

Zing!

We're "rollin' out the barrel" in Milwaukee to provide the best possible program targeted to the professional needs of music and movement teachers of all ages. The Greater Milwaukee Orff Dimensions, Greater Chicago and the North Central Wisconsin Chapters are organizing the conference to take care of your needs.

You'll have a barrel of fun!



Libana is a women's world music ensemble that illuminates the vision, creativity and spirit of the world's women, performing contemporary and traditional music and dance.

Besides their

evening performance on Friday, they will lead sessions to inspire intercultural understanding, healing and peacebuilding.

The days are full of presentations, afternoon children's performances, exhibits from our industry members and opportunities to network and collaborate with musicians and dancers from around the world.

Elina Kivelä-Taskinen comes to us from Finland to help develop motor skills and lead an evening session on folk dance. She has a background as a physical education specialist, dance instructor and music teacher. She teaches rhythmic training for children and adults in Helsinki.



Wednesday Evening Exhibitors

Sneak Preview 7:00 – 9:00 p.m.

Arrive early, enter the drawing for prizes and visit the exhibits!

Join us in Milwaukee, "Cuz the gang's all here!"

American Orff-Schulwerk Association

Music and Movement Education

Professional Development Conference Milwaukee, Wisconsin November 11-14, 2009

Important Information

Online and Pre-registration begins June 1.

Mail-in pre-registration closes on October 13 postmark.

Online pre-registration closes Oct. 14.

On-site Registration begins Wednesday, November 11, 7-10 p.m., Midwest Airlines Convention Center.

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Find more information at www.aosa.org.



*Celebrating the Past,
Creating the Future*

Conference Schedule

Thursday, November 12, 2009

Thursday #100 Sessions

#120 OPENING SESSION 9:45 A.M. – MAC BALLROOM ABC

Exhibits 11:30 a.m.-6:00 p.m.

8:00 – 9:15 a.m.

101 Advisory Board I 7-9 a.m. *HIL*
 102 Byers/Donovan I *MAC*
 103 D'Agrosa *MAC*
 104 Foustalieraki *MAC*
 105 Introduction to Schulwerk** (IS) *HYT*
 106 Loong *HIL*
 107 McDaniel (S) *MAC*
 108 Nichols I *HIL*
 109 Olson *MAC*
 110 Purdam *HYT*
 111 Silber *MAC*
 112 Solomon I *HIL*

12:45 – 2:00 p.m.

141 Casey-Nelson I *HIL*
 142 Cunningham *MAC*
 143 DeStefano I *MAC*
 144 Feltenberger (S) *MAC*
 145 Goodkin I *MAC*
 146 Huffman *HYT*
 147 Hug *MAC*
 148 Imiolo-Schrivier I *MAC*
 149 IS** (cont.) *HYT*
 150 Machajewski *HYT*
 151 Richardson *MAC*
 152 Solomon II *HIL*
 153 Thompson-Barthwell I *HIL*
 154 Exhibits *MAC*

2:30 – 3:45 p.m.

161 Casey-Nelson I R *HIL*
 162 Coleman/Coleman *MAC*
 163 Colwell *HYT*
 164 Cribari *MAC*
 165 DePasquale *HYT*
 166 IS** (cont.) *HYT*
 167 Jerz *HIL*
 168 Longden *MAC*
 169 Sabourin/Vance I *HIL*
 170 Sams* *HIL*
 171 Savage (S) *MAC*
 172 Silber R *MAC*
 173 Wagner *HIL*
 174 Wood *MAC*
 175 Exhibits *MAC*

4:15 – 5:30 p.m.

181 Byers/Donovan II *MAC*
 182 Colwell R *HYT*
 183 Cota/Delgado *MAC*
 184 DePasquale R *HYT*
 185 DeStefano II *MAC*
 186 Foustalieraki R *MAC*
 187 Greene *HIL*
 188 IS** (cont.) *HYT*
 189 Nichols II *MAC*
 190 President's Panel *HIL*
 191 Sams* (cont.) *HIL*
 192 Schmid I *HIL*
 193 Thompson-Barthwell II *HIL*
 194 Whitley (S) *MAC*
 195 Exhibits *MAC*

One of your four sessions must be a sponsored session (S) or the Exhibits.

