

## SUMMARY

**p. 4-7** Information about ROSA, heads' and regional representatives' contacts, list of Association members in 2015.

### **p. 8 Editorial**

Orff-approach in Russia; spread and demand; ways of development and adaptation in Russia; discussions and exchange of current information in social networks.

Questions, actively discussed in ROSA: professional and personal qualities of an Orff-teacher, criteria of his lessons' conformity with Orff-Schulwerk principles, limits of acceptable in personal interpretations.

Record number of materials on the Theme of the issue is encouraging: lessons in the spirit of Orff-Schulwerk exist in different education institutions of Russia for a long time.

### **p. 10 The most important events of 2015**

On August 17-18, 2015 president of ROSA's elections took place in a conference in Novosibirsk. The candidacy of Irina Shestopalova was chosen by a majority vote. The president's team: Irina Shestopalova (President of ROSA), Irina Korneeva (Vice-President), Vyacheslav Zhilin (Consultant), Galina Khokhryakova (Editor of the "Vestnik" magazine), Evgeniya Fayustova and Elena Filimonova (Coordinators). The number of ROSA members increased noticeably in 2015, new regional branches appeared.

Since this year, Vyacheslav Zhilin (Varna, Chelyabinsk Region), Iliza Safarova (Ekaterinburg) and Nina Perunova (St. Petersburg) are honorary members of the Association.

Preparation for The Level Course in Novosibirsk has begun.

### **p. 13 Leonardo Riveiro's course "MUSIC – MOVEMENT – VOICE"**

On August 17-21, 2015 the second Leonardo Riveiro's course took place in Novosibirsk; only those who had already studied on his seminars could participate in the course. Irina Shestopalova, the course organizer, and Novosibirsk Orff-chapter – her team – managed to make the course affordable and notably comfortable for almost 60 participants from 17 regions of Russia. Not only teaching hours were saturated, but also the leisure time: electives, acquaintance with ethnic musical instruments, communication with friends and colleagues and even Russian songs, sung until late in a cosy dormitory of a college, where most of the participants were staying.

Evgeniya Fayustova (Ekaterinburg), Konstantin Kharchenko (Novosibirsk), Svetlana Miroshnichenko (Zelenogorsk, Krasnoyarsky region) share their thoughts about the course and the teacher.

### **p. 20 Four-day Orff-course "ARTS INTEGRATION. MUSIC MOVES"**

The course was organized by Olga Pavlushchenko and it took place on October 8-11, 2015 in Moscow. The course was led by Barbara Haselbach and Micaela Grüner. It was timed to coincide with the 120<sup>th</sup> anniversary of Carl Orff's birth. The course participants got acquainted

with the main Orff-approach principles and interference of artistical means of expression – in theory and in practice.

40 people from 20 cities and villages of Russia and Kazakhstan participated in the course.

By the end of the course 15 participants had become members of ROSA.

Comments and thanks by Darya Bityutskaya (Penza), Emma Verkhovskaya (Veliky Novgorod), Anastasiya Zubrilova (Sergiev Posad), Marina Kim and Yana Strakhovenko (Moscow) are shown.

#### **p. 28 Interview with Barbara Haselbach.**

The interview took place on October 11, 2015. Barbara answered ROSA members' questions about principles of the Orff-teaching, qualities of an Orff-teacher, the role of Orff-lessons in musical education; also she told in brief about using different kinds of art in her work.

#### **p. 32 Olga Pavlushchenko. TUNING FORK. Orff-teacher: a professional and a human.**

The author shares her impression of the meeting with Barbara Haselbach and Micaela Grüner.

#### **P. 33 Topic of the issue: ORFF-PEDAGOGICS AND THE RUSSIAN SYSTEM OF MUSICAL EDUCATION (experience in kindergartens, schools, music and art schools, colleges and universities)**

#### **p. 33 Micaela Grüner (Salzburg, Austria). THE SPECTRUM OF PROFESSIONAL FIELDS IN ELEMENTAL MUSIC AND DANCE EDUCATION (translated to Russian by Lev Khokhryakov)**

The author tells about the profession of elemental music and dance (EMD) educator, the diversity of possible fields of his activity, and also about problems the EMD educators have to deal with, and the perspectives for this profession. [The original article was published in the magazine "Orff-Schulwerk heute", issue N.92, Summer 2015, p. 8-15 (original German language version), p. 16-22 (English language version, translated to English by Yvonne Douthat Hartinger)]

#### **p. 40 Irina Savelova (Solnechnogorsk, Moscow region). THE WINDING WAY FROM SOUND TO SIGN.**

Traditional system of musical education is usually based on the "from sign to sound" principle: after a few lessons of playing by ear the notation studying becomes foreground. As a result, a student perceives playing a musical instrument as a reproduction of musical signs' sequence, he becomes "deaf" to the sounding music. The author tells about her experience of using Carl Orff system in lessons with preschool children in an art school: noise orchestra, motion, voice and finger games, staging and circle dances. Good musical abilities, desire to study music and to create were formed in children.

