Newsletter of Dalcroze Australia Inc

hopp!

The Centenary of Emile Jaques-Dalcroze's teaching
at Hellerau near Dresden, 1911-1914

The former Dalcroze College at Hellerau

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Newsletter:
Sandra Nash

Contents

Hellerau Centenary 1911 – 2011 2
Dalcroze in Perth January 2012 4
Choral Conductor's Summer School 7
News from members 7
New England Conservatorium of Music Chamber Music Festival 8
Dalcroze exam results 8
Photos 9 -12
Heather Gell Dalcroze Foundation 13
Hong Kong Workshop April 2012 14
History corner 16
Resources 17
FIER 18
College, IJD. Examinations 19
What's Hipp! 20

Front page: The former Dalcroze College at Hellerau c. 1913, from *The Eurhythmics of Jaques-Dalcroze,* London: Constable & Co., 1923.

Hellerau Centenary
1911 – 2011

In August – September 2011, ***Sandra Nash*** *attended the Centenary preceded by visits to Dalcroze colleagues in the UK and Europe.*

London and Canterbury

Having finished my doctorate earlier in 2011, I was determined not to fill my 'holiday' with work, as so often happens on my trips to Europe. I was invited to teach several advanced classes at the Dalcroze Society (UK) Summer School in Canterbury on the last four days. Dr Louise Mathieu was also a guest teacher. Among the highlights were some excellent Ear-Training classes with Jacqueline Vann; meeting Australian Kristen Bowtell from Perth; Cynthia Wilson's demonstration children's lesson, and Louise's two *plastique* groups working separately on the Bach E Major *Two-part Invention* which was shown on the last day. It demonstrated well two groups working on the same piece come up with two completely different and entertaining creations.

While there I had two meetings with Margareta Burrell about Early Childhood Teaching programs and was pleased to be able to show her some of our materials. I also had a long and useful meeting with Karin Greenhead and Louise Mathieu for the newly created Dalcroze Eurhythmics International Examinations Board (DEIEB). We have put together courses of study, exams and exam criteria for Dalcroze Foundation Intermediate and Certificate Awards. We were able to clarify issues that arose in Hong Kong exams, April 2011. Canada has now adopted this syllabus, along with Italy. and training programs are now running in both these countries, as well as in the UK, Australia and Hong Kong.

I also traveled to Royston near Cambridge to give some advanced piano improvisation sessions to Drusilla Harris.

Switzerland and Germany

London to Paris via the Euro Star and thence to Geneva via the TGV. How strange to be there without having to teach! I was pleased to meet with Australian Diplomate, Mary Brice who continues her work at the International School while completing her PhD. We had a glorious lunch, including the famous *fillets de perche,* on a sunny day by the lake with Madeleine Duret. What an enjoyable setting for discussions on the new changes to the IJD Diploma regulations and

FIER business (Madeleine is president and Mary is treasurer).

Then on to the Alps of the Valais, where I had the pleasure of staying with Malou Hatt-Arnold at her mountain chalet in Chandolin, the highest village in Switzerland. Just imagine Heidi – perfect weather, air like champagne, and leisurely breakfasts on the terrace over-looking the snow-capped mountains.

Then on to Berlin where I met Louise Mathieu. One has such mixed feelings about this city: the horror of the GDR and the wall, the war and the allied bombing, the Nazis and so on. Yet, Berlin now after re-unification is vibrant and full of energy and optimism. There is a huge rebuilding program, and in the former East Berlin where we stayed, renovations and going on everywhere. We rented an apartment near Bernauer Strasse which was one of the horror stretches near the Wall during the cold war. A museum now tells the stories of local families, escapes, near-escapes and of course, deaths or 'incidents.' It is only 22 years since the Wall came down, but what has been achieved in that time is extraordinary. This may all appear gruesome, but in fact we enjoyed our time there.

We explored the city using the excellent public transport system: Schloss Charlottenburg, art galleries, the Häkische Hoff, the Jewish Memorial, the Pergamonmuseum. We went to the top if the Chrysler building at 1 Potsdam Platz. I was shocked to see photos of what this looked like before WW2, the centre of Europe, with its elegant hotels, and how there was NOTHING there after 1945, just bare earth. Under the Russians, the metro station was closed down, as it was then in East Berlin. Now there is a smart new station, and buildings like the Sony centre which are architectural marvels. Light-catching glass and striking shapes in concrete and other materials are features of Berlin's new buildings.

After meeting Karin at Berlin airport, we drove to Dresden. Once again we had a spacious apartment in the Villa Schilling only two minutes drive from Helleau. Despite some less than satisfactory administration in the weeks leading up to it, the centenary events at Hellerau went well. It was interesting to see that there was no-one from the United States. In fact the publicity for this event left a great deal to be desired. It seems the Italians knew nothing about it. The Congress which was to have been held in Geneva was cancelled in 2011, and even though an appeal was made to hold the FIER meeting in Hellerau, we just had informal talks during the week. I do think the FIER has an important role to play here, and maybe more information could have been given on the FIER website. There may also have been some confusion as to who should do the publicity. The hosts, Christine Straumer and her team, are not resident at Hellerau, but rather, they all come from the Carl Maria von Weber Music Hochschule in Dresden. They had to rent extra pianos and bring in all the equipment needed. I think that in the circumstances they did a good job. Her staff were most friendly and helpful in technical matters and in providing local information.

It was a thrill at be able to experience the environment where Jaques- Dalcroze lived and worked: to approach the Festspielhaus across the huge dusty court yard; to walk through the elegant halls and vestibules; and to see the renovations which have been going on for some years now. In the big hall, the *Grosser Saal,* the stairs which Jaques-Dalcroze used so effectively in his classes and productions are no longer there. The space has been opened up and raked audience seating fills a third. The William Forsythe Dance Company is in residence there most of the year now. Nevertheless, it is a wonderful space this was where I gave my two rhythmics lessons of 1 hour 45 minutes. Having access to Gell's notes, I showed a selection of exercises from the London School of Dalcroze Eurhythmics in the 1920s. I also paid tribute to the work of Ethel Driver and Annie Beck, both of whom studied with Jaques-Dalcroze at Hellerau, and were part of the 'inner circle.' I also showed aspects of *plastique animee,* using the Dalcroze Esquisse, *Carrying an imaginary heavy stone,* a study in weight in movement and music, which created much interest. Young students currently studying in Vienna, Poland and Switzerland come up to me afterwards and asked if they could study in Australia. They are so interested in our country, and looking for adventure. I was sorry to have to tell them that we do not have a full-time 'rhythmics' training school in Australia such as the ones they have in Europe, but that we operate almost entirely through Summer schools and workshops. They are keen to visit.