Friday, November 13, 2009

Friday #200 Sessions

#200 BUSINESS MEETING 8:00 A.M. – MAC BALLROOM ABC

CONCERT 2:00-2:30 P.M.

Exhibits 10:00 a.m.-6:00 p.m.

10:00 – 11:15 a.m.

221 Burton/Orem *MAC*
 222 Chandler *MAC*
 223 D'Argrosa R *MAC*
 224 Howard *HYT*
 225 Huenemann (S) *MAC*
 226 Libana I *HYT*
 227 Longden R *HIL*
 228 Lightfoot (S) *MAC*
 229 Machajewski R *HYT*
 230 Meeting of the Minds I *HIL*
 231 Pratt *MAC*
 232 Richardson R *HIL*
 233 Solomon I R *HIL*
 234 Trinka I *MAC*
 235 Wang *HIL*
 236 Exhibits *MAC*

12:30 – 1:45 p.m.

241 Burch (S) *MAC*
 242 Crandall *MAC*
 243 Cribari R *HIL*
 244 Han *HIL*
 245 Howard R *HYT*
 246 Lantz/Wahlberg *MAC*
 247 Meeting of the Minds II *MAC*
 248 O'Donnell *MAC*
 249 Purdum R *HYT*
 250 Research Poster Session *MAC*
 251 Sabounin/Vance II *HIL*
 252 Schmid I R *HIL*
 253 Szajnberg *HIL*
 254 Vest *MAC*
 255 Exhibits *MAC*

2:45 – 4:00 p.m.

261 Almeida (S) *MAC*
 262 Byers/Donovan I R *MAC*
 263 Burnett/Webster *MAC*
 264 Kennedy MC* *HIL*
 265 Kivelä-Taskinen I *HYT*
 266 Layton/Schrader* *MAC*
 267 Libana II *HYT*
 268 Meeting of the Minds III *MAC*
 269 Persellin *HYT*
 270 Schmid II *HIL*
 271 Trinka II *MAC*
 272 Wagner R *HIL*
 273 Wolf I *HIL*
 274 Wood R *MAC*
 275 Exhibits *MAC*

4:30 – 5:45 p.m.

281 Boyarsky *MAC*
 282 Byers/Donovan II R *MAC*
 283 Crisp/Richardson *HIL*
 284 DeStefano II R *MAC*
 285 Hull I *HIL*
 286 Imiolo-Schrivier II *HYT*
 287 Kennedy MC* (cont.) *HIL*
 288 Kivelä-Taskinen II *HYT*
 289 Layton/Schrader* (cont.) *MAC*
 290 Loong R *HIL*
 291 Lunbeck I *MAC*
 292 McCoy (S) *MAC*
 293 Nichols I R *HYT*
 294 Vance, Janie *MAC*
 295 Wolf II *HIL*
 296 Exhibits *MAC*

One of your four sessions must be a sponsored session (S) or the Exhibits.

Saturday, November 14, 2009

Saturday #300 Sessions

#400 BANQUET 6:30-9:00 P.M. – MAC BALLROOM ABC

CONCERT 2:00-2:30 P.M.

Exhibits 9:00 a.m.-2:00 p.p.

8:00 – 9:15 a.m.

301 Bond/Abril/Gault/Valerio* *HIL*
 302 Casey-Nelson II *HYT*
 303 Coleman/Coleman R *MAC*
 304 Cota/Delgado R *MAC*
 305 Crisp/Mazer/Neis* *MAC*
 306 Drake *MAC*
 307 Foley *HYT*
 308 Greene R *MAC*
 309 Kivelä-Taskinen I R *HYT*
 310 Lunbeck II MC* *MAC*
 311 Pratt R *HIL*
 312 Rodriguez-Suárez *MAC*
 313 Schmid II R *HIL*
 314 Szajnberg R *HIL*
 315 Wang R *HIL*

9:45 – 11:00 p.m.

321 Advisory Board II *MAC*
 322 Bond/Abril/Gault/Valerio* (cont.) *HIL*
 323 Crisp/Mazer/Neis* (cont.) *MAC*
 324 D'Agrosa R *MAC*
 325 DeStefano I R *MAC*
 326 Goodkin II R *MAC*
 327 Han R *HIL*
 328 Hull R *HIL*
 329 Kennedy II *HIL*
 330 Libana I R *HYT*
 331 Lunbeck II MC* (cont.) *MAC*
 332 Persellin R *HYT*
 333 Vance, Janie R *MAC*
 334 Wolf I R *HIL*

12:30 – 1:45 p.m.