*"But a question appears – how not to lose all this wealth of impressions while studying in the middle classes of the art school? In my experience, it's possible, if you find a place for children's musical creativity on solfège lessons".*

#### **p. 44 Ella Bessonova, Rusiyat Alieva (St. Petersburg). A LITTLE ABOUT ORFF-PRINCIPLES AND THE TRADITIONAL PEDAGOGICS**

The authors tell about possibility of introduction of the Orff-pedagogics' principles into the traditional academical on example of their own experience: music lessons in the elementary classes of a gymnasium and Orff-lessons with preschool children in a wellness centre. In both cases, playing in an instrumental ensemble was what children liked the most.

*“Joy from lessons is worth more than didactical goals, because it's aimed to the most long-term result”, state the teachers.*

**p. 48 Irina Korneeva (Samara). Solfège and the Orff-pedagogics**

Author – a solfège teacher with 16 years of experience – tells about the Orff-pedagogics' features which can be used on solfège lessons in a music schools: conscious building relations between children in group, purposeful work on concentration of attention and coordination (mostly in a game form!), large number of rhythmical tasks, nonstandard ways of teaching musical notation, development of modal feeling, composition and improvisation on the lessons. The Central children's choir school of Samara knows Orff-pedagogics for a long time: since 2011 seminars take place here, since 2012 the Orff-chapter operates here. In recent years elements of the Orff-approach are used in all lessons of theoretical subjects; the Orff-approach as it is is used on the rhythmic lessons in 1-3 grades

*“The school students participate in plays in the Samara academical theatre of opera and ballet, so development of bright, creative child actors who can move and sing is the most important school's task”.*

**p. 51 Natalia Alexandrova (Novosibirsk). A LESSON OF PLAYING MUSIC IN NOVOSIBIRSK SPECIALIZED MUSIC SCHOOL (NSMS)**

The author tells about the emergence of the “Elemental music playing by Carl Orff's system” subject in NSMS and its necessity in conditions of a specialized music school. NSMS is one of the few schools in Russia in which Orff-pedagogics is widely used. Parents appreciate children's yearly reports; they helped to equip a learning class and acquired a set of Orff-instruments. The author shares his experience of using songs and games, tells about an exciting creative project (Brazilia survey).

The subject is included in the curriculum of 1-4 grades (1 hour per week) as a compulsory one along with solfège (2 hours), rhythmic (2 hours), music listening (1 hour) and choir (1 hour). Cooperative creative activity on music playing lessons prepares children for playing in ensembles and orchestras, and also helps children from elementary grades to solve psychological problems which appear in a group. *“An improvisational lesson, causing only positive emotions – that's how children perceive it; they are sincerely sorry if it can't take place for some reason”.*

Natalia is sure that “Elemental music playing by Carl Orff's system” must be a compulsory subject in a course of methods and practice of musical-theoretical subjects in schools and universities and be included into the curriculums of music and art schools.

*“Our children will be happy!” – the author states.*

**p. 55 Natalia Golubeva (Tyumen). ELEMENTAL MUSIC PLAYING AS A HEALTH-SAVING PHENOMENON IN THE GENERAL EDUCATION SYSTEM.**

The author tells about health-saving effect of elemental music playing integration into the general education system, how EMP positively influences children's physical and mental health, their emotional background, development of all perception channels and creative abilities.

*“My colleagues and me have a wealth of experience working with children who have health problems (disabilities) and we appreciated the great power of elemental music playing. Our rehabilitation center for preschoolers “Krepysh” (“Sturdy child”) and a middle school, opened on its basis, afford treatment, general and supplementary education for children with GIT diseases and ICP”.*

The “Elemental music playing in a teaching process” course is taught in the Institute of Psychology and Pedagogics of Tyumen State University.

Also the article describes the experience of using the Orff-approach in work with teachers of the comprehensive school in the Pyt-Yakh (Yugra region) who hadn't have musical training. As a result, teachers of geography and physics and primary school teachers included elemental music playing in their work.

**p. 60 Nadiya Lobanova (Tomsk). ORFF-PEDAGOGICS IN TOMSK – THANKS TO AND DESPITE**

The author tells about her experience of teaching Orff-methods in Tomsk college of music and about lessons with 4-7 years old children on a preschool separation of music school; about how Orff-pedagogics was perceived by her colleagues, college and music school administration, and also by children and their parents; adduces a plan of the “Orff-methods” subject, invites her colleagues to take part in the plan discussion. Nadiya and Alisa, her eldest daughter, also work with children and adults in a private Studio of Music and Movement: from classes with mothers and babies – to creative piano lessons and family ensemble music playing. In Studio it's possible to realize the Orff-approach ideas the most successively.

**p. 62 Galina Khokhryakova (Amzya, Bashkortostan). AN INFORMAL ONE IN THE SYSTEM – WHAT TO DO?**

A nonstandard way to teach music, lack of diplomas and certificates for victories in different competitions, deviation from the profession, specified in a diploma of education – all this won't prevent an Orff-teacher from being appreciated. The author – a piano teacher by education – tells about her untypical experience of work in the music education system and about her receiving the highest qualification category against her expectations.

