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The newsletter of Dalcroze Australia

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Participants at the Perth Summer Workshop 'Dive into Dalcroze,' Scotch College, January 2014. Photo courtesy of Kristyn Rowland.

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Dalcroze AUSTRALIA INC.

From the Dalcroze Australia President

President's Report, Dalcroze Australia AGM, 2nd October 2013

By Joan Pope

Celebrations for Frederick Delius one year and Benjamin Britten the next, marked the Dalcroze year for me between July 2012 and June 2013. The former's music I was delighted to use for movement expression sessions during the Adelaide Winter workshop and the latter for one of my two visits to Hong Kong in April. The South Australian branch assumed all organisational and financial responsibility for the July week held at the University of Adelaide and there will be a separate report. Sandra has provided some information in her report, including our pleasure that our Patron Dr Dee Bridges was able to join us for the final afternoon's presentation. Several photos were published in 2013 'HOPP'. Whilst in Adelaide Sandra and I visited one of the Librarian/archivists and talked through adding material to the Gell holdings as well as Lesley Cox archives and raised the question of including or linking the Patricia Holmes material. One of the Trustees of the HGDFoundation, Ass. Prof Jane Southcott, makes frequent trips from Melbourne to Adelaide and has been able to collect and store a very large number of cartons and boxes of books of Patricia's which were concerning the family. She has kindly commenced sorting these. Jane has also collected a donation of books and music from former Dalcroze teacher Cynthia Hannaford in Adelaide, to add to the growing archive she is fostering at Monash University, and putting aside duplicates to distribute to our current training track participants and perhaps sell to raise some funds for the Foundation.

In January 2013, Dalcroze Australia conducted a week's workshop in Perth. The on-the–ground organisation and promotion was handled by the Perth group and Carol-ann maintained the financial affairs. The event was held in the junior school music area at Scotch College which was also used a number of times in the months prior, for a Sunday afternoon workshop. The group has been delighted that Kris Bowtell has returned to Perth from the UK with his Masters in Choral Conducting, his Dalcroze Certificate and a large percentage of his Licentiate and considerable Kodaly experience. Kris was assisted by the Heather Gell Dalcroze Foundation. Both Sandra and I have taken coaching sessions with Kris and look forward to him completing the Licentiate work in due course. It was pleasing that Kent Logie, a member of the Foundation, was able to attend the final afternoon of samples of the week's work and give a positive account to the Trustees. Kris had recently married Kristyn who is a professional photographer and we were delighted she was able to spend an entire day with us: the result is about 500 photographs we have to choose from for promotional purposes and web site one day. At 'mates rates' we were doubly grateful! The four women who have been assisted financially by the HGD Foundation, Jenny Sullivan, Katherine Smith, Virginia Norris and Kelsey Allen, are proving to be the backbone of the Perth group. I presented a series of introductory sessions for a small group of UWA music students who realise they do not receive Dalcroze practical sessions in their course. This was arranged by a current student through the link to Kelsey. Sandra, Kris and I managed to fit in individual workshops and papers for the Annual West Australian ASME's Summer session by dovetailing our concurrent timetable and value this supportive connection.

Sandra Nash and I were once again invited to present a week of classes at Easter-time for the Hong Kong Dalcroze Society, held at a large music high school in Diamond Hill. There were sufficient numbers and space, to run simultaneous classes and once again a large number of newcomers were in attendance. The demonstration class with children was given this year by Sandra, and several examinations were held for people pursuing training. Both of us presented individual and small group coaching sessions the day before the workshop formally commenced, which proved most beneficial. ⇢

Following this I visited Bangkok and was able to spend some time at the Eurhythmics Centre run by Nillawanna Eungamporn assisting her with her composition studies as well as taking a large group of her colleagues and students for an intensive day-long workshop. Nillawanna is undertaking a Doctorate of Fine Arts in Bangkok and her thesis topic, based on a Dalcroze approach to musicianship, has been approved. One of her students, whom Sandra and I worked with on several occasions, 'Zoom', recently completed his BA in Geneva. In the intervening days I was offered hospitality at Lantau Island by Sui Ming Chu (from our Sydney course in the mid 1990s), and observed several days of her teaching young children both there and on Hong Kong main island, and helped proof read her written work for her UK Certificate. She has also completed the BA (Music and Movement) in Geneva at the Institut Jaques-Dalcroze: in effect she has two Certificates!

Earlier in April I made another trip to Hong Kong to take a demonstration class and a teachers' workshop in connection with an all-day Seminar arranged by the publisher of the latest school music text and workbooks for Hong Kong Primary schools. The President of the Dalcroze Society of HK, May Tan, had arranged this. I visited the distant school providing the children and worked with them the day before. Additionally I was able to provide a number of individual coaching times with our regular participants in their training preparations. Former UWA lecturer Sam Leong, now the head of the Music Department of the HK Institute of Education in the New Territories, arranged for me to present a 2 hour lecture demonstration with some 150 of the 3rd and 4th Year Music Education students. Consequently, I also saw a great deal more of the Hong Kong than the CBD this year. Δ

"Re-Discovering Dalcroze," Perth, January 2014. Left: Joan Pope with a children's demonstration class. Right: workshop participant Simona Green. Photos courtesy of Kristyn Rowland.