I also presented a paper, *The legacy of Jaques-Dalcroze in Australia via the London School of Dalcroze Eurhythmics,* which was of interest to others who are recording the history of Eurhythmics in their countries. I have already submitted an article about Dalcroze in Australia to the magazine of the Swiss German Rhythmics teachers, based in Zurich.

Other papers of interest included that given by Dr Richard Beacham, *Return to Hellerau: Back to the Future, again.* Dr Selma Odom of Toronto, Canada

was due to present a paper on Jaques-Dalcroze's inner circle during the Hellerau years. Unfortunately, that morning she fell on a small step at the entrance, resulting in a serious finger injury that required micro-surgery. It subsequently took months to heal. We hope her paper will appear on the internet soon.

Mindy Shieh brought a large group of students from Taiwan - 37 including staff and parents - a huge undertaking. They presented music and movement pieces in the final concert and participated enthusiastically in many classes.

We managed to go to the Semper Oper twice, once for *La Boheme* and again for *Rusalka* which was fantastic. Everything was good: the voices, the stage movement, the concept and direction, the sets and lighting and the orchestra - rare to have it all work so well, and we were in the second row. The building itself is also extraordinary; like so many others in Dresden, it was completely rebuilt after the WW 2 bombing following the design of the original opera house. We also made a day-trip to **Leipzig** to visit **St Thomas's Church** and the **Bach Museum,** which gave me goose-bumps, especially when someone started playing the organ. It was all so fantastic but we needed a few extra days. Dresden, also known as the 'Venice of the North', is an elegant city built on the river Elbe whose wide banks allow broad views of the city's buildings. Another delight was a sunny afternoon trip on the river in a restored steamship.

Christine Straumer had just directed a show involving many children's rhythmics classes from the Dresden area, "A Star for every child" - about the stars and space. It was very well done, and even though I cannot understand German, the speaking voice of the young narrator was beautifully clear and expressive. Many families came to the *Festspielhaus* that day, and it made me think of what must have gone on there with EJD when he taught there from 1910 to 1914. In return for having his school for professional eurhythmics teachers, he offered eurhythmics lessons and community events for families and their children in the Hellerau Werkstadt. The restoration of the building is moving ahead in an impressive way, but there is still much to do. SN

Dalcroze in Perth, January 2012

Part 1: Orff National Conference

January this year began with Sandra Nash and Joan Pope presenting both practical workshops and formal papers at the National Conference of the Australian Orff Schulwerk Association. The abstracts of these are below and we hope will prompt readers to develop their own ideas and research!

It was an extremely well run-conference with excellent presenters from interstate and four overseas key-note contributors who offered repeat workshops as well as special focus sessions. It was held in the attractive grounds of Wesley College, South Perth and many people stayed in the College dorms or in nearby accommodation. There was a marvellous team of very efficient 'gophers' mainly drawn from UWA School of Music and it was notable that not only we, representing Dalcroze Australia, but various representatives of ASME and Kodaly organisation were all pitching in and enjoying the sessions and the companionship over the wonderful salads and morning and afternoon teas catered for by the school's fine kitchen staff. Sandra and Joan held a number of warm conversations regarding future shared directions and wish to heartily recommend the NEXT Orff Conference to all our readers. It will be in Brisbane in January 2014. We offer sincere thanks to President Biddy Seymour, the local WA crew and the splendid organisation of Glynis and her team from the national office in Melbourne. VERY WELL DONE.

Several participants were able to stay on and join in our short Dalcroze workshop the following weekend, and quite a few more would have liked to but interstate and overseas transport and accommodation arrangements had already been established by the time we were firm in our plans. Several student 'gophers' have followed up and are already pointed in a Dalcroze Direction! More about that below!

Here are the Abstracts for your information. Joan presented a paper acknowledging the career of Patricia Holmes, a former President of the Dalcroze Council of Australia, (now Dalcroze Australia). She titled it: **Orff and Dalcroze: tributaries to the flowing river of music.**
Abstract: South Australian music educator Patricia

Holmes (1925-1998) served as National President of ASME (1981- 1984).This paper investigates links she pursued fifty years ago, with two methods she valued highly, namely the approach of Jaques-Dalcroze and the work of Carl Orff. By the early 1960s she was one of the first Australian music lecturers to have qualifications in both and eager to create 'living music' experiences for education students and teachers' professional development.

In childhood, Holmes had Dalcroze lessons with Heather Gell in Adelaide and continued as an adult, gaining the teaching Licentiate in Dalcroze Eurhythmics in 1957. In 1961, on a Carnegie Corporation research grant, she travelled to the United States, England and Europe attending international music education conferences and studying with Orff and Keetman in Salzburg. She was an early exponent of this work in Adelaide, a sympathetic supporter of music therapy, and envisioned the benefits of shared horizons. In one conference paper she noted succinctly 'both Orff and Dalcroze recognized the importance of rhythm and the organisation and control of time and energy which it provides.'

Sandra's paper was titled: **The Centenary of The Dalcroze Cultural Institute, Hellerau - a broad view of the Dalcroze legacy.** Abstract: The year 2011 marked the centenary of the commencement of Jaques-Dalcroze's classes at the Dalcroze Cultural Institute, Hellerau, near Dresden in Germany, in 1911. While the Institute only lasted till the outbreak of World War I, it had an explosive effect on the performing arts throughout Europe. Jaques- Dalcroze returned to Geneva; others to their own countries where they, in turn, established Dalcroze centres: in New York, Barcelona and London. People taught by Jaques-Dalcroze joined the staff of the London School (1913), where Australians went to qualify as Dalcroze teachers. It was therefore the route by which the method was transmitted to Australia.

