

The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

Vol. 9, No. 3

Spring, 1977

ORFF CERTIFICATION

Millie Burnett
Chairperson, Higher Education
Committee

Who would have thought five years ago that the present proliferation of certification would be such a concern? The Orff movement has grown so fast that we are presently faced with the good and bad news of an expanding interest in the ideas we represent. The good news is that more school districts and private institutions are interested in hiring teachers with Orff training. More universities are finding that they need to keep up with current trends by providing in-service training for teachers and professional preparation for students.

The bad news is that universities and school districts jumping on the bandwagon are not secure in the knowledge of what Orff training implies or requires. They find workshops to be indeed profitable, but there has been confusion over labels, titles, standards, curriculum content, and competencies to be expected of graduates of the various courses.

All of these questions along with the general question of "What is certification?" have continued to multiply to such an extent that the national board of AOSA felt that some clarification would be helpful. Questionnaires were sent out by the higher education committee to many colleges and universities which have offered courses labeled "certification programs." The summary of their responses affords the answers to the questions that have been raised.

WHAT DOES IT MEAN?

Certification in Orff training on the American continent was first offered by the University of Toronto under the leadership of Doreen Hall. Miss Hall recognized the need for professional Orff training on this side of the Atlantic and organized a program of extensive training through a three year summer sequence. The "Teacher's Certificate" was awarded after the third summer of study, and was granted only after certain teaching proficiencies in the Schulwerk had been demonstrated.

In order to meet the growing interest in the United States, it soon became apparent that there was a need in this country for similar programs. The Toronto course served as a

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SOME FOLKS DO (AND SOME CAN'T) — THE CHILD VOICE

Dr. William Young, Professor of Music Education,
Stephen F. Austin University, Nacogdoches, Texas

When selecting songs for use with any group of children, there are many factors to consider; (1) what stage of development are the children in? (2) what is the pitch range within which most of the children can sing? and (3) what interval combinations are most easily sung by the majority? These plus many other essentially musical characteristics, combined with nonmusical factors such as text subject, collectively influence the song literature ultimately selected for use.

Some information relative to these questions will be presented in this series which may be of assistance to teachers in planning their programs. The suggestions offered are all based on the results of studies completed as part of the ongoing research program at Stephen F. Austin State University. To date, the total number of children involved exceeds 2300, of which approximately two-thirds have been black and about one-third white. Each child was individually tested to determine his exact vocal capabilities and his responses tape-recorded for later analysis. Insofar as your children resemble those in these studies, the information presented may be applicable to your situation.

VOCAL DEVELOPMENT

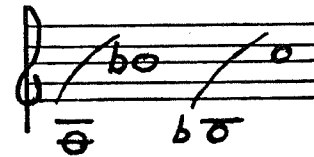
First, let us consider the question of the vocal development of children. When you, as a teacher, walk into a room with thirty children, how many stages of vocal development can you expect to find? The answer, of course, is thirty. By loosely grouping, however, we can identify a few fairly distinct voice types into which most children can fit.

Children with Vocal Accuracy

The Upper-range Singer: The first type is the one we always hope will be the most numerous in our classes. This is the child who is able to sing accurately within a wide pitch range. These children are the ones we pick first for our selected choirs and never seem to be as plentiful as we would like. They do, however, contribute the greatest volume of sound in the group as a rule, a fact which is often misleading to the inexperienced teacher. Because the better singers often sing louder than the poorer ones, many teachers

have the mistaken impression they have more good singers than are actually present in the group. These children are capable of performing the most difficult music even including the 'Star Spangled Banner'.

The Middle-range Singer: A second group of singers also sing accurately but in a more limited range of A to B-flat or B-flat to C. They are well on their way to becoming good singers but have not yet fully developed their upper range nor have they yet outgrown what some music educators call the "voice break."



This is a region of vocal insecurity within which there is little control, resulting in numerous wrong pitches. This phenomenon seems to occur in most children during their first grade year but it is not an uncommon characteristic in fourth or fifth graders. The break may be present in the child for only a few weeks but more often remains about a year.

Our research has indicated this region to be centered on the pitch A or B in the staff for the majority of children. There is, however, considerable variation among individuals. It may occur from F-sharp (bottom space) up to third space C and normally affects two or three half steps within this range.

Until the child outgrows the voice break, it is best to employ songs that avoid this region. Any pentatonic or six-note range diatonic song will work for this. If songs of a greater range than this must be employed, they should have melodies that skip over the break such as 'The Day is Now Over' or 'Little Boy Blue' (Orff-Schulwerk Book 1), Murray edition). The older 'I'm a Little Teapot' is also an example of this type of song. The next best alternative is to employ songs that skip up over the break but descend through it. Examples of these are 'Twinkle Twinkle Little Star' or 'Spotted Pony' (Songs to Read, by

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The Next Ten Years

Now that colleges and universities around the country are vying with each other for distinction as centers for professional Orff training with their "Certification courses" of one sort or another, and the music industry has decided that we're here to stay, not the passing fad they once thought we might prove to be, the situation is very different from the spring of 1967 when the AOSA was organized by eight midwesterners who shared a dream. That dream has come to a considerable level of influence and stability in these ten years, but the problem of teacher training remains a major concern.

There is still, to my knowledge, only one undergraduate major in Orff available at any American college or university.* There is still, in many Departments of Music Education, a bare mention of the Orff approach. It is only after they graduate that students from these more conventional schools find out what they've been missing in their undergraduate years. At most schools, the Orff approach is lumped together with other contemporary approaches, — Kodaly, Manhattanville, CMP, or whatever interests the professor — in a very cursory way. So it is still largely a **graduate** course of study that we're confined to, and a very limited one at that, anchored as it is to the traditional summer one or two-week workshop pattern for established teachers who need more credits for re-certification and/or advanced degrees. There still are many one-week workshops beyond the introductory level, where they will always make good sense. Most schools schedule two-week workshops in a sequence of at least two. Only one, as far as I know, offers three three-week workshops with 105 hours of class each of three summers.** One, two, three weeks, whatever it adds up to, is never enough. Even well-trained musicians take time to learn new ways of doing things, new skills, new ways of teaching. And many of our students have had very uneven backgrounds, very shaky training in music history and theory, for example, so that our summer workshops are extremely demanding for them, simply because of the concentration of so much that is new in a short period of time.

Many leaders in the Orff movement are so preoccupied with their own involvement in one program or another that there seems to be very little attention paid to our common problems and long-range plans. Perhaps the time has come to **make** ourselves take the time to think ahead to where we want to be in five years, in ten years, to dream again of new ways of accomplishing our ends without having to wait for the educational establishment to perceive the needs we feel today, and to respond to them. What can we do? Where do we go from here?

*Hartwick College, Oneonta, N.Y.

**University of Denver

There are, it seems to me, five possible developments within the current educational framework, and one that need not wait for official institutional action:

- 1) Perhaps at least some of the chapters can take the lead in trying to influence local colleges and universities to make some provision for teaching Orff on the undergraduate level in more than a superficial fashion. Some chapters, — notably Greater Chicago and South-Central Minnesota, — have made a special effort to recruit student members in the last couple of years, and now these students are in a good position to insist on getting the kind of undergraduate Orff training they want and need.
- 2) Local school systems and universities with strong extension departments can offer more long-term in-service Orff training-courses in which the teachers can meet regularly for instruction, exchange of ideas, workshop activities under supervision, and be able to count on regular feed-back as they go about their jobs from one week to the next, without the intensity of the summer workshops to contend with.
- 3) Universities already interested in serious Orff training can limit their one-week Orff courses to the introductory level, where it makes good sense, and lengthen their Level I and II courses to at least two weeks, and preferably three, as their administrators come to realize that new techniques, such as our approach requires, take more time than standard lecture courses to bring their students to any kind of adequate proficiency.
- 4) More universities should be urged to follow the lead of the University of Denver and offer correspondence courses throughout the year in those areas which can be taught on an individual basis, such as Arranging and Composition in the Orff style.
- 5) More universities should be urged to set up special training courses for classroom teachers alone, not simply permitting them to tag along in courses designed for music specialists, as is now generally the case. As Dr. Zipper maintains, there will never be enough Orff specialists to go round, and unless we make the effort to train primary classroom teachers to handle the music in their own classrooms, as is done in England and Germany, music in the schools will never be much influenced by our small band of Orffers. Many classroom teachers have far more imagination in applying the techniques we've taught them than we do ourselves, with our narrower training, and they are free to use music and Orff techniques when the children need them, when a break in the routine is indicated, as we ourselves, with our tight schedules, are not.
- 6) We can begin to break out of the pattern of sequenced summer workshops, good as they may be, and experiment with new kinds of courses, quite outside the current format, to answer the needs that the sequenced courses still leave unsatisfied. I would like to see, for instance, a course for Orff specialists,

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Regional Elections?