Report from the Director of Studies
January 2013 - February 2014

By Sandra Nash

Dalcroze Australia Events

1. Perth Summer Workshop, 'Re-discovering Dalcroze' 21 – 25 January 2013, and WA ASME.

There was a 5-day workshop for the Training Track (6 people), and people new to Dalcoze attended for 3 days (8 people). Due to the kind involvement of Jenny Sullivan, who is head of music at the Scotch College Junior School, we were able to hold the workshop at that school whose excellent facilities suited us very well. Jenny also organized two groups of children from the Scotch community so that demonstration lessons could be given on two afternoons. Some Foundation and Intermediate examinations were held on Sat 26 January (see results at the end of this report). ⇢

The Perth workshop coincided with the WA chapter of ASME's annual Summer School which was attended by almost 200 people. This meant that our Dalcroze teachers, Kris, Joan and Sandra were able to present Dalcroze sessions for ASME on Jan 21 and 22, and thus spread the word about Dalcroze to a much larger community of music teachers. Sandra's workshop was entitled: ' "Do you hear what I hear?" Musical perception, movement and performance: Dalcroze in the classroom and studio.' Joan did a related arts session and Kris gave a paper and a conducting workshop based on his Masters studies.

2. Sunday afternoons in Perth.
A small group of Dalcoze enthusiasts meet about once a month in Perth to improve their skills. Sharing ideas and teaching experiences, playing for movement and doing Rhythmics helps keep up the momentum gained at workshops.

3. October 2013 Spring Workshop in Sydney (see separate report).

4. Perth Workshop, 'Dive into Dalcroze' 13- 17 Jan 2014. Teachers: Dr Joan Pope OAM, Dr Sandra Nash, Kristin Bowtell and Madeline Hagon.

Overseas Events involving Australian teachers

1. March 2013. Joan Pope in Thailand & Hong Kong (see separate report).

2. 2 – 4 April 2013. Hong Kong Workshop, J. Pope and S. Nash. This was held at the International Christian Quality Music Secondary and Primary School, a half-hour trip from our hotel in Kowloon. Joan and I did coaching sessions for exam candidates the day before the workshop started. Exams were held on Friday 5th April. We also examined a student registered with the UK Dalcroze Society for her Improvisation exam for the Certificate in our capacity as members of the Dalcroze Eurhythmics International Examination Board. In the months priorto the April workshop, I held several Skype tutorials with students in Hong Kong to help with Written Work and Certificate Improvisation.

Summary of exam results in Australia and overseas

<u>Foundation</u> (All practical exams and Written Work completed)
The following candidates were presented with their Foundation Awards in Hong Kong in April 2013:

Amy Lo (Hong Kong)
Pinky, Ko Chiu-yung (Hong Kong)

The following Hong Kong candidates have completed the following subjects for the Foundation award (DEIEB):
Ear Training: Ngai Ching Man, (Cherry), Dorathy Kong, Lung Wan Ying (Judy), Mak Ka Wai (Katherine), Alice Wong.
Rhythmics: Dorathy Kong (examined in the UK)

The following candidates from Singapore completed these practical exams in Perth in January 2014:
*Mona Lim: Rhythmics, Ear Training and Improvisation
**Meng Mei Leong: Ear Training and Improvisation.
* Written Work to be completed.
** Rhythmics exam and Written Work to be completed. ⇢

Right: "Be the string shape."
Far right: grand chain.

Intermediate

Virginia Norris (Jan 2013, Perth) – Ear Training (HIGHLY COMMENDED)

Katherine Smith (Jan 2013, Perth) – Ear Training (HIGHLY COMMENDED)

Kalms Ng (April 2013, Hong Kong) – Improvisation (PASS)

Silvia Lam (April 2013, Hong Kong) – Improvisation (PASS)

Pinky, KO Chiu-Yung (April 2013) – Improvisation (COMMENDED)

Virginia Norris (October 2013, Sydney) - Rhythmics (HIGHLY COMMENDED)

Katherine Smith (Oct 2013, Sydney) – Rhythmics (COMMENDED)

Frances Hyu (Oct 2013, Sydney) – Rhythmics (PASS)

Frances Hyu (Oct 2013, Sydney) – Ear Training (PASS)

Virginia Norris (Jan 2014, Perth) – Improvisation (HIGHLY COMMENDED)

Katherine Smith (Jan 2014, Perth) – Improvisation (COMMENDED)

Jenny Sullivan (Jan 2014, Perth) – Rhythmics (COMMENDED)

Certificate - individual subjects

Chui Tan (April 2013, Hong Kong) - Improvisation (PASS)

Congratulations to all candidates who presented themselves for examinations. Several people are now completing written work for the Intermediate award. I look forward to all candidates completing the award for which they are currently registered. As can be seen from the list, it is most pleasing to see so many completing the Intermediate award. This is excellent preparation for the Certificate and we need people with the Certificate in Australia to ensure the continuation of the work.

