
[ ]	[ ]	[ ]	[ ]	[ ]	a sequenced music curriculum _____
[ ]	[ ]	[ ]	[ ]	[ ]	ongoing professional development for class teachers who teach music? conferences, courses on music and music education? _____
[ ]	[ ]	[ ]	[ ]	[ ]	Other _____

Would you care to comment on any strengths or weaknesses in your program?

22. Is there a written music curriculum in your school?

[ ] yes [ ] no

23. Which of the following instruments, if any, are used in which grades in your school?

	Grade 1	Grade 2	Grade 3
Choroi Bordun lyres	[ ]	[ ]	[ ]
Choroi Kinderharps	[ ]	[ ]	[ ]
Gartner kanteles	[ ]	[ ]	[ ]
Choroi Interval flutes	[ ]	[ ]	[ ]
Choroi Pentatonic flutes	[ ]	[ ]	[ ]
Choroi Diatonic flutes	[ ]	[ ]	[ ]
Choroi xylophones, glockenspiels	[ ]	[ ]	[ ]
Orff xylophones, glockenspiels	[ ]	[ ]	[ ]
Traditional recorders	[ ]	[ ]	[ ]
Miscellaneous percussion	[ ]	[ ]	[ ]
Other_____	[ ]	[ ]	[ ]

24. If you do not use Choroi or Gartner instruments in your school, what do you suppose is the reason?

[ ] Lack of understanding of instruments and techniques
[ ] Lack of funds
[ ] Feeling that more traditional instruments are better
[ ] Concern about quality
[ ] Our school uses instruments made by a local instrument maker and they are comparable to Choroi and Gartner instruments
[ ] Other_____

Comments?

25. Would you use Orff instruments in your school, Grades 1-3?

[ ] yes [ ] no

Comments?

26. Do you use Kodaly hand signals to teach sight-singing in grades 1 - 3?

[ ] yes [ ] no

Comments?

27. Do you have a string (violin, viola, cello) program? If so, when does your program start?

[ ] Grade 1 [ ] Grade 2 [ ] Grade 3 [ ] Grade 4 [ ] Later

28. Is the piano recommended as an instrument for the Grade 1-3 child?

[ ] yes [ ] no
Comments?

29. Do you use "Mood of the Fifth" music in Grades 1-3?

[ ] yes [ ] no [ ] sometimes, but not always

Comments?

Briefly, what does the term "Mood of the Fifth" mean to you?

30. Would you say that the "beat" is de-emphasized in teaching music Gr 1-3?

[ ] yes [ ] no
Comments?

31. Is recorded music used to teach music in Grades 1-3?

[ ] yes [ ] no

Comments?

32. Do you use storytelling in your music lessons to introduce songs, skills, concepts?

[ ] yes [ ] no

Comments?

33. When do you begin to teach elementary music theory and musical notation in your school?

[ ] Grade 1 [ ] Grade 2 [ ] Grade 3 [ ] Grade 4 [ ] Later

Comments?

34. Do you find it difficult to find appropriate song material for Grade 1-3 in your school?

[ ] yes [ ] no

Comments?

APPENDIX H

COMPARISON CHART

	STEINER / WALDORF 1861 - 1925	ORFF 1895 - 1982	KODALY 1882 - 19677	DALCROZE 1865 - 1950
Purpose of music education	Development of musical ability in order to enhance social, aesthetic and spiritual capacities.	Development of creativity.	Development of musical literacy; in order to pass on cultural heritage; correct singing.	Development of comprehensive musicianship; (Solfege, improvisation, eurhythmics).
Curriculum	Sequential curriculum, loosely structured in the form of indications given by Steiner for each age group.	Sequential curriculum, loosely structured in order that teacher may exercise his/her own creativity.	Sequential curriculum, highly structured.	General sequence of concepts given.
Approach / Method	Not a system, method but an "art" of education based on the developing human being. All learning related to "whole". Teacher given freedom to present material in his/her own way.	An approach, a process Teacher given freedom to present material in his/her own way to encourage improvisation and creativity.	A systematic method.	An approach.

	STEINER / WALDORF 1861 - 1925	ORFF 1895 - 1982	KODALY 1882 - 19677	DALCROZE 1865 - 1950
Musical development of child	Sequence of curriculum based on Steiner's belief that the child's musical development reflects the spiritual development of humankind, that humankind in its evolution lived in certain moods expressed by intervals; Concepts, mode of presentation suited to child's developmental level Age 7-14 "feeling" stage.	Sequence of curriculum based on Orff's belief that child recapitulates musical development of humankind, from simple primitive musical responses to complex musical expression.	Sequence of curriculum based on Kodaly's belief that child reenacts musical development of his/her people, from simple to complex.	Did not mention any ideas regarding the child's recapitulation of the musical development of humankind.
Teaching of melody	Most important element of music for the young child; precedes teaching of rhythm "Mood of the Fifth" melodies used in Grades 1 and 2--DE GAB DE melodies centering around A or notes other than tonic (G). No set sequence for teaching melodic concepts. No teaching of Curwen hand signs; eurythmy gestures for scale in Grade 3.	Pentatonic music considered appropriate for young child. Melodic intervals introduced in order to foster creativity--s-m, then la, re, do added. Moveable "Do". Curwen hand signals sometimes incorporated by Orff's successors.	Pentatonic music considered appropriate for the young child. Melodic intervals introduced sequentially in order to teach music reading so-mi, la-sol-mi, la-sol-mi-do, la-sol-mi-re-do, then low la and so.	Fixed do system used. Development of absolute pitch encouraged.
Rhythm/ Beat	Beat generally de-emphasized before age 8 or 9.	Most important element of music. Beat and rhythm developed in relationship to language.	Beat and rhythm emphasized.	Musical rhythm emphasized, taught through bodily movement, etc.