In response to the Advisory Board's resolution regarding election of National Board members on a regional basis, the President appointed a six-member committee chaired by Nancy Ferguson. This committee will study the proposal of the Advisory Board together with suggestions offered by the National Board and report on its progress at the May meeting.

The Orff Echo is published quarterly during the school year by the American Orff Schulwerk Association, a non-profit educational organization with Executive Headquarters at Box 18495, Cleveland Heights, Ohio, 44118. Editor-in-chief is Isabel Carley, Brasstown, N.C. 28902. Editorial Committee: Millie Burnett, CA; Virginia Ebinger, N.M.; Elizabeth Nichols, IN; Jacobeth Postl, IL; Donald Stigel, N.Y.; Judith Thomas, N.Y.; and Lillian Yaross, IL.

Deadlines for copy are July 15 for the fall issue, October 15 for the winter issue, and February 15 for the spring issue. Ad deadlines are two weeks earlier in each case.

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Child Voice, cont.

Tibor Bachmann.) Songs that ascend through the break are least desirable. Some educators have even suggested that permanent damage may result from careless selection of literature for use with these children although this has not been definitely confirmed by research.

The Lower-range Singer: A third group of children are those who have vocal accuracy only within a limited range, usually about six notes within the range A to G and below the region of the voice break. These children are just beginning to develop and literature for their use should be restricted to songs containing a total range of a sixth or less. Any song containing only the pitches of the basic pentaton may be employed with these children.

The Beginning Singer. The final group are children who have just begun to achieve vocal accuracy. Accurate singing starts in most children at the pitch D below the staff. Normally the child will sing from one to three pitches with accuracy around this central pitch but not necessarily adjacent to it. Of all the children tested, approximately two-thirds begin to achieve accuracy at this point. About one-third of the black children and a substantial number of white will begin to sing accurately around B-flat below the staff rather than on D, while a fourth to a third of all white children first achieve accuracy at F or F-sharp (bottom space).

If you have a substantial number of children at this stage of development, you should expect to hear frequent wrong sounds in your ensemble until they develop more control. The song material used with these children should be the same as that suggested for the Lower-range Singer along with frequent echo singing of tonal patterns within the six-note range.

Children Who Exhibit No Accuracy

In addition to the children who are able to sing with at least some accuracy, there is a group who have no accurate pitches at their command. The presence of a few children of this type creates "musical mud" in your ensemble, as one writer put it, and the larger the number the poorer will be the sound. Fortunately whole classrooms of this type of singer are rare and those you have can be effectively helped by proper remedial procedures.

The Speaker The most noticeable child of this type is the one many educators refer to as a "speaker." This child will typically sing or drone along in a speaking range with a total pitch variation of only one or one-half steps. His problem, as we have diagnosed it, is that he does not know how it feels to sing. The obvious remedy is to get him to use his singing voice so he can understand how it feels. This can usually be easily accomplished by having him yell "yoo-hoo" or "hi-ho" or some other open vowel sound. If he yells loud enough his voice will usually rise in pitch and if he is in grades K-3 the result will almost always approximate a descending minor third. Older

children will usually produce a major third or larger interval but this doesn't matter. The important thing is that he is producing sounds in his singing voice range. Next have him elongate his yoo-hoo then try to soften it without dropping the pitch. The final step is to change from singing yoo-hoo to singing So-Mi, "Hello", names of flowers, trees, etc. If you can't think of enough of these consult *Orff-schulwerk Vol. 1* p. 50 (Murray edition).

The Non-Directional Singer So now we have a child who can use his singing voice, but don't rejoice just yet. Chances are he will sing badly out of tune. He may become a non-directional singer. Due to his undeveloped aural perception he may not be able to distinguish melodies that ascend from those that descend. He may sing the right direction or he may not, in any case, the result is accidental.

The Directional Singer If he does not become a non-directional singer, he will probably be what we call a directional singer. This is a child who hears melodic direction correctly but does not sing the correct intervals. His problem may be one of undeveloped aural perception or lack of voice control. In either case, the remedial procedures are the same: Use many echo patterns or sing backs in which you provide a correct example with your voice or your alto recorder for him to imitate with his voice. This development can be speeded along by using hand signs for melodic direction when singing echoes, providing a visual as well as an aural aid.

The Transposing Singer One final classification of child singer must be mentioned. This is the child who apparently has a well developed ability to hear intervals but has an insufficient vocal range to reproduce them at the desired pitch level. His typical response will be four or five notes lower than the example but will be in tune with respect to interval relationships. This tendency to transpose the melody to a lower more comfortable pitch level is common with black children and occurs frequently with white children with well developed lower ranges.

Whether this phenomenon is due to the physical development of the vocal apparatus or is, as one music educator has suggested, possibly due to some facet of the overtone series or formant of the pitch which causes the hearer to perceive the pitch as being a perfect fourth or fifth lower than it was actually given, is still a matter for additional investigation. The best remedy for this problem is again to use echo singing and other pitch-matching devices with both voice and instruments.

With all this, life could still be simple for the music teacher were it not for the fact that almost every classroom contains one or more of each type of singer. This means we must deal with all types of voices simultaneously. Just how many of each type you may find in your particular situation depends on a wide variety of circumstances, but the following chart shows you an average of what we have found so far. The numbers in the chart are for a "typical" class consisting of equal numbers of boys, girls, and black and white children.

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Certification cont.

model for the three-level courses which have been established here, which also grant a certificate after the completion of the third level.

At present there are two problems with the word "certification." One is a problem of semantics, and the other is the discrepancy that exists as to what is actually "certified." In the first instance, there are one or two programs where certification means an act by the state department of education which certifies that the courses taken are acceptable toward their own credential requirements. In the second instance, certification recognizes a specified level of knowledge and skill. There are also instances where it means that a certificate of attendance is granted or college credit obtained.

In response to the need for clarification, the national board last year took its first steps toward providing some direction and standards for colleges offering Orff courses, and teachers taking them by publishing and distributing the Level I Guidelines to all members and interested schools of music. Level II and III Guidelines are now in preparation.

Because of the overwhelmingly favorable reaction to the guidelines, and the analysis of specific responses from existing multi-level courses, it seems safe to draw the following conclusions regarding certification: "Certification" is a term applied to those courses which seek to provide sequential skills and knowledge in the pedagogy of the Orff-Schulwerk and in its practical applications. It also seems to be true that for those tri-level courses which have been in existence for several years **certification of competencies is implied** after the third level is completed. In addition, a certificate of attendance or contact hours is given for a Level I or II course, and college credit is an optional expense.

Some of the newer programs have begun by offering a "certification of competencies" implied in the Level I guidelines, and they have designated their offerings as a Level I course. It goes without saying that colleges are free to offer as many workshops of any length or type as they choose, but if certification is implied, students need to check carefully to see if the content of the course will provide the knowledge and skills needed for any practical exam based on the Level I guidelines. This would make a good beginning.

WHY IS IT IMPORTANT?