341 Chandler R *MAC*
 342 Drake R *HIL*
 343 Imiolo-Schrivier II R *HYT*
 344 Kennedy II R *HIL*
 345 Lanz/Wahlberg R *MAC*
 346 Libana II R *HYT*
 347 O'Donnell R *MAC*
 348 Primer for Presenters *HIL*
 349 Research Interest Group *HIL*
 350 Rodriguez-Suárez R *HIL*
 351 Trinka I R *MAC*
 352 Vest R *HIL*
 353 Wolf II R *HIL*

2:45 – 4:00 p.m.

361 Boyarsky R *MAC*
 362 Burton/Orem R *MAC*
 363 Goodkin II R *MAC*
 364 Kivelä-Taskinen I R *HYT*
 365 Loong R *HIL*
 366 Nichols II R *MAC*
 367 Olson R *HIL*
 368 Richardson R *HIL*
 369 Trinka II R *MAC*
 370 Valerio *MAC*
 371 Writing for AOSA *HIL*

MAC = Midwest Airlines Center; **HIL** = Milwaukee Hilton; **HYT** = Hyatt Regency

(S) = Sponsored Session; * = Register for both sessions; ** = Register for all four sessions

CONFERENCE PRESENTERS

ARTS INTEGRATION

Kennedy, Susan (# 329, 344)

II. How We See It: Staging Orff Performances

Learn ways to enhance your students' performances with simple staging principles borrowed from dance and visual art. Lecture with visual examples and exploratory lab. LIMIT 40

Richardson, Sarah (# 151, 232, 368)

Elemental Theatre

Integrate theatrical concepts into music lessons. Play with elements of theatre just as we play with elements of music and movement to create original work.

Savage, Roybeth (# 171)

Captivating Students for Concepts

Sponsored by Ability Plus Puppets

This presentation addresses the use of puppets and other teaching aids in the "making conscious" and reinforcement of musical concepts. Connect to children's literature.

CHILDREN'S LITERATURE

D'Agrosa, Esther (# 103, 223, 324)

Compelling Connections: Reading and Music

Using intentional connections between music and reading instruction can be powerful tools to engage the whole child. Orff Schulwerk pedagogy is infused with reading skills in this session.

DeStefano, David (# 185, 284)

II. Hooked on Books

With children's literature as a framework, encourage your K-2 students' creative expression by bringing stories to life through movement, singing, body percussion and instrument playing.

Goodkin, Doug (# 326, 363)

II. The Poetry of Music, the Music of Poetry

From the phoneme to the poem, from simple recitation to an integrated performance, this workshop will explore the profound connection between speech and music.

Lantz, Sandy/Gretchen Wahlberg (# 246, 345)

Connecting the Volumes to Children's Literature

Do you remember when you were in trouble in school? So does Howard B. Wigglebottom. Come to this process-taught session and play, sing and dramatize this charming Howard Binkow book.

Rodriguez Suárez, Emma (# 312, 350)

Picture Books from Around the World

Explore picture books as a great way for your students to sing, move and play instruments of their own and others' cultures.

DRUM

Casey-Nelson, Colleen (# 302)

II. Japanese Taiko Drumming

Explore Japan through taiko drumming. Get insight into culture and traditions while opening a world of improvisation and composition. Approaches collected in Japan and the U.S.

Hull, Arthur (# 285, 328)

The Rhythmical Alchemy Playshop!

Experience how to use rhythm to inspire community-building and learning. Explore expressive activities through musical ice-breakers, rhythm-play, vocal games, songs and theater improvisation for community-building fun!

Solomon, Jim (I - # 112, 233; II - # 152)

I. Rotating Circle

Participate in "The Rotating Circle," an excellent percussion skill-building approach appropriate for any age — Kindergarten-Adult — and with multiple variations.

II. DEMO: Children's Drumming

Observe a group of sixth-grade students learn a given drumming piece, then create and develop an original drumming piece.