The current situation of the Institut Jaques-Dalcroze in Geneva is surveyed, in particular its international dimension, the accessibility of the Diplôme Supérieur, and changes in tertiary programs. Geneva is also the seat of the International Federation of Eurhythmics Teachers (FIER) of which Australia is a member. Through the FIER, the method continues to develop beyond Europe, and Australian teachers are playing a role in its dissemination in the South East Asian region. Some considerations are raised about the future and the implementation of Dalcroze teacher development programs to people scattered throughout different countries.

Joan's Workshop, entitled **Drawing Your Own Conclusions!** presented ideas about the relationship of visual and aural information on our very personal responses to sounds and musical compositions through movement gestures, body shapes and group awareness. By 'drawing in the air' and by sketching on paper, and then enlivening these shapes to become moving patterns on the floor as we travel, a fascinating musical journey may be traced as we explore "in real time" the phrases and dynamics revealed in a short composition. This aspect of analysis is revealing. The powerful combination of listening, imaging and physically demonstrating 'what you hear' is one of the delights of the approach to the study of Music Through Movement that was developed by Emile Jaques-Dalcroze and came to be known as Eurhythmics. The 'eu' prefix signifying the pursuit of well-being and good and harmonious and the word RHYTHM speaking for itself!

Sandra's movement workshop was called **A Dalcroze Musical Mystery Tour.** Summary: Discover how the rhythms of daily life, work and sport lead into musical rhythm and improvisation. Using the Dalcroze strategies of follow, quick reaction and dissociation, explore the Dalcroze Subjects of Unequal Beats, Changes of Bar-time and other surprises. Find out how such aural and physical preparation can relate to group creative work and an aspect of Dalcroze Eurhythmics known as *plastique animée* (or, in English, musical analysis through body movement in real time). The musical journey will be guided by improvisation and a selection of compositions. Come ready to move, respond, interact, vocalize, conduct and play. Opportunity will be given to reflect on how these experiences can be applied in contemporary educational settings.

Her second workshop was: **The Ear at the Heart of Eurhythmics.** Summary: The role of ear-training in Dalcroze Eurhythmics is often overlooked because of the dominance accorded to movement, and the word 'rhythm' within the name of the method. Yet Emile Jaques-Dalcroze was a teacher of Solfège, and the *raison d'être* for his method arose from his desire to improve aural perception, and stimulate the learning process by incorporating musical expression, interaction and improvisation. He also wanted to reform music education in Swiss schools. This workshop demonstrates some key features of a Dalcroze Solfège lesson, drawing attention to strategies also

found in Rhythmic movement lessons. While Jaques-Dalcroze saw himself as a charismatic 'Master of Ceremonies,' or 'Joker,' as he played musical tricks on his students and enlivened lessons through his witty, colourful piano improvisation, there is also a serious side to this work. Drawing from the notebooks of students who studied with M. Jaques, participants will be taken on a journey through this aural landscape, collecting ideas for classroom use along the way.

Part 2: A short summer session! 3-day Dalcroze workshop

Frightened off the beautiful Music Auditorium at the WA Academy of Performing Arts by expensive hiring costs, we were thankful that **Virginia Norris** kept scouting around. She found that the **Subiaco Arts Centre Studio** was a modest price and was prepared to negotiate the hire of the piano for 3 days. Set in a pretty park, it proved almost ideal for our group of about 10 people whose interests ranged from private music teaching and ASME representation to KindyDance teachers, a Feldenkreis practitioner, a drama teacher and a Canadian-based Orff instructor formerly of Perth. A highlight was the presentation to Virginia of the completed Foundation award and the final exam taken for it by Katherine Smith. Katherine's written work was soon in and the award will be presented to her in Perth by Joan and colleagues before this issues is printed. Congratulations to both these Perth women for their exemplary work and attitude. We were delighted that several people from the Orff Conference participated and are sure that they will spread the word for future events in Perth. Thanks to Katherine's local administration and her liaison with Carol-ann Bentley so that all registrations were received electronically and receipted nationally. With the sale of some books, there was a small profit. The annual insurance premium, taken by Dalcroze Australia, covers such events to a maximum of a million dollars and is a comforting background piece of information!

We are already negotiating with several organisations for a potential course in Perth next January 2013. This was sparked by several ASME committee members and further pushed along by Virginia and Katherine. Then the information was received that Perth man, **Kris Bowtell** would be home later this year and delighted to join our summer school staff. Kris has not only completed his Masters of Music at Bristol University with a Thesis on Conducting but has completed his Dalcroze Certificate while in the UK working with Karin Greenhead and Jacqueline Vann and others. He has already passed several of the units required for his Dalcroze Licence and plans to complete it as soon as possible. Additionally he has made substantial studies in Kodaly approaches. We are of course thrilled and have offered our CONGRATULATIONS! He was granted significant assistance by the Heather Gell Dalcroze Foundation for this course of study following a very satisfactory report on his progress.

Another factor to encourage a Perth based course is the re-emergence of Jenny Sullivan. Jenny attended one of Sydney courses about 7 years ago: now, a husband, a house and two young boys later she has just returned, on a part-time basis to her position in the Music department at Scotch College Junior School. There is a real buzz of excitement in the air over in the West about the future! Part of this buzz is a direct result of one of the 'gophers' at the Orff conference expressing interest. **Kelsey Allen,** not realising that Joan lived in Perth, contacted Dalcroze Australia Administrator and the UK Administrator regarding possible studies. She rapidly met Joan and took the initiative and lined up three fellow students at UWA for 4 weeks, booked a suitable room and arranged for Joan to present weekly practical Dalcroze sessions. As you will note elsewhere, Kelsey attended the Hong Kong Workshop and has saved up to attend the ISME conference in Thessalonika where there will be quite a number of presentations related to Dalcroze topics. She then plans to attend the UK Summer School in Canterbury. The HGD Foundation has granted her a modest amount to assist with the registration for this week in England and wishes her safe journey and happy studies.
JP

It is not enough to teach children to interpret music with their fingers. Before everything, they must be initiated into the sensations that have inspired the composition of those works, the movement that gave life to their emotions, and the rhythm that has regulated and refined them. - Emile Jaques-Dalcroze

Choral Conductors 19th Summer School Melbourne

16 – 19 January 2012
Eldon Hogan Performing Arts Centre, Xavier College, Kew Melbourne.

