

**American Orff-Schulwerk Association • 2007 National Conference  
San José, California • November 14-17, 2007**



**American Orff-Schulwerk Association**

Affiliate – MENC: The National Association for Music Education  
PO Box 391089 • Cleveland, OH 44139-8089

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**WELCOME**

Members of the Northern California Chapter, assisted by the American River, Mount Lassen and Sierra Nevada Chapters, warmly invite you to join us for the 41st National Conference of the American Orff-Schulwerk Association, November 14-17, 2007 in San José, California. Outstanding presenters and exciting concerts inspire us with their imagination, creativity and vision, making *The Art of Play* a powerful experience.

*Joyful* play, improvisation and musical exploration are the heart and soul of the Schulwerk. The 2007 AOSA conference theme, *The Art of Play*, embraces these elements. Transform your art of teaching! Create connections with new friends from across the country and around the world! Imagine new ways to infuse Orff Schulwerk into your classroom and engage your students! Explore the beauty and diversity of Northern California as you also explore the ebullient world of childhood play! Discover San José.

San José, the gateway to the Bay Area, is nestled in the center of Silicon Valley just south of San Francisco and within an easy drive of the breathtaking California coastline. Take a short walk and visit the Tech Museum of Innovation, the Children's Discovery Museum and the San José Museum of Art. Indulge your curiosity at the Winchester Mystery House. Travel the surrounding area and enjoy groves of ancient redwood trees, the world-class Monterey Bay Aquarium, Santa Cruz, Muir Woods, Mission Delores and other early missions, Chinatown in San Francisco, Pier 39, Fisherman's Wharf, Alcatraz, ferries and the San Francisco waterfront – all within an hour's drive from the conference site.

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**IMPORTANT INFORMATION**

**DEADLINE: Postmarked Monday, October 8, 2007**  
**Conference Pre-Registration and Housing**

**Hotel Parking Rates Per Day:**  
**Self-park varies from \$15-\$20 per day**  
**Valet park varies from \$20-\$22 per day**

**On-Site Registration (see page 14):**  
Opens Wednesday, November 14, 2007 — 6-10 p.m.

**College Credit/Professional Development:**  
Opens Wednesday, November 14, 2007 — 4-10 p.m.  
Convention Center, Exhibit Hall 1 Foyer

**Conference Refund Deadline: October 31, 2007. Requests must be made in writing to AOSA Headquarters, PO Box 391089, Cleveland, OH 44139-8089. Refunds will be assessed a \$30 processing fee.**

# SCHEDULE FORM

Thursday, November 15, 2007

## #120 OPENING SESSION 9:30 A.M. – 11:00 A.M. – CIVIC AUDITORIUM

### 8:00 – 9:15 a.m.

101 Borden *M*  
102 Bright *H*  
103 Brophy *SC*  
104 Bullis *CC*  
105 Crowell *H*  
106 Drake *CC*  
107 Gbolonyo I *CC*  
108 Hartmann *H*  
109 Hetrick *SC*  
110 Massello-Chiacos *CC*  
111 Ostertag I *CP*  
112 Sills *M*  
113 Stange I *CC*  
114 Trenfield *CC*  
115 Advisory Bd. I *M* (7:00 a.m.)  
116 Leto/Showcase *CC*

### 1:00 – 2:15 p.m.

141 Abril/Bond/Gault/Marshall *SC*  
142 Connors *M*  
143 Drake R *CC*  
144 Goodkin *CC*  
145 Greene *SC*  
146 Jiménez *M*  
147 Koulish *H*  
148 Larson *CC*  
149 Longden I *CP*  
150 López-Ibor *H*  
151 Massello-Chiacos R *CC*  
152 New Eng. D.M. *CA*  
153 Olson *H*  
154 Solomon, J. I *CC*  
155 Stange II *CC*  
156 Terry I *M*  
157 IS *M*  
158 Savage/Showcase *CC*  
159 Exhibits *CC*

### 2:45 – 4:00 p.m.

161 Adee *SC*  
162 Coulter I *H*  
163 Crandall *CC*  
164 Crowell R *H*  
165 Daval *CC*  
166 Frego *CA*  
167 Gbolonyo II *CC*  
168 Jiménez R *M*  
169 Kaleidoscope I *H*  
170 Larson R *CC*  
171 Lehto *CC*  
172 Noll *CC*  
173 Ostertag II *CP*  
174 Posada I *M*  
175 Pres. Panel *SC*  
176 Roberts *M*  
177 Sams *H*  
178 IS (cont.) *M*  
179 Holland/Showcase *CC*  
180 Exhibits *CC*

### 4:30 – 5:45 p.m.

181 Brooke *CC*  
182 Coulter II *M*  
183 Crandall R *CC*  
184 Daval R *CC*  
185 Drozd *SC*  
186 Galhano I *H*  
187 Giebelhaus-Maloney *M*  
188 Hepburn *CC*  
189 Hinch *SC*  
190 Kaleidoscope II *H*  
191 Longden II *CP*  
192 Posada II *M*  
193 Przybylowski *CC*  
194 Sams (cont.) *H*  
195 Solomon, J. II *CC*  
196 Terry II *M*  
197 IS (cont.) *M*  
198 Gonzol/Showcase *CC*  
199 Exhibits *CC*

Friday, November 16, 2007

## #200 BUSINESS MEETING 8:00 A.M. – 9:30 A.M. – CIVIC AUDITORIUM

### 9:45 – 11:00 a.m.

201 Boyarsky *H*  
202 Brady *M*  
  
203 Coulter III *SC*  
  
204 Gbolonyo III *CC*  
205 Hammil *M*  
206 Hinch *SC*  
207 Longden I R *CP*  
208 López-Ibor/Maschat *CC*  
209 McCoy *H*  
210 Medeiros/ M.H.Solomon *CC*  
211 Meeting of the Minds *H*  
212 Robinson *CC*  
213 Stange II R *M*  
214 Szajnberg *CC*  
215 Terry I R *M*  
216 Trenfield R *H*  
217 Whitehead *CC*  
218 IS (cont.) *M*  
219 Whitley/Showcase *CC*  
220 Exhibits *CC*

### 1:00 – 2:15 p.m.

221 Ahlstedt *CC*  
222 Brady R *M*  
  
223 Bright R *H*  
  
224 Chigamba/Noll *M*  
225 Coulter III R *SC*  
226 Dupont/Hiller *CC*  
227 Galhano MC *H*  
228 Giampietro/Maisonpierre *M*  
229 Greene R *SC*  
230 Medeiros/Robbins *M*  
231 New Eng. D. M. R *CA*  
232 O'Shea *CC*  
233 Ostertag III *CP*  
234 Pratt *H*  
235 Research Poster *CC*  
236 Solomon, J. I R *CC*  
237 Stange III *H*  
238 Szajnberg R *CC*  
239 Terry II R *M*  
240 Whitehead R *CC*  
241 Ziolkoski/Showcase *CC*  
242 Exhibits *CC*

### 2:45 – 3:00 p.m.

243 Amidons *CA*  
244 Byers/Hartman *SC*  
  
245 Campbelle-Holman/  
Thompson-Barthwell *SC*  
246 Chigamba/Noll R *M*  
247 Galhano MC (cont.) *H*  
248 Giebelhaus-Maloney R *H*  
249 Grieshaber *CC*  
250 Hartmann MC *CC*  
251 Lew *CC*  
252 Longden II R *CP*  
253 López-Ibor R *CC*  
254 Owen I *CC*  
255 Roberts R *M*  
256 Rodriguez-Suárez *H*  
257 Sams (cont.) *H*  
258 Saunders *M*  
259 Schrader *M*  
260 Solomon, J. II R *CC*  
261 Stevens-Zur *M*  
262 Kalani/Camara/ Showcase *CC*  
263 Exhibits *CC*

### 4:30 – 5:45 p.m.

264 Byers/Hartman R *SC*  
265 Campbelle-Holman/  
Thompson-Barthwell (cont.) *SC*  
  
266 Connors R *H*  
267 Davies-Splitter *H*  
268 Frego R *CA*  
269 Gbolonyo I R *CC*  
270 Grieshaber R *CC*  
271 Hartmann MC (cont.) *CC*  
272 Hetrick R *M*  
273 Lew R *CC*  
274 Ostertag I R *CP*  
275 Owen I R *CC*  
276 Przybylowski R *CC*  
277 Research (RIG) *M*  
278 Rodriguez-Suárez R *H*  
279 Sams (cont.) *H*  
280 Saunders R *M*  
281 Schrader R *M*  
282 Sills R *M*  
283 Gagne/Showcase *CC*  
284 Exhibits *CC*