All exams have been based on the June 2012 Syllabus of the DEIEB, so the past year has served as a 'pilot' period. We are now able to adopt it formally in Australia. In Italy in February 2014, nine people presented themselves for the Dalcroze Certificate using the new syllabus of the DEIEB. This follows many years of work by Ava Loiacono and her team. Our congratulations to all staff and students there.

Other Dalcroze activities and workshops from Jan 2013 to Feb 2014

1. Workshop given for The Team of Teachers, at their Autumn Piano weekend, Melbourne (Sandra) 23 – 24 March 2013. This was held at 'Glenfern', East St Kilda. Contact person: Robert Chamberlain. The Team on this occasion was: Max Cooke, Darryl Coote, Betty Vergara-Pink and Robert Chamberlain.

2. Dalcroze session for Suzuki Instrumental teachers, Sydney Oct 23, 2013 (Sandra).

3. Overseas teaching in Geneva and Toronto. (Sandra) see separate report.

4. Presentation of Keynote Speech, Coventry –(Joan Pope and Selma Odom) see separate report by K. Smith, Teaching in Canterbury, Joan and Sandra – See separate report.

4. Joan and Sandra were members of the committee for the Dalcroze Centenary Conference in Coventry, held in July 2013. This involved assessing submissions from January 2013 onwards for almost 70 papers, workshops and performances. Δ

L to R: Joan, May Tan Lai (President, Dalcroze Society of Hong Kong) with committee members Silvia and Erica, and Sandra.

Dive into Dalcroze!
Perth Summer Workshop January 2014

By Sandra Nash

For the third year in succession, our Perth members organised a Summer workshop. Once again, we enjoyed the wonderful facilities of Scotch College, Swanbourne, with the extra benefit of air-conditioning in the super sized gymnasium. (Luckily for us, the temperatures dropped to the 'temperate 20s', so we were spared the 40 degree plus temps of the previous weeks). We also had the use of the Music department with a second large space for movement and several practice rooms. Dalcroze Australia is grateful to Jenny Sullivan, Middle School co-ordinator, for her role in securing these excellent facilities.

Two streams were offered: 'New to Dalcroze' and 'Experienced' and people could attend for three days or five. Nineteen people attended for the first three days; ten stayed on for the whole week, many of whom were preparing for examinations (Foundation and Intermediate), which were held on Saturday 18 Jan. It was a pleasure to welcome people from far and near: 11 from Perth and surrounding areas, 4 from Queensland, 1 from Bathurst NSW, and 3 from Singapore! Teachers were: Madeline Hagon (from Brisbane, on her first trip to Perth), Kris Bowtell (Perth), Virginia Norris (Perth), Joan Pope and Sandra Nash.

Features of the week included several demonstrations of Dalcroze applications: Madeline worked with some young string players, Kris showed some useful ways to approach repertoire with a boys choir, and Joan gave a lively demonstration lesson to a large group of children from 4 – 7 years of age. She used simple objects such as clothes pegs and pictures to stimulate movement ideas and travel through space. The full moon that week proved a rich source of ideas for shapes, listening to rhythm patterns and general knowledge. The children's drawings created at the end of the lesson revealed the variety of ideas they had enjoyed in the lesson. Many thanks again to Jenny, who did a mighty job organizing all the children and families from the Scotch College community throughout the weeks beforehand.

An overall theme for the week was Scotland and things Scottish. Lessons and the 'final fling' each day often featured Scottish songs (*Skye Boat Song, Ye Banks and Braes*), bagpipes, reels, gigues, seafaring songs and laments. A special thank-you goes to all the Perth committee, especially Katherine Smith who did most of the administration and book-keeping during the workshop, the providers of morning refreshments each day, and to Joan for supplying Madeline and Sandra with bedding and kitchen supplies in the Boarding House. It was a most successful Summer course.

The following week Jenny Sullivan, Madeline and Joan all presented papers and workshops at the WA ASME conference. This is an excellent way to promote Dalcroze in WA as about 160 people attended this year. Well done, team! Δ

Left: Movement Preparation with Virginia Norris. Right: Rhythmics with Kris Bowtell.
Photos courtesy of Kristyn Rowland.

Sydney Spring Workshop
1 - 4 October 2013

By Sandra Nash

The Spring Workshop was held over four days at St Scholastica's College, Glebe, in Sydney. This venue is beautiful and suits us so well with its gardens, a new lunch room and spacious working areas. Participants could attend for two or four days and we were delighted to welcome 20 people from five states, one territory and overseas: NSW (Sydney, Lismore, Armidale, Bathurst and Forbes); Canberra; Queensland (Brisbane); Victoria (Melbourne); Western Australia (Perth); Hong Kong and Singapore. Exam candidates arrived a day earlier to take private Improvisation lessons. The teachers were: Dr Christine Mearing, Kristin Bowtell, Madeline Hagon (for the last day and a half) and Dr Sandra Nash. Exams for Intermediate Rhythmics and Ear Training were held after class on Thursday and Friday.