Sandra Nash presented a one and a half hour Dalcroze workshop for almost 100 choral conductors (beginners, intermediate and advanced). This Summer School has been run by FAYE DUMONT since its inception nineteen years ago. Faye and FRED SJOBERG from Sweden were the leading teachers. It was good to reconnect with **Jodie Spooner- Ryan** whom some may remember from our Summer Schools at the UNSW in the 1990s. Jodie was on the staff of this Summer School and is a recognised choral clinician. She studied with Rodney Eichenberger in the USA. Rodney often visits Australia and recommends that people take every chance they can to do Dalcroze Eurhythmics. What a wonderful endorsement from a Choral Conducting Legend.

For those interested in applying Dalcroze principles to choral conducting, a recent publication by James Jordan, *The Conductors' Gesture,* offers interesting insights. (See Resources)

News from members

Graduation

On 16 December 2011, Sandra Nash graduated as PhD in the Great Hall, University of Sydney. Her thesis was entitled, *Heather Gell: a Dalcroze influence in Australian music education 1924 - 1979.* The ceremony was attended by her supervisor Dr Peter Dunbar-Hall, who retired in 2011, and many staff from the Sydney Conservatorium of Music. Others present included Carol-ann Bentley, administrator for Dalcroze Australia.

New position

Madeline Hagon is now a Principal Project Officer for the Queensland Studies Authority. This means she will work in developing curriculum and present professional development work- shops across Queensland to support teachers from Kindergarten to year 12. We have no doubt that Madeline will bring her considerable Dalcroze expertise to the fore as she meets teachers in that state. Madeline and husband Dan from Manchester have now bought a house in Brisbane, and we look forward to having Madeline teach at Dalcroze workshops in the near future.

New arrivals

A daughter, Lynette Shi Ting on October 12th 2011 to **Sheau Fang Low and Albert Poon** of Pymble, Sydney. A sister for Clayton, now aged 3.

A daughter, Annabel Freda on April 25 2012, to **Helen and Andrew Moffatt,** Hope Island, Queensland. A sister for Lana.

Ruth Saffir and Keith Crellin of Adelaide became grandparents for the first time in 2011 when their daughter, Naomi and husband Stephan, had a baby girl in October 2011, just at the end of our workshop. Ruth managed to complete her Certificate Ear-Training Exam just before the baby arrived!

West Australian to return

Kristin Bowtell and his fiancée will return later in 2012 to Perth where they plan to marry. Kris is a graduate of the University of Western Australia and first came across Dalcroze when Joan Pope gave a series of classes there in 2003. His life has not been quite the same since! He has been doing an MA in choral conducting at the Royal Welsh College of Music and Drama, and his Dalcroze Certificate and Licentiate. Kris has recently passed the performance (a song recital) and Aural components of his Dalcroze Licentiate exam in the UK. We look forward to having Kris on the Australian Dalcroze teaching team, which these days is considerably enriched by graduates from the UK. No doubt, choral associations and others will be keen to benefit from his expertise.
SN

_New England Conservatorium of Music (NECOM) Chamber Music Festival 17 – 21 April 2012

Report by Sandra Nash

In April, Madeline Hagon from Brisbane and I flew into Armidale on various small aircraft to participate in the inaugural Chamber Music Festival at NECOM. We shared the adventure with a list of outstanding musicians: the Flinders Quartet, clarinettist David Griffiths, trumpeter Paul Goodchild from Sydney, orchestral tango specialist Maggie Ferguson and NECOM's own teaching staff.

Over 45 emerging young musicians aged from 9 to 18 years of age from the Armidale region played in 13 chamber ensembles. As NECOM's director Susanne James stated, 'This is a unique opportunity for our young musicians to work with Australia's expert musicians and to experience the excitement of playing chamber music.' The festival culminated in a series of three concerts in the Armidale Town Hall. The standard among the senior players was high: the PLC string quartet played the first movements of the Haydn 'Sunrise' Quartet and Beethoven's Op 18 No 1, and the early music ensembles featured outstanding recorder playing. Madeline and Sandra taught Eurhythmics to juniors (16) and seniors (30) with an emphasis on ensemble skills: gradations of tempo and dynamics, anacrusis, accents, peripheral vision, phrasing and adaptation. It was a most successful week and it is to be hoped another festival will be held in two years time.

Zoe Knighton, cellist with the Flinders String Quartet wrote in her blog:

"The "kids" are so excited by music at NECOM and they have these fantastic role models of staff that honestly believe in the magic of chamber music. It sounds all a little too good to be true but this little oasis of musical euphoria would do well to be cloned and taken to as many regional centres as possible. The kids have such a healthy respect for each other and the music, as well as a real desire to fulfil their role in society as musicians and bring great music into the world. I have to say – I have the NECOM bug!"

We taught Rhythmics in the former gymnasium which has recently been carpeted so that it can be used as a rehearsal room for the Armidale Symphony Orchestra. The floor is so springy, that when the students did leaps across the floor, the lid of the piano fell down and the CD player jumped! Ah, the challenges of the travelling Dalcroze teacher!

See photos in centrefold.

Dalcroze exam results 2012

Congratulations to all who completed the written and practical requirements for the following awards (2011 - 2012).

Foundation Awards

Frances HYU	Violinist (Brisbane)
Silvia LAM (Hong Kong)	Music Education major
Kalms NG (Hong Kong)	Music Education major
Virginia NORRIS	Dance major (Perth)
Katherine SMITH	Clarinet major (Perth)

Intermediate Award

Chui Tan LEE	Violinist (Hong Kong)

Clockwise from top left: Presentation of Awards in Hong Kong. L to R: Joan Pope, Kalms Ng, Silvia Lam, Chui Tan Lee, and Sandra Nash; Kelsey with newspaper 'instrument'; Children in Joan's demonstration class; Sandra and Madeline on the steps of NECOM originally the Armidale Teachers' College, built in 1929; Students on the front steps and porticos of the New England Conservatorium of Music.