Saturday, November 17, 2007

### 8:00 – 9:15 a.m.

301 Adee R *CC*  
302 Advisory Bd. II *M*  
303 Arlen/Kester *M*  
304 Brooke R *CC*  
305 Bullis R *CC*  
306 Coulter I R *SC*  
307 Drozd R *H*  
308 Galhano I R *H*  
309 Gbolonyo II R *CC*  
310 Howard *M*  
311 López-Ibor/Maschat R *CC*  
312 McLaughlin *M*  
313 Ostertag II R *CP*  
314 Owen II *CA*  
315 Racana/Shimosato *CC*  
316 Stange I R *H*  
317 Strand *SC*

### 9:45 – 11:00 p.m.

321 Abril/Bond/Gault/Marshall R *CC*  
322 Ahlstedt R *CC*  
323 Arlen/Kester R *M*  
324 Brophy R *M*  
325 Coulter II R *SC*  
326 Dupont/Hiller R *CC*  
327 Gbolonyo III R *CC*  
328 Giampietro/Maisonpierre R *H*  
329 Howard R *M*  
330 Lehto R *CC*  
331 Medeiros/ M.H. Solomon R *H*  
332 Noll R *SC*  
333 Ostertag III R *CP*  
334 Owen II R *CA*  
335 Posada I R *M*  
336 Racana/Shimosato R *CC*  
337 Sams (cont.) *H*  
338 Teacher Training I Recorder *H*

### 12:45 – 2:00 p.m.

341 Amidons R *CA*  
342 Brown-Lundh *SC*  
343 Davies-Splitter R *CC*  
344 Galhano II *H*  
345 Hammil R *M*  
346 Hargrove *H*  
347 Hartmann R *CC*  
348 Kettunen/Weyman *M*  
349 Loong *M*  
350 McLaughlin R *M*  
351 O'Shea R *SC*  
352 Olson R *H*  
353 Robinson R *CC*  
354 Strand R *CC*  
355 Teacher Training II Movement *H*  
356 Wong *CP*

### 2:30 – 3:45 p.m.

361 Borden R *CC*  
362 Boyarsky R *CC*  
363 Brown-Lundh R *SC*  
364 Hargrove R *H*  
365 Hepburn R *SC*  
366 Kettunen/Weyman R *M*  
367 Koulish R *CC*  
368 Loong R *M*  
369 McCoy R *M*  
370 Medeiros/Robbins R *H*  
371 Posada II R *M*  
372 Pratt R *CC*  
373 Stange III R *H*  
374 Wong R *CP*  
375 Writing for *The Off Echo H*

#380 CLOSING SESSION  
4:00 P.M. CIVIC AUDITORIUM

#390 BANQUET 6:00 – 9:00 P.M.  
CC BALLROOM A

**CP** = Crowne Plaza; **H** = Hilton; **M** = Marriot; **SC** = Sainte Claire  
**CA** = Civic Auditorium; **CC** = San José Convention Center  
**R** = Repeated session; **MC** = Master Class; **IS** = Introduction to Schulwerk

## SPECIAL GUEST PRESENTERS



**Dee Joy Coulter** is a nationally recognized neuroscience educator, known for her unique ability to present complex ideas in clear and humorous ways that are useful for educators. Her strong response to research linking trauma, chronic stress and resultant learning difficulties, adjustment problems and poor sensory motor integration has led her to examine the power

music has to nourish children and foster resiliency in stressful times.



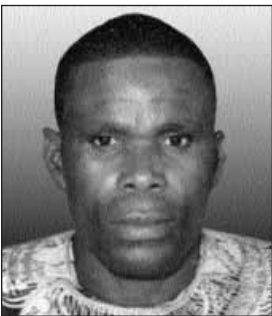
Well-known international presenter, **Verena Maschat**, teaches in Madrid, Spain and gives courses regularly throughout Europe and Latin America. She organizes international summer courses in Spain and at the Orff Institute and writes for various publications about music and dance education. She is the 2006 recipient of the prestigious Pro Merito Award of the Carl Orff Foundation.



Internationally renowned performer and recording artist, Brazilian native, **Clea Galhano**, is an accomplished performer of early, contemporary and Brazilian music. She has studied in Brazil and at the Royal Conservatory of The Hague, Holland. As a Fulbright Scholar she earned a Master's degree in Early Music from the New England Conservatory of Music.



**Andrea Ostertag** comes from Salzburg and has taught at the Orff Institute since 1991, with emphasis on dance, folk dancing, dancing with children and dance technique. Andrea is in demand as a presenter for many international Orff associations and universities. She appears as a Clown Doctor for many children's hospitals and PR events. She is a performer in an acapella music cabaret group, "muhTanten."



**J.S. Kofi Gbolonyo** was born in Dzodze, an Anlo Ewe town in Ghana where he grew up immersed in the traditional music, dance and culture. His journeys have taken him to the Orff Institute and, now, to the United States where he directs the University of Pittsburgh African Dance Ensemble. A clinician and advocate of multicultural education, Kofi's area of expertise is African

music and dance. He performs and conducts workshops and scholarly presentations in Africa, Asia, Europe and North America.



**Wolfgang Stange**, founder, director and principal choreographer of the AMICI Integrated Dance Theater Company, teaches dance and creative movement workshops for children and adults with learning difficulties, the physically disabled, as well as psychiatric, stroke and cardiac patients. Wolfgang is known internationally for his teaching methods which stress the need

to share and acknowledge each other's abilities, whether disabled or not.



Student and now teacher at the Orff Institute in Salzburg, **Wolfgang Hartmann** has taught elemental music and dance education for many years. Author of many school programs for the Bavarian radio, he organizes and gives courses on the Orff Schulwerk approach all over the world. He is the president of the Carl Orff Foundation.



**Keith Terry** is a percussionist/rhythm dancer/educator who has toured extensively in the Americas, Asia and Europe. Working in music, dance, theater and performance art, he is a self-defined "body musician," using the oldest instrument in the world – his own body – as the basis for exploring, blending and bending traditional and contemporary rhythmic, percussive and movement possibilities.

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### Non-Ticketed

Meeting of the Minds # 211  
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See pages 5-11 for full session descriptions.

## CONFERENCE PRESENTERS

**ABRIL, CARLOS and JUDY BOND, BRENT GAULT,  
HERBERT MARSHALL (# 141, 321)**

See Bond, Judy for session description.

**ADEE, DAVID (# 161, 301)**

***Theater Games for Grades 3 - 8***

Learn games that develop general and musical improvisation skills. Discover new ways to reach hard-to-reach students. Explore theatrical avenues of the Schulwerk.

**AHLSTEDT, LINDA (# 221, 322)**

***Let's Play the Laban Way***

Explore the effort/shape concepts of Rudolf von Laban using the elements of movement: body shape, time, dynamics and relationship through speech, music, visual art and poetry.

**AMIDON, PETER and MARY ALICE (# 243, 341)**

***Storytelling, Literature, Picture Books and Music***

Use storytelling in your teaching, enrich picture books with singing, storytelling and background music, introduce songs with stories and create a performance from a folktale.

**ARLEN, KAREN and NANCIE KESTER (# 303, 323)**

***Striking Gold: State and Regional History through Song***

Learn creative ideas for presenting state and regional history through traditional California songs, games, dances and activities.

**BOND, JUDY and CARLOS ABRIL, BRENT GAULT,  
HERBERT MARSHALL (# 141, 321)**

***Best Practices: Common Threads among Four Active Approaches***

This collaborative session engages participants in activities designed to show commonalities among the approaches of Dalcroze, Gordon (Music Learning Theory), Kodály and Orff.

**BORDEN, THOM (# 101, 361)**

***Tell Me a Story, Sing Me a Song***

Come into the circle of oral storytelling as traditional literature selections and familiar folk tales come to life through music, movement and theater experiences.

**BOYARSKY, TERRY (# 201, 362)**

***Moving from Playing to Praying***

Explore the profound and enlightening aspects of Dalcroze Eurhythmics, deepen your connection to self and others and create a sacred ceremony with spirit.

