Volume 28, No. 1 June 2015

hopp!

The newsletter of Dalcroze Australia

Joan Pope taking a children's demonstration class at the Sydney Summer Course, January 2015

In this edition

2 Dalcroze Australia Summer Course 2015

5 Summer Course String Quartet

7 An Interview with Joan Pope

10 New Zealand Report

11 Dalcroze Australia AGM: President's Report

12 Dalcroze Australia AGM: Director of Studies' Report

14 Canberra Street named after Heather Doris Gell

15 What's Hipp?

16 Contact us

Dalcroze AUSTRALIA INC.

Dalcroze Australia Summer Course

St Scholastica's College, Glebe (Sydney), 7 – 16 January 2015

By Sandra Nash, Dalcroze Australia Director of Studies and Summer Course organiser

This year marks 21 years since the first Summer School was held at the University of NSW in 1994, so we are celebrating a major anniversary. We welcomed participants from across Australia: Sydney, Armidale, Dubbo, Lismore, Brisbane, North Queensland, Toowoomba, Adelaide and Perth, as well as from Indonesia, Singapore and New Zealand. During the first four days, 30 people attended, and after a two-day break, 19 people stayed on for four more days. The calibre and experience of those attending was very high which led to most interesting group work in movement and improvisation classes. Lunchtime and tea breaks saw many lively exchanges and a chance to make new contacts.

With the support of the Heather Gell Dalcroze Foundation, Dalcroze Australia was able to invite our International Guest Teacher, Jacqueline Vann from the UK. This was her first visit to Australia and following the Sydney Summer Course, she 'hopped!' by plane to Perth WA to join Joan and Kris in presenting Dalcroze sessions at ASME WA's Summer Conference, and a special two-day Dalcroze workshop at Quintilian School, Claremont. Other teachers at the Sydney Summer Course this year were Dr Joan Pope, Dr Christine Mearing, Kris Bowtell, Virginia Norris and Dr Sandra Nash. Regrettably, Madeline Hagon from Brisbane was unable to join us due to an unexpected medical operation and we look forward to having her come to Sydney another time soon.

As well as daily classes in Rhythmic movement, Ear & Voice and Improvisation, several Applications sessions in the afternoon showed the diverse ways that Dalcroze can be adapted to different situations. We were especially pleased to have three groups of children coming in for practical demonstrations, and special thanks go to Sheau Fang Low for organising her String quartet from Barker College, Hornsby, and to Jane Boyd and Simona Green for the two large groups of young children who came on different days for demonstration classes with Joan and Jacqueline. These were wonderful sessions where people could see the different approaches of two Dalcroze teachers: Jacqueline built her lesson around the idea of The Wave, by Japanese artist Hokusai, with many links to water activities, boats and fishing. Joan used 'Spoons' as her starting point, and both groups of children were lively and delightfully responsive to their 'new' teachers. Other applications sessions were presented on Choral work (Kris), studio teaching (Sandra), Dyslexia (Jacqueline), String ensembles (Sandra) and Working with Seniors (Jacqueline).

Friends of participants and members of Dalcroze Australia were invited to join us for a "Show 'n' Tell" and an informal reception at the end of the first week. Several prepared works and group improvisations were presented, and of particular note was the plastique for the Certificate exam prepared by Virginia Norris and Katherine Smith. They chose a slow movement from a Clarinet Sonata by Alban Berg and revealed the work's character and structure most effectively in movement. Later that afternoon, the Alethea Eddy Award was presented to Virginia and Katherine by Alethea's son, Bernard. The award is given to perpetuate the memory of Alethea who was a wonderful musician and life-long supporter of Dalcroze in Australia, and to reward outstanding work of candidates on the Dalcroze Training Track.

Examinations

The day after the Summer course ended, five people took Foundation exams, and two took some Certificate exams. The standard was high and all were successful, so warm congratulations to all candidates. Foundation Awards gained in 2014 were announced: Cindy Fox from Bathurst (NSW) and Mona Lim from Singapore. Intermediate Awards gained in 2014 were presented to Katherine Smith and Virginia Norris, both from Perth.

As at the time of printing (June 2015), five more Foundation awards have been gained following exams at the Summer Course and submission of Written work. They are: Robert Legg (NZ), Elaine Waworuntu (Indonesia), Wendy Baills (Toowoomba, Qld), Bella Ambrose (Brisbane) and Shannon McIntosh (Brisbane). The high standard of the candidates augurs well for the future and we encourage everyone to continue to the next level. ⇢

Another of our participants, Bianca Parison from North Queensland recently went to Lugarno, Switzerland to audition for entry to the Conservatorio della Svizzera Italiana. She was successful and is also planning to take advantage of the Dalcroze courses offered by the Italian Dalcroze Association under the leadership of our colleague Ava Loiacono. We share the same syllabus which is that of the Dalcroze Eurhythmics International Examinations Board, and Bianca was able to receive credit for the Dalcroze classes she has done in Australia over the past two years. Congratulations, Bianca!