Above L to R: Michele de Bouyalsky (Brussels), Karin Greenhead (London), Louise Mathieu (Quebec), Sylvia del Bianco (Director, Institut Jaques-Dalcroze, Geneva), Kurt and Katia Dreyer (Bienne, Switzerland) in front of the Festspielhaus with its scaffolding, Hellerau, September 2011. Teresa Novak (Poland) is just visible in the background.

Above: In the main square after the Dalcroze centenary festivities, Dresden September 2011. L to R: Christine Straumer, organizer of the Dalcroze centenary (Dresden), Lena Romanova (Moscow); Louise Mathieu (Quebec); Karin Greenhead (London); Sandra Nash(Sydney); Barbara Bernacka, (Poland), and Mindy Shieh (Taipei). Photo: M. Shieh.

Sandra's lessons in the Grosser Saal of the Festspielhaus at Hellerau, Dresden, in September 2011. Participants were from many countries including Germany, Austria, Poland, Russia, Switzerland, Taiwan and Japan.

Above: Carol-ann Bentley and Sandra Nash PhD outside the Great Hall, University of Sydney, December 2011.

Cici (Hong Kong) learning a Thai dance from Nillawanna (Bangkok) during the April Workshop in Hong Kong

Heather Gell Dalcroze Foundation

Since 1993, there has been a body of trustees communicating about issues relating to the use of the funds left by Heather Gell in her deed. The sale of books and DVDs help keep the funds in a healthy state.

Present at the first meeting were Christopher Arms, Telford Conlon, Roger Covell, Alethea Eddy, Barbara van Ernst, Patricia Holmes and Joan Pope. Others also involved in early years, and have since resigned were Peter Dunbar-Hall, Richard Letts and Joanna Parkes.

Telford Conlon was a member of the group for many years and chaired and arranged many meetings doing much to make sure the Foundation ran smoothly.

Robyn Holmes, who joined in 2001, has resigned this year after many years of valuable contributions.

The current trustees are:

Carol-ann Bentley [2003], has been a secondary school music teacher and voice teacher for many years, and was Music Co-ordinator at Wenona School, Sydney. Carol-ann has been involved in committee work with Dalcroze in NSW since 1984 and is currently Secretary/Treasurer for Dalcroze Australia, and handles liaison and sales for the Foundation.

Lee Cristofis recently accepted the invitation to join the trustees. Lee is the Curator of Dance at the National Library of Australia and has been a dance commentator in the national media. After dancing in the Queensland Ballet, Lee spent twenty years in early childhood education and family therapy where movement music and dance were central to his work. From 1998 Lee taught dance history, arts criticism and management at the University of Melbourne for nine years.

Susanne James [2004] commenced her professional career in music education as a state secondary music teacher. She has been Education Manager for the Sydney Symphony Orchestra, Director of the Sydney Conservatorium of Music Open Academy and Chief Executive Officer of the Sydney Youth Orchestra. She is currently the Director of New England Conservatorium of Music in Armidale, NSW

Kent Logie [2006] spent 26 years as a Lecturer in Music Education at Curtin University in Perth and retired recently. Previously Kent was a Primary Principal and Music Specialist. He has served the Australian Society for Music Education (WA) as Chairperson and was Convenor for the 2007 A.S.M.E. Conference in Perth.

Margaret Smith [2004] is Vice President of the N.S.W. branch of the Kodaly Music Education Institute of Australia. She was also a member of Dalcroze Australia and a former student of Heather Gell. Margaret [now retired] was a lecturer in Music Education at the Sydney Conservatorium of Music.

Dr Jane Southcott [2004] is Assistant Professor on the Faculty of Education, at Monash University. She is president of the Australian Association for Research in Music Education and her main research focus is the history of music curricula in Australia, America and Europe. She oversees the Master of Education [Music], teaches in pre-service programs and supervises several post graduate research students.

Rev. Geoffrey Usher [2012] has been a high school English and drama teacher, teacher of Business Communication at a TAFE college and worked as a professional actor. As a Minister of the Unitarian Church, Geoffrey has served in Sydney and England. For a large part of his adult life he was on the South Australian Dalcroze committee and later was Treasurer for NSW Dalcroze Society. He is now on the Dalcroze Australia committee.

Hong Kong Workshop April 2012

Sandra and Joan spent a busy week in Hong Kong over the Easter break this year. The workshop was, as usual, organised by the Dalcroze Society of Hong Kong with May Tan Lai assisted by everyone from A to Z = Amy to Zerlina, with many other committee members, taking on particular tasks. It was a year since Sandra had been there with Louise Mathieu, and some months since Karin's last visit. In the meantime several had taken the opportunity to attend other classes "nearby" in Singapore with Karin in February and with Madeleine Duret in Taiwan. Others had attended classes with Toru in Japan. There is indeed quite a network to and from the Hong Kong 'Hub'.

It was especially pleasing that **Nillawanna Eungamporn** from Bangkok was able to organise to attend with two of her colleagues, Im and Didi. (Nillawanna has just enrolled in a Doctorate of Fine Arts and will make a Dalcroze themed topic for her thesis at the University where she did her Bachelors). This week in Hong Kong was a major effort for the Thai women as all had suffered financially during, and after, the floods last year when studios closed and transport and life in Thailand was pretty difficult. Hard to keep going when your studio is sandbagged and the pianos are up on bricks and wrapped in plastic! Kelsey Allen from Perth was assisted by the HGD Foundation to attend and was delighted to find that Chui Tan was also going to be at the UK Canterbury Summer School taking place after the ISME Conference.

We not only met people we had worked with before, a number of whom were taking exams this time, but an entirely new group numbering 40 who attended for three afternoons to gain an introduction to Dalcroze. All were present at the demonstration class given by Joan with a lively group of seven year-old girls and boys who handled the crowd with aplomb! Seeking an interesting them for the lesson Joan chose 'SEVEN'. If you have experienced Joan's way with words and ideas you can imagine that seven sounds as degrees of a scale, seven 'graded' steps, seven stars, seven seas, seven dwarfs, seven days of the week, seven in a circle (shriek HELP! We Need One MORE!) and an excerpt from the Brahms Trio that had 2 bars of 2-time and 1 bar of 3-time, all made inventive appearances! [And no, she didn't have time to include the seven vices etc etc !]