We were not able to use the Boarding house, however Dalcroze Australia is most grateful to all those people who helped provide accommodation to our interstate visitors. This helps reduce the expense for people who also have to pay airfares in this big country of ours. So a big THANK YOU to all those who answered the call. Thanks also to DA committee members Carol-ann Bentley who came on two days and sold books, and Peter Roberts who helped with the supply and set-up of morning teas each day. Our hard-working participants appreciated the tasty refreshments. ⇢

Comments from participants

"I really did not know much about Dalcroze before attending the Spring workshop. I was initially interested in the idea of Dalcroze because I have always strongly believed that my dance background has had a significant influence on my sense of musicality. I had not fully appreciated, however, the power and inherent musicality of whole body movement and the potential it holds for encouraging musical understanding, analysis and development of musical sensitivity. I believe the Spring workshop taught me this.

While participating in the workshop, I was struck by the richness, depth and ease of access afforded by utilising 'movement vocabulary' and 'lived experience'. I was impressed by the potential it had to expose and develop cognitive awareness of instinctive musical knowledge in a very visible and tangible way. I was intrigued by the potential for movement and improvisation focused activities to remove inhibition and activate imagination. I found myself coming away from each day at the workshop with a sense of energy and vitality. Personally, I found the Dalcroze approach to be an incredibly enriching and stimulating experience. Thanks Sandra, Kris, Christine and Madeline for your wonderful workshop sessions!"

Bonnie Pierce, Brisbane classroom teacher, BMus/BEd (University of Queensland), voice major and choral conductor with extensive Kodaly training.

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"I didn't know much about Dalcroze before the course, apart from that it seemed to fit with my teaching philosophy. Over the four days, I discovered a system that develops intuitive and quick responses, and which can be applied to any musical situation. I can't wait for the next course!"
Cindy Fox, graduate of the Canberra School of Music, Early Childhood teacher and instrumental teacher at the Mitchell Conservatorium of Music, Bathurst NSW.

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"Did the Course exceed expectations? I was apprehensive at first, then was thrilled to find that I had been doing many of these things in my own teaching! I will definitely be recommending this course to all music teachers in my area. It was all brilliant!"

Phil Oxley, teacher at New England Conservatorium of Music, Armidale NSW. Δ

Joan Pope in Hong Kong
March 2013

By Joan Pope

In late March 2013, Joan was invited to travel to Hong Kong to present a Children's Class Demonstration and Discussion for a one-day seminar for Primary School teachers. The event attracted 250 teachers and was arranged by the publishers of the series of Music Resource packs prepared in association with May Tan Lai, President of the Dalcroze Society of HK.

Joan visited the lively primary school in the New Territories to meet the Staff and present a session with the class prior to the Demonstration several days later. She was also able to take up the offer by old friend from UWA, Professor Sam Leong, now Head of the Music Department of the HK Institute of Education. Another long trip and a full afternoon of lecture and demonstration with about 250 Music Education students there was very successful. Apart from splendid hospitality, the publishers were agreeable that Joan also provide individual and small group coaching sessions with participants from the course which Sandra and she would be conducting some weeks later. This proved most beneficial. Δ

FIER Newsletter
May 2013

FIER
44, Terrassière
CH-1207 Genève

Dear delegates, dear members,
Here is some news from the committee:

Books to be published soon: Two books will be published by the FIER in September 2013:
1. Le Rythme 2013. This year the theme is "Solfège"
2. "Paths to Rhythmics 2"
We will give you all the details of these two publications as soon as we have more information.

International Congress 2015
The Congress will be held in Geneva from 20 to 24 July 2015. It will celebrate the centenary of the Jaques-Dalcroze Institute, as well as 150 years since Dalcroze's birth. The Congress will be open to all. It will be preceded by three days of meetings (16 to 18 July) for those who hold the Superior diploma from the Institut Jaques-Dalcroze, as well as for teachers responsible for Dalcroze professional training centres.

Other events:
We remind you of the special Eurhythmics Days which will take place in Brussels from **2 to 5 October 2014.** These days will be the prelude to a series of festivities, planned for 2015, to celebrate the 40th anniversary of the foundation of the Jaques-Dalcroze Institute in Belgium.

We encourage you to log onto the FIER site regularly. There is a lot of information on our site, and we try and make sure that the site is up to date. The FIER site gives you information about the many workshops, courses and training sessions that are taking place throughout the world.

With our best wishes to all our colleagues, wherever you may work.
Madeleine DURET
President

Northern Hemisphere Travels
June - August 2013

By Sandra Nash

During our 2013 Australian winter, I was off to spend summer on the other side of the planet for two months, all because of Dalcroze Eurhythmics. Sometimes the life of a self-employed Eurhythmics teacher in Sydney seems tame and uneventful, but every now and then that all changes. I was fortunate to be invited to teach in three different Summer Programs in Geneva, Canterbury (UK) and Toronto, Canada and after many months of planning I set off in late June.

