The Newsletter of Dalcroze Australia Inc.

hopp!

Dalcroze Eurhythmics spreads through South East Asia.

Report by Sandra Nash

Director of Studies for Dalcroze Australia

The following article was written for Music Forum, the journal of the Music Council of Australia. It has been modified for our readers and is reproduced with the permission of the editor.

It is interesting to witness the vigour with which music teachers in South East Asian countries are taking to European approaches in the field of music education. I refer specifically to Dalcroze Eurhythmics which evolved just one hundred years ago in Switzerland. Its spread and enthusiastic adoption in recent years is probably beyond the wildest dreams of its founder, Emile Jaques-Dalcroze (1865-1950), and yet it is a remarkable to see how his ideas have fallen on fertile soil in countries far from Europe.

The second International Conference of the Jaques-Dalcroze Society of Japan was held at the Tokyo College of Music from 8 - 12 August 2008. I was fortunate to be able to observe classes given by other teachers and saw a rhythmic movement lesson given by a recently qualified Japanese Diplomate of the method in Tokyo. The piano improvisation for the class of some 50 people to move to began in a Japanese style, modal with lots of fourths. The class listened calmly and moved with ease. The quick reaction games so typical of a Dalcroze lesson were negotiated with grace and flow and the class was challenged both musically and physically as the lesson unfolded: they sang, moved, conducted and interacted in small groups when required, absorbing the music more and more as they did so Rhythmic elements were internalised and then the class sat and did Solfege games which led to a musical example incorporating all the elements of the lesson. Jaques-Dalcroze would have been pleased to see such a competent delivery of his ideas in this approach to music learning which seeks a balance and flow between the ear which hears, the mind which understands and the body which moves.

Andrew Davidson and I were two Australians who made up part of the 24 strong team of teachers invited from around the world to teach at the second Dalcroze International Conference to be held in Japan. With over 300 Japanese participants, 60 foreigners from Korea, Taiwan, Hong Kong and Singapore, a team of excellent interpreters, and the staff of helpers, this was the biggest Dalcroze Conference ever held anywhere, eclipsing even the Congress held every four years in Geneva. Many of the participants were performers, teachers

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of young children and piano teachers. We taught rhythmic movement, improvisation and solfege as well as workshops on practical applications of the Dalcroze work. There is a growing recognition of the importance of movement in music and arts education and the enthusiasm, awareness and the ability to listen and adapt shown by the participants was impressive.

Further evidence of the growing interest in Dalcroze is also apparent in other countries throughout South East Asia. Immediately after the conference in Japan a colleague from the UK, Karin Greenhead, gave workshops in Taiwan, Kuala Lumpur and Singapore where interest is growing to such an extent that discussions are under way with a view to establishing a Dalcroze centre for the region to offer professional courses for teachers, and Dalcroze Australia will be a partner in this venture. Readers are aware that Joan Pope has already visited Singapore many times over the last ten years so there is a growing number of people with Dalcroze experience.

In October this year, Joan Pope and I spent two weeks teaching at Mahidol University in Bangkok at the invitation of Dr. Somchai Trakarnung. Inspired by his classes in Toronto, Canada with Donald Himes, Dr. Somchai wants to see a Dalcroze approach infiltrate the teaching of music in Thailand, and has asked Australian Dalcroze teachers to help achieve this. An ongoing program is planned to roll out over a number of years, so that studio and classroom teachers can develop the necessary skills to incorporate Dalcroze into their practice. The enthusiasm with which teachers have embraced the work is heartening to see and a separate report appears on our workshop elsewhere in this magazine.

In December 2008 I will go to Hong Kong for a second time at the invitation of the newly formed Dalcroze Society of Hong Kong. The music teachers there have already had a number of visits from Toru Sakai of Japan, so the Dalcroze work is being delivered by people from different cultural backgrounds. Such is the enthusiasm of many of these people they travel frequently to Europe or the USA to attend Summer Schools, but the close proximity of Australia is appealing. Joan Pope has also visited schools in Borneo, and teachers from all of the countries mentioned above have travelled to Australia to attend out Dalcroze Summer schools. A friendly network of professional associations is growing all the time and the ISME conference held in Kuala Lumpur in July 2006 was another opportunity to demonstrate the work, and to develop useful links with teachers from countries in our region.