Meetings

The Dalcroze Australia Annual General Meeting was held to take advantage of having so many people from across Australia and share ideas an views face to face. The trustees of the Heather Gell Dalcroze Foundation also took this opportunity to meet. They came from Perth, Melbourne, Sydney and the NSW Central Coast. Associate Professor Dr Jane Southcott from Monash University is now the Chair of the Foundation. The commitment of our trustees in supporting and promoting Dalcroze in Australia is greatly appreciated as they willingly give their time and expertise voluntarily.

Finally, major thanks go to all teaching staff and participants for making our 2015 Summer Course such a resounding success both educationally and financially. Special thanks must also go to Dalcroze Australia committee members Peter Roberts, Nadia Fried, Geoff Usher, Jane Boyd and Sheau Fang Low for their help, and to the staff of St Scholastica's College who made us very welcome. Also to our Administrator, Carol-ann Bentley who worked behind the scenes for some months beforehand, and during the Course managed book sales and display, payments of exam fees and arrangements for the two meetings. Our reliable and steadfast chauffeurs, Peter and Geoffrey met overseas and interstate visitors at the airport and helped with transport.

Comments from participants

Marie Willis (Auckland NZ), B.Mus, Post-grad Diploma in Music Therapy, Dalcroze Certificate (UK) writes:

I came to the course to refresh my skills having gained my Certificate in the UK in 2004, and also to rekindle inspiration, and find encouragement and assistance with my own work. I loved the importance given to movement and body awareness with the daily morning classes. The venue was excellent, especially having the Boarding House right next to the teaching rooms. The course, the inspiration and camaraderie went beyond my expectations. It was a thoroughly thought-out program, varied, stimulating and thought-provoking. The teachers were experienced and professional with varied interests and all were welcoming, accepting and encouraging. I wish I had got myself over the ditch sooner to meet with this wonderful group of Dalcroze inspired colleagues. I feel like I have a new lease of life, a new Dalcroze family and many new friends, supporters and mentors. I shall be back. I look forward to communication throughout the year and perhaps some collaboration with New Zealand projects in the future.

Robert Legg, Music Education lecturer from New Zealand wrote:

I came to develop my understanding of the Dalcroze approach and to build my ability to use movement in a music education context. The timetable and all the session worked well, providing a good level of challenge and support. I've come away with a huge range of new ideas to use in my work. Thanks for a really worthwhile experience.

Bianca Parison, a young violinist from near Townsville, Queensland wrote:

I came to the workshop to improve my Dalcroze skills, and develop my musicality and creativity because I love doing this work. The timetable and daily routine worked very well, providing a full Dalcroze experience with a range of teachers from Australia and overseas. The course more than fulfilled my expectations because Dalcroze is such a contrast to the close-minded attitudes one sometimes finds in conventional music education. Everyone was encouraging and co-operative. The opportunity to stay in the Boarding House has been great! We have been able to bond socially and musically, work together on exams and group work, and build friendships. This has formed a stronger sense of community among us Australian Dalcrozians. ▲

From top left to bottom right: The Sydney Summer Course tutors: Christine Mearing (left), Kris Bowtell, Jacqueline Vann, Sandra Nash and Joan Pope (Virginia Norris not pictured); Students experimenting with a balance and weight exercise; Joan Pope taking a children's demonstration class; Bernard Eddy presenting the Alethea Eddy Award.

Images from the Sydney Summer Course Glebe, January 2015

Dalcroze Applications to String Quartet Performance

Reflections from the boys of the Barker String Quartet

By Sheau-Fang Low

The Barker year 9 string quartet boys were given an opportunity to experience Dalcroze Eurhythmics on the first day of the Sydney Dalcroze Summer School in January 2015 at St Scholastics College. Their day started with movement warm-up with Virginia Norris, Eurhythmics movement class with Dr Sandra Nash, ear-training session with Kris Bowtell and ended with a workshop on Dalcroze application on string performance with Dr Sandra Nash. Sheau-Fang Low caught up with them after the session and summarized their thoughts in the next few paragraphs.

First violinist, Rhordan, found the day very unusual and unlike any music program he had participated in. However, he started to enjoy the experience in the applied rhythmic session once he had a better understanding of the Dalcroze approach and appreciate how music and movement and inter-related. He reflected, “I was surprised at how the method allowed me to show the music we were given in movement, to better understand the character of the music. In the last activity, with the quartet, the use of specific rhythm exercises soon helped us become better and more together as a group. When our posture was corrected, if seemed to help us notice mistakes and flaws in our playing, in the same way that the movement and rhythm exercises helped us better understand the piece and how it could be played. Once I warmed up to it, Dalcroze was an interesting and rewarding experience, showing a different way to approach music and how its character is shown. I would recommend it as an alternative way to approach music.”