Schmid, Will/Paul Corbière/Margaret Jerz

(I - # 192, 252; II - # 270, 313)

I. World Music Drumming in the African and Caribbean Traditions

Hands-on drumming/singing/movement/xylophone/recorder session, exploring root traditions that are the foundation of the World Music Drumming curriculum

II. World Music Drumming: Cultures and Styles Beyond Africa

Hands-on drumming/singing/movement/ xylophone/recorder session. Explore the traditions of the Middle East, Europe, the Americas, and Popular Music that have expanded the scope of World Music Drumming.

EARLY CHILDHOOD

Crisp, Brian/Julie Mazer/Erica Neis (# 305 + 323)

In the Spirit of the Atelier:

Orff-Schulwerk and the Reggio Approach

Examine the fundamentals of the Reggio Approach and experience a broader context for the Schulwerk that enables children to make authentic and meaningful connections.

*Register for both sessions.

Greene, Janet (# 187, 308)

Harvest Celebration Recipe

Bring the natural world into the classroom. Leaves provide inspiration for creative movement. Songs and games develop skills for second language learners.

Loong, Chet-Yeng (# 106, 290, 365)

Asian and Pacific Early Childhood and Elementary Materials

Learn authentic Asian and Pacific music for young children.

Olson, Kris (# 109, 367)

Littlest Dancers: Movement in the Early Childhood Music Setting

Unlock the potential of your youngest dancers from babies to Kindergarten. Integrate movement in a way that supports creativity, musicality and fun.

Persellin, Diane (# 269, 332)

Smart Starts for Young Children:

The "Music Effect" on the Brain.

Music experiences are powerful in the brains and bodies of young children. Share smart and joyful teaching strategies for singing, moving and playing.

Valerio, Wendy (# 370)

Fostering Social Music Interactions, Birth - Age 3

Become a co-creator of music with children as you elicit and encourage social music interactions that enhance early childhood music development naturally, creatively and sequentially.

MOVEMENT

Boyersky, Terry (# 281, 361)

Hopp Tool Dalcroze Eurhythmics

Quick Reaction Exercises

Explore the Quick Reaction exercises inherent to Dalcroze Eurhythmics. Sharpen your attention, enrich your listening and enhance your musical responsiveness.

Burnett, Jenny/Laura Webster (# 263)

Out of Movement, Music

Based on the original European model, music can be created based on dance. Create a musical composition based on the group choreography.

Kennedy, Susan (*I - # 264 + 287)

**I. Movement First: Mini to the Max*

Using minimal movement as the starting point, create a group dance piece with original sound accompaniment. See how the aesthetics of movement sequencing impacts the shaping of a choreographic work.

MASTER CLASS

Limit 40 *Register for both sessions.

Kivelä-Taskinen, Elina (I - # 265, 309; II - # 288, 364)

I. Improving Motor Skills

This session invites the brain, the senses and the body to work together. Improve motor skills with brain dance and rhythm games.

II. Classroom Rhythm Activities

A desk, a drum, cups and paper — build a foundation for playing other instruments.

Longden, Sanna/Mars Longden (# 168, 227)

Improving Authentic World Dances

Traditional ethnic social dances offer excellent lessons for authentic improvisation. Participants find the “soul” of cultural dances, leading to true communal creativity.

Nichols, Kerri Lynn (# 108, 293)

I. Children Moving Forward: Dancing to Learn

Explore movement as the essential grounding for cognitive, social-emotional and physical growth. Learn to “teach less” as children creatively dance through arts and academic curricula.

Layton, Rick/Jacque Schrader (# 266 + 289)

**A Language Springboard: Music and Movement Woven through the Grades*

Explore the relationship between language, movement and music. Beginning with cinquain and pentatonic, moving through poetry and percussion, this session culminates with vignette and a mixed-meter modal piece. *Register for both sessions.

Thompson-Barthwell, Judith (I - # 153; II - #193)

I. DEMO: Moving in Middle School

Observe a group of sixth graders as they experience exploration, practice and creation. Starting from basics and moving beyond.

II. DEMO: Moving in Urban School.

Observe a group of urban fifth graders as they experience exploration, practice and creation. Starting from basics and moving beyond.

Vance, Janie (# 294, 333)

Movement in the Orff Classroom: Building Blocks and Process

Focus on creative ways to build a movement vocabulary. Examine how to use this vocabulary for yourself and your students.