So one may well ask: Why us the Dalcroze work attracting so much attention at this time in these countries? The reasons are many and varied and not readily apparent without some knowledge of the existing music learning scenarios and cultural contexts. I would like to propose some possible explanations.

In some cultures, repetition for its own sake is highly valued as this offers the way to perfection. This can be a beautiful and meditative experience such as in a tea ceremony. But if this repetition is applied to practicing music without connecting the ear and the mind, this will lead to a mechanical performance devoid of life. Performance requires the ability to constantly shape and vary the musical discourse and respond to subtle nuances according to the demands of the score and the acoustic situation, whether as a soloist or ensemble player. One is in a state of intense alertness and relaxation.

Dalcroze eurhythmics is based on natural movements available to most people, and when the teacher gives out a rhythm the class can respond formally, either by stepping it and conducting, or freely using expressive gestures and travelling through the space. The musical challenge is then to respond to unexpected changes, requiring intense focus and concentration and also flexibility of mind and body. Assessing the level of the task and the overall tempo is the teacher's responsibility. The journey is towards musical understanding based on kinaesthetic awareness, relying on listening and responding with the whole body; the body becomes the musical instrument. This sense of being 'alive in the music' and moving along with its flow can be deeply satisfying and pleasurable. The play which is set up between the teacher's improvisation and the group is a vibrant dialogue. From what I have observed seeing large groups of up to 60 adults taking Dalcroze classes, not only do teachers want this opportunity for self-expression for their

At the Second International Dalcroze Conference in Japan August 2008,

L to R: Karin Greenhead, Jacqueline Vann (UK), Yuri Ishmaru (President, Jaques-Dalcroze Society of Japan), Andrew Davidson & Sandra Nash (Australia).

classes, they want it for themselves. For teachers who often work in isolation, the social aspect of the work is also stimulating and enjoyable.

The pace of modern life in large Asian cities is pressured and there is a rush to achieve results as quickly as possible without thinking about whether this is in the best interests of the child. The legacy of external music exams conducted by either British or Australian boards is still evident in many countries, especially those that were British colonies. Examinations can certainly serve a worthwhile purpose, but if learning music becomes equated only with passing exams, many children end up practising in a drill-like fashion to pass the exam in as short a time as possible, which does not develop their musicality or their love of music. Enlightened teachers are now seeking to change this situation and Dalcroze is seen as a way to develop a positive environment for learning music.

The progress which has been made in Japan in setting up a Dalcroze Teachers' Course is bearing fruit and already teachers are becoming qualified in the early stages. I would like to see a similar program in Australia as we really need more teachers to develop skills and deliver effective and enjoyable Dalcroze lessons not only at the Sydney Conservatorium of Music where I currently teach, but all around Australia. It is a powerful way to learn about music and respond to music whether you are 5 years old or 75! As you may gather from the activities described above, there would be a lot of interest from people in South East Asia if there were a Dalcroze Teachers' Course offered in Sydney in English, preferably at the post graduate level. Dalcroze workshops and Summer Schools are conducted in Australia by Dalcroze Australia, a small association, which relies on volunteers. We have no institutional support, but fortunately we can call on the Heather Gell Dalcroze Foundation for some assistance with funding and scholarships. We have the staff in Australia to offer Dalcroze training, but which institution will take on this exciting project? It is obvious from all I have said that the Dalcroze philosophy is open-ended and able to adapt to different cultural and social situations. It has a great deal to offer in the twenty-first century in fields as diverse as early childhood education, performance, conducting, theatre, aged care and music therapy, and it is being sought out by many interested people. At this stage, the strongest impetus for a Dalcroze training centre is happening in Singapore and it is well-placed to be a hub for people from different countries in the region. The time might come when Australians who want to get a Dalcroze qualification will need to go to Singapore for their lessons!