Nicolas, violinist of the quartet concurred, “When I had my first exposure to the Dalcroze method I was surprised by how different it was to any way I had learned music in the past. Some things I had never really paid much attention to, like posture and movement, but the new way of learning made me really think hard about mistakes I may have been making and not noticing. The Dalcroze method also helped me to broaden my horizons and gave me the opportunity to try different activities to improve my musical ability to understand and convey meaning from music. The Dalcroze method is an excellent tool for developing and enriching musical knowledge, and I would definitely recommend it for others.”

Violist, Chris Dutkiwicz reflected “The Dalcroze workshop experience was very creative and unique and I feel that I have learnt a lot about not just playing my instrument, but also fully understanding the music and playing it the best way possible. The people at Dalcroze summer school made my quartet and I feel very welcome and everyone who attended were also very friendly to us. I learnt many new ideas that furthered my musical knowledge. In Eurhythmics class, I learnt a lot about the rhythm of music and how the body fits into all of that. It was also really fun when my quartet and I actually incorporated some of the techniques into our pieces we played, and we all noticed a massive difference in the quality of sound after a few simple activities. Overall my quartet and I thoroughly enjoyed the Dalcroze experience and I know that it has helped me in developing both my playing and understanding of my viola playing.”

The cellist, Andre Bugeja recalled, “I experienced a variety of Dalcroze activities and games. Though they were slightly different to what we’re used to, they were quite effective, not only seen through my own eyes but through those watching (the audience and other participants). Personally I think that the activity that involved the balancing chair was very useful not only to me but also to the whole quartet. Just after that one activity, I could clearly hear the difference in sound produced by the quartet. From this, the quartet and I improved greatly in our posture, benefiting our projection. Overall I thought that the experience was worthwhile and very progressive. Again, I just wanted to thank you for giving us this wonderful opportunity.”

The quartet definitely went away with better understanding of the Dalcroze approach, being more coherent as a string quartet and enriched by their Dalcroze musical experience.Thank you Dalcroze Australia for providing such wonderful learning experience for the boys. Here are some more young advocates for Dalcroze Eurhythmics. ▲

Images from the Sydney Summer Course: Barker String Quartet Glebe, January 2015

Demystifying Dalcroze: Part Two

Early Childhood Teaching - An Interview with Dr Joan Pope

Interview by Katherine Smith

This interview was first published in the Term 1 edition of ASME WA's Opus Magazine, 2015, and is re-printed with permission.

KS: In 35 words or less: what is Dalcroze Eurhythmics?

JP: Dalcroze Eurhythmics is an amazing way of experiencing and remembering music in 'real time', by travelling through space, responding physically to the qualities of improvised sounds and the structure of compositions.

KS: How did you discover Dalcroze?

JP: When I finished school, in 1952, my parents took a long-awaited trip overseas. Strolling around in London my mum stopped at a wall plaque that said London Training Centre for Dalcroze Eurhythmics. It was 'double-dutch' to me but she had known about it from her teaching days when, in 1923, a group of Dalcroze teachers from London conducted several weeks of music-through-movement workshops in Perth. She had attended, purchased books and incorporated some introductory ideas into her physical education work at the Claremont Teachers' College and the 'Prac' school. The London Centre allowed me, in 1953, Coronation year, to attend for several terms as a 'mixture' of first, second and third year as it seemed my prior experiences in dance and piano studies fitted in quite well. One of the visiting teachers was Australian kindergarten and schools broadcaster Heather Gell, whom my mum had met in the 1920s. She was completing her formal Diploma requirements in Geneva, in order to have the authority to open a Dalcroze training school in Australia.

I loved the range of classes: from Anatomy to Aural training; keyboard improvisation, physical technique and especially the clever ways in which we were asked to respond to tasks requiring quick thinking and co-ordination, and creative group movement to inspiring music. It was very alive. Nearly all the teachers had learnt directly from Émile Jaques-Dalcroze in their student years but all were totally different in their approach to 'the work'. Curiously enough, it seemed very familiar and I realized that my childhood dance teacher in Claremont, Dorothy Fleming, had a similar approach to bare-foot, individually creative movement, and the technique of the 'revived greek educational dance' of her curriculum was close. Her accompanist, Jean Vincent, who improvised marvellous 'moving' music, had graduated from the London School of Dalcroze Eurhythmics in 1926. She returned to Perth to teach at the Kindergarten Training College taking over from another West Australian, Irene Wittenoom, the first Australian to graduate from London, in 1917. There, Jean had taught the woman who was my kindergarten teacher, in Swanbourne in 1939-40, Jean Robertson, later Mrs Sara. My report says that 'Joan enjoys Rhythm and percussion'.