Wagner, Shana (# 173, 272)

BrainDance™ Your Way to Brain Compatible Education

Learn the BrainDance™ and 5-Part Lesson Plan, created by dance education expert, Anne Green Gilbert. Experience a new way to stimulate learning and creating.

PROCESS

Almeida, Artie (# 261)

Mallet Madness Strikes Again

Sponsored by West Music

The Mallet Madness phenomenon continues! Students love this rotation system that is motivational and heavily academic. Whether you're a newbie or pro, you'll experience success with these lessons!

Bond, Judy/Carlos Abril/Brent Gault/

Wendy Valerio (# 301 + 322)

**It's Not Eclectic!*

Experience techniques and processes from Orff, Kodaly, Dalcroze, and Gordon, taught by master teachers of each. Observe commonalities and differences, and deepen your understanding. *Register for both sessions.

Burch, Sharon (# 241)

Teaching Rhythm, Beat and the 12-Bar Blues

Sponsored by J.W. Pepper & Son, Inc.

An easy introduction to the 12-bar blues. Play, sing, compose and move with Sharon Burch and Freddie the Froggie.

Byers, Dena/Jennifer Donovan (I - # 102, 262; II - # 181, 282)

I. High Five! Bringing the Schulwerk

Alive for Intermediate Children

Using the Orff media, explore five engaging activities for intermediate students to be used as teaching tools in the classroom and as performance pieces.

II. High Five! Bringing the Schulwerk

Alive for Primary Children

Using the Orff media, explore five engaging activities for primary students to be used as teaching tools in the classroom and as performance pieces.

Chandler, Michael (# 222, 341)

Back to the Basics: Using Keetman's "Elementaria"

Experience activities in elemental music and movement that represent the basic and fundamental principles of Orff Schulwerk, according to Keetman.

Cribari, Paul (# 164, 243)

The Legacy of Orff Schulwerk in the Modern Classroom

Explore the lasting significance of the Schulwerk in the lives of students living in the age of the internet and cell phones.

Crisp, Brian/Sarah Richardson (# 283)

Examining the Roots, Exploring the Shoots

Examine historical connections with the gamelan. Explore the contextual material of bamboo while addressing Orff Schulwerk, the MENC standards, and Social Constructivist Theory.

Cunningham, Deborah (# 142)

Snowflakes to Great Lakes: Exploring the Water Cycle

Using snowflakes as a point of departure, explore the unique six-sided nature of snow crystals through improvisation.

Drake, Shoshanah (# 306, 342)

Mining for a Gem

Explore beautiful pieces from the volumes inspired by a bit of geology to create a gem of a performance.

Feltenberger, Myles (# 144)

Teaching K-3 to Read and Play Music

Sponsored by Myles Music

“Mr. Everybody’s Musical Apartment” series is used in method courses including the University of Illinois, Eastern Illinois University and Vandercook University.

Goodkin, Doug (# 145)

I. DEMO: Jazz Demonstration

This demonstration sixth-grade class focuses on the fundamentals of jazz and jazz improvisation. Key concepts are taught through children’s games and simple jazz pieces.

Huffman, Carol (# 146)

DEMO: All That Jazz

A sixth-grade children’s demonstration including speech, body instruments, non-pitched percussion and improvisation.

Imiolo-Schraver, Deborah (# 148)

I. DEMO: Improvisation in the Xylophonation

If you’re coming to me, be prepared to see a demonstration — unrehearsed — with energy! Sing! Dance! Shimmy your bones... And everyone will improvise on xylophones!

Jerz, Margaret (# 167)

I. Say, You Say-Say What? Wow!

Build your improvisatory skills while communicating with others using echoes, question/answer and call and response activities and rhythm complements. Sing, dance and play!

McCoy, Matt (# 292)

Folks Songs of the British Isles and North America

Sponsored by Schott Music

This workshop features new arrangements of folk music from the British Isles and North America for children’s voices and Orff instruments. Ideas for process teaching will be demonstrated in addition to discussion of performance applications.

Silber, Nancy (# 111, 172)

Ring it In! A Seasonal Tapestry

Ring in the New Year and more! Sing, play, move, dance through the seasons with exciting, creative pieces and activities that kids love. K-4

Wolf, Debbie (II - # 295, 353)

II. Understanding Performance Assessment

Learn various strategies for assessing musical behaviors beyond paper and pencil.