Sandra Nash

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Director of Studies for Dalcroze Australia

A doctorate for Joan Pope

In October 2008 Joan Pope was notified by her examiners that her thesis satisfied the requirements for the award of PhD. The examiners' reports included words such as 'excellent', 'meticulous' and 'rigorous' and the following extract is a real tribute to Joan's work:

"This is an outstanding doctoral thesis that makes a significant contribution to knowledge about music education in Australasia, women in music education in Australia and internationally, and the history of Dalcroze Eurhythmics. This dissertation includes an incredible amount of detailed research and reveals the author's enthusiastic interest in Dalcroze Eurhythmics over many decades."

Our heartiest congratulations go to Joan for her wonderful achievement, and many Dalcroze Australia members will be familiar with Joan's enthusiasms and also realise that throughout her full-time candidature she still managed to teach at summer schools and workshops, fulfill her duties as a member of other committees and maintain a lively contact with her family, especially the grandchildren. We salute you, Joan!

Joan's supervisor is Dr. Jane Southcott of Monash University, Melbourne, where the thesis will be accessible in the near future. The abstract is printed here with Joan's permission.

Dalcroze Eurhythmics in Australasia: the first generation from 1918.

Joan Lawson Pope, Monash University.

Abstract: In the early years of the twentieth century Swiss music educator Emile Jaques-Dalcroze developed an approach to the teaching and learning of musicianship which was both innovative and unusual. He believed that through trained listening to musical tasks, such as changes in speed, accentuation, pitch, tone and style, and instantaneous physical responses in rhythmic movement in space, his students would become more alert and alive to the nuances of music. Rhythm, he argued is a great power, no mere time-keeper, but the essential life force of music, and indeed of life itself. He explored ways in which students could control and freely move their limbs and body and show what they were hearing and understanding by stepping the duration and quality of sounds, and discover the diverse possibilities of phrasing, form and expressivity of music by natural gestures. The combination of purposeful listening, and inventive individual movement response went side by side with studies of breathing, singing and the acquisition of practical instrumental skills, theoretical and pedagogical studies. Soon it was clear that employing a three-fold approach, namely rhythmic movement, solfege/ear-training, and improvisation led to creative and effective personal learning.

From his initial demonstrations in Geneva his ideas moved rapidly. For several years an outstanding Jaques-Dalcroze College at Hellerau near Dresden attracted international attention with Festival productions and intense training courses for teachers, musician, dancers and artists. The outbreak of WW I put a halt to this activity. Jaques-Dalcroze made plans for an Institute in Geneva. A School of Dalcroze Eurhythmics had been established in London by late 1913, for which he was the Visiting Principal, and this provided an opportunity for English speaking students to undertake the three year course of study. By the end of 1918, when the war in Europe was over, a sense of renewed optimism emerged. During the 1920s more Australians studied at the London School

than at any other decade in its history. This was the time that interest in Dalcroze Eurhythmics was at its peak.

Little is known of the people who pioneered his innovative teaching approach in Australia and New Zealand. This thesis assesses the occurrence and development of Dalcroze Eurhythmics in Australasia during the post-WW I decades, 1919-1939. The intent of this thesis is to identify the Australian and New Zealand teachers of Dalcroze Eurhythmics, and their British counterparts who travelled to Australasia with this particular approach to musicianship and to reflect upon why they embraced it so eagerly. How and where they endeavoured to promote its principles, and, in so doing, what difficulties they encountered in the post-WW I decades will be studied. As the work developed by Jaques-Dalcroze now enters its second century, research about it will be of interest in the Australian music educational scene, and add to the growing realization, internationally, of the significance of Dalcroze Eurhythmics and its potential.

Important questions regarding the continuation of the method are posed. A number of contradictions between the professed ideals and practical issues have materialized and enabled formal contentions to be developed from the initial questions.