Dr. William Young of Stephen F. Austin University in Texas very clearly identifies the importance of Orff training when he says that the purpose is "to identify the Orff-trained teacher (as far as the schools are concerned) and to upgrade the quality of teaching (as far as the teachers are concerned.)"

The Level I Guidelines have already served a useful purpose in providing a model for consistency which has been accepted throughout the country. A coherent and well-organized course can in turn be a model for developing standards in our own work, both with children and adults. With the completion of Level II

and III Guidelines, there will be an expectation of consistent standards for graduates of all three-level courses. For this reason, it is important to suggest who would profit from such extended training:

- (a) All music specialists interested in the Orff approach who teach children.
- (b) Teachers in colleges and universities who teach music education majors.
- (c) Music consultants and advisors who seek an understanding of modern trends in music education.
- (d) Teachers who aspire to be future workshop leaders themselves.

In the end, what will it be worth to you? As mentioned earlier, a growing number of schools are requesting teachers with this training. You should reach a more complete understanding of the scope, sequence, and possibilities inherent in the Orff approach. It should mean that you have certain skills in adapting, arranging, and presenting materials appropriate to those you teach. You should have become thoroughly familiar with the examples supplied in the original five volumes of *MUSIC FOR CHILDREN* by Orff and Keetman, and finally, you will have concrete evidence of your commitment to the study of this approach. There are no special titles which come with a teacher's level certificate. Titles are bestowed by children, other teachers, school districts and colleges for their own purposes. The purpose here is our ability to improve the quality of teaching in our own field.

WHERE DO I GO?

The number of responses from colleges and universities to the questionnaire indicated a number of choices. Schools were asked to respond to a question regarding what they felt to be the particular strength of their program. Here is an annotated list of schools which have *specifically designated* their programs as certification courses.

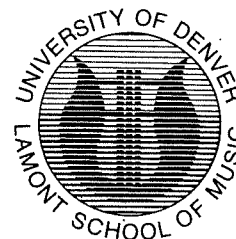
Two weeks—three levels

DePaul University, Chicago, Ill.: Staff reflects broad Schulwerk training and direct involvement with children. The focus is on the Schulwerk in realistic teaching situations, strong faculty with a continuity and integration of instruction. Enrollment is limited.

Hamline University, St. Paul, Minn.: Offers a strong faculty at each level including a recorder teacher who integrates that skill into the general pedagogical approach. There is emphasis on careful development of musical skills and teaching competencies.

Memphis State University, Tenn.: Has established an ongoing interest in Orff throughout the year, not just in summer. Certification program offers a selected faculty and well-designed curriculum for each level. Orff courses can apply to a Master's program in music education.

Oklahoma State University, Stillwater, Okla.: Is offering a Master's program with a major in Orff pedagogy. Summer program offers three



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In The Beginning

Recently, I was coming home from a workshop with my very good friend and colleague, Mary Ann Cummins, an Orff Teacher at St. Augustine's School in Santa Monica, and the USC Community Schools. (Those of you who were at the National Conference here in November may remember her as the coordinator for the opening children's presentation.)

Inasmuch as we had both been leaders of the workshop, we were evaluating what had taken place. I told her that I had been very impressed by a comment she had written in the material distributed to the participants. It said, "As teachers in Orff, we are constantly challenged to make echo work, echo play." Echo work is the heart of a good beginning, so as we drove home we discussed some of her ideas about how to keep this aspect of the lesson constantly challenging. Some of them are described here in hopes that they will be of help to you:

There are certain assumptions about echo work which must be made.

First: It is progressive . . . beginning with one body sound and working with it before adding the second, and third, etc. Combinations of the four sounds are made gradually.

Second: The same gradual progression takes place when introducing and mixing other kinds of echoes . . . i.e. mixing vocal sound with body sound, accompanying movement

echo with vocal sound, and combining the vocal, the movement, and the body percussion into longer phrase length patterns.

Third: The process is again repeated when assigning a group of rhythmic percussion instruments a sound to which they respond from the four levels of body percussion . . . i.e. the snap assigned to metals, the clap to the woods, the knee slap to hand drums, and the stamp to the timpani. (The children never seem to grow tired of this.)

Once echo is established as a technique, then the game forms are added.

1. The children are divided into four groups, one in each corner of the room. All the children have hand drums. A teacher, or child acts as leader and sends the "message." It is played in turn by group one first, then group two, group three etc.

or
The game is extended to a variety of instruments. The child in group one with a wooden instrument such as claves, sends the "message" which is repeated by the children in group two with wooden sounds, and so on in circular order. The same procedure is followed by metals. This arrangement is also fun when asking the instruments to respond to an assigned body percussion sound.

2. Place the echo work in the context of language as in a rondo. The chant makes

listening a part of the exercise.

"Hey, hey, my good man,
Listen now as best you can."

Spoken twice: followed by echo patterns, with body percussion, drums etc.

or
Leader says: (if holding a wooden percussion instrument)

"I'm the wooden lock."

Group or 2nd child says:

"I'm the wooden key."

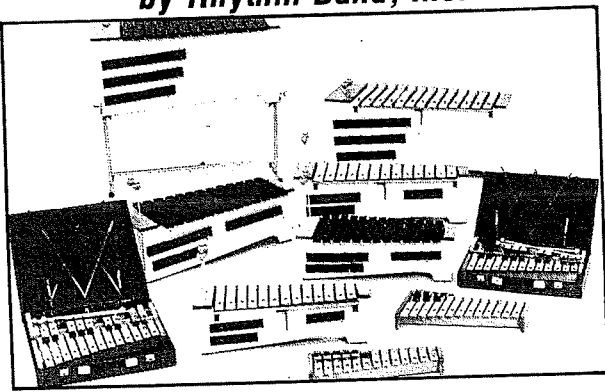
Leader plays pattern, group echoes. If playing on metal sounds, the words change to "I'm the silver lock."

Mary Ann also used to work with the deaf children at John Tracy Clinic. It was here that she used the technique of sitting in a circle and playing sentence "messages," on the backs of the children. Each child in turn played it on the back of the child next to him. When it had gone around the circle, they would clap it together. Similarly they would play patterns softly on the palms of their neighbor's hands. This kinesthetic approach to echo work has great value for hearing children as well.

The value of echo work is much greater when it includes more than just the sense of hearing. By including the senses of sight and touch, "play" possibilities are greatly increased.

Millie Burnett

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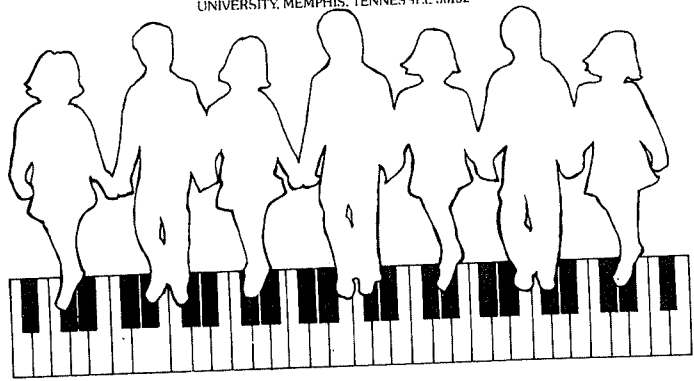
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Names In The News

Phyllis Weikart, Assistant Professor of Physical Education at University of Michigan, led a great all-day workshop on Ethnic Folk Dancing on Feb. 19, and in May **Jacobeth Postl** will give an all day workshop for the Greater Detroit Chapter.

—**Carolyn Tower** taught a ten-week Basic Orff course at Birmingham Center for Continuing Education in the winter term.

—**Kay Sovran** has been invited to a 3-day Basic Orff workshop in Fredrikstad, Norway in June.

—**Lucia Bahorich** gave Orff demonstrations to Detroit Public School elementary music teachers in February.

—**Betty Morris** did a recorder session for the AOSA chapter in Lansing in April.

—**Francine Jager** is giving a series of 6 workshops in Flint for a Creative Arts Project to help classroom teachers and music specialists correlate their curriculum.