**BRADY, JON (# 202, 222)**

***Less Is More: Avoiding Material Overload from Toddlers to Teens***

Learn how to adapt and develop musical ideas throughout childhood, thus avoiding material "overload." Bring SA recorders.

**BRIGHT, SARAH (# 102, 223)**

***More than a Song – Integrating Music and Movement into Early Childhood Classroom Units***

Explore methods to incorporate song, dance, instruments and props into early childhood class units and stories.

**BROOKE, SARAH (# 181, 304)**

***One Australian's Orff***

Excerpts from the *Music for Children* Volumes are explored (with an Australian slant!). Play with sounds, movement and rhythm as well as kangaroos and koalas.

**BROPHY, TIMOTHY (# 103, 324)**

***Mining for the Assessable Moment: Systemic Assessment in the Elementary Music Classroom***

Learn ways to find assessable moments in every lesson and to design quick, easy scoring strategies. Come prepared to sing, dance, play and assess.

**BROWN-LUNDH, ROSALIE (# 342, 363)**

***Children's Singing Games from Zimbabwe***

This session focuses on singing games learned from children while visiting Zimbabwe, Africa. The games are appropriate for multi-age groups. Grades K - 5.

**BULLIS, BEV (# 104, 305)**

***Child's Play: Making It a Game***

Play with an idea, a rhythm, a poem, a story, a scarf: the pre-K – 6 child's journey to "knowing." Experience elements of play for infusing the arts.

**BYERS, DENA and JENNIFER HARTMAN (# 244, 264)**

***Playing with the Arts***

Through the Orff Schulwerk process integrate music, art, movement and poetry to create playful and powerful performances for students.

**CAMPBELLE-HOLMAN, MARGARET and JUDITH  
THOMPSON-BARTHWELL (# 245, 265) Double Session**  
***The Power of Effective Questions (in the Art of Play)***

Effective questions motivate, focus attention and facilitate the re-examination of old ideas. Reflect on observations of real classes. For all grade levels, preservice teachers and music methods instructors.

**CHIGAMBA, JULIA and SARAH NOLL (# 224, 246)**

***Ngatitamba! Let's Play!***

Learn songs, games and dances from Zimbabwe filled with timeless lessons. Then join us for a brief discussion concerning native and non-native approaches to traditional music.

**CONNORS, DAVID (# 142, 266)**

***From Movement to Mallets: Playful Process***

Begin with children's creative movement and move into structured movement. Speech is used to layer ostinati and move from body percussion to barred instruments.

**COULTER, DEE JOY (I - # 162, 306; II - # 182, 325;  
III - # 203, 225)**

***I. Brain Science, Music and the Developing Mind***

Successful learners master critical neurological skills in grade school. Learn about these key skills and the incredible ways music can develop them in children.

***II. Stress, Resiliency and the Power of Music***

Chronic stress creates faulty brain connections. Reading, listening, attending and handling new learning all fall apart. Resilience is critical and music holds the key to recovery.

***III. Learning to Observe the Learner in a Music Class***

Learn to observe sensory integration, attention and cognitive issues in children. A brief lecture will be followed by a demonstration class with young children and a debriefing discussion. **Please, no photos or taping.**

**CRANDALL, JOHN (# 163, 183)**

***Playing, Singing and Moving to Children's Literature***

Bring children's poetry and picture books to life through the Orff media of speech, song, instruments and movement.

**CROWELL, MARTHA (# 105, 164)**

***Beginning Recorder: Adventures in Flight***

Winged creatures inspire young recorder players to develop technique through improvisation. Children's examples include bird calls, world musics and poetry about birds and insects.

**DAVAL, MARY (# 165, 184)**

***Bon Odori: Japanese American Folk Dances in the Orff Schulwerk Classroom***

During the Japanese American *Obon*, we honor our ancestors by dancing. Learn *Odori* (Japanese folk dances) and how to create your own *Obon* celebration.

**DAVIES-SPLITTER, SUSIE with PHIL SPLITTER (# 267, 343)**

***Discover "Aussie" Style Music for Three to Eight Year Olds***

Explore the Aussie outback, meet the Dinky Di Aussie and play along in the Bunyip's band with songs, dances and instrumental activities for early childhood.

**DRAKE, SHOSHANAH (# 106, 143)**

***One, Two, Three Come Play With Me***

Counting songs, stories and poems are used as we explore the Orff Schulwerk process to perform pieces with a math connection for primary ages.

**DROZD, KAREN (# 185, 307)**

***Siva the Sāmoan Way***

Participants join in singing, dancing and playing children's games and action songs that are immersed in the culture of American Sāmoa. For teachers of children in the elementary grades.

**DUPONT, DON and BRIAN HILLER (# 226, 326)**

***What Kind of Day Is Your Favorite Day?***

A music day is my favorite day! Come chant, sing, play and move as we explore engaging activities for the K - 5 music classroom.

**FREGO, DAVID (# 166, 268)**

***Dalcroze Eurhythmics: The Play of Rhythm***

Participants actively engage in sequencing of rhythmic movement experiences that explore the structural elements of rhythm following the philosophy of the Dalcroze approach.

**GALHANO, CLEA (I - # 186, 308; II - #344)**

***I. The Art of Articulation***

Articulation creates poetry in music. Through various styles of repertoire, this session focuses on the importance of articulation in recorder playing. Intermediate players and up.

***II. Playing Music with the Children***

Immersed in the children's world, play a variety of recorder repertoire bringing life and expression to the music. Demo class with children.

**GAULT, BRENT and JUDY BOND, CARLOS ABRIL, HERBERT MARSHALL (# 141, 321)**

See Bond, Judy for session description.

**GBOLONYO, J. S. KOFI (I - # 107, 269; II - # 167, 309; III - # 204, 327)**

***I. Exploring African Children's Musical World: An African Participatory Approach***

Through the art of play, participants will journey into West African children's holistic musical world of games, songs, instrumentation, dance and rhythms from Ghana, Togo and Benin.

***II. The Orff-Afrique Concept of "Music": A Holistic Approach to Teaching Music and Dance***

Employ Orff-Afrique techniques in practically defining "music" in its holistic (African) terms: drumming, dancing, singing and analysis of in-depth cultural and philosophical meanings, physical and social affects – a complete repertoire – ready for "consumption."

***III. Orff-Afrique Demystifies African Polyrythmic "Complexity": A Rhythmic Art of Play***

Analyze common African polyrhythmic patterns and, through the art of play, take holistic rhythmic journeys on instruments including drums and the body. Participants explore rhythmic patterns and learn to play, sing and dance traditional pieces.

**GIAMPIETRO, MATILDA and BARBARA MAISON-PIERRE (# 228, 328)**

***May Play! May Play! Maypole Madness!***

Celebrate ritual maypole dances, songs and a garland dance. Learn to build a maypole. All ages appropriate. Dance the merriment of May in San José.

**GIEBELHAUS-MALONEY, DEBRA (# 187, 248)**

***Storytelling through Music for the Young***

Sing, move and play to weave dynamics, rhythm, beat, rhyme and melody into storytelling. Explore joyful links between music and language for your preschool and kindergarten programs.

**GOODKIN, DOUG (# 144)**

***The Art of Play: A Lecture/Demonstration***

Drawing from a model activity and the work of Alfred North Whitehead, this talk outlines the details of moving from play to work to the synthesis of play and work. Look at contemporary educational trends that discourage play and contemporary research that supports its importance.

**GREENE, JANET (# 145, 229)**

***Crossing Bridges: Music and Movement with English Language Learners***

Integrated lessons, research and video examples demonstrate how the Orff approach develops oral language, early literacy, music and dance skills in pre-K and K - 3 ELL students.

**GRIESHABER, KATE (# 249, 270)**

***Weaving Community: Musical Cooperation in Balinese Kotekan***

Experience Indonesian arts, kid-tested with U.S. kids and adapted for Orff instruments. Aspects of Balinese music include interlocking mallet work (*koketan*), circular breathing, shadow puppets. K - 12 resources.

**HAMMIL, JOANNE (# 205, 345)**

***Unique Rounds and Partner Songs***

Lively rounds to sing and explore! Learn a wide range of styles/forms (beautiful to hilarious, simple to complex, multicultural, classical and jazz), body rhythms, movement. Elementary - high school.