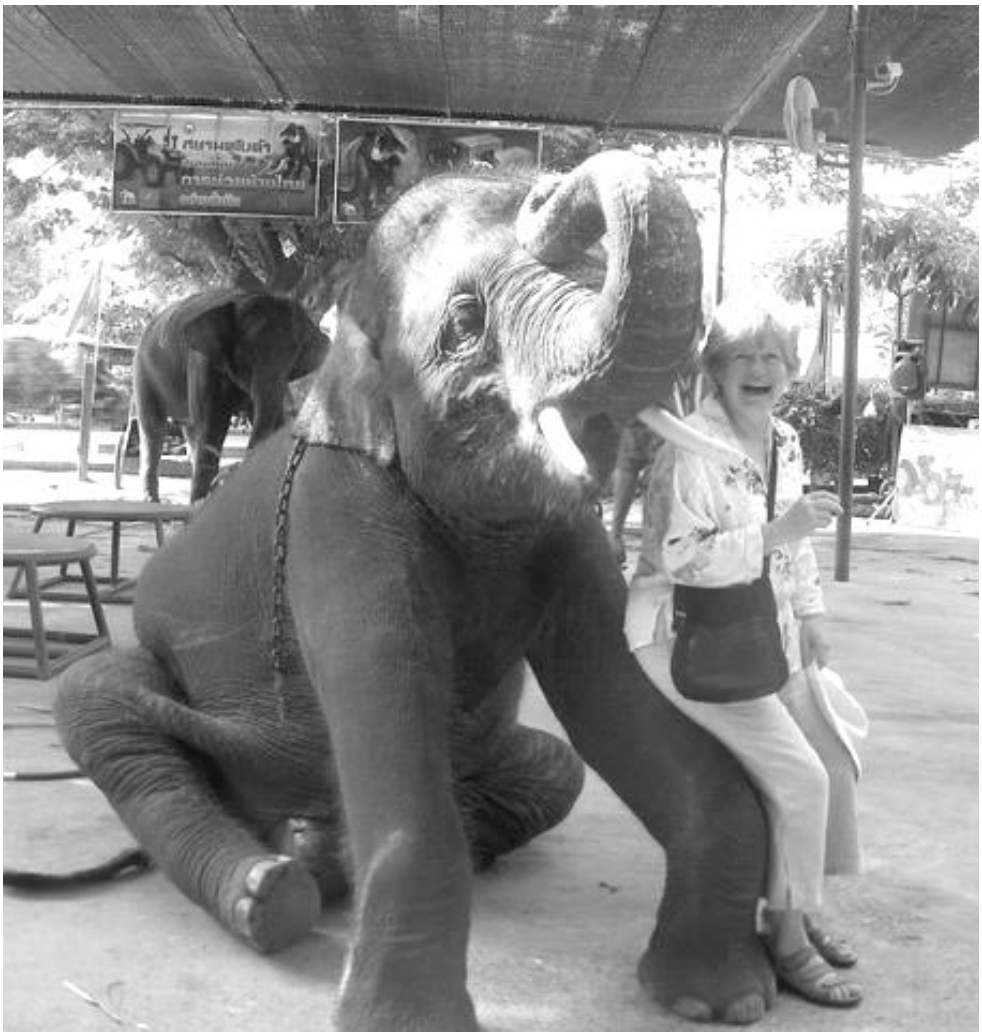
Workshop in Thailand October 6 – 17 2008.

Report by Sandra Nash

The workshop over two weeks was held at the new campus of Mahidol University on the outskirts of the city of Bangkok. Joan Pope had given the first Dalcroze workshop there in October 2007 and a number of these people came to our summer school in January 2008. So when we both went this year we knew there would be an experienced group. This meant that we could offer two levels throughout the two weeks, one for beginners to the work and one for those with previous experience and more skills. We were delighted to have a total of 38 people register for the two weeks, including some visitors from Singapore. Of these, eleven took the Level 1 exams and the names of those who were successful appear below. Fortunately the political unrest in the country did not interfere with our travel arrangements at that time and our safety was not threatened, even though each day as we were driven to the campus we saw armed soldiers on street corners near our hotel. The loudspeakers of the anti-government protesters (the Peoples Alliance for Democracy) were audible from our hotel swimming pool as we relaxed at the end of each days work. Since our return to Australia, others have not been so fortunate with thousands prevented by traveling due to blockades in the major airports.