Decades later, in 1959, after gaining my Licentiate in Dalcroze Eurhythmics through a scholarship to the Sydney Dalcroze school, conducted as an independent private venture by Heather Gell, I took on the lecturing role at the same college. I moved with the staff to WAIT, later Curtin Uni, in 1975, teaching there until 1999.

Can you feel the importance of the personal threads as I weave the narrative? The Dalcroze transference of learning tactics is perhaps like a medieval apprenticeship where the master teaches a small group of enthusiasts! It is largely an oral tradition with strong practical passing on of ideas and strategies. These historical links led to the topic of my Monash University PhD thesis in 2008; *Dalcroze Eurhythmics in Australasia: the first generation 1918-1928.*

KS: What makes Dalcroze an ideal approach for teaching music to young children?

JP: It is SO inclusive and immediate and gives opportunities for self-decision making … traits which are very like those of young children! They don't divvy-up their total full-on experiments about life into little bits of timetabled this and that.

It uses all your faculties; you see; you hear; you judge space; you acquire language that hopefully is lively and full of verbs and adverbs and adjectives, not just nouns! You move your body as well as your brain; you sing; you measure; you travel, as well as doing things on the spot; it is fast, and yet it can be patient; you can do things on your own, and also with other people; you can draw it; it affects your feelings; ⇢

it is NOT boring; it can have narrative and engaging story telling; yet it is also about apprehending abstract concepts based on the instant recognition of percepts. We must have loads of personal 'percepts' before we can develop 'concepts' which may be in common with others.

But best of all **it is learning, not teaching,** and it can be so funny and full of laughter!

KS: What are some typical components of a Dalcroze music lesson for young children?

JP: Both rest and activity: some part of both being physical; some part mental. For instance, it is often effective to have vigorous physical activity at the beginning and again near the end of a session when fairly straightforward things are done, and more careful 'thinking' and 'nutting things out' in the middle of the session with less physical energy needed.

Sessions with young children, be they an exchange lasting two minutes, or twenty minutes, or indeed two hours, rely on a scheme of Contrasts. Contrasts between tactile, kinaesthetic, visual, aural and oral experiences. Contrasts of size and in use of space; of speeds and of direction; contrast between sitting or lying down, (not 'laying' please) and standing. Some time travelling contrasted with something 'on the spot'. Silence contrasted with sound, whether sung or played; sounds that are strong and sounds that are quiet; moments when the children make the sounds and the 'teacher' is silent; contrast of being 'by yourself' and being in a group. It is an interesting task to plan such encounters if a tangible 'thing' is taken as a topic. For example, horses: vigorous galloping all over the place versus a rocking horse on the spot. Gently swaying and wafting through water like a sea-horse; then lying down and looking at the sky looking for cloud horses. A tiny horse for a goblin; a HUGE horse pulling old fashioned wagons: teacher singing 'horse'-songs (not hoarsely?) and children making neighing and clip clop noises at designated moments. Lonely horse munching grass by itself; mob of brumbies following a leader. A race horse in slow motion. Endless possibilities for musical discoveries!

However, in each session one would try to use the basic movement rhythms that are of **even** duration e.g. walk and run (or trot) and also basic movement that is **uneven** (short-long---short-long---) such as sway or skip or gallop. These are part of the musical themes of a lesson, not just a way to keep children endlessly moving. We might 'clap' the walks one day but 'walk' them another day; same for trotting. Then one day we do both patterns at the same time!

A key component is some aspect of fundamental physical skill: children need to know how to do things properly. It doesn't just happen - there are ways of jumping and landing; ways of using feet and knees and so on that will produce GOOD movement, better balancing, neater skipping and controlled actions and are SAFE. Children like to be getting better at things. They appreciate challenges. And they love things that are funny. Jaques-Dalcroze himself was known to be quite a jester and a joker and Pied Piper with his classes for young children, perhaps popping out through a different door, or wearing his hat to class. He knew that if there was joy and laughter in a class that the students were in a relaxed state and ready to learn and sing without trouble: and remember what they did too!

And of course for a Dalcroze lesson LISTENING is probably the most important aspect, as it is through musical signals that the information about a change of pace or style arrives and the individual decision making is made. Just make sure that the music and the singing they hear is of good quality, increases their repertoire, and that it is indeed MUSICAL - not just claptrap and cutesy-popsy.

KS: What sort of musical resources and props or aids might you use in a lesson?

JP: It's not what you use … it's what you DO with it. My best resource is my memory so that I can quickly link an idea of mine to a child's suggestion or question and find a song, a chant, a legend, a game or a movement that will illustrate it and expand the notion to some purpose.