**HARGROVE, GWEN (# 346, 364)**

***The Playful Teacher: Finding Our Own Creative Music***

Through play and improvisation, explore and discover the *Circle of Inspiration* which empowers us to provide creative and effective learning environments for our students.

**HARTMAN, JENNIFER and DENA BYERS (# 244, 264)**

See Byers, Dena for session description.

**HARTMANN, WOLFGANG (# 108, 347)**

***It Began in Bavaria... Now it Belongs to the World***

This is an introduction to Orff Schulwerk, especially for beginners. What are the characteristics of Orff Schulwerk? What makes it so special but also adaptable to let it be a part of different cultures?

**HEPBURN, BETHANN (# 188, 365)**

***The Beauty of Toys***

This creative movement session starts with an exploration of toys and other whimsical objects such as whirligigs to inspire an ABA dance to a recording from *Musica Poetica*.

**HETRICK, PAM (# 109, 272)**

***Children's Clapping Games from around the World***

Children worldwide play clapping games because they are fun. Enjoy games collected from North America, France, Ghana, Korea, and Japan in their original languages.

**HILLER, BRIAN and DON DUPONT (# 226, 326)**

See Dupont, Don for session description.

**HINCH, PETER (# 189, 206)**

***Miss Mary Mack Is Back!***

Explore the art of play with *Juegos de Manos*, hand-clapping games in both English and Spanish

**HOWARD, KAREN (# 310, 329)**

***Balkan Singing Dances***

Singing styles of Eastern Europe (Macedonia, Bulgaria) are presented with traditional dances. Learn the different musical characteristics of this beautiful region.

**JIMÉNEZ, ALEJANDRO (#146, 168)**

***"Spicy, Picante": Styles and Rhythms in the City are Multicultural***

Experience the spirit of Afro-Spanish-Caribbean music, including the *Merengue*, *Son*, *Cha-Cha*, *Bomba* and *Plena*. Learn easy song materials in Spanish. Please bring recorders.

**KESTER, NANCIE and KAREN ARLEN (# 303, 323)**

See Arlen, Karen for session description.

**KETTUNEN, JOUNI and LINDA WEYMAN (# 348, 366)**

***Call of the Land, the Sea, the Sky: Where Kindred Spirits Play***

A Hawaiian/Finnish fusion of songs, dance, instruments and culture. Come play with us!

**KOULISH, LAURA (# 147, 367)**

***Pipes, Bells, Melodic Spells ... Recorder: Portal to Other Worlds and Cultures***

Sing, play and move with your recorder to a spiritual, *Tito Puente* mambo, Chinese *Tai Qi* fan dance. Grades 3 – 5, beginner to intermediate.

**LARSON, ELAINE (# 148, 170)**

***Sing and Play the Wintertime Way!***

Enjoy "winter" while exploring speech, song, movement and instruments. Snow shovels, ice melt buckets, nylon gloves and ice scrapers will be part of the fun!

**LEHTO, KAY (# 171, 330)**

***Building Bridges***

Math, social studies, science, literature... integrate other classroom subjects without compromising the music curriculum. Hands-on, kid-tested activities, K – 5. Great for classroom teachers, too!

**LEW, JACKIE (# 251, 273)**

***A Tale of Three Children's Cultures: Malay, Chinese and Tamil-Indian Songs of Malaysia***

This session pays tribute to the rich musical traditions of Malaysian children through songs, speech chants, singing games and stories.

**LONGDEN, SANNA with MARS LONGDEN (I - # 149, 207; II - # 191, 252)**

***I. Folk Dancing in Depth***

Learn useful and enjoyable ethnic dances for grades 3 - 8, while discussing how cultural aspects like geography, social mores and clothing influence how people move to music.

***II. It's Time to Change Partners Again***

Explore and enjoy "mixer" dances from various cultures to encourage civility and community from kindergarten through college. Make connections to music and other curricula.

**LOONG, CHET-YENG (# 349, 368)**

***Introducing Islam to School Children through Music***

Hands-on experiences with activities from the Persian, Palestinian and South-East Asian regions that are appropriate for elementary and middle school children.

**LOPEZ-IBOR, SÓFIA (# 150, 253)**

***"Children's Games" by Pieter Brueghel***

See how many games represented in the Flemish masterpiece painted over 450 years ago are still alive today in the children's cultures of various countries.

**LÓPEZ-IBOR, SOFIA and VERENA MASCHAT (# 208, 311)**

***Canciones y Danzas de Latinoamerica (Songs and Dances from Latin America)***

Play, sing and dance traditional music. Explore materials for the Orff Ensemble and recorders. Games and dances suitable for elementary and middle school.

**MAISONPIERRE, BARBARA and MATILDA**

**GIAMPIETRO (# 228, 328)**

See Giampietro, Matilda for session description.

**MARSHALL, HERBERT and JUDY BOND, CARLOS**

**ABRIL, BRENT GAULT (# 141, 321)**

See Bond, Judy for session description.

**MASCHET, VERENA and SÓFIA LOPEZ-IBOR**

**(# 208, 311)**

See Lopez-Ibor, Sofia for session description.

**MASSELLO-CHIACOS, DONNA (# 110, 151)**  
**At Play with the Elements in Music, Language and Movement**

Explore the elements from the child's world: language play, rhymes, singing and clapping games, (English and Spanish). Use these as building blocks to create simple elemental pieces and dances. Ages 6 – 9.

**MC COY, MATT (# 209, 369)**

**Recorder: Right from the Start**

Using poetry, song and improvisation as starting points, this session focuses on beginning recorder pedagogy in an Orff Schulwerk context.

**MC LAUGHLIN, HEATHER (# 312, 350)**

**Music-Making for Families**

Speech rhymes, songs and instruments: music-making for people of all ages and levels of musical experience. Activities for everyone from babies to grandparents.

**MEDEIROS, FLÁVIO AND JANET ROBBINS (# 230, 370)**

**Embracing the Rhythms of Northeast Brazil**

Sing, dance and celebrate the musical traditions of Northeast Brazil's *Carnaval* and *São João* festivals.

**MEDEIROS, FLÁVIO AND MARY HELEN SOLOMON (# 210, 331)**

**Lampião and Maria Bonita: A Love Story from Northeast Brazil**

Experience the drama and rhythm of the Northeast and dance the *xaxado* and dramatize the story of the legendary bandit, Lampião.

**NEW ENGLAND DANCING MASTERS – PETER AND MARY ALICE AMIDON with ANDY DAVIS (# 152, 231)**

**Teaching Traditional Dance to Children**

Participate in a workshop that combines Anglo/American dancing with discussion on how to build a positive, successful and dynamic dance program in your school community.

**NOLL, SARAH (# 172, 332)**

**Playing with the Wind**

Where do all the things go that blow away? Using props to express movement quality, play in *The Attic of the Wind*.

**OLSON, KRIS (# 153, 352)**

**Parallel Play: Traditional Dance, Original Dance**

Discover a new relationship between folk dance and creative movement by using one as inspiration for the other. Grades K - 8, all levels welcome.

**O'SHEA, SHEILA (# 232, 351)**

**Folktale Magic**

Experience the magic of folktales (Australian, Inuit and/or Irish) brought to life through music and movement and geared towards younger students. Dance-making is included.

**OSTERTAG, ANDREA (I - # 111, 274; II - # 173, 313; III - # 233, 333)**

**I. Finding Your Own Expressive Potential in Dance**

Anyone can dance! Becoming aware of our bodies with dance improvisation and developing movement skills (alone, partners, groups) we will find ways of joyful and satisfying dancing.

**II. Dances and Singing Games from Around the World**

Movement games, songs, stories and poems can be an introduction to children's dances as well as for easy folk dances from different cultures.

**III. Musicality and Dance**

Music and dance share the same elemental concepts. Integrating them musically defines good dancers. Learn to adapt these to the classroom through easy movement forms.

**OWEN, JIM SANTI (I - # 254, 275; II - # 314, 334)**

**I. Playful, Poetic Mathematics?! An Introduction to North and South Indian Rhythms**

Explore the poetic, language-based rhythms of North Indian drumming and the mathematical calculations of the drumming from South India. Age-appropriate concepts and repertoire for students.

**II. Bucket Drumming and Body Percussion: An Introduction to "Percussion Theater"**

"Percussion Theater" is a body-based performance practice utilizing waist-high modified bucket drums, dance and voice. Both a teaching tool and a performance art, it is used successfully with students of all ages.