During the first week Joan and I were delighted to be joined by Dr. Margaret Brink from Seattle. Margaret is a highly accomplished pianist and did her Dalcroze Licence with Bob Abramson in New York. The daily program involved the usual movement preparation, rhythmics, solfege and improvisation groups. Each afternoon had an hour when students could do readings, (with the help of translators, because everything we had prepared was in English), watch DVDs of the Geneva Congress or the children's demonstration lessons, or have private practice and coaching. We would finish the day with a group activity such as singing canons or a 'Frog Fugue.' The chance for the Thai

Left to Right: Dr. Somchai Trakarnrung & Nillawanna Eungamporn (Thailand), Dr. Margaret Brink (USA), Sandra Nash and Joan Pope (Australia) preparing for the Dalcroze workshop at Mahidol University, Bangkok in October 2008.



You just never know what will happen to a Dalcroze teacher in a foreign land. Sandra with a friendly baby elephant at Ayutthaya, the ancient capital of Siam (now called Thailand), October 2008.

people to have discussions in their own language turned out to be hugely helpful to them. They are a reserved race and tend not to speak up. They were able to let go and really express themselves, and when the spokesperson for each group reported on what their group had said, they were suddenly so animated one could not believe they were the same people! They were transformed. We became closer to our participants through this and our understanding of our students grew.

In the second week written work was submitted and as most of this was in Thai, we were grateful to that wonderful band of Thai people who translated into English for us. They worked very hard for few nights and helped us evaluate everyone's progress. Some students also gained credit for their graduate studies at Mahidol. The final two days saw presentations by the students of work done during the course and they also prepared some stunning performances with traditional Thai singing, dancing and instruments. By this time we felt we had built a special bond with these lovely people.

Thanks must go to the Dean of the Faculty of Music Dr. Sugree, and Dr. Somchai. Thanks also go to Ing, a staff member at Mahidol, who was outstanding in the administration of the course, and finally to thanks also to Nillawanna Eungamporn who helped us beforehand and throughout the workshop in so many practical ways: the provision of equipment, transport and hospitality beyond expectation. Always gracious and poised, she organised activities after hours, attended the course every day, helped with translation and took special coaching for advanced training. Her contribution to the course was considerable and we hope that the resounding success of the workshop will ensure its continuation in the coming years. SN.

DALCROZE AUSTRALIA EXAMS, 2008

In addition to the results published in the July Issue of Hopp! of all those who passed exams at the Summer School, January 2008, congratulations are now extended to the following people who gained the Dalcroze LEVEL 1 award during the July Workshop in Sydney, and the two-week workshop at MAHIDOL UNIVERSITY, Bangkok. October 2008.

· Melanie Lee* (Sydney workshop)
· Thawan Rongkapon 'Zoom'
· Zukhra Sandre
· Dendern Showpattana 'Dede'
· Preeyanum Promsukkul 'Pum '
· Junya Sriboonratanachai 'Im'
· Dr. Dneya Udtaisuk 'Boom'
· Ngarmta Nantakwang 'Ing'
· Sasiprapa Sontitam 'Jeng'

A number of the candidates had successfully passed some sections in January 2008 in Sydney and were able to complete after the two week course in Bangkok. Many of these teachers have the potential to advance to Level 2 so it is to be hoped that the annual Dalcroze workshop will take place again in 2009 to advance the training and provide teachers who can deliver effective Music through Movement activities both in the public schools and in private music schools.

* Melanie Lee of Melbourne has been granted the Alethea Eddy award for her outstanding pass in the Level 1 exams, especially in the areas of Solfege and Improvisation. Melanie demonstrates musicality and a good understanding of the principles of the method and shows outstanding potential to go further in her Dalcroze studies.