One aspect of studying Dalcroze is the compilation of written essays with practical examples of movement activities for a range of musical subjects such as phrasing, accents of various kinds, syncopation, bar times, dynamics, note values, twice as fast and twice as slow, complementary rhythms, rhythmic patterns, pitch, cadences, harmonic progress, sequences, repetition, silences and rests. Similarly, physical and mental tactics like inhibition or incitation of quick-response, quick-reaction, memory and prediction, and the physical properties of body weight, balance, coordination and muscular control. One devises the learning activity for one's class material with appropriate ⇢

physical and spatial adventures and challenges that are organically and harmoniously connected, with the attention to be given to the selected musical 'topic'. Tasks which children assume are fun games anyway, that will make memorable experiences and illuminate their individual responses to the 'show me what you hear' approach. That is, recognition of changes in musical content by visible physical realisation. The children may not need to know that they are responding to an irregular 'pathetic' accent if they suddenly have to 'do a hiccup' or 'fake a sneeze' or 'jump like an explosion' if they hear a sound that is in some way out of the ordinary.

But I do use a lot of 'things' to make it very clear to young children with as yet little language resource, or those with a non-English background, or with a developing movement vocabulary, what it IS that will be a common term of reference. It may be something to look at in detail; to hold or carry; a shape to 'look like'; or something to wear and wonder about. So I use very ordinary things that children might find - then some extraordinary things that will intrigue them and open their minds. I rarely use plastic things. I prefer natural objects like leaves, flowers, seed pods, sticks and stones, shells, potatoes, and kitchen things like myriad spoon shapes, or elastic bands (careful!) or pegs from the washing line; shadows, textures in the room architecture, my clothes, toys that articulate movement, favourite photos, the days of the week, numbers of things to sort, and colours. I often have 'Things' in my pockets or hidden in bags. And have my own supply of unusual little drums, bells and whistles! I don't need a whole lot of expensive stuff!

KS: What are some of the challenges to teaching music through the Dalcroze approach?

JP: To have clean, clear SPACE in which we can MOVE - not full of dangly things from the ceiling - and to have a place where we can make noise and not be disturbed by other people's noise! Sometime it is a challenge to persuade children that I need them in bare feet. And to persuade teachers that they can improvise excellent material by making better use of their own voices and inventive ways of using sounds and well chosen percussion, not relying on commercial CDs.

KS: What are some of the non-musical benefits to teaching young children music through a Dalcroze approach?

JP: Huge development of language and thinking, and opportunities to make decisions based on their own information. The linking of that thinking into areas of math and science as well as art and life. The delight for some children to shine in ways that they may not in tighter 'School Subjects'. The observation that allows children to put 2 and 2 together and make creative hundreds and thousands. The recognition that body language is so revelatory and surprising and the perpetual wonder why many 'teachers' are hesitant to harness children's energy in space and time! The inherent relationship between Time-Space-Energy is the wondrous basic triangle of the Dalcroze approach!

KS: What is one Dalcroze "myth" you would like to "demystify"?

JP: The one about Rudolph Steiner and his 'eurhythmy,' as a number of people naturally confuse the two. Both men began to use the word pre-Great War. It was coined by an English Professor of Classics in 1911 for a way of describing the Jaques-Dalcroze *La rythmique* ' or *'Rhythmische Gymnastik,'* where rhythm was the heart of the matter. The origin of the word, old and new, is interesting for you to research, but as long ago as 1924 the Dalcroze Teachers' Union of Great Britain ('we think we are the smallest Union in the world') wrote to Herr Rudolph Steiner's people in London requesting that they use 'Steiner Eurythmy' to distinguish it from 'Dalcroze Eurhythmics'. Zero response I gather.

KS: What is it about Dalcroze that inspires you to teach through this approach?

JP: The freedom to try all sorts of things and not stick to a script. It's not judgemental, but always evaluative and changing. I love making things up with the eyes and ears of children but the background of a grown-up. Being myself and now confident with people even older than me as well as those nearly 80 years younger! I can have people draw things, remember things, learn a poem through gestures of their own, and listen and look with fresher eyes; and they seem to like it.

I can draw on the legacy of all the teachers who gave me ideas, whether they knew it or not, and, as I have 'taught' quite a few since 1956 I wonder how they will remember me.

Here is a poem written by a student in the 1970's. It is *The Children's Woman: for Joan Pope.* I just treasure it! ⇢

A funny woman
spoke to me
a pony-tailed freckled mum
in a baggy coat

of the scintillating black
of piano notes

and the rhythm of
rice bubbles

as against
the rhythm
of
porridge

and she made fast sharp shapes
in the air
her purple limbs flashing

to show me
how
daggy
limp defeated bread

was transformed
into crisp square-edged

dignified
toast.

She showed me
how
to dance my name's rhythm

which fell light and buoyant
from my lilting feet
first

and then lumbered from my body
in jerky absurdity

like the sway
of a caricature circus elephant
with mournful rolling
eyes
and nodding golden fringes.