—**Peg VanHaaren**, in addition to the course she teaches at Michigan State, is planning an Orff course to be given at Northern Michigan University in June for classroom teachers and music specialists with some experience in Orff.

Mr. James W. Pilcher, Music Teacher, In-service trainer and workshop leader from the Brooklyn Developmental Center, was one of last year's recipients of the coveted New York State Mental Hygiene Department's Employee Recognition Award for outstanding service.

Dr. Arthur W. Harvey of the Music Department of Eastern Kentucky University in Richmond, KY, reports a very successful Creative Music Workshop for children last fall which involved students in both education and Music Ed. He also reports a seminar on Therapy in the Arts held at his university last fall, and a forthcoming Music in Special Education/Music Therapy tour to England June 25-July 10.

CLASSIFIED ADS

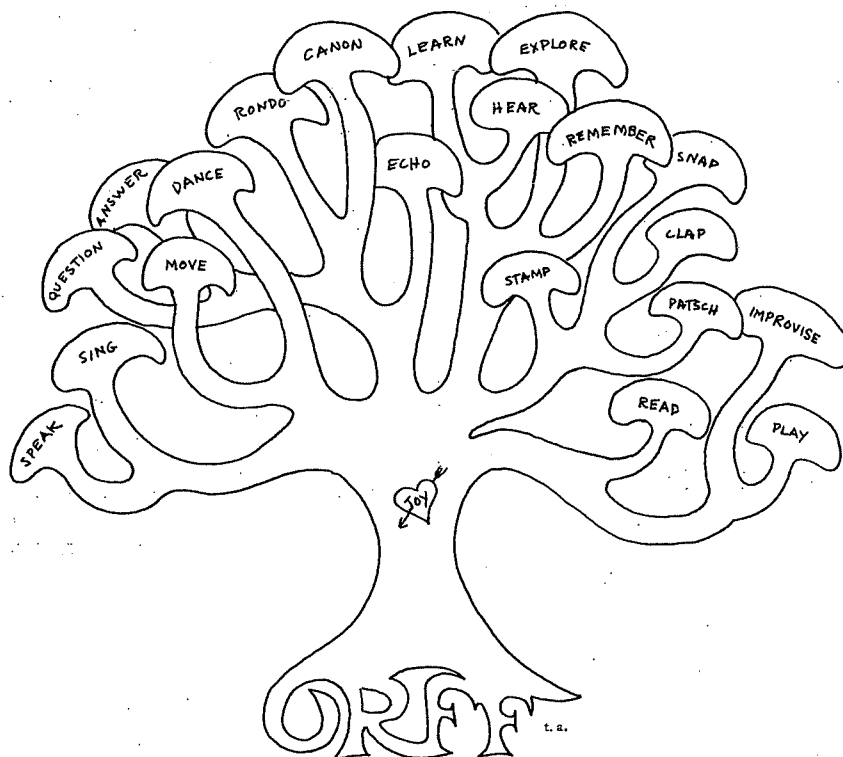
Ads may be placed for 20¢ per word, including name and address. Minimum charge is \$3.00.

FOR SALE

LIMITED SUPPLY: "Orff Instrument Source Book" Vol. II. Prepaid orders direct from author, Elizabeth Nichols, School of Music, Ball State University, Muncie, IN 47306. \$8.00 including postage.

BRASSTOWN PRESS, Brasstown, NC 28902
Isabel Carley's "Song Primer", \$1.00;
"Recorder Improvisation and Technique" I, \$2.50; II, \$3.00; "Theory Papers for Records in C or F" \$2.00. \$35 postage per book. Prepaid orders only. Quantity discounts available.

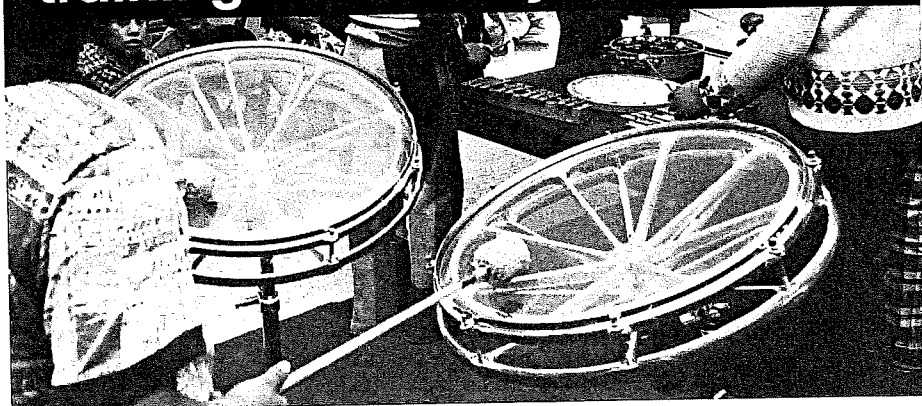
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ORFF IN THE KINDERGARTEN

JoAnn Rogers and Virginia Ebinger
 Los Alamos, New Mexico

Does the Orff approach to music education merit investigation into its application to **total education**? If so, does it have particular value in kindergarten education? Is the Orff approach an answer to training both sides of the brain — the affective as well as the cognitive?

Believing that the answer to all three of these questions is **yes**, a kindergarten teacher and a music teacher, both with many years of experience and both with Orff training, worked together last school year in daily application of Orff-Schulwerk principles.

The school principal, who had been exposed to several Orff training sessions and who had encouraged his entire staff to be participants in them, and personnel from Special Services — guidance counselor, speech therapist, and school nurse — were frequent observers of the program in action.

The class consisted of 34 children — five- and six-year-olds — who were divided into two equal-sized groups. Class was in session from 8:30 until 11:30 daily. On alternate days from 11:00 till 11:30 an aide worked in a separate room with one group while the kindergarten teacher and the music teacher worked with the other group.

Emphasis was placed on three of the four key elements of the Orff-Schulwerk movement, speech, and playing instruments. The fourth element, singing, was incidental to this particular work since it was used widely at other times of the day and since the class met with another music specialist weekly for scheduled music classes. Special attention was given to cultivating the children's own inventiveness and on maximum development of their listening skills.

The following points were noteworthy:

1. **Movement** provided opportunity for quick and accurate observation of each child's motor skills and/or deficiencies — both gross and fine motor skills.

It was exciting to observe the gradual development of directionality and left-right discrimination in the children. Concepts of **over, under, up, down, through, forward, back, sideways** were quickly mastered. **Left and right** followed soon after.

Space orientation, self-awareness, positive self-image were important aims which were successfully met. Much time was given to drama in movement, and the children's response was invariably enthusiastic. They walked through thick mud, through new-fallen snow, on thin ice. They became zoo animals. They were skiers and football players and butterflies. They did old nursery rhymes and stories created on the spot in movement, some with sound, some without.

Certain specific movement activities provided early checking of the children's abilities at midline crossing, at shifting of body weight, at development of eye movement from left to right.

2. **Speech** was used to develop sensitivity to sound, expressiveness of voice, discrimination between loud and quiet, fast and slow, short and long. Individual abilities for clear and colorful self-expression and group abilities to make a unison were also cultivated.

The children became able to carry out successfully assignments using echo, canon, question and answer, and rondo, and there was much improvisatory work in speech, movement, and playing.

3. **Instrument playing** — body instruments, rhythm instruments, and melody instruments provided excellent opportunity for the teachers to observe midline difficulties, eye movement, directionality. And the children began to discover the meaning of ensemble. Development in discriminatory listening skills accelerated.