Examiners: Joan Pope & Sandra Nash.

LEVEL 2

Tanya Davies of Adelaide has now completed her written work requirement and has been granted the Level 2 award. Congratulations, Tanya. An excerpt from Tanya's essay on the application of the Dalcroze principles within her profession appears elsewhere in this issue.

Sandra Nash, Director of Studies for Dalcroze Australia.

THE APPLICATION OF DALCROZE IN ONE'S OWN PROFESSION

THE FOLLOWING ARTICLE IS AN EXCERPT FROM *THE ESSAY ON THE APPLICATION OF DALCROZE IN ONE'S OWN PROFESSION* WRITTEN BY TANYA DAVIES OF ADELAIDE. OUR CONGRATULATIONS GO TO TANYA WHO RECENTLY GAINED HER DALCROZE LEVEL 2 AWARD.

IN MY OWN CLASSES I have experienced many examples of the positive effect of the application of Dalcroze Eurhythmics. Young children have a holistic concept of music, their response to sound stimulus is often immediate and intuitive and doesn't happen in isolation to body movement, vocal sounds, or other sound making. Recently I observed an interaction with musical sound by a nine-month old girl, who was sitting in a pram on the side of the class that her mother and older sister were participating in. The class was walking around the space with piano accompaniment, listening for the change in music to indicate that they were to walk on the spot (repeated simple chord). At one point, I played four strong crotchet beats on a single chord and then had four crotchet beats rest. Amy surprised us all by suddenly saying 'AH' quite loudly on the third beat of the rest bar. I repeated the pattern (partly to see what she would do, along with

Tanya Davies

what I was hoping from the class) and she repeated her response – in exactly the same rhythmical way, several times over. This is one example of the many moments of instinctive response that occurs in a class.

One of the main problems facing an instrumental teacher is encouraging in the student a good sense of rhythm, especially if they are particularly lacking in this area. Those who know the value of a Dalcroze experience in music know the difficulties involved in beginning to play an instrument before having a musical education. There are multiple skills to be learnt at the same time; learning to hold an instrument and coordinate fingers/arms/breathing/embouchure etc and to read music notation or remember a melody at the same time. This can be contrasted with the comparative ease of beginning to learn an instrument, with the particular physical dexterity required, having already a sense of music and an understanding of musical elements and structures at a muscular and mental level. It is of great value for children beginning instrumental tuition to know music kinesthetically first and to be able to use their experience to make their own music. However, the Dalcroze method can be valuable at any stage of musical education.

I had the opportunity to witness the power of using whole body movement during a music lesson. Alex was a teenage boy, taller than me, with not much musical experience other than his weekly flute lesson with me. One particular day he was struggling greatly with simple piece in 6/8. I encouraged him to clap the rhythm using exaggerated arm movements, I also clapped while he played, and we improvised words, making rhythmic speech patterns about sailing (he had his own boat). When he went back to the flute there was no difference. I then asked him, a little apologetically, if he would mind trying skipping around the lounge room. He obliged most graciously! And while he skipped I continued to clap and improvise rhythmic speech patterns in 6/8. Less than a minute later he picked up his flute and played the piece with no difficulty. For me this was an immediate and powerful example of the relationship between gross motor movement and a solid sense of rhythm.

When children are given the opportunity to participate in a class which encourages perceptive listening and participation along with visual and movement clues, there can be moments of delightful improvisation that solve a teaching dilemma. I had been developing the theme of the 'Rainbow' – taking one colour each week, exploring a variety of musical elements. I used a long piece of rainbow-coloured silk ribbon and sang the colours of the rainbow using the notes of the scale. I would hold the ribbon in my hand on the floor and we would all crouch on the floor as I sang "red" (a long note on middle C). Then one by one, leaving 'red' anchored on the floor, we would slowly rise to each consecutive note (and

