

Page 8. The authors of this issue:

Vyacheslav Zhilin (Chelyabinsk region) - the founder and President of ROSA; a teacher at the art school in the village of Varna.

Iliisa Safarova (Ekaterinburg, Russia) - Vice-President of ROSA, Chairman of Ekaterinburg Orff-chapter, a member of the Association from the very beginning of its existence, an organizer and a leader of seminars.

Tatyana Potekhina (Novosibirsk) – a member of the Association from the very beginning of its existence, one of the founders and leaders of Novosibirsk Orff-chapter, psycho-physiologist, music teacher.

Nadiya Lobanova (Tomsk) – a member of the Association since 1991, a teacher at the music school and music college, the head of the Orff-center and the Children Studio of Music and Movement.

Larissa Bocharova (Ekaterinburg) – a member of the Association since 1991, the music teacher of the secondary school “Rodniki” (“Springs”).

Irina Shestopalova (Novosibirsk) – a member of the Association since 2000, one of the founders and leaders of Novosibirsk Orff-chapter, a graduate of the Orff-Institute "Special Course" 2004/2005, the head of the early aesthetic development department at the Children Music School, the orff-teacher at the Center of children development “Sozvezdiya” (“Constellations”), at the Montessori school “Lesenka” (“The Ladder”).

Olga Pavlushchenko (Moscow) – a member of the Association since 1998, coordinator of the Moscow Orff-movement, a founder and a leader of the project "Olga Pavlushchenko’s School of Plastic Making Music".

Irina Korneyeva (Samara) - a member of the Association since 2008, a teacher of the Central Children Choir School, the head of Samara Orff-chapter.

Elena Vdovina (Nizhny Novgorod) - a member of the Association since 2011, the teacher at the Children Music and Singing School “Zhavoronok” (“The Lark”), the leader of Nizhny Novgorod Orff-chapter.

Elena Filimonova (Tyumen, St.-Petersburg) – a member of the Association since 2008, the graduate of 2012/2013 “Special Course”, a lecturer at the College of Arts.

Larissa Maklakova (Yakutia) - a member of the Association since 2007, the musical Director of the orphanage-boarding school in Nerungri.

Inna Adarchenko (Belarus) - a member of the Association since 2009, the music teacher of the Center of Correctional Education and Rehabilitation in Gomel, the coordinator of the volunteer group, which supports children, suffering from severe and multiple disabilities; a hospital clown.

Liliya Allayarova (Neftekamsk) - a member of the Association since 2013, musician, organizer of the project "Mother and baby" at the City Cultural Centre.

Darya Grigoryan (Samara) – a member of the Association since 2013, journalist, bard singer, the teacher at the children musical-educational studios.

Tatyana Rokityanskaya (Moscow) – an honoured teacher of the Russian Federation, the teacher of music school № 1060, the author of the system of musical education "Every child is a musician!"

Elena Poplyanova (Chelyabinsk) – an honoured worker of culture of the Russian Federation, a member of the Union of composers of Russia, a music teacher, the founder and the director of the Poetry Pedagogy School “Radost” (“The Joy”).

Lev Hokhryakov (Ekaterinburg) – a student of the department of musical-computer technologies at university and a student of the orchestral department at music college of Tchaikovsky.

Page 12. THE THEME OF THIS ISSUE OF THE MAGAZINE - PAST, PRESENT AND FUTURE OF THE ORFF ASSOCIATION IN RUSSIA.

This release is dedicated to the anniversary of the ROSA. The Association celebrates its 25th anniversary. The authors were suggested the following questions:

1. Your Orff-experience; what does the membership in the Association give to you personally?
2. How it all began? (The question is addressed to the "veterans".)
3. The state of the Association today. The analysis of the achievements and problems.
4. How can we increase the number of members of the Association (for example, up to one thousand)? Any ideas?

Page 12. Tatyana Potekhina (Novosibirsk) considers the emergence of the pedagogical society of musicians who are interested in Orff-approach as a unique phenomenon. In this article, she uses the metaphor, comparing the members of the Orff Association with heart cells: as common rhythm creates a whole organ from a formless mass of

individual cells, the adherence to the principles proposed by C. Orff creates a single social organism out of enthusiasts, working at great distances from each other.

Page 14. Irina Korneyeva (Samara) and Orff-chapter of Samara congratulate the ROSA and tell about their contribution.

Page 15. Elena Vdovina (Nizhny Novgorod) tells about the history of the youngest Orff-chapter in Russia, its achievements and plans.

Page 18. Larissa Maklakova (Yakutia) writes about her adventures on the way to Orff-pedagogy: the authorities did not like the fact that she visited Orff-seminars, that she conducted lessons not in the conventional way, at some moment she was almost disqualified as a teacher - but thanks to the support of the other teachers, she managed to overcome all the obstacles.

Page 19. Nadiya Lobanova (Tomsk) compares the development of the Orff-movement with the canon: the melody is the only one, but every voice begins it at its own time. She recalls her first seminar, which brought her to Orff-pedagogy, reflects on the teaching profession, answers herself about what she loves in her profession, what she wants, she can, what she needs to do in the present and in the future.

Page 22. Tatyana Rokityanskaya (Moscow) writes what she likes "Vestnik" for, rejoices the fact that she has been working "according to Orff", even without knowing about it. She compares the Orff-approach with a boat that can save those who drown, and she is surprised that the Orff Association in our country has so few members.