	STEINER / WALDORF 1861 - 1925	ORFF 1895 - 1982	KODALY 1882 - 19677	DALCROZE 1865 - 1950
Harmony	No harmony introduced before age 8 or 9. Rounds introduced at Grade 3 level.	Pedal, bordun, level bordun, ostinato patterns introduced in primary grades.	Vocal ostinati and two voice canons in primary grades.	Broken chords such from bass to soprano. Chord progressions introduced, simple to complex.
Singing	Singing very important.	Singing important but often overshadowed by instruments.	Singing very important.	Singing important, but not emphasized as much as movement
Speech	Recitation stressed daily by child's class teacher; Not necessarily emphasized as part of music lesson.	Distinguishing characteristic of Orff speech patterns leads to rhythm then song.	Not emphasized.	Not emphasized.
Song repertoire	Newly composed songs in "Mood of Fifth". Some folk songs in Grades 2 and 3. Songs related to classroom topics, nature, seasons, festivals.	Folk songs of country of origin.	Folk songs of country of origin.	Not specified.
Movement	Movement essential for young child. In addition to movement activities in music lesson and classroom, eurythmy taught as a special subject by trained eurythmist.	Elemental movement based on child's play activities. Body percussion accompanies singing. Free interpretative movement.	Movement sometimes used to teach concepts. Singing games and folk dances taught.	Primary means to introduce musical concepts; development of an inner sense of energy, space, and time.

	STEINER / WALDORF 1861 - 1925	ORFF 1895 - 1982	KODALY 1882 - 19677	DALCROZE 1865 - 1950
Playing of Instruments	Voice--primary instrument. Recorders or Choroi pentatonic flutes. Lyres, kanteles often used. Copper tone bells. Study of violin, viola, or cello recommended.	Orff instrumentarium. Recorder used in later grades.	Voice--primary instrument. A cappella singing encouraged. Instruments introduced only after sight singing ability and "inner" hearing mastered.	Body--primary instrument.
	Piano not used for accompaniment or recommended for private study in younger grades.	Piano generally not combined with Orff instrumentarium.	Piano not recommended as accompanying instrument.	Improvised piano music used for accompaniment; children encouraged to improvise at piano.
Improvisation	Not originally emphasized by Steiner. Emphasized by Choroi.	Of utmost importance.	Improvisation based on familiar patterns or motives; not particularly stressed.	One of the three basic aspects of Dalcroze music education; Improvisation on piano, voice, and other instruments encouraged.
Integration of Media	Unity of movement, song, and instruments (Choroi).	Unity of movement, song, speech, instruments (Elemental music).	Integration of singing and movement for younger children.	Integration of solfege, vocal and instrumental improvisation, and movement.
Importance of "Live" Music	Emphasis on listening, communication. Use of recordings discouraged.	Emphasis on "live" music. Recordings not expressly discouraged.	Emphasis on "live" music. Recordings not expressly discouraged.	Emphasis on movement to improvised music. Quick reaction emphasized.

	STEINER / WALDORF 1861 - 1925	ORFF 1895 - 1982	KODALY 1882 - 19677	DALCROZE 1865 - 1950
Reading Music Notation	Prolonged experience of musicmaking (singing, playing instruments, movement) necessary before abstract music symbols introduced in Grade 3 or 4.	Introduced from beginning as means of communication and storing of music; memory of music urged a means rather than an end.	Literacy (sight singing, dictation) of utmost importance. Notation introduced from beginning of program.	Prolonged period of development of aural and kinesthetic capacities necessary before introduction of music notation.
Integration of Music into Subject Matter	Music, as well, as the other arts, employed to teach academic subject matter.	Not mentioned.	Not mentioned.	Not mentioned.
Role of teacher	Guide to musical knowledge and skills through metaphor and image; storyteller, therapist, "shepherd," traditional authority, classroom teacher, generalist.	Facilitator of child's improvisation. Specialist.	Transmitter of music reading skills. Specialist.	Creator of improvised music at the piano order to lead students to experience musical concepts. Specialist.
Teacher training	Part of Waldorf education course. Spiritual development important.	Certification - 3 levels. Spiritual development not mentioned.	Certification - 3 levels. Spiritual development not mentioned.	Spiritual development not mentioned.