**POSADA, PILAR (I - # 174, 335; II - # 192, 371)**

**I. Cantijuegos para Chicos (Infants and Early Childhood)**

Learn a new repertoire of lively game-songs in Spanish for babies and small children, rocking and finger songs, gestures and movement songs.

**II. Cantijuegos para Chicos (Primary: 5 - 8 years)**

Learn new game-songs in Spanish for primary school: movement and clapping songs, songs with simple dance patterns, songs with simple instrument accompaniment.

**PRATT, ALICE (# 234, 372)**

**Awakening the Soul**

Play awakens and touches the soul with these tried, tested and true activities created for, but not limited to, urban school settings.

**PRZYBYLowski, MICHELLE FELLA (# 193, 276)**

**A Fascination about Phrygian**

Exploration of the Phrygian mode beginning with the "mi" pentatonic leading into and developing two Phrygian pieces in *Music For Children* Volume IV through movement, singing and improvisation.

**RACANA, APRIL and NARUMI SHIMOSATO (# 315, 336)**

**Playful Traditions in Japan**

From children's songs to the traditional music of a Japanese festival, come join us in the art of play as found in Japanese communities.

**Research Interest Group (RIG) (# 277)**

**ISABEL BARBARA O'HAGIN, FACILITATOR; AMY BEEGLE and SHEILA WOODWARD,**

**The Art of Research: Connections to Children's Musical Cultures, Play, Reading and Imagination**

Learn how current research connects and intersects with Orff Schulwerk praxis and philosophy in the learning environment. Includes discussion of future research directions exploring children's musical processes.

Looking for innovative ideas?

Shopping for new materials?

**VISIT THE EXHIBITS**

See page 12 for hours.

**ROBBINS, JANET and FLÁVIO MEDEIROS (# 230, 370)**

See Medeiros, Flávio for session description.

**ROBERTS, CHRISTOPHER (# 176, 255)**

***Singing Games for the Upper Elementary***

Singing games and upper elementary equals fun!  
Learn how to successfully teach older students games they like.

**ROBINSON, KATHY and ROSEMARY EICHENLAUB, ROSE GRELLIS and ALICE PRATT (# 212, 353)**

***Teaching in the Margins***

Focus on what research and three veteran Orff teachers tell us about teaching to and through the strengths of ethnically, linguistically and culturally diverse students.

**RODRIGUEZ-SUÁREZ, EMMA (# 256, 278)**

***Spanish Traditional Games: Making Multicultural Learning Easy and Fun!***

This workshop focuses on Spanish traditional games, songs, instruments and dances, such as *Piedra, Papel, Tijeras, El Patio de mi Casa*, and *Don Gato*.

**SAMS, ROGER (# 177+ 194 + 257 + 279 + 337)**

***Schulwerk for the Soul (Five Sessions)***

Experience Schulwerk process for your own personal, spiritual growth. This retreat transcends religion as song and dance lead us into the mystic's heart. **Must register for all five sessions. Limit: 30**

**SAUNDERS, LISA "PUA" (# 258, 280)**

***Keiki Hula: Children's Dance in Ancient Hawai'i***

An early 1900's hula extolling Hawai'i's last reigning monarch, Liliu'okalani. This session is useful as part of interdisciplinary units and dance for Grades K -12.

**SCHRADER, JACQUELINE (# 259, 281)**

***Dusk to Dawn – A Collage of Ideas***

This session focuses on developing material which could be seamed together into a program by using *Music For Children* Volumes pieces, literature, singing and movement.

**SHIMOSATO, NARUMI and APRIL RACANA (# 315, 336)**

See Racana, April for session description.

**SILLS, JUDY (# 112, 282)**

***Play with Me and Dennis Lee***

Poetry plays a vital role in the Orff approach - "*Music is a natural outgrowth of speech.*" Dennis Lee's poems are naturals for ostinato, movement and song.

**SOLOMON, JIM (I - # 154, 236; II - # 195, 260)**

***I. Drum Performances***

Examine various elements to include in elementary/middle school drumming performances and perform two pieces with congas/tubanos that demonstrate several possibilities. Open to everyone.

***II. Play... and Develop Ensemble Teaching Skills***

Open to everyone, this session is an offshoot of last year's Master Class in Rhythmic Training. Play with exercises and with congas/tubanos.

**SOLOMON, MARY HELEN and FLÁVIO MEDEIROS (# 210, 331)**

See Medeiros, Flávio for session description.

**STANGE, WOLFGANG (I - # 113, 316; II - # 155, 213; III - # 237, 373)**

***Dance Dynamics***

Sessions that challenge participants to realize and respect each others' creative abilities. Practical ideas to draw out full movement potential from pupils of all abilities in a creative environment which promotes and encourages self-expression through music and movement. Applicable for all ages and for students with and without disabilities.

***I. Creative Movement Incorporating Props – LIMIT 40***

***II. Demonstration Session with Special Needs Students***

***III. Creative Movement – LIMIT 40***

**STEVENS-ZUR, SARA (# 261)**

***Time Is Not Around Me: Spontaneous Music Play and Time Experiences in New York, Singapore and Darwin.***

Explore and discuss how time is experienced as it is manifested in young children's spontaneous music play. Elementary classroom and early childhood focus.

**STRAND, KATY (# 317, 354)**

***No Child Left on their Behind: Learning through Imaginative Play with Music, Language and Movement***

This session provides teachers with ideas and activities for integrating language and music learning through creative, imaginative play. The session is geared toward arts integration and ESL learners.

**SZAJNBERG, DEBBY (# 214, 238)**

***Playful Learning: Integrating Schulwerk into the K-1 Curriculum***

Singing, saying, moving and playing support and enhance emergent reading, writing and numeracy with problem-solving and patterns as a focus for constructivist learning.

**TERRY, KEITH (I # 156, 215; II # 196, 239)**

Using only our bodies, we clap, slap, snap, step and vocalize our way through some very fun and funky original and traditional music.

***I. Body Music (Introduction)***

***II. Body Music (Exploration)***

**THOMPSON-BARTHWELL, JUDITH and MARGARET CAMPBELLE-HOLMAN (# 245, 265) Double Session**

See Campbelle-Holman, M. for session description.

**TRENFIELD, SALLY (# 114, 216)**

***Songs and Games in Spanish and English for Everyone***

Songs and extension activities in Spanish and English. The focus is on ESL and SSL learners, creativity and Orff process. Grades K - 5.

**WEYMAN, LINDA and JOUNI KETTUNEN (# 348, 366)**

See Kettunen, Jouni for session description.

**WHITEHEAD, BARUCH (# 217, 240)**

***Teaching Urban Music: An Afrocentric Approach***

This session focuses on teaching non-Western music in a culturally sensitive way assisted by children from the San José area. Demonstration session.

**WONG, BETTY with NICOLE SUMNER (# 356, 374)**

***Magic of Chinese Music***

Introduction to Chinese culture through music with extensive participation using Chinese instruments with found sound objects, language arts connections, traditional rhythms and regional styles.

## KALEIDOSCOPE I

### **BOWSER, DOUG (# 169)**

#### ***Playing with Art***

Using artwork and various props as a springboard for creative movement, incorporate the ideas of Orff, Dalcroze and Laban to inspire intermediate students.

### **DE STEFANO, DAVID (# 169)**

#### ***Play (with) Recorder***

Create, sing, play, fly: put “play” back into playing recorder with 2,3,4 note classroom-tested recorder activities for beginners.

## KALEIDOSCOPE II

### **DOUDRICK, RACHAEL and LISSIE QUISHENBERRY (# 190)**

#### ***Heave Away! Playing with Sea Chanties***

Set sail with your imagination! Sing and play through the high seas (C's) and explore the playful qualities of maritime work songs. Yo heave ho!

### **HAYMOND, CARRIE (# 190)**

#### ***Letting It Slide: Musical Encounters with the Slide Whistle***

Play games that lead to composition and learn strategies that develop the voice, body and ear using the slide whistle.

## NON-TICKETED SESSIONS

### **OPENING SESSION (# 120)**

#### ***Girls and Boys Come Out to Play***

Children representing the rich diversity of the San Francisco Bay Area join their playfellows on a musical adventure. Beautiful interludes interwoven through the Opening Session festivities culminate in “Playground Nocturne,” a collaboration between the Synergy School (San Francisco) and the John Muir Elementary School (Martinez).