Rosie Mills, a most competent musician from UK who holds her Dalcroze Certificate, now married and living in Hong Kong, was able to be engaged to assist us with some Improvisation class work. It is almost impossible to have large groups for this study and her contribution was very welcome indeed. It is hoped that some of the Hong Kong resident teachers will take some extra coaching with Rosie in between the visits of 'the Dalcroze Flying Squad' ... almost Fly-in -Fly-out like so many people in Australia these days!

As there were candidates for various stages of Foundation and Intermediate, Sandra and Joan conducted some 18 exams over the day and a half. It was a pleasure to present Awards to a number who had completed their written work, and who are looking forward to progress further. Chui Tan will be taking some of her Certificate in the UK Summer School and, by coming a day earlier, Joan was able to observe and discuss a children's class with her on Easter Saturday. As Joan also stayed a day later, she was able to engage Sui Ming in a discussion about her work. Sui Ming was one of our first International 'students in 1996 when we had a 3-week summer course at the Uni of NSW. She is aims to complete her written work for Certificate which she began some years ago in UK before completing the BA (Music and Movement) in Geneva.

Once again we were made most welcome and enjoyed some delicious hospitality!

Thank You so much, May Tan and Committee, JP.

Report from a keen participant

On April 7th I boarded a flight to Hong Kong, a place I had never been to, to attend a

workshop on something I'd only heard about three months previous. I knew I was in good hands, so that was a relief. I'd met Sandra Nash and Joan Pope at the *Voices of the Swan* Orff Conference in January this year where I was working as a volunteer student organizer. After seeing their presentations, I was absolutely rapt. I emailed Sandra after getting her to sign my book (a new fan was in the making) and spoke with Joan after realising she also lived in Perth, with one basic question, "What is Dalcroze?" Sure, I'd heard of Kodaly from school days and Orff, well, mainly because of *Carmina Burana*, and not much else at that stage to be honest, and I'd never played a xylophone in my life before that conference, but Dalcroze was completely unknown. After being assigned to the room where Joan delivered her *Orff and Dalcroze: Tributaries to a Flowing River of Musicianship* paper, I started researching.

Emails back and forth between Joan, Sandra and a few Dalcrozians in Perth armed me with a new library full of books, new approaches to my own musicianship and teaching styles and the opportunity to attend a workshop which, as we all know, myself now included, is most crucial to doing and therefore understanding Dalcroze and what he was on about. After some small group practice sessions with Joan and a few other Bachelor of Music Education students from the University of Western Australia, off I went, with my flute in my suitcase, a keen interest in all things music and an open mind.

The next four days were jammed full of new experiences, movement and wonder. I had my first real taste of rhythmics training, and coming from a dancing background, getting into 'the groove' just felt really natural, though I am still yet to get my head around the musicality side of things; simultaneous patterns with arms/feet, etc, though I now see this will take time and further training, which I can not wait to accomplish. One of the highlights of the rhythmics classes was Joan's improvised newspaper instruments (you can see from the action shot) and the music and stories that evolved out of such a simple thing. I realised then that music does not need to be taught to a classroom full of resources, though of course it is fantastic if they are available, but all we need is space and creativity. Of particular interest to me was the improvisation class, I had never been one for improv, I never felt I could play something astounding on the spot like others could. Having the freedom and space to improvise allowed me to push my boundaries, eventually volunteering to improvise a rather successful pentatonic vocal trio, something absolutely new to me.

Sharing stories of the other Dalcroze student's experiences, those both teaching and learning Dalcroze, was invaluable, and I have made friends and professional contacts for life. One of the Certificate candidates and I discovered we are both attending the UK Dalcroze Society's Summer Course in Canterbury in August later this year, and I can't wait to catch up with her again and continue my Dalcroze journey. I will have just come from the 30th ISME Conference in Thessaloniki, where I plan to catch as many Dalcroze presentations as humanly possible, so here's hoping I am well prepared!

My heartfelt thanks are due to Joan, who seems to have all the time in the world for her students; Sandra, for her private sessions in Hong Kong, Katherine Smith and Virginia Norris from Perth for your emails, tips and books, and finally to **Carol-Ann Bentley** and the HEATHER GELL DALCROZE FOUNDATION for their assistance. Without you my studies so far, and in the future, would not have been possible.

So now after a chance meeting with Joan and Sandra, I'm hooked on all things Orff, Dalcroze and Kodaly related, I've begun my study toward obtaining my Foundation level, and have plans to get my Orff Levels 1 and 2 in October, and Kodaly levels next year. I want to become the best music educator I can be, and this is part of the journey. Watch this space."

Kelsey Allen
3rd year Bachelor of Music student, UWA; member of The Winthrop Singers under Dr Nick Bannan; recipient of a Wesleyan Scholarship.

History corner

Another historical excerpt from ***Joan Pope's*** *PhD Thesis on some of the graduates of the London School of Dalcroze Eurhythmics (LSDE) during the 1920s and 30s and their work at home again in Australia and New Zealand. As previously Joan has omitted the references and footnotes, but if any one wishes further information please contact her on popejoan@westnet.com.au*

Jean Emily Hay (1903 – 1984) was born in Collie, Western Australia where her father was a minister of the Methodist church. In 1911 he was transferred to New Zealand and Hay was educated there. She attended the Christchurch Teachers' Training College, graduating in 1925 with a good report, and became interested in the teaching style at a nearby infants school, where English woman, Dorothy Baster was using rhythmic movement teaching approaches. During 1928 a graduate of the LSDE made an extensive trip to both Islands and Hay was particularly impressed with her teaching. This was **Winifred Houghton** (1882 – 1957), pronounced 'Howton', and known fondly as 'Houghtie,' an experienced exponent of the educational principles of Jaques-Dalcroze. Born in London, Houghton took Dalcroze classes in Germany from late 1913 until July 1914, then continued her studies at the LSDE during WWI. She became an inaugural staff member at the Gipsy Hill Training College, appointed in 1917 by the Principal, Australian kindergartener Lillian de Lissa.