This children's woman
made me
gurgle and splutter
inwardly

and made me
crave
to plummet about in dimension

in which
caution and
holding my hands
bid me
tread
Small
And
fearful

I long to poke my fingers and elbows
into unencountered spaces

and to open my
throat
and let all the sounds come out.

Carolyn Howard. Printed in the *Pelican*, UWA.

News from New Zealand

By Marie Willis, (Dalcroze Eurhythmics Certificate), Auckland.

My decision to take a side-step in 2015 from a decade-long career in music therapy to re-focus more energy in the direction of music education and performance was certainly the right one, and the Dalcroze theme is gathering momentum.

A series of 15 adult classes introducing participants (music teachers/specialists) to the rich world of the Dalcroze Eurhythmics approach to music education has recently commenced. This project has been encouraged by several persons trained in the Orff approach, who have attended introductory workshops I have facilitated in the past. As a result of advertising for interest in this class, I have subsequently been invited by MENZA (Music Education New Zealand Aotearoa) board members to present two introductory workshops about Dalcroze Eurhythmics for music teachers/specialists (as part of a professional development day, in May and a National conference, in October). I was also asked to write an article about the Dalcroze Eurhythmics approach, for the MENZA magazine 'Tune Me In' (April 2015, Vol 10, No 1) in which I wove an overview of my own training experience.

I have recently started weekly Dalcroze classes with two 4 year-old boys, and Dalcroze deeply continues to colour my private instrumental studio work. During the first term and a half this year I did some relieving work teaching clarinet and saxophone itinerant lessons in 4 colleges across Auckland. Most students embraced my teaching approach with warm enthusiasm. After some weeks however, I was asked politely by some staff members to 'move away from the Dalcroze and focus on the music' (!). After an email or two explaining that the focus of movement in the lessons had been about fostering 'concert confidence', I was pleasantly surprised when, a few weeks later, after a concert in which some students had performed, I received an email acknowledging the "confidence" expressed in the student's performances! I was glad that I had stood my ground and carried on with my approach to teaching the students, knowing that the results would eventually be 'heard' in the music! ▲

President's Report for Dalcroze Australia AGM

10 January, 2015. For the Year July 2013 to June 2014.

Joan Pope, Dalcroze Australia President

I see from previous reports, that I often leave my thanks to Carol-ann Bentley, our indefatigable volunteer administrator, until the Finale Flourish at the end, but this year I make it the Opening Fanfare. Without her eye on the Diary, and the weeks and months passing, and her willingness to chase us for suitable times and dates for long distance meetings, we would not have had such a series of successful, amicable and fruitful Executive meetings during those twelve months. Phone meetings generally lasting one hour are usually held at Sandra's residence in Sydney with Carol-ann and Geoffrey, or sometimes Peter, agreeably driving there, to share Speaker-phone and some exchange of dialogue between each other as well as me, over in Perth. Similarly, Carol-ann arranges the several wider committee telephone meetings which we hold between our Annual General Meeting, which is held 'in person' whenever possible.

Carol-ann maintains a thrifty eye also on our Finances; sometime her Notes are equally thrifty and compressed and I have been known to elaborate some points which might be a bit too cryptic in later months! Thank you for taking this all in such good spirit, Carol-ann.

In reviewing this term as President I would like to note that it has been a pleasure to meet a number of the colleague Dalcroze presidents due to the opportunity provided by both International Dalcroze Studies Conference in Coventry UK and the following UK Summer course, the final one to be held in Canterbury.

It has been helpful to talk with the Dalcroze Presidents namely William Bauer from USA; May Tan Lai, Hong Kong; Toru Sakai, Japan; Mindy Sheih, Taiwan; the then British Society Chairman Nicola Gaines, and representatives of groups in Canada, Poland, Austria and Argentine as well as Switzerland. Since that time in July 2013 the Dalcroze Society of Britain has had an almost entire change of personnel, name and logo. It is now to be known as Dalcroze UK ... and, yes, they do realise it can be spelt as DUK ! One of the Trustees is Australian Andrew Davidson, well-known to a number of people attending this meeting in Sydney today.

These opportunities to meet informally were notable for the increasing frequency with which the matter of preserving, and methods of sharing archives internationally, was raised.

On that very point in Australia, it is a pleasure to report that one of our Foundation Trustees, Jane Southcott, was able, over several family visits to Adelaide, to collect and sort through the great number of boxes and cartons belonging to our former President, the late Patricia Holmes. Some 'non –Dalcroze' items were sent to appropriate people and educational organisations or sensibly disposed of to charity collections. Later I was able to join Sandra and Jane to take some materials to the next stage of identification, suggested preservation and deposit, and to price a number, including some interesting historical items, to be offered for sale. The relatives of Miss Holmes breathed a sigh of relief at last.

This flying short visit to Adelaide permitted a pleasant meeting over a meal with Dr Dee Bridges, our Patron. Advancing years and a fall in 2014, have made it likely that she will need to move into a residence offering a higher level of care.