4. Great growth was apparent in overall listening skills:

- Quick response to sound. "Walk only while the drum plays," or "Walk in your own way **until** the drum sounds," or "Move in relation to the sound you hear" e.g., a sound on the wood block suggesting short, jerky movement, or a sound on a cymbal inspiring slow, sustained movement.
- Attention to directions.
- Ability to hear **numbers** of sounds, e.g., every child knew and could reproduce on body instruments or rhythm instruments the number of syllables in his own and every other child's name, and many could notate them in "music writing":

Kevin		
Joshua	□	
John Michael		□
Joe		Σ
Mrs. Rogers	□	□

They were able to transfer these patterns into other categories, for instance:

Kevin			baseball	bluebird
Joshua	□		volleyball	whippoorwill
John Michael		□	kite flying	kingfisher
Joe		Σ	golf	duck

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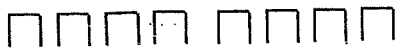
Kindergarten, cont.

Mrs. Rogers roller skating robin redbreast

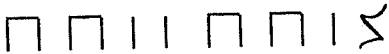
- A sort of "figure-ground" in sound developed. As they progressed, the children were able to distinguish the particular sound they were to react to even when it was being played simultaneously with several other sounds.
- Internalization was necessary. The drum would give them a beat which they would walk:



Another instrument would give them a pattern which they would clap:



Over this they might speak, "Davy, Davy Dumpling, boil him in the pot..."



Both beat and rhythm pattern had to be internalized.

5. It is the belief of those who worked with and observed these activities that they were effective in all areas of the children's development — physical, mental, as well as the highly important affective — and that they contributed significantly to the children's total learning, to their reading-readiness, their work with numbers, their handwriting skills; to their sensitivity to sound; and to their discovery and increasing awareness of the worth of their individual contributions to the group.

Unfortunately, data from only one standardized test can be presented to bear out these observations. A test for motor development skills was administered in the spring. On this test **only one child showed below grade level** in these skills. (The exception was a child with problems so severe that he is to be placed in an educationally-handicapped class in first grade.) Such results were unique in the kindergarten teacher's many years of experience.

This story perhaps indicates how the program was received at the school where it was conducted:

When the teachers, eager for, statistical results of their experiment, asked the principal's permission to work this year with only half the class, using the other half as a "control" group, permission was flatly denied. "ALL the children will have this opportunity," he told them. "I wouldn't consider having half of them miss it."

AN APOLOGY

Apologies are hereby extended to the Western New York Chapter whose name was inadvertently omitted from the list of new chapters chartered at the Los Angeles Conference.

MEMBERSHIP tops 2500

The National AOSA Board set the following dues structure for the 1977-78 membership year at the January Board meeting:

Regular	\$10.00
Student	3.00
Library	12.00
Institutional	15.00
Business	30.00

These rates reflect a modest increase for the Regular, Serials or Library, and Business memberships, and a reduction in the student fee.

The membership year will run from June 1, 1977 to May 31, 1978.

Bulk mailings of membership forms will be sent to all who request them.

BACK ISSUES

Volumes 2, 3, 4, 5, 6, and 7 of the Echo are still available in toto for \$4.50 each. Volumes 1 and 8 are incomplete. Two issues are available for \$3.50. Some supplements are still available for .60 apiece: Arnold Walter, O/S in American Education; Carl Orff, O/S Past and Future; Werner Thomas' Orff's Schulwerk; Dr. Zipper, Proliferation of O/S. Extra copies of the Guidelines are available at \$1.00 each. Order from AOSA headquarters, P.O. Box 18495, Cleveland Heights, OH 44118.

NEW OFFICERS AND BOARD MEMBERS

Officers for next year are: Nancy Ferguson, President; Mary Stringham, Vice-President; Lillian Yaross, Vice-President-Elect; Judith Thomas, Secretary; Stan Rowland, Treasurer; and Jane Frazee, Past-President.

Members-at-large elected to the National Board for the next two years are Millie Burnett, California; Rida Davis, Connecticut; Paul Kerlee, New York; and Carol King, Tennessee.

Child Voice, cont.

Classification	Grade Level					
	K	1	2	3	4	5
Children with no Accuracy	8	—	—	—	—	—
Beginning Singer	5	4	2	2	—	—
Lower range Singer	7	8	7	3	1	—
Middle range Singer	5	7	6	6	6	3
Upper range Singer	5	11	15	19	23	27

Note: All tests were given at the end of the school year. A kindergarten child had experienced music for one school year, a first grader for two, and so on.

Next Issue of this Series: The development of the individual vocal singing range.

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Orff Specialists' Seminar, July 31-August 6, a new kind of Orff workshop designed for those who've already had all the training available in one or another summer sequence and feel the need of concentration in special areas, under the direction of Isabel Carley.

Orff-In-The-Woods, July 24-30, under the direction of Isabel Carley.

Dance Week, June 12-18, under the auspices of the Country Dance and Song Society, with outstanding teachers and musicians.

Recorder Week, June 1-25, under the direction of Johanna Kuhlback.

Orff-Schulwerk Summer Course in Salzburg, July 31-August 6 at the Orff Institute. Faculty include Arnold Burkart and Mimi Samuelson, Francine Coleman, Ernst Wieblitz, David Coleman, Rudolf Schingerlin, Hilda Hunter, and Margaret Murray. Applications should be sent to the Orff Institute, A-5020 Salzburg, 55 Frohnburgweg as far ahead of the July 1 deadline as possible.

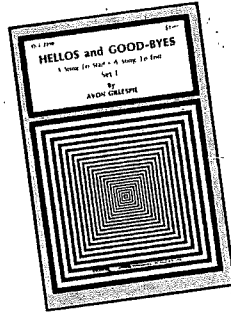
Kentucky Heritage Arts Week, Morehead State University, Morehead, KY, June 19-26. The traditional arts and crafts of the Appalachians will be taught in classes and workshops, including country-dancing, folk songs, fiddle, guitar, and banjo playing, recorder; weaving, pottery, puppetry, etc. A Day camp for children 6-14 is offered concurrently so that parents can pursue their own interests while their children are in camp.

Dr. Elneta Cooper of the Music Education faculty of the University of Washington will lead a Study/Travel tour to Munich, Salzburg, and Vienna, including the Summer Course at the Orff Institute, July 24-August 13.

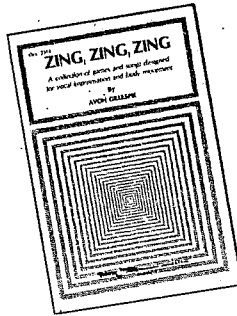
Heigh Ho! We're "Orff" To The Fair

Teachers and children from the Title III ESEA Orff-Kodaly Music Project in Caddo Parish presented live demonstrations during the Louisiana State Fair held in Shreveport, Louisiana October 22-31, 1976. Each school day during the Fair children took their Orff instruments with them on a yellow school bus and traveled across town to the fairgrounds where they spent an hour playing, singing and dancing in the Orff booth in the Education Building, which is operated by the Louisiana State Department of Education. Many people came from the adjoining buildings and from the outside to see and hear what the children were doing.

During the hours when the children were not in the booth, slides and video tapes were shown by members of the North Louisiana Chapter of the American Orff-Schulwerk Association and the Association for Childhood Education International. Posters filled with pictures of summer workshop activities and of project activities during the past year were on display in the booth. Information sheets and booklets were distributed to fairgoers to provide them with more information about the project.



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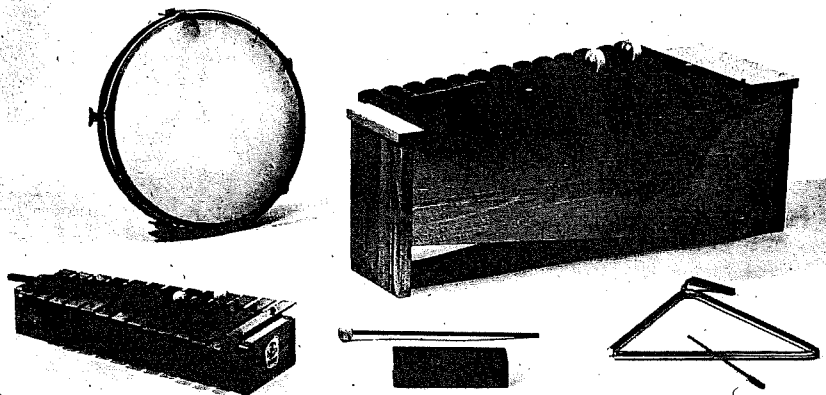
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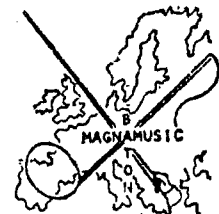
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Workshop Proposal Renewed By National Board

A proposal for the mutual benefit of local AOSA Chapters and the National Association was put into effect immediately after its adoption at the May '76 board meeting. The first five chapters to qualify for these board-supported workshops were Middle Tennessee, Mid-Michigan, Western Michigan, Central Ohio, and Detroit.