Houghton had considerable success teaching children and adults with disabilities (termed, in those years 'mental defectives') and had specialized in elementary school education, published a number of guides, manuals and musical support materials in English for the Dalcroze method. She tells of re-thinking her teaching approach when she realized that the small classes of ten or twelve interested children she had been used to, were very different from those experienced by the elementary school teacher dealing with fifty or more children, 'wiv farvers' boots on.'

Houghton's accounts of lively sessions for amateur village dramatic clubs are entertaining. Whether dealing with peers, peeresses, postmen, cooks and road-menders, she displayed directness, honesty and good humour. Recognising that one of the results of rhythmic training is the power of co-ordination she found a splendid example in a local farmer who stated, 'I knows me words by 'art, an' I knows 'ow to move me right foot, but remember me words AND move me right foot; No, I can't.' She also taught a very different group of students when Ninette de Valois, a notable Dalcroze supporter, invited her to present Dalcroze classes for both the Old Vic Theatre School and the Sadler's Wells Ballet School in the early 1930s. In 1928 she was on long-service leave from the Gipsy Hill Nursery Training College in London and travelled with her sisters to 'the ends of the earth'. In New Zealand it was arranged that Houghton would take teachers' college classes in Dunedin and Christchurch, Wellington and Auckland. A very practical teacher, Houghton firmly believed that a well informed general elementary school teacher could 'pass on the spirit' of the rhythmic experience, and that it acted on children like 'a central heating system' affecting all aspects of their learning. She was clearly an ideal overseas ambassador for the method.

Douglas Tayler, the recently appointed Supervisor of Music for the NZ Education authority, referred to the fine eurhythmics work of another LSDE graduate, Eileen Russell at the Wellington Training College and to the 'delightful teaching of Miss Hurst, herself a pupil of Miss Houghton'. He declared the hope that 'the day is not too far distant when we shall realize the enormous value musical and eurhythmical training will have for boys, and cease to regards it as an essentially feminine study. The power of concentration, of mental and physical poise, of graceful movement, of sensitiveness to sound and rhythm, of self-forgetfulness and self-control which is engendered by this association of music and action would indeed be a valuable asset for every male member of human society'. There were three qualified English Dalcroze graduates in NZ at this time, but all in different cities.

When Houghton returned to England she was accompanied by Jean Hay to whom she awarded a full Scholarship to the LSDE. Hay was an excellent choice for the third full scholarship awarded in the southern hemisphere. She joined the course in October 1928, graduated July 1932 and returned to New Zealand. Unfortunately the effects of the economic depression of the 1930s meant that Hay's aim of becoming a specialist in Dalcroze Eurhythmics for the Infants Schools was not possible. The Government found it necessary to retrench and the music lectureships at Wellington and Dunedin were abolished. The Christchurch Teachers' College had closed, followed by the Wellington Teachers' College in 1932.

Dorothy Baster had, with the enthusiastic support of **James Shelley,** the Professor of Education in Christchurch, South Island, commenced broadcasting music sessions for Juniors over the local wireless station in late 1931. Fortunately the programme developed and Baster appears to have been more than happy to have Hay collaborate. Shelley, prior to his appointment in New Zealand had been an early supporter of Jaques-Dalcroze with Prof J. J. Findlay in Manchester and had been an inaugural Vice-President of the Dalcroze Society of Great Britain. [Findlay was the father of the well known teacher Elsa Findlay who made her career in the USA.] Hay also received the support of Shelley, and her career moved more into the area of educational broadcasting. By 1933 she was presenting *Rhythm for Juniors* and shortly after, *Rhythm and Story-time*. This was only a year after the BBC commenced broadcasts of Music and Movement with Ann Driver in London! The broadcasts by the staff were seen as evidence of important new developments in education. Hay was well regarded and described as a friendly, outgoing cheerful and capable educator who was involved in music lecturing for the Kindergarten College as well as the Teachers' College.

Professor Shelley continued to be a supporter of Dalcroze Eurhythmics. His own career changed direction in 1933 and he moved from a Professorship to become the first Director of the NZ Broadcasting Service and later was one of the key people in establishing the Symphony Orchestra in that country. Who could have fore-told where and how the Dalcroze influence would emerge in the cultural and education life in cities so far from Geneva! JP

Resources

1. **Meerkat Films** have produced three more films in the series on Dalcroze. In addition to the archive film of the 2007 Congress and the lessons for children with Sandra and Joan, they have now produced *Dalcroze Solfège with Lisa Parker* (the film of her class at the Geneva Congress, 2007 with an interview); Dalcroze for String teaching (the demonstration Karin Greenhead's students gave at the Congress 2007 plus some Dynamic Rehearsal and *plastique)*, and Dalcroze for Seniors and Special needs (Ruth Gianadda's classes in Geneva and Bethan Habron-James's in Manchester).

   You can buy these films from their website:

   http://www.meerkatfilms.co.uk/

2. **The Institut Jaques-Dalcroze** has a list of resources on its website, but it is difficult to find, so here is the link:

   http://www.dalcroze.ch/index.php?option=com_content&view=article&id=91&Itemid=99
   You will find books, DVDs and CDs relating to Dalcroze Eurhythmics.

   A recent DVD has been made of Solfege classes for children with teacher, Mireille Weber of Geneva. There is a French version, but it is now also available in English.
   This is now available from Dalcroze Australia for $35.
   Contact: Carol-ann Bentley
   Email: carolannbentley@bigpond.com

3. *The Conductor's Gesture: a practical application of Rudolf von Laban's Movement Language.* (book), by James Jordan with Giselle Wyes and Meade Andrews. Chicago: GIA publications, inc. 2011. Includes a DVD.

4. *Texts on Theory and practice of Orff Schulwerk. Basic texts from the years 1932 – 2010.* Includes chapters by Gunild Keetman (1978), Carl Orff (1932, 1963), Dorothee Gunter(1932, 1962). Edited by Barbara Haselbach. Introduction by Michael Kugler. Text in German and English. Mainz: Schott, 2011.
   *****Highly recommended.

