

## Summary

### 1. “Warning! A special cause!” is the main theme of this issue of the magazine.

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#### **Yelena Poplyanova (Chelyabinsk): “Mukha-Shilov-Usachev”**

Almost every child loves poetry. Good rhymes make them feel sincere delight. But not every child likes classical poetry. Sometimes a pleasure from a rhyme or a rhythm causes an interest in poetry. The author gives a list of her favourite poets for children.

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#### **Iliza Safarova (Yekaterinburg): “Popevki had helped!”**

The author tells about some causes, in which popevki (a kind of Russian folk songs) had helped with children’s movement organisation.

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#### **Olga Pavluschenko (Moscow): “Where does the rainbow end?”**

Musical therapy has a big potential in healing physical and psychological diseases. Music can make a person forget about his pain for a while; it’s a starting impulse for self-recovery. Every thing has it’s music and everyone can hear it and be inspired to hear, to make sounds, to create – and to live.

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#### **Nadezhda Svetlichnaya (Rostov-na-Donu): “Constructive communication on an Orff-lesson: observations, questions and some answers”.**

Atmosphere of an Orff-lesson, inspiring children to self-express, actualizes not only children’s creative energy, but also their personal problems. When children just sit in a circle, they show their psychological state: someone sits too far from others, someone doesn’t want to look in the centre... The author tells about some games which can help children to interact in a group.

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#### **Rimma Mukhitova (Yekaterinburg): “Pedagogical minimum”**

There’s an opinion that Orff-teacher can easily solve every child’s problem. It’s not true: if a child has got some medical problems, he or she must be treated not only by an Orff-teacher but with help of a psychiatrist or a correctional teacher. If he or she is just not ready for group activity, a teacher needs some time to work out an individual approach to this child. In both cases a teacher needs parents’ support. But he or she also needs to know a lot of different things about music, pedagogy, psychology, physiology, etc. Seminar by Yelena Maximova, a physiologist and a correctional teacher, gave author answers to pedagogical questions, which have been accumulating for two years of work with pre-school children.

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**Tatyana Potekhina (Novosibirsk): “An unusual child”**

Nowadays parents start teaching their children in very young ages, forgetting about laws of child’s growth and development. Therefore modern children don’t have some of necessary reflexes turned on, they are strained and anxious, and it doesn’t let them develop in a proper way. The author tells about some ways of taking down the stress through movement and voice.

## 2. Practice

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**Yelena Vdovina (Nizhny Novgorod): “We play gusli”**

The author works with children aged from 4 to 9 and uses different musical instruments, but prefers children’s gusli (a small instrument, looking like a melody harp). She likes gusli, because they have small size and beautiful sound, and it’s easy to play them. Children play melodies with tabs, pick out by ear, compose their own melodies. All lessons are organized in a form of a game.

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**Anna Penkina (Volgograd): “Musical summer”**

The author works in a kindergarten, situated in a green zone. On summer she works with children at open air. She uses musical material which helps children to perceive the world outside brighter and develop listening and rhythm skills. She also organizes concerts and puppet-shows with children. All activities are directed on health-improving: children receive skills of self-massage, breathing exercises, movement.

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**Larisa Maklakova (Yakutiya): “About musical education for children with limited abilities of health”**

The author works in a boarding school for mentally retarded children. She’s been using Orff-pedagogy since 2003 and finds it effective for correction children’s movement and speech abilities, because in Orff-pedagogy every child is accepted as he is and feels that adults regards him as a full-fledged person.

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**Tatyana Potekhina (Novosibirsk): Songs-games-exercises for kids**

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**Yelena Poplyanova (Chelyabinsk): A tale about a drum**

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**Yelena Poplyanova (Chelyabinsk): I’d like to tell you about my friend**

About children’s writer Olga Kolpakova’s creative work

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**Music by Yelena Poplyanova, lyrics by Olga Kolpakova: “Everything sings”**

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**Viktor Kozlov “A hypnotism séance” – a guitar piece**

### **3. Seminars**

#### **The seminars of the Russian teachers (the participants’ responses)**

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Olga Pavluschenko (Moscow) – about the seminar by V. Zhilin in Moscow, November – December 2012

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Irina Korneyeva (Samara) – about the seminar by G. Khokhryakova “An orchestra made of nothing – available variants of group music playing with children”

#### **The international seminars of 2012**

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URYUPINSK – summer 2012

“Elemental Music Playing and Movement”

Ulrike Jungmair, Leonardo Riveiro (Austria)

Vyacheslav Zhilin, Irina Shestopalova, Nina Perunova (Russia)

### **4. Our people in Salzburg**

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#### **Evgeny Belozarov (Sankt-Peterburg): International Summer Course**

Participants from 33 states were at the course, which was taught in English. Two leaders were teaching once in two days, and every day there were two courses for choices. Evgeny had chosen courses “Arts integration” by Barbara Haselbach and “Musical education for children from 0 to 3 years old” by Soili Perkio. There were two international evenings, on which participants could show some traditional material from their states.

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#### **Yelena Philimonova (Sankt-Peterburg): Special course**

Author shares her experience in preparation to the Special course: application form, collecting necessary documents, registration of Austrian visa and tells about beginning of the lessons of Special course 2012-2013.

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#### **Natalya Shestopalova (Sankt-Peterburg): Baccalaureate**

Studying in the Orff-Institute is a real possibility for musicians from Russia. Author tells in detail not only about her studying, but also about Salzburg, “Orff-people”, domestic questions. She expresses her hope that other Russians will follow her. Here is her opinion about students of Orff-institute: “A student of Orff-institute is universal. He/she is plastic as a gymnast, melodious as a vocalist, rhythmic as a drummer <...> He/she dances, sings, composes and plays several instruments, including body-percussion. <...> Being inferior to a professional in one of these activities, he is powerful in their synthesis and also in pedagogy <...> It seems to me that a graduate of the Orff-Institute is a finished teacher who’s got lots of knowledge, working experience and even his/her own teaching style”.

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### **The chartes of the Russian pedagogical society of Carl Orff**

#### **5. Memory**

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Vyacheslav Zhilin – about Liselotte Orff

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Yelena Poplyanova – about the editor-in-chief of the publishing house “MPI” Vera Dukhovnaya.