My first stop was **Geneva** where the annual Summer Course takes place for a week in late June, early July. The Institut Jaques-Dalcroze offered two streams: one for beginners (*Initiation*) and one for people already at Certificate and Licentiate level (*Perfectionnement*). This attracted 30 people from European countries: Switzerland, France, Spain, Germany, Holland, Ireland, and Italy, and from more distant countries: Japan, Brazil, Latvia, Canada, and the USA. Japan was the country with the most participants. Running over five days, there were daily classes of Rhythmics and Improvisation (which I taught), and a Masterclass for everyone. Each afternoon people could choose a workshop on Dalcroze applications: in the primary school, early childhood, or Solfège. At 6 pm, demonstrations were offered: one with young children and the other with seniors. I was particularly pleased to see Sylvie Rutschmann's children's demonstration lesson with young children. The musical ideas were clearly presented in a gently unfolding sequence, and delivered with such charm and imagination, the children seemed to be enjoying the most wonderful game, all the time listening and responding with pleasure and delight. It was a joy to watch, and Sylvie's improvisation for children's movement was lively and appealing.

The atmosphere was different to what many of us have experienced at a big Congress; the groups were smaller, people wanted to learn, and we were able to get to know the participants. Many were mature and experienced teachers; others were interested amateurs, rhythmics teachers or classroom teachers. The workshop allowed lively exchanges of ideas and it was very pleasant to talk informally to teachers from Spain and Brasil at a dinner organized by the Institut, and hear about their work.

I was delighted to meet up with many friends and colleagues in Geneva: Malou Hatt-Arnold, now retired and in her 80s but full of life after her hip operation; Ruth Gianadda, Liliane Sottini, Silvia del Bianco (director of the Institut Jaques-Dalcroze) and Australian colleague Mary Brice who is in the final stages of her doctorate which she will be submitting in French at the University of Geneva in 2014. A visit to Marie-Laure Bachmann in Musièges, a tiny village in the picturesque countryside of the Savoy region in France not far from Geneva was a real treat, topped off by a drive to Annecy for dinner one glorious summer evening.

An invitation to attend a meeting of the **Conseil de Fondation of the Institut Jaques-Dalcroze** meant I was able to relay news of Dalcroze in Australia and the South East Asia region. I likened our association to a spider with a very small body and very long legs which reached to many different parts of our large continent and also to Singapore, Thailand, Hong Kong and other countries. Members of the Council enjoyed Joan's photo books which conveyed in a glance something of what happens in our workshops. ⇢

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Meeting of the Collège, IJD

This was chaired by Madeleine Duret. Ten people were present, and Karin and Louise were on Skype from London and Quebec. The business of the meeting included follow-up on the new Rules for the Diplome Superieur, and how to recruit people to do the Diplome.

* New diplomates in 2013 were Bethan Habron-James (Manchester) and Helene Nicolet (Geneva) and both have been invited to teach at the next Summer Course at the Institut (July 2014). Monica Dale (USA) has applied to do the Diploma. The new rules and courses of study are to be diffused using the websites of FIER and the Institut Jaques-Dalcroze. Silvia del Bianco announced that 7 – 8 people were enrolled to either finish the Diploma or start it. The cost of doing the Diploma is still very high. The suggestion to have some form of 'coaching' available to candidates was well received and Ruth Gianadda generously offered to help out in this capacity. ⇢

* Conventions with foreign countries were received: Korea seeks to offer the Licentiate and Mr Toru Sakai from Japan is responsible; Mexico is now offering the Certificate Mr Pablo Cernik is responsible; in Spain, the Institut Llongeras is being reorganized and Mme Anna Alegri i Vals is in charge.

* Funds for the College, Silvia pointed out that if anyone wishes to give money to the Institute in their Will, it is necessary to specify how the funds are to be used. If not, such gifts just go into general revenue. If one wants to make a gift to the College, one must specify 'International Funds – College'.

* The visibility of the College was raised, and among the suggestions was to offer Rhythmics classes for the general public at Terrassière. Local members of the College would be willing to give these classes.

* Madeleine reported on the results of a Questionnaire circulated among training schools. 17 replied and she noted many major differences in the programs. Louise Mathieu drew attention to the need to focus on the use of the name 'Dalcroze'. It is a matter of verifying whether each school satisfies the minimum requirement to have the right to use the name: for example, is there teaching without pedagogy? or without a course in instrumental improvisation? Are the ones charged with assessment competents to do so (ie. Diplomes or Licentiates in sufficient numbers)? Also one should acknowledge all those who responded and find a way to value this analysis by presenting a summary. In so doing this allows each school to see that it is not alone in its type and particular area of specialization.

* The International Conference of Dalcroze studies to be held in Coventry was noted. Several members of the College would be presenting (Nash, Mathieu, Greenhead, Gianadda. Bachmann).

"Horizon 2015"

This is the title given to the manifestations and events for the 100th anniversary of the Institut in Geneva, and the 150th anniversary of its founder. Silvia presented a summary of the diverse activities planned: festival, exposition, spectacle, numerisation of the archives, congres … the efforts of everyone are sought to help make this event a success. The College should reflect on its participation.