colour) sung – Red, Orange, Yellow, Green, Blue, Indigo, Violet. I started this on the third week, just singing, and showing, the first three colours. Each week one more colour would emerge from my hand and the scale would grow one more note. We would sing up to that week's colour and down again, and with some classes sang the interval from 'C'. By 'Blue', the ribbon was getting taller than most of the children, and their curiosity and excitement grew too. Of course many were predicting what would come next. The week we did 'Violet', I wondered what would happen as we reached the 7th note of the scale. It was obvious to me that the scale needed completion – but would the students sense that and how would it be achieved? We sang all the colours slowly as they appeared, making our bodies match the height as the ribbon 'grew', and held the 'Violet' on the note 'B' as if expecting something else to happen. In the junior class, quite spontaneously, Martha's voice clearly sang out "Rain-bow" completing the scale by singing the final note 'C'. It was a perfect culmination of the experience, and wonderful that it had come from a student. As Monica Dale expresses

'As in any subject, the ability to manipulate concepts, rather than merely repeat memorized information, shows true understanding. The process of improvisation also develops understanding, as students come to "own" the musical idea in ways that are deeply absorbed. In addition, observing improvised activity gives the teacher a clear reading of what the student has grasped and what needs continued work.' (Dale, 1998)

During my role of teaching beginning student teachers there have been satisfying moments of awakening. Some of these students have had a good music education, some none at all, and some are proficient musicians. Many have had some experience in singing with a class of children and teaching the concept of 'beat'. But when given a musical example based on Dalcroze approach, there is a level of understanding, of wholeness and of joy that many have not felt before. There is a sense of amazement that the simple action of walking, of keeping an even pulse, and then experiencing the notions of 'twice as fast' and 'twice as slow', and by using the principles of time, space and energy, that this can bring a completely new understanding to how note values work. The kinesthetic, visual and aural clues that this exercise gives 'provides a greater stimulation for memory impressions than clapping, which lacks the demands of balance and the impelling force of leg movement.' (Schnebly-Black, 1997, pg.12)

Another important factor in my own work is that the teacher education course I am involved in emphasises and explores the relationships between all areas of the arts – that of music, dance, drama, visual arts and media. Although each of these is a distinct discipline, there is much to be gained by discovering the common threads between them. For example in investigating the concept of 'line' we can build a greater depth of understanding when we see line in terms of phrasing in music, as movement across the space in dance, and as a mark across a paper in visual arts. This interdisciplinary way of working caters for a range of learning styles. For example, using 'Aquarium' by Saint-Saens, students are able to 'see' the changes in pitch by drawing a continuous line showing what they hear and then later 'feel' the phrases and form of the piece through movement. This makes for a rich and whole experience that enables different ways of access to elements in the arts. Dalcroze himself was involved in utilising all aspects of the arts in theatre productions, working with choreographers and designers, as well as composers and musicians.

The applications of the work of Dalcroze are many and varied across the world today. Each practitioner of the method is able to bring their individual style and particular expertise to the work, for their own personal benefit and in the teaching of others. A Dalcroze approach to music brings freedom and spontaneity for teacher and student alike and is able to engage and enrich both the beginner and the accomplished musician.

It is my aim in my work to encourage and facilitate the essence of 'eurhythmics' – that of 'good rhythm', and for the student to find, as Toto-chan did, harmony, curiosity and joy in the musical experience.

'Thus, the purpose of eurhythmics was first to train both mind and body to be conscious of rhythm, thereby achieving harmony between the spirit and the flesh, and finally awakening the imagination

and promoting creativity… Having eyes, but not seeing beauty; having ears, but not hearing music; having minds, but not perceiving; having hearts that are never moved and therefore never set on fire. These are the things to fear, said the headmaster.

As for Toto-chan, as she leaped and ran about in her bare feet, like Isodora Duncan, she was tremendously happy and could hardly believe that this was going to be part of school!' (Kuroyanagi, 1997, pg.78/81)

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Workshop 7 – 11 July 2008

The Workshop was held at the Music Practice in Surry Hills with teachers Christine Mearing, Joan Pope and Sandra Nash. It was also just before World Youth Week and the visit of the Pope (the one from Rome!).