RECORDER

Burton, Debbie/ Margaret Orem (# 221, 362)

Great Singing and Great Recorder Playing Using Traditional Folk Songs

Why re-invent the wheel? Some of the most useful material to teach recorder and to encourage correct singing can be found in traditional folk songs.

Crandall, John (# 242)

Recorder is Elemental

Explore pieces for beginning recorder and Orff ensemble composed by the presenter and adapted from the volumes. Bring Vol. I and soprano and alto recorders.

DeStefano, David (I - # 143, 325)

I. It’s in the BAG!

Combine traditional songs, games and dances with new material. Explore recorder playing from BAG to beyond!

Huenemann, Lynn (# 225)

Big Recorder for Small People

Sponsored by Music is Elementary

Explore all voices of recorders in settings appropriate for beginning players, using the MIE consort series. Create accompaniments, add improvisation and use simple recorder ensembles in the classroom.

Hug, Jo Ella (# 147)

DEMO: Working with Recorder

This demonstration session features sixth-grade students working with recorder as an integrated member of the Orff Schulwerk media. Process teaching lays the foundation for success.

Lunbeck, Linda (# 291; *II - # 310 + 331)

I. Up a Notch: Recorder in Intermediate/Middle School

Inspire your students beyond soprano recorder basics! Road-tested tips and materials to keep kids engaged and learning. Add alto recorder to challenge your better players.

**II. Raising the Bar for Recorder in Teacher Education*

Sharpen your recorder playing skills and expand your recorder pedagogy toolbox. Bring questions and all voices of recorders; come play, learn and enjoy. MASTER CLASS
LIMIT 40 *Register for both sessions.

McDaniel, Susan (# 107)

Recorder Music and AOSA: A Great Tradition!

Sponsored by Sweet Pipes

A playing session. New soprano recorder music from Sweet Pipes complement the traditional music used by AOSA members over the years!

Whitley, Ran (# 194)

Recorders, Rhythm and Boomwhackers®

Sponsored by Macie Publishing

Whitley presents clever arrangements for recorder, hand-held percussion instruments and Boomwhackers®. These compositions are great fun and serve as excellent concert pieces. Complimentary recorder and neck strap.

RESEARCH

Colwell, Cynthia (# 163, 182)

Adapting Orchestrations for Children with Disabilities in the Orff Classroom

With over 400 children in your classroom each week, focusing on the needs of individuals with disabilities is daunting. Examine strategies for adapting orchestrations.

Woodward, Shelia (I - # 250; II - # 349)

I. Research Poster Session

Reports of research in music education through visual presentations. Discuss results and applications with the researchers.

II. Research Interest Group (RIG)

Explore directions for research in the Orff Schulwerk approach.

SACRED

Nichols, Kerri Lynn (II - # 189, 366)

II. Make a Joyful Noise! Church Music for Children
Transform "joyful noise" into "jubilant song" through the Orff process! Voice, movement and drum awaken the spirit of creativity through pieces suited for multi-age groups.

O'Donnell, Linda (# 248, 347)

Children's Music Ministry: Orff Style
Create church music for children by adapting folk songs, examining the volumes and arranging hymns. Explore music for worship with emphasis on process.

Sams, Roger (# 170 + 191)

**Expanding Awareness through Schulwerk Process*
Explore ways to use Orff process to support personal/spiritual growth with adults. Learn the Gestalt concept of experiment, creating an experiment with sound and movement.
LIMIT 30 *Register for both sessions.

CHILDREN WITH SPECIAL NEEDS

Foley, Colleen (# 307)

Satalight™ for Special Learners
Observe the satalight™ Interactive Learning Station. See how to benefit children with special needs using new hardware and software programs.

Wolf, Debbie Lynn (# 273, 334)

I. Differentiated Instruction for Students with Special Needs.
This workshop provides ways to better know your students and impact their learning. Leave with strategies and techniques to improve differentiated instruction.

TECHNOLOGY

DePasquale, Antoinette (# 165, 184)

Turn your SMART board ON and ORFF
Learn ideas for motivating and actively involving students in grades 2-5 using interactive whiteboard technology and the latest version of SMART Notebook software.