Page 23. Larissa Bocharova (Ekaterinburg) recalls the sensations from the first Orff-seminars and - with a great sense of humor - tells about her going to the seminar in Varna in hard 1990s.

Page 25. ORFF-SEMINARS IN THE URALS

Ilisa Safarova (Ekaterinburg) shares her memories how she came to the Orff-pedagogy, about the acquaintance with L. Vinogradov, V. Zhilin etc. She tells why she has organized the series of seminars by V. Zhilin in Ekaterinburg, how the first international seminar in Varna was prepared, how the first in the country Orff-chapter appeared etc.

Page 31. PAST, PRESENT, FUTURE

The article by Vyacheslav Zhilin (Varna) consists of three parts. At first he recalls how he became fond of ideas by C. Orff, how those ideas were spread among teachers, how the first seminars were taken, how the Orff association was founded and its bulletin "Vestnik" appeared. In the second part he talks about nowadays: Although the number of members of the Association is little - but people are actively organizing new Orff-centers, Orff-chapter, the demand for Orff-teachers in the country is growing. Many people attend seminars and courses in other countries. And the third part is about the tasks for the future: to increase the number of members of the Association, to organize festivals of Orff music, to participate more actively in seminars in Eastern Europe. And the most important is to be updated, not to be afraid of changes, go ahead.

Page 35. THE MAIN THEME OF THE NEXT ISSUE OF THE MAGAZINE

Ilisa Safarova (Ekaterinburg) proposed the theme "Children's creative ideas at Orff-lessons".

PRACTICE

1. FIRST STEP IS THE HARDEST!

Educational activities for children of early age are now fashionable and popular. But are these exercises always good for a child? Our authors are reflecting on this subject in subsequent articles.

Page 36. THE PATH TO PSEUDOHEARING OR "HOW AMATEURS DEVELOP AN EAR FOR MUSIC"

Irina Korneyeva (Samara) is concerned that in the sphere of musical education parents often trust the people knowing absolutely nothing about music pedagogy. This can lead to undesirable consequences, but parents do not even suspect it.

Irina calls Orff-teachers to join forces and create the information field in the Internet space, where modern parents could get good quality information about musical education.

Page 41. ELEMENTARY MUSIC AND MOVEMENT - FROM INFANCY

Irina Shestopalova (Novosibirsk) writes about the possibilities of making music with a small child in the family and in a group. She shares her experience, gives tips on how to make these classes beneficial, not harmful.

Page 44. "VITAMIN OF LOVE" FOR CHILDREN AND PARENTS

Elena Poplyanova (Chelyabinsk) has nearly 20 years of experience with children from 2 months to 5 years, young parents and future parents in the School of Poetic Pedagogy "Radost" ("The Joy"). She explains to young parents, how it is important for the child to feel that he/she is loved. In the classroom, parents learn to communicate with the child in a good and joyful way, with the help of music.

2. THIS IS USEFUL TO YOU!

The useful gifts from two regular authors and one novice translator.

Page 48. HOW TO WRITE A CANON?

Elena Filimonova (St. Petersburg/Tyumen) tells her readers the secret how to make a canon - on the example of the French Canon about a cockerel.

Page 49. N.P. SHILOV AND HIS POEMS FOR CHILDREN

The composer Elena Poplyanova (Chelyabinsk) shares the memories about the poet N. Shilov and presents the readers of the "Vestnik" her song on his verses "Summer in the jars" (page 51).

Page 52. DOUG GOODKIN: THE SAN FRANCISCO SCHOOL ORFF-PROGRAM

The article by Doug Gudkin, about how he became an orff-teacher and about music in the San Francisco school, was published in ORFF SCHULWERK INFORMATIONEN Nr. 87 (winter 2012). Translated by Lev Hokhryakov (Ekaterinburg).

WORKSHOPS, COURSES. REVIEWS ON THE SEMINARS

Page 56. Irina Shestopalova (Novosibirsk) proposed to publish some of the "feed backs" because they contain not so much praise to the facilitator of the workshop but to the Orff-concept: about the cycle of three workshops by Irina Shestopalova in Kemerovo "The play space of music. The practical implementation of the Shulwerk"; about the seminar by Galina Hokhryakova "An orchestra from nothing" in Novosibirsk.

Page 59. Inna Adarchenko (Gomel) on the seminar by Eugeny Belozarov "Music lessons for children - activities, integration of the types of creativity. Music therapy for children. The Orff-approach".

Page 61. Darya Grigoryan (Samara) - about the seminar by Tatyana Potekhina "The laws of growth and development of children of the preschool age – to help the music teacher".

Page 62. Liliya Allayarova (Neftekamsk) - about the seminar by Leonardo Riveiro in Ekaterinburg and about the seminar by Ilisa Safarova in Neftekamsk.

Page 63. SPRING IN MOSCOW - Olga Pavlushchenko - about the seminar by Ksenia Buric (Croatia) and by Krzhistov Stahyra (Poland) "Creativity and music", about the seminar by Christa Coogan (Germany) "The fundamentals of creative dance: breathing, movement, imagination".

Page 65. The seminar by Leonardo Riveiro in Ekaterinburg - photos by Anastasia Gorokhova (Novosibirsk).