The proposal has been approved for this year, and the board anticipates a lively race among the chapters to qualify. The first five chapters to report 80% national membership in their chapters by Sept. '77 will be eligible to invite any past-president* of their choice for an all-day workshop, with the clinician's fee paid by the National Board. Other expenses, such as transportation, housing, and publicity, will be the responsibility of the local chapter. This offer is available to a qualified chapter only once. Memberships for 1976-77 must be in the hands of the Membership Chairman by Sept. 1 and a notice of application must be sent to the Executive Secretary at the same time.

The workshop with the past-president will afford chapters a unique opportunity to discuss national and local policies, programs, and problems, and stimulate new and relatively inexperienced groups to undertake serious workshops. Such workshops should also help the participating chapters and the National Board in their efforts toward increased growth and cooperation.

Five central state chapters were this year's winners. How many chapters from east, west, north, or south will race to a finish before Sept. 1?

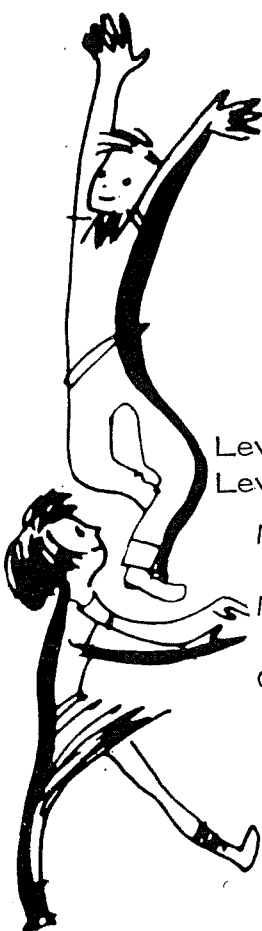
J. P.

*Past presidents of the AOSA are: Arnold Burkart, Joe Matthesius, Ruth Hamm, Konnie Saliba, Jacobeth Postl, and, next year, Jane Frazee.

KEETMAN FUND

The Gunild Keetman Fund is designed to provide financial aid for further education and/or formal research in Orff-Schulwerk. This assistance, limited to Americans who are in financial need, will be available as soon as there is sufficient money on hand, at which time applications for amounts up to \$500.00 will be accepted.

At present, we are gathering funds and asking for your support in this endeavor. The total accumulation to date is \$1,065.58. We are happy to announce that the National Board of AOSA has agreed to match this amount by donating \$1,000.00. We hope that this move by the National Board will encourage individual and group donations which will, in turn, ensure the continued growth of the Fund. We invite you to contribute any amount you choose. Checks should be made payable to AOSA Assistant Fund and mailed to AOSA Headquarters.



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TIMPANI TIPS

Peggy McCreary,
Denver, Colorado

If you are like me and don't have the time to tune your timpani every day, you might find a few of these tips I garnished from a symphony timpanist helpful:

First, to make the drum head last longer and the tuning easier, remove the head and squirt a little white graphite, purchased at a hardware store, all the way around the inside of the head where it will be touching the edge of the drum. Replace the head. The tuning rods of some brands of timpani will turn more easily with a penny washer placed where the rod comes in contact with the metal rim.

Now to tune the head you will need a small tuning fork (A 440 is fine) with a ball on the end. Strike the fork on your knee or the sole of your shoe (not a hard surface) and place the ball end on the timpani head about an inch or two in front of one of the tuning rods. This technique makes use of sympathetic vibrations. You will get the loudest and clearest sympathetic sound from the fork and drumhead when you have adjusted the rod to the correct position. Keep turning the rod back and forth until you can hear that you have the best spot. Go across to the other side and repeat the process, continuing to all of the other rods in turn. You may need to go all the way around a second time. This method is so fast because you don't have to rely on your ear or another instrument for the correct pitch between tuning spots or worry about different pitches from different mallets. Timpanists do this without a tuning fork by singing into the drum. Now that the head is in tune with itself, adjust all rods equally to the desired pitch.

If you have nuts and screws that keep coming loose because of vibrations, tighten them and then paint over them with paint or fingernail polish. This will hold them in place, or will chip off if you do need to turn them later. Also, a drum placed on a carpet won't "walk" while you play.

With your timpani now in good working order and in tune, you should proceed to study Gunild Keetman's latest contribution to the Schulwerk, "Ub- und Spielstucke für Pauken" (Exercises and Pieces for Timpani). Schotted 6588. This is a fantastic book! Some parts could be used with older children, but I found that the entire book was an excellent guide in itself for me as the student. Once you study this book and work at it seriously you will become aware that Keetman has taken you through the book in such a logical and progressive order that by the end of it you will have developed excellent mallet technique (from notations in the book); an expanded concept of the relation of body percussion notation to regular percussion notation; rhythmic independence with both hands; experiences in many meters, rhythmic patterns, and musical styles; and control of one to four drums. Also, if you are fortunate enough to find someone else who is as "hooked" on this book as I think you will be, there are also included five duets for multiple drums for you to enjoy. The only drawback to the book is that five are not enough.

Surely some of the most beautifully musical pieces in the Schulwerk literature occur in this volume. A must for your library.

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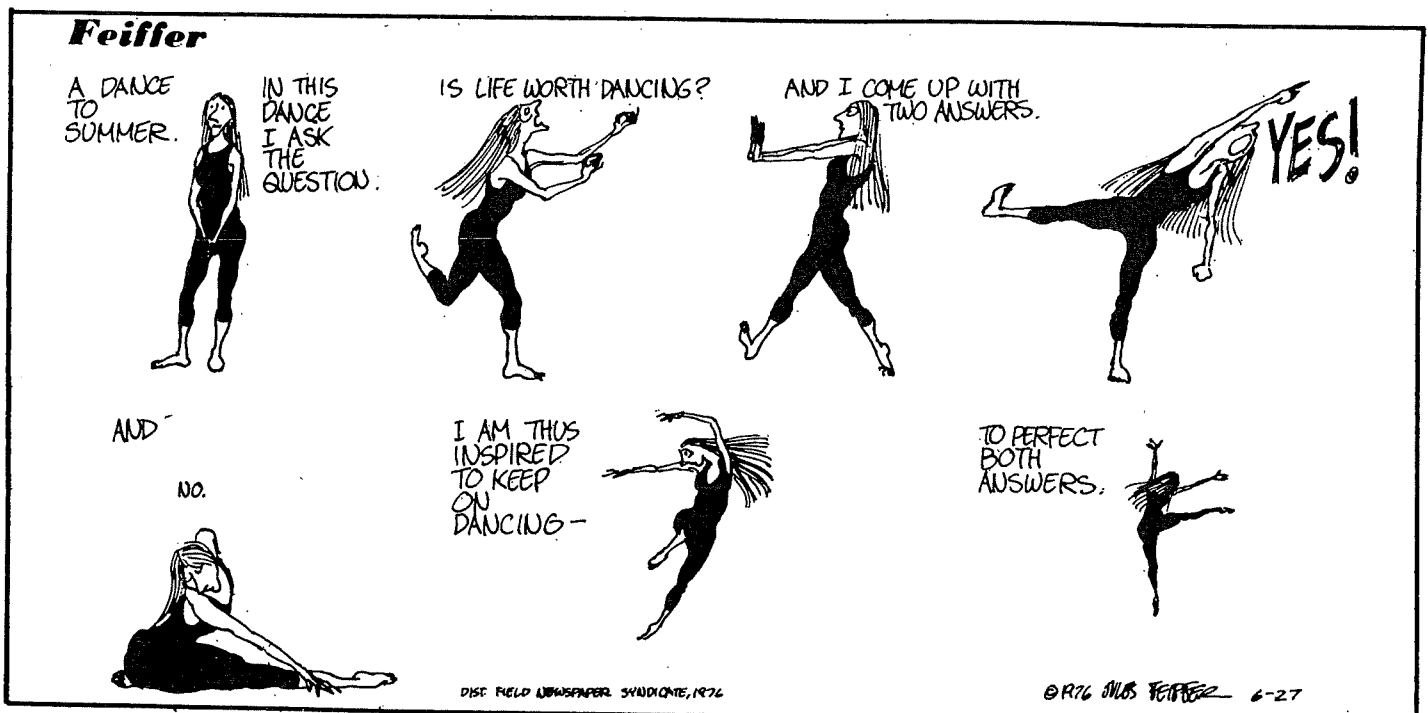
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Other programs