After Geneva, I travelled to Lucerne and Zurich in the German part of Switzerland where I was generously welcomed into the homes of Dalcroze colleagues. From Lucerne I took the train up into the Swiss Alps to the charming village of Wengen where there are no cars. The views of some of Switzerland's highest peaks from here are breathtaking: the Eiger, the Monch and the Jungfrau. The weather was perfect and the mountain air like champagne. One can understand how composers, including Felix Mendelssohn and Emile Jaques-Dalcroze were inspired by such dramatic landscapes, especially in summer.

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The First International Conference of Dalcroze Studies , Coventry UK, 24-26 July 2013.

The following figures come from a report compiled by Conference organizer, Dr John Habron.

Impacts and outcomes

132 delegates attended from **23** countries: Australia, Austria, Belgium, Brazil, Canada, Finland, France, Germany, Greece, Hong Kong, Ireland, Italy, Japan, Netherlands, Poland, Portugal, Sweden, Switzerland, South Africa, Thailand, Ukraine, UK and USA

£4830 of sponsorship was raised from four different funders, in the UK and Switzerland and on current figures the conference closed with a small profit.

Delegates enjoyed:

44 papers
17 workshops
5 keynote speakers
2 performances, including several world premieres
6 posters ···→

Sandra with the children aged 4 -5 years in Toronto

A new book, commissioned for the conference, was published by Coventry University: Practical Idealists: Founders of the London School of Dalcroze Eurhythmics – A Centenary Essay by Selma Landen Odom and Joan Pope (ISBN 978-1-84600-048-5)

Emile Jaques-Dalcroze: Music in Movement, a 24-panel exhibition designed by the Institut Jaques-Dalcroze, Geneva (2004), was shown in the UK for the first time at the Lanchester Projects Gallery.

An Open Space Technology meeting at the conference has led to a joint bid for an **AHRC networking grant** between research partners at universities in UK, Austria, Canada, Finland, Italy and Brazil. This will facilitate discussion across disciplinary, methodological, theoretical, conceptual and international boundaries, and will lead – it is hoped – to the establishment of an International Centre for Dalcroze Research as well as a coordinated programme of multi-site research.

73 delegates signed a letter to the **Royal College of Music in Stockholm** to protest at its closing of its Dalcroze Eurhythmics programme. This has since been delivered to the Swedish minister for education.

There are plans for an **edited collection of essays**, which emerge from the conference. This would showcase a cross-section of current Dalcroze Studies from perspectives including pedagogy, therapy, composition, dance, history and spirituality.

After the Coventry conference, Joan and I took the train to Ashbury in Kent where we stayed with Nicola Gaines in the charming village of Charing prior to teaching at The Dalcroze Society (UK) Summer Course in Canterbury (a separate report by Katherine Smith on both the Summer School and the Conference appears elsewhere in this issue.

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Stage Three of my teaching adventure meant flying again in a westerly direction the day after we finished teaching at Canterbury. **The Dalcroze Society of Canada Summer Program was held in Toronto from 6 to 16 August 2013.** Great credit is due to their administrator Laura Ono, whose organisational skills are fantastic. Laura met me at the airport and delivered me to the teachers' apartment which had been rented for the 2 weeks of our stay. Each day Laura would collect us and drive to the wonderful downtown venue for our workshop, *The National Ballet School of Canada.* We had big dance studios, all with grand pianos. Our program ran from 9 am – 5.30 pm over 4 days with 33 participants (in three streams). After a 2-day break, we ran for another 4 days with 14 people, followed by a day of exams. These were the first to be conducted in Canada under the new syllabus of the DEIEB. The five candidates for Foundation took all subjects with good results. Laura organized for me to give demonstration lessons with two groups of children (see below). Laura has just completed her Certificate with Lisa Parker at Longy School of Music in Boston. Teaching colleague Chen-Feng Lin (*Dalcroze Lic.)* is also a Longy graduate.

Karin gave a *Dynamic Rehearsal* session on the Saturday in the middle of the workshop. Everyone did the preparatory movement exercises and then several soloists (a singer, a violinist, a pianist and a saxophonist) volunteered to perform and work with Karin using movement to clarify and fine-tune their presentations. The audience watched and observed, providing feed-back to the performers.

My northern hemisphere program ended with a short visit to Quebec where I had lived in the 1980s. It was wonderful to recover from the work, relax and enjoy the charm of Quebec city, meet old friends, walk beside the mighty St Laurence River and spend a day canoeing on a lake. I was still reverberating from all this even after boarding the long flight home. What an incredible 2 months it had been! Dalcroze Eurhythmics has been the reason for me to visit many countries, and share the work with so many fascinating people. I am indeed fortunate to be able to do this, and also to have made some really good friends along the way. Δ

L to R: Toronto teaching staff Louise Mathieu, Karin Greenhead, Chen-Feng Lin, Sandra Nash with dance historian and long-time Dalcroze friend and supporter, Selma Odom.

Eat, Sleep, and Do Dalcroze

The First International Conference of Dalcroze Studies, Coventry, and the UK Dalcroze Society Summer School, Canterbury

By Katherine Smith

In July and August of this year it was my privilege to attend both the First International Conference of Dalcroze Studies at Coventry University, and the Dalcroze Society UK International Summer School at Canterbury Christ Church University. I am extremely grateful to the Heather Gell Dalcroze Foundation for its generous financial support which enabled me to undertake this big journey! The UK Dalcroze Society provided me with an additional bursary for which I am also very thankful.