### **BUSINESS MEETING (# 200)**

#### ***On a Breath and a Bridge***

The Chinese American International School Orff Ensemble; Susan Kennedy, Director  
Join us as we play our way across the bridge between tradition and experimentation, from Asia to America and beyond, in mixed media, bilingual performance.

### **MEETING of the MINDS (# 211)**

ERION, CAROL, Moderator, JIM SOLOMON, JULIE SCOTT Panelists

#### ***AOSA Education Director: The Path to the Future Starts Here***

This panel explores the hopes and dreams invested in AOSA's newly created position of Education Director. Course directors and teacher trainers are urged to attend.

### **PRESIDENT'S PANEL (# 175)**

#### ***Looking Beyond our Borders***

Join leading Orff Schulwerk practitioners from Canada, the U.S. and South America in exploring our shared passion. From developing organizations to those firmly established, we share a commitment to Schulwerk in the Americas.

### **RESEARCH POSTER SESSION (# 235)**

Reports of research in music education through visual presentations offer the opportunity to directly discuss results and applications with the researchers,

### **EL ORFF SCHULWERK EN PAISES DE HABLO HISPANA (Orff Schulwerk in Spanish Speaking Countries) (# 300)**

#### **LÓPEZ-IBOR, SOFIA and VERENA MASCHAT**

Materials and resources for music education in Spanish, teacher training courses. This session has the goal of creating relationships between the conference participants who work with Spanish speaking populations. **Note: Saturday 7:00 a.m. CC**

### **WRITING FOR THE ORFF ECHO (# 375)**

#### **O'HEHIR, MARTHA and EDITORIAL BOARD**

See the books and CDs in need of reviewers. Chat with recent contributors and with Editorial Board members. We are always listening for new voices to join the *Echo* chorus.

### **CLOSING SESSION (# 380)**

#### ***Farewell! Adios! Auf Wiedersehen!***

Join your friends and colleagues for this moving expression of our common vision. Celebrate the Schulwerk's timeless beauty as we sing, dance and play games from around the world. Led by Sofia López-Ibor and Andrea Ostertag, and accompanied by students, teachers and parents from the San Francisco School.

### **BANQUET (# 390)**

#### ***Have a Ball!***

Join us for an evening of revelry and joyful celebration infused with the lively flair of Northern California at its best! Come and be elegant! Come and be comfortable! Come and be playful! Come and enjoy a good time with friends as you enjoy a delicious banquet inspired by California Fusion cuisine fresh from the valleys. Dance the night away!

## INDUSTRY SHOWCASE

### **LETO, FRANK (# 116)**

#### ***Early Childhood Education***

Songs – Melodic echo songs and games, Rhythm –movement, ear training games, use of hand percussion instruments, multi-cultural music and dance including calypso, samba, hula, Orff approach to music with songs and dances. **Sponsored by Suzuki Corporation.**

### **SAVAGE, ROYBETH (# 158)**

#### ***With a Puppet and a Song, We'll Make Music All Day Long***

Keep joy in the music classroom by the use of puppets and other visuals to reinforce musical learning. Use of children's literature will be inter-related to puppets and songs. **Sponsored by Ability Plus Puppets.**

### **HOLLAND, DAVE (# 179)**

#### ***Making Connections – Interactive Rhythm Instruments Designed for Playful Learning***

Using Mountain Rhythm's new Rhythm Stax and Interactive Rhythm Making instruments, facilitator Dave will present concepts, techniques and activities for turning classroom rhythm making into an interactive and playful learning experience. **Sponsored by Music Is Elementary.**

**GONZOL, DAVID (# 198)**

**Round the Corner and Away We Go**

Meet David Gonzol for a presentation of traditional songs from the USA with instrument accompaniments and play-party instructions. **Sponsored by Schott.**

**WHITLEY, RON (# 219)**

**Orchestrations for Recorder and Percussion Instruments**

This session explores recorder instruction incorporating percussion instruments. Ron presents recorder games, activities and movement exercises as well as a colorful reward program. Each teacher receives a complimentary Kingsley recorder and patented safety neck strap. **Sponsored by Macie Publishing Company.**

**ZIOLKOSKI, DEBORAH (# 241)**

**Fun with Composers Presents Interactive Listening Lessons**

Fun with Composers takes classical music from a complicated, mysterious form to one that is completely child-centered and fascinating. Come sing, dance, act and play to the music of Mozart, Strauss and other greats. **Sponsored by Fun with Composers, Inc.**

**KALANI and RYAN M. CAMARA (# 262)**

**West African Drum and Dance**

Participants learn to play authentic rhythms and patterns for djembes and related instruments, perform accompanying dance steps and sing traditional songs from Guinea, West Africa. Loose fitting clothing recommended. **Sponsored by Peripole-Bergerault, Inc.**

**GÁGNE, DENISÉ (# 283)**

**Reproducible Choral Repertoire**

Purchasing quality choral music can be almost impossible for schools with large choirs and limited budgets. This session presents quality choral repertoire from a variety of publications that is reproducible. This is a choral reading session with a decided difference! **Sponsored by Themes and Variations.**

**ADVISORY BOARD SESSION I (# 115)**

Breakfast meeting for Advisory Board members and Regional Representatives.  
**STARTS AT 7:00 AM (THURSDAY)**

**ADVISORY BOARD SESSION II (# 302)**

**MUELLER, SUE:**

**The Art of Leadership**

Explore the art of leadership through active play and participation using the Schulwerk approach. **For AOSA Chapter Presidents and Regional Representatives only.**

**TEACHER TRAINING**

**I. CROWELL, MARTHA (# 338)**

**Looking at Level One – Recorder**

Best practices inquiry: a model lesson, sequencing and discussion. Bring recorders, ideas and questions. This session is for teachers currently teaching recorder and those interested in recorder teacher training.

**II. LEHTO, KAY (# 355)**

**Looking at Level One – Movement**

Come ready to share your ideas. Sequence? Assessment? Movement teacher trainer apprenticeship? This session is for teachers currently teaching movement and those who are interested in movement teacher training

**INTRODUCTION TO SCHULWERK (IS)**

**(# 157 + 178 + 197 + 218)**

Participants in this session gain an overview of the Orff Schulwerk approach. Interactive lessons demonstrate how Orff Schulwerk can be used to teach rhythmic, melodic and harmonic concepts using movement, improvisation, instrumental activities, speech and literature to children of all ages. Participants should dress comfortably and be prepared for a fun and exciting first experience with Orff Schulwerk!

Paul Cribari, Coordinator; Michael Chandler and Beth Melin Nelson, faculty. **MUST REGISTER FOR ALL FOUR SESSIONS LIMIT 90.**

**MASTER CLASSES**

**GALHANO, CLEA (# 227 + 247)**

**Recorder Master Class**

Prepare a piece and share your music with us. This session focuses on the style, technique and interpretation of the recorder repertory. All levels.

**HARTMANN, WOLFGANG (# 250 + 271)**

**Orff Schulwerk Master Class**

A theoretic, practical session that touches the question of how Orff Schulwerk can include listening to classical music and use it as a starting point for creative activities. OS Level III required. **Limit 40**

**FROM OUR EXHIBITORS**

Attendees need to bring tax exempt forms for purchases at the AOSA Exhibits.

Attendees making school purchases, please bring school approved purchase orders.

**FIRST TIME ATTENDEES!**

**IS THIS YOUR FIRST AOSA CONFERENCE?** Be sure to visit the First Timer's Booth in the Exhibit Hall – Wednesday night only. Regional Representatives love to meet and greet newcomers. We'll bring the presents, come on along!

**Join us after exhibits close at 10 pm in CC Ballroom A3 for a First Timers Get Together.**

## CONCERTS

**THURSDAY NOVEMBER 15, 2007**  
8:00 p.m.

### **An Evening with Keith Terry and Friends**

Body music is that music and dance created via the sound and movement of the body — clapping, slapping, snapping, stepping and vocalizing. Keith Terry performs with *Slammin'* and vocalist Linda Tillery.

**Friday November 16, 2007**  
Noon Concert (Hilton)

### **Clea Galhano**

The Art of Play: Invention, Fantasy, Joy and Humor in Music

**FRIDAY NOVEMBER 16, 2007**  
7:00 p.m.

### **Playing with Sticks**

Our Friday evening concerts feature three dynamic world percussion traditions represented by three of northern California's most esteemed ensembles.