Heather Gell Dalcroze Foundation board members and the Executive Committee of Dalcroze Australia have noted several matters of mutual concern over the year, some of which are already 'flagged' for discussion in 2015. With Geoffrey Usher also willingly giving time and thought to both the Foundation and to the DA executive we are well served. However, we are still only a very tiny group of supporters. Sometimes people overseas imagine we have a bigger membership and can manage to offer a full time study course and Sandra and I are continually explaining how limited we are! ⇢

During the year Carol-ann arranged for me to organise a reprint of the Heather Gell book and accompanying leaflets, from '*iprint plus'* in Perth: this book has become a steady earner for the Foundation. That 'income' factor also needs discussion soon as the Foundation, since its inception has expended far more than it has collected. As it supports the work of Dalcroze Australia, including a modest honorarium for the position of our Director of Studies, and grants to selected individuals in their quest for further training, it will become critical to establish a 'plimsoll line' below which it should not go without due care.

May I acknowledge the great assistance this year given by Katherine Smith; her design, stylish layout and printing of a number of our attractive brochures and information leaflets, as well as the issues of HOPP has been of enormous help to Sandra and me. One feature at the end of this report year [June 2014], as several of us were preparing to travel to Japan to participate in another series of workshop classes and presentations in Tokyo in northern hemisphere summer, was the happy idea of having one of the brochures translated into Japanese. This was admirably achieved by a Japanese newcomer, now resident in Perth, Kayoko Tamako and her daughter who was undertaking Post Grad studies at University there.

Another welcome person also now resident in Perth is former Melbourne pianist and Dalcroze Diplomee, Margaret Israel, now Bostaille, who has been living in France for many years. Kris Bowtell and I are indeed glad to have another highly qualified colleague nearby, for at least occasional working together moments and examination support. Margaret has secured a busy full-time music position at Carey Baptist College.

I and the executive remain hopeful that in the near future the development of Facebook / social media and Web pages will receive a fresh look and in the meantime continue to express and extend our grateful thanks for the willing 'care-taker-ship' provided by stalwart Naomi Vear from Canberra.

I note that we always offer 'Concession' prices to members of colleague organisations; the question has been asked by your executive if this is reciprocated. Do you know? Should we continue with this gesture? Would you tell us your thoughts please?

May I request that this report be adopted by those present at the Meeting.

Dr Joan Pope. OAM

10 January 2015

Director of Studies' Report for Dalcroze Australia AGM

10 January, 2015. For the Year July 2013 to June 2014.

Sandra Nash, Dalcroze Australia Director of Studies

Most of the events listed below have already been reported in detail in issues of Hopp! Madeline Hagon sent a written report to the AGM so I include her comments here for the year under review. What follows is a summary of the main points.

Australian Dalcroze Events, workshops and classes

1. We welcome the return of Diplomate Margaret Bostaille (formerly Israel) to Australia. She has settled in Perth with her husband and daughter after several years living in rural France. Now teaching piano as her principal occupation, she is a most helpful addition to the teaching and examining team in Perth.

2. October Workshop, St Scholastica's, Glebe, 2013.
Teachers: Kris Bowtell, Madeline Hagon, Sandra Nash, Christine Mearing (movement)
Exams conducted: Intermediate Rhythmics, Ear Training and *Plastique.*

3. Perth Summer Workshop, January 2014 and ASME
Joan, Madeline, Kris and Sandra at Scotch College Junior School. The use of the college was due to Music coordinator of the Junior School, Jenny Sullivan who also organized children from the Scotch community for three demonstration lessons: one given by Joan; one on Dalcroze applications for String ensembles given by Madeline; and Kris showed some rehearsal techniques for a young boys' Choir. ⇢

Some Foundation and Intermediate examinations were also held (see results at the end of this report). The Workshop was very well attended with people travelling from Queensland, Bathurst and many parts of WA. The ASME WA Summer School was held in the week after our workshop. Madeline took two sessions showing Applications of Dalcroze – String Pedagogy and Early Years.

4. Perth Easter Workshop, April 2014.
Teachers: Joan, Kris, Margaret Bostaille andVirginia Norris. The focus was on Foundation exams, and several people took these.

5. Sunday afternoons in Perth.
A small group of Dalcroze enthusiasts meet about once a month in Perth to improve their skills in sessions led by Joan Pope and Kris Bowtell. Sharing ideas and teaching experiences, playing for movement and doing Rhythmics helps keep up the momentum gained at workshops.

6. Adelaide May 2014:
Combined Workshop with Orff, Kodaly and Dalcroze presentations. Verelle and Kristie Fudge led the Dalcroze activities.

7. Children's classes
SYDNEY: Jane Boyd conducts her 'Bridges to Music' Pre-Instrumental classes in Neutral Bay and North Sydney. These classes are Kodaly and Dalcroze-based.
Sandra continues her classes at the Shore Early Learning Centre, Sydney.
ADELAIDE: Verelle Fudge, Wendy Gumpl and Tanya Davies run classes for children.