FIER Committee

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FIER

Fédération Internationale des Enseignants de Rythmique
44, Terrassière
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To the delegates, representatives, correspondents, members of the FIER

NEWSLETTER

We would like to inform you that from now on the Newsletter which is sent twice a year will be able to be accessed on our site www.fier.com under the icon « Newsletter ». You will have free access to the newsletter except where there is confidential information. It will still be addressed personally to the delegates, representatives and correspondents. Would you please transmit this important message to all members of your Association.

We would like to encourage you to send us any information on workshops or courses that you organise so that we can mention them on the FIER site as well. Please email this information to committee@fier.com.

News from the Associations
The Associations in Sweden and in Spain are in the process of restructuration and for the moment have been dissolved. We send them our very best wishes and hope that they will soon be able to resume their full membership of the FIER.

Rythme 2013
The magazine « Le Rythme » is being edited and will focus on the theme of **Solfège.** We are still looking for some experts who would be able to write an article in French or in English on this subject. If you know someone who would be willing to contribute to the next edition of "Le Rythme" please let us know by 30th May at the latest. Please send us his or her name and email address and a brief summary of his/her work.

Chemins de Rythmique 2
Following the success of the first volume, we are preparing the publication of a second volume with the same structure as volume 1. We will ask different teachers to contribute to this volume. Publication is planned for June 2013.

Chemins de rythmique 3
Will be published in 2014 and will be consecrated to lessons for children (3-15 years of age) either within the public school system or in music schools. If you know of excellent children's teachers in your country who could contribute two lessons in French or in English, please let us know. We need to know their special expertise and their contact details.

Bursary
Our offer of financial aid published in the November newsletter resulted in very few applications! We have decided to share the bursary this year between two students who are preparing for the Superior Diploma of the Jaques-Dalcroze Institute.

PayPal
After much research, it seems that we cannot yet integrate this system of payment, as our site will not allow it. For the moment we ask you to continue to pay through your bank.

Eurhythmics Days 2014
Please note that the Eurhythmics days, organised principally for students and teachers of professional classes, will take place at Brussels from 2 to 5 October 2014. Note these dates in your diaries!

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With the best wishes of the FIER committee
Madeleine Duret
President, Geneva, May 2012

News from the Collège, Institut Jaques-Dalcroze Geneva

1. Issues arising in relation to Dalcroze training in the USA

In recent weeks, the College received a letter from the president of the Dalcroze Society of America, Kathy Thomsen which outlined many of the difficulties hampering the growth of Dalcroze Eurhythmics in the USA. It seems that some of this is due to the lack of consistency in the various training courses across that country. Another factor is the diminishing number of Diplomates in the USA, a problem we also are facing in Australia. The Americans are proposing some changes in the examination system, and have even raised the possibility of dropping the Dalcroze name. Many of us in the College felt that this would create divisions and problems for existing Diplomates. The implications of such a move need to be carefully considered, not only for the USA, but for other countries.

Attention was drawn to the revisions of the Diploma regulations which are intended to address many of the issues raised. I have selected some parts of the College's reply below as the statements can apply to the wider Dalcroze context.

2. New Regulations for the Diplôme Supérieur

"The regulations pertaining to the Diplôme, the procedures, examinations and contents of training have been under review for some time because the Collège perceived a need to update them and to improve access to training and examination. This revision is now almost completed and changes have been made to facilitate access including a residency of a minimum of only three weeks in Geneva, the possibility of submitting the written work and taking the teaching examinations in English, and of studying with both Diplômés and experienced Licentiates outside Geneva.

The Collège produced the document "The Dalcroze Identity" in response to an international need for clarification of the identity, fullness and integrity of Dalcroze principles and practice. Put together by an international team, its purpose is to achieve a degree of unity concerning course contents and standards worldwide – notwithstanding the differences unavoidably existing between teachers, schools, cultures and countries. In this regard, the DSA would be the best place for you to exchange about this document while setting your national standards and training programs.

We think it important that all training centers and associations assess their training from both a national and an international point of view, professional mobility being very important today. In order to secure greater international recognition of Dalcroze qualifications and training we need to work together."

Reported by Sandra Nash
Member of the Collège, Institut Jaques-Dalcroze

Dalcroze Eurhythmics International Examination Board

Announcement

The Directors of Study from Australia, Canada and the UK have recently completed revisions of the examination syllabuses for Foundation and Intermediate Awards and the Dalcroze Certificate. These include all practical and teaching examinations, and Written Work. These will be implemented for all examinations after September 2012. For those candidates who have already started an award, they will complete their exams according to the previous syllabus.

In addition to the countries mentioned above, courses and examinations using these syllabuses are also being delivered in Italy and Hong Kong.

Sandra Nash PhD
Director of Studies for Dalcroze Australia.
June 2012.

What's Hipp?

DALCROZE WINTER WORKSHOP

presented by the

South Australian chapter of Dalcroze Australia

9 – 13 JULY 2012

University of Adelaide

Dalcroze teachers: Sandra Nash, Joan Pope, OAM

with

Guest presenters: Kristie Fudge, Annie Kwok and Kerin Bailey

REGISTRATION & ACCOMMODATION FORMS: www.dalcroze.org.au

FURTHER INFORMATION: susie.gold@bigpond.com

The Dalcroze Society UK International Summer School

JULY 29 – AUGUST 4 2012

Canterbury Christ Church University, Kent, UK

Teachers: Ruth Gianadda (Geneva), with Karin Greenhead, Bethan Habron-James, Drusilla Harris, Jacqueline Vann, Katie Wearing, Monica Wilkinson, Cynthia Wilson

For further information please contact: The Administrator, Dalcroze Society UK
email: admin.dalcroze@gmail.com

GENEVA SUMMER COURSE

2 – 6 JULY 2012

POST-LICENCE COURSE 29 JUNE – 6 JULY 2012

Institut Jaques-Dalcroze, 44 Rue de la Terrassiere

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JULY 2012 VOL. 26 NO. 1