**GAMELAN SEKAR JAYA** Recognized internationally as the finest Balinese Gamelan Ensemble outside of Indonesia, Gamelan Sekar Jaya performs virtuosic ensemble music. Gamelan Jegog features bamboo instruments up to 11 feet.

**CHINYAKARE ENSEMBLE** performs the beautiful and varied spectrum of Zimbabwean traditional music and dance. From the joyful sounds of the marimba, gourd rattles and drums, to the magical intimacy of the mbira, the ensemble celebrates the beauty of Zimbabwean culture.

The world famous **SAN JOSÉ TAIKO** has been mesmerizing audiences with the powerful, spellbinding and propulsive sounds of the taiko drums since 1973. SJT performers express the beauty and harmony of the human spirit through the voices of the taiko.

## VISIT THE EXHIBITS

**San José Convention Center Exhibit Hall 1**

### EXHIBIT HOURS

**Wednesday, November 14, 2007**  
7:00 p.m. – 10:00 p.m.  
Welcome Reception

**Thursday, November 15, 2007**  
11:00 a.m. – 6:00 p.m.  
Unopposed exhibit time 11:00 a.m. – 12:15 p.m.

**Friday, November 16, 2007**  
10:00 a.m. – 6:00 p.m.  
Unopposed exhibit time 11:00 a.m. – 12:15 p.m.

**Saturday, November 17, 2007**  
9:00 a.m. – 3:00 p.m.  
Unopposed exhibit time 11:00 a.m. – 12:00 p.m.

## EVENING SESSIONS

**THURSDAY NOVEMBER 15, 2007**  
9:30 p.m.

### **Evening Community Dance**

### **NEW ENGLAND DANCING MASTERS**

An evening of engaging, dynamic and easy to learn New England classics danced to live music. No experience necessary, all dances taught.

### **Evening Recorder Playing Session**

### **GALHANO, CLEA**

Enjoy world music repertoire by joining the play-in session. Please bring recorders of all voices.

### **Traditional Music**

### **from Iceland, the Land of the Midnight Sun**

### **ELFA LILA GISLADOTTIR, NANNA HLIF INGVAÐOTTIE, KRISTIN VALSDOTTIR**

On a musical journey through the traditional modal melodies, songs in parallel fifths and the quiet *Wíkvíki* dance, glimpse into the soul of the Icelandic nation.

**FRIDAY NOVEMBER 16, 2007**  
9:30 p.m.

### **To Dance is to Live: A World Dance Party**

### **LONGDEN, SANNA and MARS**

"The laughter, the fun, the joy of dance", said Martha Graham - a good description of this world dance session. New and familiar folk dances for all.

### **Historical Contributions to the Recorder Literature of Orff Schulwerk**

### **MC CREARY, PEGGY**

Bring your recorders to play some out of print and historically related recorder music from composers including Keetman, Bergesem, Carley, Regner, Ronnefeld, Samuelson and Wuytack.

### **Historical Dance**

### **MASCHAT, VERENA**

Renaissance dance with live music. Repertoire from collections by Arbeau, Susato, Gervaise and Playford. Please bring recorders of all voices.

**SATURDAY, NOVEMBER 17, 2006**  
9:30 p.m.

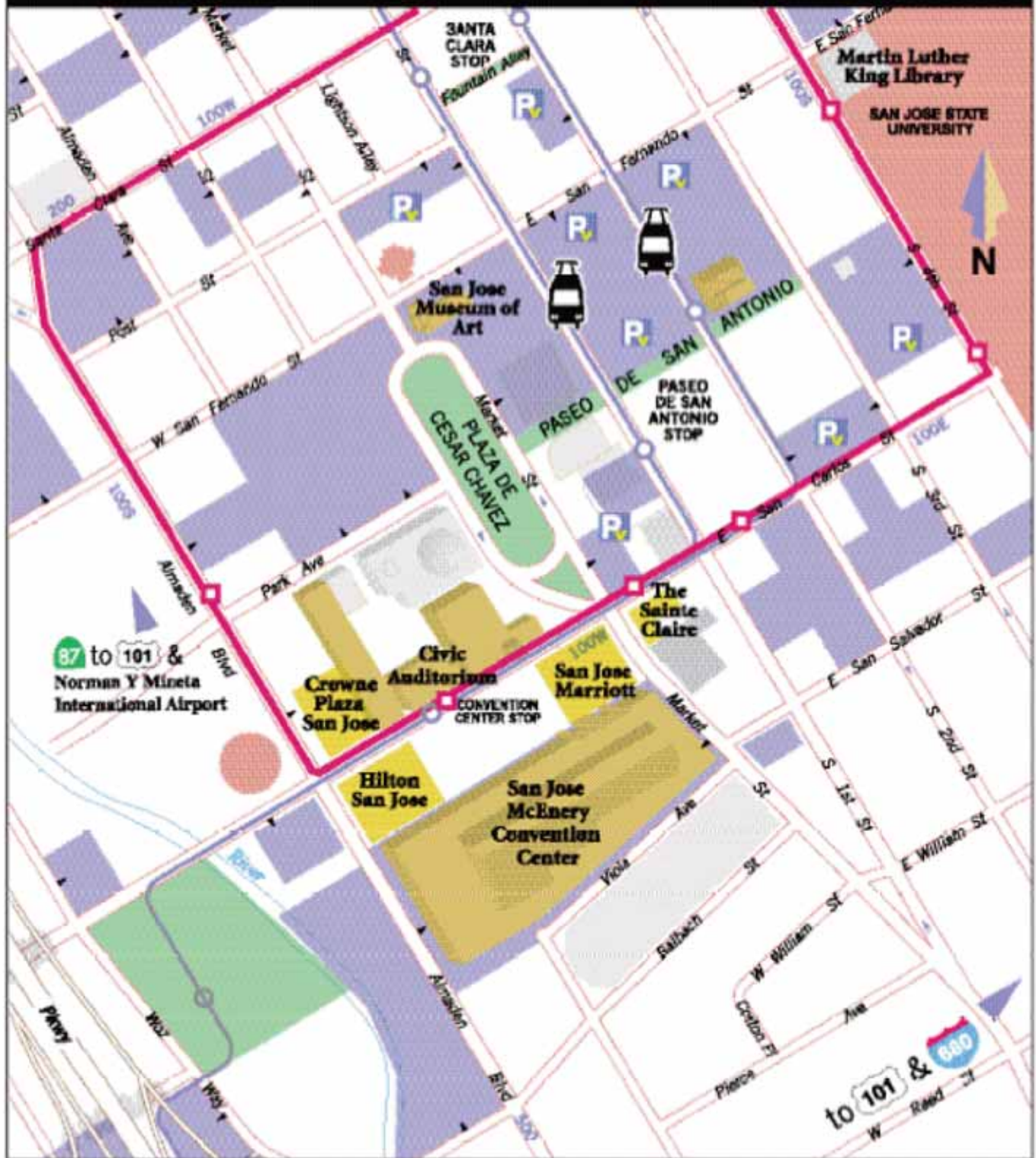
### **International Folk Dancing**

### **OSTERTAG, ANDREA**

Selected round and partner dances mainly from international traditions give a feeling for community and awaken joy in dancing together.

# DOWNTOWN SAN JOSE MAP

American Off-Schulwerk Association National Conference November 14-17, 2007



 VIA Light Rail     Dash Shuttle Line & Stop (free service)

**Yellow Checker Cab**  
408-777-7777

**Rainbow Cab**  
408.271-9900

**Golden Star Cab**  
408-573-7777

# CONFERENCE REGISTRATION FEES

**Pre-registration fees** – available through October 8th.  
Registration fees do **not** include banquet.

<b>Full Registration</b>	
Regular Member	\$250.00
Student/Retired Member	\$150.00
Non-Member	\$500.00

<b>Partial Registration</b>	
One-day AOSA Member	\$115.00
One-day AOSA Stu/Ret Member	\$ 60.00
One-day Non-AOSA Member	\$170.00
Two-day AOSA Member	\$190.00
Two-day AOSA Stu/Ret Member	\$100.00
Two-day Non-AOSA Member	\$340.00

<b>On-Site Registration</b>	
After October 3, you may only register on site.	
<b>Full Registration</b>	
Regular Member	\$312.50
Student/Retired Member	\$187.50
Non-Member	\$625.00
<b>Partial Registration</b>	
One-day AOSA Member	\$144.00
One-day AOSA Stu/Ret Member	\$ 75.00
One-day Non-AOSA Member	\$212.50
Two-day AOSA Member	\$237.00
Two-day AOSA Stu/Ret Member	\$125.00
Two-day Non-AOSA Member	\$425.00

**Banquet Tickets** \$48.00  
No refund on banquet tickets after October 30.

**Sponsored Guest Badge** \$25.00  
(allows guest to attend all non-ticketed sessions)  
Please give guest's complete name when registering.