Foley, Colleen (# 307)

Satalight™ for Special Learners
Observe the satalight™ Interactive Learning Station. See how to benefit special needs children with new hardware and software programs.

Imiolo-Schraver, Deborah (II - # 286, 343)

II. Process with PowerPoint
Goodbye tag board. Hello laptop...from imitation to exploration to improvisation...from the body to instruments. It's the same...but different!

Machajewski, Bob (# 150, 229)

Basic SMART Board
Explore the SMART Board and its full capabilities, Notebook software 10 and other products that can enhance your classroom teaching.

Purdum, Tim (# 110, 249)

Technology and the Schulwerk
Technology often detracts from active music making. Experience Orff-based lessons aided by Sibelius, Movie Maker, PowerPoint, audio files and an LCD projector.

Sabourin, Diane/Jessie Vance (I - # 169; II - # 251)

I. Audacity: Podcasting and Much More
Learn how to download/install, record, import a file and do basic editing using Audacity freeware. Mac and PC compatible.

II. Audacity: Beyond the Basics

Learn how to manipulate recorded material and create podcasts using Audacity freeware for those comfortable with the computer. Mac and PC compatible.

URBAN TRACK

Pratt, Alice (# 231, 311)

Nobody Owns the Sky
Experience an inspirational story about overcoming obstacles to make dreams come true. Adapt to performance and for school community involvement.

Thompson-Barthwell, Judith (# 193)

II. Demo: Moving in Urban School
Observe a group of urban fifth graders experience an introduction with exploration, practice and creation. Starting from basics and moving beyond.

Vest, Johnathan (# 254, 352)

Creative Teaching in the Inner-City Music Classroom
Learn how music teachers can reach at-risk students, gain their trust and be effective educationally, socially and emotionally.

VOICE

Coleman, Andrea/Joseph Coleman (# 162, 303)

Off the Page: A Collection of Choral Energizers
Experience choral energizers to maintain focus and energy throughout your rehearsal. Engage in activities that include mixers, body percussion, solfege activities and movement.

Libana (I - # 226, 330; II - # 267, 346)

I. Circle the World with Peace
Sing rounds and songs that invoke a desire for peace in the world as well as within ourselves. Create a beautiful and reverent sound to feed and inspire our souls as musicians and as educators.

II. Singing Ourselves Home

Sing through rounds, chants and songs that honor the spirit and beauty of the natural world, give voice to a universal hope for unity and peace and celebrate the diverse peoples who share our planet.

Lightfoot, Mary Lynn (# 228)

Continuing Great Choral Traditions through Creative Programming
Sponsored by Heritage Music Press
Explore exciting unison and two-part choral literature and resources appropriate for elementary and middle school choirs. Complimentary music packet provided

Trinka, Jill (I - # 234, 351; II - # 271, 369)

I. Favorite K-5 Folk Song Repertoire
An active music-making session of folk songs loved by children and teachers.

II. Using Folk Songs as Paradigms for Improvisation
Learn techniques for using elemental rhythmic and melodic structures of accessible folk songs and singing games as paradigms for rhythmic and melodic improvisation in grades K-5.

Wood, Marilyn (# 174, 274)

Part Singing and Orff Instruments?

Yes, We Can and Should...It's Beautiful!

Develop children's ears for part singing using Orff activities. Process the teaching of singing in three parts with Orff accompaniment for fourth through sixth grades.

WORLD MUSIC

Casey-Nelson, Colleen (# 141, 161)

I. MATSURI: Celebrate Japanese Festivals

Explore Japan's culture from season to season through music. Using traditional festivals and holidays, experience a year in the life of a child.

Cota, Rossana/Luis Delgado (# 183, 304)

Flavors of the Southwest

Explore the musical traditions of the Hispanic, Native American and Cowboy cultures through appropriate children's games, songs and movement from these cultures.

Foustalieraki, Maria (# 104, 186)

Singing and Dancing in the Greek Tradition

Explore important characteristics of Greek traditional music and ways of orchestrating these materials authentically.

Han, Kuo-Huang (# 244, 327)

Angklung: the Bamboo Shakers in Group

Music Teaching

Angklung is a popular bamboo instrument widely used in music education in Southeast Asia. Play traditional and modern angklung music from Indonesia and the West.