2013 marks 100 years of Dalcroze training in the UK, and the centenary of the London School of Dalcroze Eurhythmics; a fitting anniversary from which to launch the First International Conference of Dalcroze Studies. For three days, conference delegates from over 20 countries and from every continent (barring Antarctica!) joined in Coventry to hear and discuss the best in Dalcroze practice and research. Keynote addresses were delivered by five world-class presenters: Maxine Sheets-Johnstone, Katie Overy, Louise Mathieu, Joan Pope and Selma Odom. The quality and quantity of papers, symposia, workshops, performances and posters was staggering. Against the backdrop of the ruined and rebuilt Coventry Cathedral, and surrounded by garden beds, planters and pots of English summer flowers, delegates raced from one excellent presentation to the next. The program was full, running from 8:30am to 8:30pm and often with 3 concurrent sessions. As conference committee chairperson Dr John Habron remarked, "a good conference breaks your heart."

Of the many outstanding presentations, some of my personal highlights included:

The symposium "The gift of Dalcroze", in which Louise Mathieu, Karin Greenhead, Bethan Habron-James and Ruth Alperson gave a glimpse of the breadth of the application of Dalcroze Eurhythmics through papers on Dalcroze for senior citizens, for musicians, for children with special needs, and for the very young child respectively.

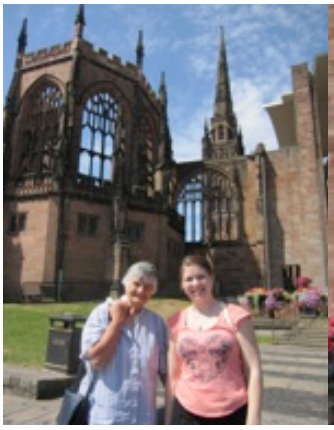
A workshop by UK Dalcroze practitioner Becca Spencer on using Dalcroze in instrumental tuition to diagnose and solve problems.

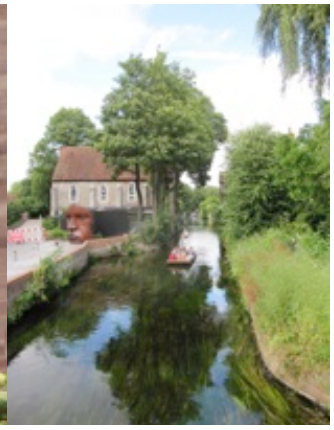
A workshop by Eva Wedin (Royal College of Music, Stockholm) on motor skill development in relation to playing an instrument and the Dalcroze approach.

Katie Overy's (University of Edinburgh) keynote presentation "Rhythm, Movement and the Brain" in which she reviewed recent neuroscience findings on rhythm perception and discussed the potential for rhythm activities to support language and movement learning in children.

Sandra Nash and Joan Pope's paper "In the air and over the waves: broadcasting the creative learning ideas of Jaques-Dalcroze."

Margareta Burrell's paper "Are Dalcroze principles relevant and applicable to the music making and teaching of Early Years (very young children 0 - 4)? ⇢





Left to right: Patsy James and Katherine Smith outside Coventry Cathedral; detail on Coventry Cathedral; Canterbury.

Teresa Nowak's *For a century,* a choreography based on the Dalcroze Twenty Gestures, performed by a group of Polish teachers to music by modern Polish composer Lech Jankowski, and created especially for the conference.

A specially commissioned Centenary Essay by Joan Pope and Selma Odom was delivered, entitled *Practical Idealists: Founders of the London School of Dalcroze Eurhythmics.* Presented as a beautiful booklet with historical photographs, this throughly researched and engagingly written essay is a significant record of the LSDE and the people (including Australians) integral to its development. I urge Dalcroze Australia members to purchase a copy of this special essay from our administrator Carol-ann Bentley.

Were it not for the constraints of logistics I believe the final plenary session may have run well over time, as discussions, questions and ideas about Dalcroze today and in the future were in full swing until the very last minute. I was struck by four things: the vast array of positive applications for Dalcroze beyond just teaching children; the passion of the delegates for the value of Dalcroze work; the mounting evidence from scientific research that is proving this value; and the ongoing difficulty in getting our fellow musicians, educators and people who make decisions about time and money to recognize the importance and potential of Dalcroze Eurythmics. Perhaps in addition to breaking your heart, a good conference also raises more questions than answers. I certainly left Coventry thinking hard about the importance of raising the profile of Dalcroze Eurhythmics.

A few train journeys saw my arrival in the beautiful city of Canterbury in readiness for the Summer School, which began two days after the conference ended. Most participants were accommodated in student housing, a short walk into the centre of Canterbury and to the Canterbury Christ Church University buildings where classes were held.