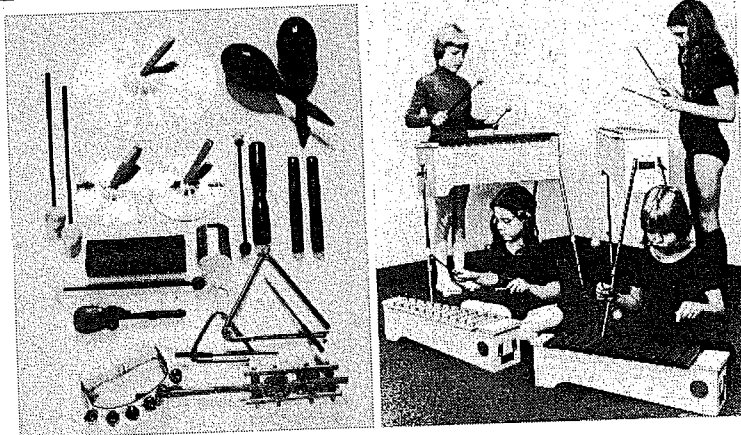
One week, Level I and II proficiency exams are offered by **Stephen F. Austin University, Nacogdoches, Texas.** These exams are given as a service by the university to recognize teachers and students who have committed themselves to the study of the Orff approach. The resulting certificate is helpful to those teachers seeking jobs in Texas.

Although not a summer program, **Hartwick College in Oneonta, New York,** has developed the first Orff certification program for undergraduate students enrolled in their four year program. The Music Ed student who elects to take this program will be offered training equal to the three year program given by the Orff institute in Salzburg. Non-music majors are encouraged to take the introductory courses, as well as performance majors. The certificate, which requires a three semester involvement with children, has the provisional approval of the state of New York.

There are many other good summer workshops available which do not carry the term "certification" as a part of their publicity. Some are appropriately termed "introductory," and others such as the Westminster Choir School Program are listed as "overview

Continued to Page 14, Col. 1

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Certification, cont.

courses." Here the emphasis shows the sequential development of the approach as a whole. There will be an increasing number of Level I courses offered which will base their curriculum on the Level I Guidelines. It will always be helpful to take an introductory course before going on into a certification program.

All responding schools agreed that a successful program is the result of a strong faculty teaching a well-defined curriculum. All agreed that there should be a proficiency examination for each level. It is interesting to note that all centers now seem to make it possible for persons having completed a level I course in another program to enter their particular level II. Summer programs are strengthened in situations where Orff courses are offered year-round.

HOW LONG DOES IT TAKE?

Everyone who has ever been inspired to develop himself as an Orff teacher would agree that it takes a long-term commitment of time, energy, and practice, and is accompanied by an insatiable appetite for continued training. It is not something acquired in a day, a weekend, two weeks, or nine weeks of summer study. It is continued involvement in practice and training over an ever-lengthening period of time.

As indicated in the list of courses available, present certificate programs are set up to

suggest workshop attendance over a number of summers, with personal growth and practice taking place during the intervening school year. The commitment of time, energy, and even money is great. But the rewards are all the things that money can't buy like personal satisfaction with your own growth, and new friends with whom to share new ideas.

SOME FINAL THOUGHTS

The individual nature of the Schulwerk makes it a virtual certainty that there will be diversity in the certification programs offered. The diversity which is characteristic of our teaching can serve to strengthen the spirit which is uniquely ours, and which keeps our approach fresh. It also allows us to be ourselves and to choose what seems right for us.

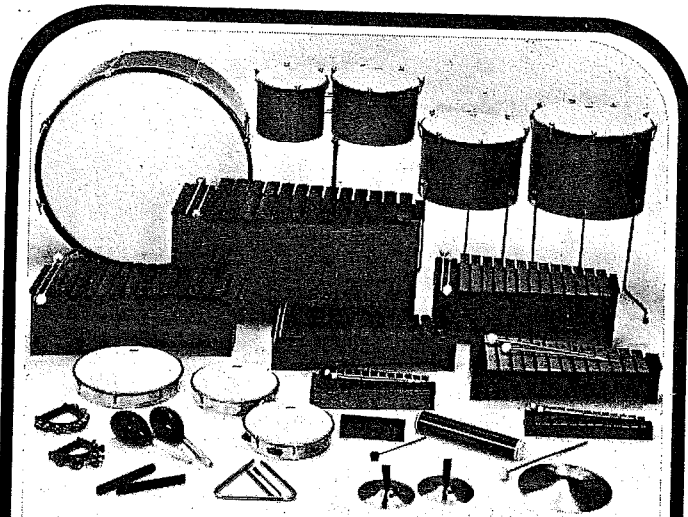
It is interesting to find, however, that there is great consensus as to what might be appropriate for certification courses in the future. A need for quality control has often been expressed, and it seems to be becoming increasingly important. It was suggested that properly monitored courses would be a step in the right direction, and most schools are expressing a desire for AOSA to lend its approval to certification courses through some kind of accreditation procedure. (Letters to the editor will be most welcome on this topic). Accreditation could certainly lead to better training, which in turn makes better teachers, and better teachers make for happier children.

The Next Ten Years, cont.

experienced teachers who are graduates of the present courses, a course which would concentrate on different areas from year to year, especially those which our short summer courses can never have the time to do adequately in the little time allotted to them. Perhaps one year, Movement and Advanced Recorder; another year, Improvisation in all media, and Repertoire; another year, Voice training and Choral techniques and Repertoire, and Arranging for the Orff Ensemble. The curriculum could be constructed to satisfy the needs of the registrants and the special interests of each year's faculty. In such a seminar, the exchange of ideas among the participants themselves, coming from different backgrounds and teaching situations, might prove the most valuable part of the whole undertaking. Such a seminar seems to me an urgent need for all of us once we pass the student stage. Graduates of every course I know are very critical of what they consider the holes in their Orff training. They feel cheated, and very much aware of their own shortcomings. They are not yet aware that all of us feel the same way, no matter how long and seriously we have been committed to the Orff approach, that no one ever arrives; we just keep getting a little closer to our goals in an approach to music that requires competence in so many areas.

The kind of seminar I'm proposing here seems at least worth a try. Is anybody interested?

Isabel Carley



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Guidelines For Orff Teachers: Background and Commentary

Jane Frazee, President

American Orff-Schulwerk Association

The American Orff-Schulwerk Association in 1973 undertook the task of surveying NASM schools to discover the extent and variety of Orff-Schulwerk activity in colleges and universities throughout the country. 61% of the schools responded to the questionnaire. Survey results indicated that 67% of these schools had offered courses in Orff-Schulwerk or had plans for such offerings in the next two years. As chairman of the Higher Education Committee of the Association at that time, I organized the survey. The next Committee responsibility was to develop a practical response to the survey findings. The original "Survey Action" Committee members, besides myself, were Avon Gillespie, Grace Nash, and Lillian Yaross.