Howard, Karen (# 224, 245)

Music of Tahiti — From Polynesia to the U.S.A.

Learn traditional Tahitian rhythms on the toere (slit drum) and fa'atete (drum). Dances and songs are appropriate for school ensembles.

Szajnberg, Debby (# 253, 314)

Traditional Greek Dance

Experience asymmetrical meters and modal tonalities through two very different Greek dance traditions — Kalymnos and Pontos — taught through active listening and the Orff process.

Wang, Jui-Ching (# 235, 315)

Exploring "Heavy Metal": The Balinese Gamelan in the Music Classroom

This session presents the Balinese gamelan music tradition; including playing authentic instruments and suggests ideas about using Orff instruments to play the traditional repertoire.

SPECIAL INTEREST SESSIONS

Advisory Board I (# 101)

Benson, Karen, Vice President
Thursday, 7:00-9:15 a.m.
Hilton, Wright Ballroom
Breakfast Meeting for Chapter Presidents and Regional Representatives

Advisory Board II (# 321)

Schrader, Jacque
Saturday, 9:45-11:00 a.m.
MAC Room 102
Session for Chapter Presidents and Regional Representatives

Introduction to Schulwerk (IS)**

(# 105 + 149 + 166 + 188)

Sullivan, Lisa/Joyce Stephansky/Cyndee Giebler
Participants actively explore the Orff media of singing, saying, dancing and playing. These sessions are designed for those new to the Orff Schulwerk approach.

Limit 80 **Register for all four sessions.

Meeting of the Minds: Teacher Education

Give your input to the committee responsible for revising the Teacher Education Guidelines. For apprentices and levels course teachers.

Hug, Jo Ella (# 230)

I. Pedagogy Guidelines Review

Thompson-Barthwell, Judith (# 247)

II. Movement Guidelines Review

Crowel, Martha (# 268)

III. Recorder Guidelines Review

President's Panel (# 190)

Compete, Complement or Collaborate? Cross Fertilization in the Active Music-Making Approaches

Representatives from AOSA, Organization of American Kodály Educators, Dalcroze Society of America and Gordon Institute for Music Learning will be the panelists. Come and enjoy the discussion.

Primer for Presenters (# 348)

Cole, Judith

Experienced presenters and teachers of teachers will offer guidance for developing presentation skills with the adult learner in mind.

Writing for AOSA (# 371)

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

REGISTRATION

All conference events, other than the banquet, are included in the cost of full registration. Current membership in AOSA or Carl Orff Canada is required for member discounts. Proof of full-time undergraduate student status must be included with your registration for a student discount. Register online at www.aosa.org to confirm your choice of sessions, or download a form from the Web site to fax to 440.543.2687, or mail to AOSA headquarters.

Mail and Fax preregistration must be received by October 13.

Online preregistration closes on October 14.

On-site registration begins in the Midwest Airlines Center third floor exhibit hall Wednesday, November 11, 7-10 p.m. On site registration continues Thursday through Saturday, 7 p.m. 'til noon.



American Orff-Schulwerk Association

Music and Movement Education

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Cleveland, Ohio 44139-8089

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CALL TO CONFERENCE
Online Registration is open!

Zing!

Conference Housing and Travel Information Available at www.aosa.org.

Take advantage of the AOSA room block discounted rate.

Make housing reservations directly with the hotel.

Reservations must be made by **Sunday, October 18, 2009** for you to receive the AOSA Conference rate.

Both hotels are adjacent to the Convention Center within a comfortable walking distance with enclosed walkways.

Hotel	Single	Double	Triple	Quad	Phone*	On-line Reservations
Hilton Milwaukee City Center Headquarters Hotel	\$148	\$148	\$148	\$148	414.271.7250 1.800.HILTONS	http://www.hilton.com/en/hi/groups/personalized/MKEMHHF-AOSA-20091110/index.jhtml
Hyatt Regency Milwaukee	\$150	\$150	\$150	\$150	402.592.6464 1.888.421.1442	http://resweb.passkey.com/go/AOSA2009

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 requirements. AOSA must 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, substantial financial penalties will be due the hotels. This may ultimately impact the fiscal health of AOSA as conference income supports future conferences and other member benefit programs. This also could result in higher registration costs for future years.