Daily movement sessions with Nicola Gaines provided a gentle warm up to ready us for each day. I was thrilled to have the opportunity to participate in classes by a variety of excellent international teachers: Louise Mathieu, Karin Greenhead, Ruth Alperson, Jaqueline Vann, Bethan Habron-James, Katie Wearing, Monica Wilkinson and our own wonderful Joan Pope and Sandra Nash. Eighteen different countries were represented by the participants at the summer school, and I was proud to be an Aussie time and again as every second person, or so it seemed said "So you get to learn with Joan and Sandra back in Australia? *How wonderful!*"

In addition to daily movement, rhythmics, improvisation and ear and voice classes, there was a very good array of workshop options to choose from, including several children's demonstration classes, repertoire rehearsal and plastique sessions. The daily program ran from 9am to 8:30pm. We quite literally ate, slept, and did Dalcroze! Being not far from the sea, Canterbury is full of seagulls and their cry formed a constant background to our work. The call of the gulls was particularly appropriate during one memorable plastique session with Joan Pope, as we worked on the first Sea Interlude from *Peter Grimes* with the late afternoon sun streaming through the chapel windows.

The experience at both the conference and summer school was intense and highly rewarding; I have returned with a wealth of new practical Eurhythmics skills, new ideas for teaching, new Dalcrozian contacts to stay in touch with, and new avenues of interest for future study. Perhaps above all I feel encouraged and empowered to take the next steps in my training. This trip has confirmed my decision to work towards my license qualification with the aim of becoming a Dalcroze teacher. It has also ignited in me a passion for the ongoing development of Dalcroze in Australia. I am grateful for the support of Joan Pope and Sandra Nash, Dalcroze Australia and the Heather Gell Foundation, and hope that in the future I'll be able to return the contribution! Δ

What's Hipp?
Dalcroze events at home and abroad

Perth Easter Foundation Course

22 - 25 April 2014
9:30am - 3:30pm
$450 / $400 Members / $350 concession

This course, taught by Joan Pope (Dip. Sup. Geneva) and Kristin Bowtell (Dalcroze Cert. UK), is aimed at those with some prior experience of Dalcroze who wish to begin formal training towards the Foundation level qualification. The course will cover all aspects of Dalcroze Eurhythmics but with a focus on the rhythmics component in order to prepare participants to undertake the Foundation Rhythmics exam at the conclusion of the course. Interested applicants should contact Katherine Smith on katherinesiggins@gmail.com or 0431 964 109.

Dalcroze Workshops at New England Conservatorium of Music

25 - 27 July 2014
NECOM, Armidale, NSW

Teachers: Dr Sandra Nash (Dip. Sup. Geneva); Madeline Hagon (Dalcroze Cert UK).
For more information contact: director@necom.org.au
http://necom.une.edu.au

Brisbane Dalcroze Workshop

3 - 4 October 2014
St Margaret's School Brisbane

Coaching offered on Thursday Oct 2, by appointment. Exams may be offered on Sunday Oct 5, depending on numbers.

Teachers: Dr Sandra Nash (Dip Sup. Geneva); Madeline Hagon (Dalcroze Cert UK)

For more information, contact Sandra Nash: sjnash@ihug.com.au

Sydney Summer School

7 - 17 January, 2015
St Scholastica's College, Glebe, Sydney.

Dalcroze Australia is excited to announce that Jacqueline Vann, Dip. Sup. (Geneva) will join us at Summer School as International Guest Teacher, along with a team of Australian teachers (TBA).

Student accommodation will be available in the School Boarding House.

For more information, contact Sandra Nash: sjnash@ihug.com.au

www.dalcroze.org.au

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Geneva Summer Course

7 – 11 July 2014

Post-Licence Course 4 – 11 July 2014

Institut Jaques-Dalcroze

Teachers will include new Diplomates Bethan Habron-James (UK) and Helene Nicolet (Geneva); Jean-Marc Aeschimann, Silvia Del Bianco, and Dr Jeremy Dittus (USA).

International Congress

20 - 24 July 2015

The Congress will be held in Geneva from 20 to 24 July 2015. It will celebrate the centenary of the Jaques-Dalcroze Institute, as well as 150 years since Dalcroze's birth. The Congress will be open to all. It will be preceded by three days of meetings (16 to 18 July) for those who hold the Superior diploma from the Institut Jaques-Dalcroze, as well as for teachers responsible for Dalcroze professional training centres.

Dalcroze Society of Japan

Tokyo Conference

17 – 21 August 2014

Almost 17 international teachers have been invited including Joan Pope and Sandra Nash.

Dalcroze Society UK Easter Course

13 - 16 April 2014

Royal Northern College of Music, Manchester

Info: http://www.dalcroze.org.uk/events/indexb.html

Dalcroze Society UK Summer School

5pm, 27 July to 1.30pm, 2 August 2014

Canterbury Christ Church University, Kent. UK

Info: http://www.dalcroze.org.uk/events/indexb.html

Dalcroze in the USA

For Dalcroze events in the USA go to the website of the Dalcroze Society of America.

http://www.dalcrozeusa.org/

Contact Dalcroze Australia

President: Dr Joan Pope, OAM

Director of Studies: Dr Sandra Nash

Administrator: Carol-ann Bentley

Web: www.dalcroze.org.au

Email: carolannbentley@bigpond.com

Post: PO Box 489, Turramurra NSW 2074

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