In the fall of 1974 Avon Gillespie solicited 58 teachers of Orff workshops and courses for "objectives, purposes, content, and means of evaluation" of their offerings. Thirty-two teachers responded with course descriptions or outlines. It is from this material that the Guidelines were developed. Without the cooperation of these teachers, the task could not have been accomplished. The expanded committee (now including Konnie Saliba, Jacobeth Postl, Barbara Grenoble, and Mary Stringham) sifted the course outlines for two days in January, 1975; the original draft of the Guidelines was presented to the board at its January, 1975 meeting.

Revision followed revision, based on suggestions of Board members (Brigitte Warner and Isabel Carley were particularly helpful) and the careful work of individual Committee members. In the fall of 1975 a Curriculum Review Committee met to study the May 1975 Guidelines Revision. Original Committee members Jacobeth Postl, Mary Stringham, and I worked throughout the year with Arnold Burkart and Isabel Carley to produce the final document. The *Guidelines for Orff Teachers: Level I Course Outline* was approved by the National Board in May of 1976 and published as a Summer 1976 Supplement of the American Orff-Schulwerk Association.

In a letter to Board members I described the creation of Guidelines as a procedure similar to the mating of elephants:

- It's done at a high level.
- It's accomplished with a great deal of roaring and screaming.
- It takes two years to produce results.

The intent of the Association in producing the Guidelines was to offer suggestions for appropriate course content to college faculty who plan and staff Orff-Schulwerk courses and to those teachers who enroll in such programs. It was felt that clarification of goals and standards was needed. Accreditation or control of programs was never proposed or planned. Various colleges throughout the country now offer courses in accordance with the Guidelines. It is hoped that the children whom we teach will be the lasting beneficiaries of this effort.

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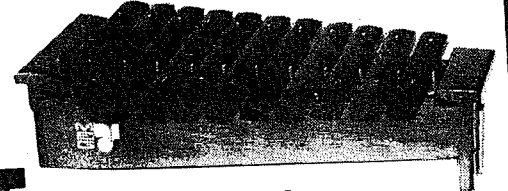
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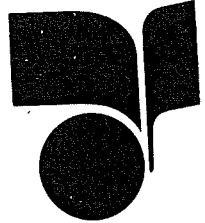
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REVIEWS

Jos Wuytack. PENTATONICA + 2 X 5 + 1 CANTICA. Schott (Brussels, Paris), 1976

This riddle-like title labels a collection of two dozen short instrumental pieces composed by Wuytack and eleven brief pentatonic folk songs from various countries. The instrumental pieces, all simple binary or ABA forms, include four examples for each of six pentatonics: C, F, and G major pentatonics, and D, E, and A minor pentatonics. They offer invaluable material for developing understanding and playing skill in all these scales. The melodies are predominantly scalewise, and rhythms are kept very simple. They should be simple to teach and to play.

The eleven pentatonic folk songs are charming and usable examples. Each has a very simple ostinato accompaniment suggested. There is no indication of either country of origin or source for any of these melodies, however, a most unfortunate omission.

Jos Wuytack. VARIATIONS SUR UN AIR DE DANSE WALLON. For recorders and Orff instrumentarium. Schott (Brussels, Paris), 1976.

Here Wuytack takes a simple folk melody, a Flemish tune in minor hexatonic, and develops a series of variations, each with its individual character. The set includes a valse musette, a polka, a russian dance, and a rumba, among others. They provide experience with a variety of tonalities, meters and rhythms, all in delightful settings.

Jos Wuytack. DANZAS ESPAÑOLAS. For Orff instrumentarium. Schott (Brussels, Paris), 1976

In these four pieces (Malagueña, Muñeira, Al Agudo, Jota de Romeria) Wuytack recreates the feeling of various samples of Spanish folklore. Together they comprise a well-balanced suite; individually they make fine studies for characteristic rhythms, melodic patterns, and harmonic changes in the accompaniment. Five to seven instruments are included in each clear-cut setting. A small misfortune is the omission of a tempo indication for the final piece.

M. Stringham

WHEN WORDS SING, by R. Murray Schafer, published by Clark & Cruickshank, Berandol Music Ltd., Toronto, Canada. \$3.00.

"Poetry is when words sing," a quotation of a six-year old boy, greets the reader on opening this small book. It is about voices, human voices, — singing, reciting, chanting, and intoning, often in unlikely ways. Schafer writes it "jubilantly and in desperation" because he agrees with McLuhan that the invention of the linotype has "flattened the human vocal style." In order to combat what the author terms "bespectacled vocable sound", he starts with raw vocable sound, like the aboriginal who doesn't know the difference between speech and song, overcoming inhibition after inhibition "to find the personality of each individual voice-print."

The divisions of the booklet are titled "Voice-print", "Melisma", "Nature Concert", "Thunder-Word", "The Biography of the Alphabet", "Onomatopoeia", "Vowels", "The Psychographic Curve of the Word's Soul", "Pianissimo Secrets", "Sound Poem", "Words and Music", "Choros" and "Choric Textures".

"Haiku", "Manitoba" and "Moonlight" describe an application of choric textures in specific learning situations. For example, "Manitoba" grew out of the following problem: "You have one note. Make up a composition with it. All I ask is that you don't bore me." From complaints that the piece was too flat, — like the province of Manitoba, Schafer constructed an exercise in which various visual events to be seen above Manitoba horizon, i.e. buildings, trees, etc., might become different intervals above a sustained note. An artfully crafted "Epitaph for Moonlight" is scored for youth choir with optional bells, and is available in complete form from the publisher.

The teacher is urged to "perform this book with your voice." Each class period could become a celebration!

Elizabeth Nichols

PLAYING AND COMPOSING ON THE RECORDER, Ruth Etkin, Sterling Publishing Company, New York, \$4.95

The book is bound in a nice hardcover with an attractive picture on the front. The hardcover is its first and greatest mistake, for unless you have four hands you cannot use any of the musical examples in it, because the book will not stay open on a table or music stand. I found it very wordy, pages and pages of writing, that do not say very much. In the beginning I especially missed any advice on tonguing. Do you know how terrible a recorder sounds, if you just blow into it?

The chapter on playing by numbers asks much too much of the beginner, especially for small hands it is hard to close all the holes tightly and it takes lots of practice. Anyhow, the tunes give you no rhythm and the F's would all sound out of tune.

Once the book gets to teaching the notes it moves much too fast. There are lots of nice tunes with just three notes, but only one in this book, and anyway the musical examples are not useful because the book will not keep open. Much on the chapter of writing music is self-evident. Usually if you can read music you can write it.

The title of the book says "Playing and Composing", but there are exactly 5 pages out of 71 on composing, hardly worth putting in the title. Some advice on improvising would have been more welcome. There are 2 rounds and 2 songs you could play with your friends, if the book would stay open. There should be many more.

The nicest chapter is on recorder craft, making a bag and a stand for your recorder. That chapter should have something on caring for your instrument, like drying it out after playing, oiling it, etc. I cannot recommend this book!

Nicholas Kelischek, age 9

THE ORFF ECHO
Isabel Carley, Editor
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AESOP IN THE AFTERNOON—Albert Cullum, PB—Citation Press, N.Y., \$3.65

In the forward to *Aesop in the Afternoon*, James Smith appeals to us to awake and marshall ourselves into a task force of "transitioners", his term for people who can "take any one of a thousand ideas running rampant in the area of creativity and translate that idea into actual practice in the classroom". This interesting hybrid of "transition" and "practitioner" is the pivot point in the use of these 66 delightful adaptations of Aesop fables designed for grades 2 to 5, which afford classroom and music teachers an opportunity to wheel off in whimsical and gently moralistic directions as instructed by Aesop's animals. I predict many lovely afternoons as the inevitable result.

J. Thomas