**p. 64 Elena Filimonova (Tyumen). WEEKDAYS AND HOLIDAYS**

Author – a music theory teacher in Tyumen College of Arts – tells about courses of elemental music playing, methods of rhythmic teaching, folk creation and composition for theoretician students. These subjects not only acquaint students with certain aspects of pedagogics and musicology, but also let them see and understand themselves. A concert named “We're playing music together”, conducted in the spirit of Orff-approach, with no division by participants and spectators, became the result of the work.

**p. 65 Vadim Kanevsky (Moscow). ORFF-SCHULWERK-TEACHER: an attempt to describe the profession**

The author tells about his vision of the Orff-Schulwerk-teacher's profession (OST). OST is a metaqualification, combining different skills and abilities. OST integrates music, movement and speech, body and mind, cognition and creation; knows basics of the psychology, the language of the children's culture; is able to arrange his activity flexibly, reacting to the feedback; shows his abilities with ease, inviting others to communication, music playing and dialogue; is not afraid of mistakes, accepts any forms of self-expression.

An excursus to the profession history (separation and integration) is undertaken in the article; all other levels of OST's qualification are analyzed in detail; Orff-approach lessons and standard institutional music education are compared; Orff-Schulwerk's part in education is revealed.

*“Everything has its own time and place. First oral – then written; first the process – then the result; first the integration – then the differentiation, separation, narrow specialization. Orff-Schulwerk education doesn't cancel anything and doesn't oppose itself to anything. It just RECOVERS a missing earlier stage”.*

### **p. 82 PRACTICE**

#### **p. 82 Elena Vdovina (Nizhny Novgorod). HOW AM I BECOMING AN ORFF-TEACHER**

The author tells about her lessons with children, about how important is it to take part in a game, to accept children's ideas, to lead the process without stopping being happy, gives some examples from her practice.

#### **p. 84 Tatyana Shevakhina (Vladimir). FROM MY EXPERIENCE OF WORKING WITH KIDS**

Fragments from Tatyana's methodical work, in which a large number of texts for work with 2-3 years old kids is given.

#### **p. 87 Tatyana Potekhina (Novosibirsk). EVERYTHING IS GOOD IN ITS SEASON**

The author tells about the necessity of considering laws of child's development, setting the tasks which must be solved in one or the other age, protecting the child from harmful environment signals, from which he can't protect himself yet. Also the issue of teacher's own maturity and his responsibility for students' psychophysiological state is raised. The author is especially concerned about group lessons with the youngest kids, often conducted without considering their real needs and laws of their psychophysiological development.

#### **p. 90 Anna Lazanchina (Samara). GROUP RECORDER LESSONS**

The author tells about group recorder lessons for adults, problems occurring on the lessons and ways to solve them. Lessons were conducted for two years with members of Samara Orff-chapter. For musician teachers recorder playing becomes a stimulus for creative growth and one of the ways of involvement in the group music playing process.

#### **p. 92 Elena Filimonova (Tyumen). ZIMBOLE**

A score of an African song with simple dance movements and body-percussion.

#### **p. 93 Oksana Vargalskaya (Samara). DRUM STORIES**

The author shares her impressions about Irina Shestopalova's seminar and tells about using the received knowledge in her further work. Different games and teaching models using self-made drums were useful in a family camp.

*“Playing with drums unites the group, encourages members' creativity, brings lots of joy and leaves a good trail in mothers', fathers' and children's souls.*

#### **p. 97 Nastasya Akhunova (St. Petersburg). EIGHT YEARS TOGETHER**

The author – an owner of a musical instruments (including Orff-instruments) store named “Sinkopa” – remembers how “Sinkopa”’s cooperation and friendship with Orff-community began, tells about how “Technical Orff-centre”, helping with organization and material maintenance of the seminars, appeared, how communication with Orff-teachers encourages the creativity and implementation of one’s ideas.

**p. 99 List of materials not included in this issue due to its limited volume; thanks to their authors:**

Irina Korneeva (Samara). **Vera Zolkina from Samara – an Orff-Institute’s magistracy graduate!**

Galina Khokhryakova (Amzya, Bashkortostan). **Our people in Salzburg – continuing the theme**

Lyudmila Ulyanova (Tambov). **On the wings of fantasy and creation. *About Elena Zaburdyayeva’s seminars in the Tambov on the basis of Rachmaninov Tambov State Institute of Music and Pedagogics***

Olga Ulybina (Ufa). **Vadim Kanevsky’s seminar in Ufa – impressions and results.**

Tatyana Fyodorova (Samara). **We are so similar, we like to play. *Some impressions from Irina Shestopalova’s five-day practical seminar in Samara (June 20-24, 2015)***

A. Azarov, N. Popova. V. Shakola (Tomsk). **Tatyana Potekhina’s supervision seminar “Musical game” review.**

Natalia Kotyukova (Yaroslavl). **About Micaela Grüner’s book “Orff-instruments”**

All these materials will be published in electronic format on ROSA’s official website.