**AOSA Membership**  
Non-members may pay AOSA membership dues when registering and register at the member rate.

These memberships include subscriptions to *The Orff Echo* and *Reverberations*, the quarterly journal and newsletter. Also included is access to the members-only section of the web-site.

[www.aosa.org](http://www.aosa.org)

Regular	\$70.00
Full-time Student	\$35.00
Retired	\$47.00

**On-Site Registration**  
**Wednesday November 14 — 6:00 - 10:00 p.m.**  
**Thursday, Friday 7:00 a.m. - 4:30 p.m.**  
**Saturday 7:00 a.m. - noon**  
**Convention Center Exhibit Hall I**

## College Credit at Conference

AOSA National Conference participants may register for either one or two semester units of academic credit through California State University Sacramento - College of Continuing Education. Graduate Credit (1 semester unit - \$55.00 - 2 semester units - \$110.00.)

More information can be obtained by contacting Crystal Olson, Ed. D. at [olsonc@csus.edu](mailto:olsonc@csus.edu) or 916.278.4237. Don't miss out on this terrific opportunity to further your professional development while also attending a great conference. See you in San José in November!

## An Invitation from the Northern California AOSA Chapter

The location of Conference in the Bay Area offers a unique opportunity to visit the Orff program at The San Francisco School. Arrive at the school at 8:30 am on Wednesday, November 14th and observe a variety of classes until 12:15 p.m. Lunch will be served on site.

The San Francisco School experience concludes with a discussion involving members of The San Francisco School, Doug Goodkin and Sofia Lopez-Ibor. Consult the NCAOSA website [www.ncaosa.org](http://www.ncaosa.org) for further information and related opportunities.

## Sight-Seeing Attractions in the San José and San Francisco Areas

Please visit the Concierge Booth at the Main Entrance of the Convention Center.  
Online visit [www.sanjose.org](http://www.sanjose.org)

### San Francisco Tours visit

<http://www.towerstours.net/>  
<http://www.grayline.com/Grayline/destinations/us/sanfrancisco.go>  
<http://www.supersightseeing.com>

AOSA National Conference / Nov 14-17, 2007

**HOTEL RESERVATION FORM**

**ONLINE RESERVATIONS:** [www.aosa.org](http://www.aosa.org)

**PLEASE FILL IN THE FORM BELOW:**

Occupant Name: \_\_\_\_\_

Sharing With: \_\_\_\_\_

Arrival Date: \_\_\_\_\_

Departure Date: \_\_\_\_\_

**SEND CONFIRMATION TO:**

Name: \_\_\_\_\_

Organization: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State/Province: \_\_\_\_\_

Zip/Postal Code: \_\_\_\_\_

Country: \_\_\_\_\_

Telephone: \_\_\_\_\_

Fax: \_\_\_\_\_

Email Address: \_\_\_\_\_

\*Reservation will not be processed without a form of guarantee.

**PAYMENT INFORMATION:**

Type of Card: \_\_\_\_\_

Account #: \_\_\_\_\_

Expiration Date: \_\_\_\_\_

Signature: \_\_\_\_\_

A check must accompany this form in the amount of \$147 per room (payable to SJCVB) if credit card is not provided. **No purchase orders will be accepted.**

Hotel	1PRS	2PPS	3PPS	4PPS
San Jose Marriott <small>(HEADQUARTERS HOTEL)</small>	\$139	\$140	\$150	\$150
Crowne Plaza San Jose	\$125	\$125	\$135	\$145
Hilton San Jose	\$144	\$154	\$164	\$174
The Sainte Claire	\$147	\$147	\$167	\$187

Note: Rates are subject to 10.05% occupancy tax and \$2.00 per night HBID assessment fee.

Hotels are within walking distance to the San Jose McEnery Convention Center.

**HOTEL PREFERENCE:**

1<sup>st</sup> choice \_\_\_\_\_ 2<sup>nd</sup> choice \_\_\_\_\_

3<sup>rd</sup> choice \_\_\_\_\_

**TYPE OF ACCOMMODATION:** (Check One)

Four people maximum each room. No rollaways in Double/Double rooms per hotel fire code.

Single (1 person / 1 bed)       Non-smoking

Double (1 bed / 2 people)       Smoking

Double/Double (2 beds / 2-4 people)

Require special facilities in accordance with the American Disabilities Act.

Special Request

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**ACCOMMODATIONS:**

Guest room reservations at the official hotels are handled on a first-come, first-served basis. Requests for guest rooms should be faxed, emailed or mailed to the San José Housing Bureau. Failure to receive your first choice does not constitute an error. If accommodations are not available at the hotel of your choice, comparable reservations will be made at alternate participating hotels. You should receive a reservation acknowledgement within 24 to 48 hours via email or fax.

**GUARANTEED RESERVATIONS ONLY:**

All reservations must be guaranteed at the time of your request to the housing bureau. **\*Reservations will not be processed without a form of guarantee.** You may do so by using a major credit card or an advanced check deposit with your housing form. Your credit card is only a form of guarantee.

**DEADLINES:**

For new reservations, all housing requests must be received in the office no later than **October 8, 2007.**

**CHANGES AND CANCELLATIONS:**

To cancel or make changes to reservations, contact the Housing Bureau until the cut-off date of **October 28, 2007** - date subject to change for each hotel. After the cut-off date, you may contact the hotels directly.

**RESERVE ONLINE:** [www.aosa.org](http://www.aosa.org)

**or RETURN THIS FORM TO:**

San Jose Convention & Visitors Bureau

email: [aosa@sanjose.org](mailto:aosa@sanjose.org)

fax: 1 408.293.3705

408 Almaden Blvd., San Jose,

California 95110



For more information on San Jose, go to [www.sanjose.org](http://www.sanjose.org)



## American Orff-Schulwerk Association

*Music and Movement Education*

Affiliate – MENC: The National Association for Music Education

PO Box 391089

Cleveland, Ohio 44139-8089

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# CALL TO CONFERENCE

### **Pre-Register Early—It's Easy.**

The session summaries and the session schedule form will help you to make selections for your presenter sessions. Once you have selected your session, write the appropriate session number and presenter name in the correct space on the registration card. Be careful to match the session time with the session number you wish to attend.

When you pre-register, you must select either an exhibit time or a showcase session time on Thursday and Friday. If you wish to exchange a ticket on site, you must do so on that day by exchanging your ticket at the registration counter.

Because space is limited, participants must register for ticketed sessions. All sessions are ticketed sessions except for the following: Opening Session, Noontime and Evening Concerts, Business Meeting, Meeting of the Minds, President's Panel, Research Poster Session, Evening Sessions, Exhibits, Writing for *The Orff Echo* and Closing Session. You must wear your badge to gain admission to non-ticketed sessions.

For those who wish to bring a guest, a Sponsored Guest Badge (\$25) is available for participation in non-ticketed events. A name tag will be prepared in advance for your guest if you include your guest's name on the registration card.

Remember that the Orff Schulwerk approach embodies learning by doing. Come prepared to sing and play and move.

### **PLEASE TAKE NOTE**

AOSA must select conference sites and sign contracts with hotels and facilities years in advance. Part of the process includes setting minimum space requirement. We also negotiate with the hotels to secure the best room rates for our conference attendees.

In order to reserve a site, AOSA has to contract a block of rooms years in advance. If this block is not filled by our conference attendees and exhibitors, financial penalties will be due the hotels. This may ultimately impact the fiscal health of AOSA as conference income supports planning future conferences and other member benefit programs. This also could result in higher registration costs for future years.

### **FROM OUR EXHIBITORS**

Attendees need to bring tax exempt forms for purchases at the AOSA Exhibits.

Attendees making school purchases, please bring school-approved purchase orders.