After the success of the Summer School, we decided to focus on encouraging beginners and following through on Level 1 content and while numbers were low, we were able to work in small groups and do individual coaching which was most beneficial to the participants. We had a quality group and on the last day we held Level 1exams, the results of which appear elsewhere in this newsletter.

Melanie Lee, an experienced accompanist and piano teacher from Melbourne did an outstanding exam, especially in Solfege and Improvisation. Her prepared piece revealed an ability to create a coherent and complex discourse in the style of Debussy. The examiners agreed that she was to be granted the Alethea Eddy Award in recognition of her potential in the work and to encourage her to work towards Level 2 and Level 3 in the future.

We were also delighted to have two people from Thailand attend, Zoom, and Zukhra, further indication of the ongoing Dalcroze collaboration we enjoy with teachers in that country. Unfortunately, there was a slight crisis when both Sandra and Joan fell ill with a severe gastric upset on different days, but with some slight adjustments we managed to deliver the whole course. This highlighted for us the need to have at least two Dalcroze teachers present during such workshops, just in case! *SN*.

NEWS

Things are going really well here in Hungary…

and I'm learning a lot. I've also had lots of opportunity to rave about how wonderful Dalcroze is, and to provide a broader perspecive when the Dalcroze was mentioned in our Kodaly Methodology class. There's one student here who is a dancer from Canada and I've told him he just must do some Dalcroze when he has the opportunity. I'm thinking about getting some of the DVDs sent to me so I can show people some time.

Please give my regards to everyone when you see them.

Best wishes,

Naomi Vear.

BIRTHS

Member will be pleased to hear of these new arrivals. Our warmest congratulations to the parents!

Clayton Shi-Yuan Poon, born on Sunday September 1 2008 to Sheau Fang and Albert.

John Digby Clement Blazey born on October 24 2008 to Katie and Simon.
A brother for Grace.

NEWS FROM FIER

Members Who Have Been To Geneva For The International Congresses May Have Met Shulamit.

"We recently received from Israel the sad news of the death of Shulamith Feingold, a colleague from Tel-Aviv. Those who knew Shulamith will always remember the joy of living she had, her ease of communication and her expertise in the songs and folk dances of her country. We will not forget her. And let us think of Ora Goraly, who must feel quite alone now as a rhythmician in her country."

From Madeleine Duret, FIER newsletter, December 2008.

What's hipp

Australian String Academy

SUMMER PROGRAMS

10 – 24 January 2009, Sydney Conservatorium of Music

featuring the best International and foremost Australian tutors, master classes, ensembles, concerts and daily Dalcroze Eurhythmics classes for junior students with Sandra Nash, Helen Moffatt & Madeline Sangster. Ensemble classes will include cello with Ruth Saffir.

Director of Junior School: Sheau Fang Low

Applications close 31.10.08 Late applications may still be accepted:

www.asa.edu.au
info@asa.edu.au
Phone: 0437 399 896

Dalcroze Society of Hong Kong

Presents a three-day workshop with Sandra Nash

28 – 30 December 2008

Contact May Tan Lai for further information:

maytan.lai@gmail.com

Singapore Dalcroze

Teachers' Course

Commencing in 2009 Co-directors: Karin Greenhead & Sandra Nash

Workshop 1: April 20-26

Workshop 2: August 4-14

Contact Julie Tan

julie@musicessentials.com

Dalcroze Day in Melbourne

Sunday 29 March 2009 10.30 – 5pm

Academy of Dance and Movement; 4 Clarence Street Malvern East

For information please contact Julia Fox:

foxnixey@bigpond.net.au

Kodaly Music Education Institute of Australia (NSW & ACT)

presents John Feierabend in Australia

13 – 17 July 2009 at the Sydney Conservatorium of Music

John Feierabend is considered one of the leading authorities on music and movement development in early childhood. He is professor of Music and Director of the Music Education division at the Hartt School of the University of Hartford.

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