8. Brisbane (July 2013 to Jun 2014):
Madeline has presented a separate report of her sessions given in Queensland during this time. She continues to run weekly Pedagogy lectures at the Queensland Con on Monday afternoons. These are elective subjects in String pedagogy and she uses the opportunity to give students some training in Dalcroze across the year.

Overseas Events involving Australian teachers (July 2013 – June 2014)
1. Geneva Congress July 2013. Sandra taught in the Summer course and attended meetings of the College and the Conseil de Fondation of the Institut Jaques-Dalcroze.

2. First International Conference of Dalcroze Sudies, Coventry, UK (July 2013). Celebrating the Centenary of the founding of the London School of Dalcroze Eurhythmics in 1913. Publication of the booklet "Practical Idealists" by Selma Odom and Joan Pope OAM (Keynote speech)

3. Dalcroze Society of Canada Summer Course, August 2013 (Sandra) Two weeks of classes followed by Foundation examinations (five candidates, all successful).

4. Australian Dalcroze teacher, Mary Brice, resident in Geneva and teaching at the International School, has gained her Doctorate at the University of Geneva. Our warmest congratulations to Mary on this outstanding achievement!

Summary of exam results in Australia and overseas:
Foundation Award (All practical exams and Written work completed)
Mona LIM, Singapore (Jan 2014)
Intermediate
Virginia Norris (Perth): Rhythmics, Ear Training (Oct 2013); Improvisation (Jan 2014; Written work completed Dec 2014)
Katherine Smith (Perth): Rhythmics (Oct 2013); Improvisation (Jan 2014); Written work completed Dec 2014)
Frances Hyu (Brisbane) – Rhythmics & Ear training. (Oct 2013)

Reflection and comment

1. DALCROZE TEACHER EDUCATION
It is 21 years since the first Dalcroze International Summer School was held at the University of NSW in January 1994. Subsequent Summer Schools took place in Adelaide, Toowomba and Brisbane as well as Sydney. It is salutary to look back and see the results over the years of time and effort. What has it yielded, in terms of exam results and qualified Dalcroze teachers?

INTERMEDIATE
(since 2008) 4 (entitled to incorporate Dalcroze within one's profession)

CERTIFICATE* 4 (one now living abroad)
CERTIFICATE (UK)* 3 (now living in Australia. Two of these had support from HGDF)
TOTAL: 6 of these Certificate holders are currently living in Australia; 5 are active as teachers

LICENTIATE (USA)* 1 (now living in the UK)
LICENTIATE (GE)* 1 (now living in Geneva)
DIPLOMA (GE) 1 (now living in Geneva) ⇢

So when one looks at how many of these qualified Dalcroze teachers with the Certificate and the Licentiate* are now actually teaching in Australia, there are only FIVE (QLD: 2, SA: 2, WA: 1). This is a small number when one considers the investment. One ray of light is that two more Certificates (WA) are in the pipeline and I hope they will graduate by the end of 2016, so this number will rise to SEVEN. It is hoped that we will have one more Licentiate in Australia by early 2017.

I have not included results of exams held in Hong Kong as my focus here is on the growth of Dalcroze teacher education in Australia. Many enthusiastic young people are discovering Dalcroze and doing Foundation and Intermediate, stepping stones to the Certificate. They must be encouraged to carry on and swell these numbers and take Dalcroze ideas into their own communities. These people are the future of Dalcroze in Australia. With so few teachers to deliver training courses, most of us are stretched to provide the necessary course work for exams. Some of us still have regular jobs, so the Dalcroze work is extra. We need to provide not only an annual Summer Course of at least 5 days, but also workshops throughout the year so that skills can continue to be developed. Current students are dispersed from Perth to Bathurst, Brisbane, New Zealand and Singapore. Someone, either the students or Dalcroze Australia, always ends up having to pay for airfares and accommodation.

2. DALCROZE FOR GENERAL EDUCATION (Early Childhood and Primary)

There is a great need to provide a different kind of course for these teachers. I do not believe the existing FOUNDATION award is suitable for this population, but we need to create something for this clientele which is more user-friendly and relevant to today's classrooms. This is connected with the issue of ACCREDITATION which Nadia Fried and I have been looking at for NSW during 2014. We have come to a pause, because the regulations differ from one state to another. Dalcroze Australia is a National organisation and we need something which is useful to all our teachers across Australia. There is more work still to be done on this, and it is potentially an area of growth, if the experience of our Kodaly colleagues is any indication.

I am grateful to the Heather Gell Dalcroze Foundation for supporting me as Director of Studies, and for distributing funds to people on our training track to help cover tuition and travel costs.

Finally, I must thank our President, Joan Pope for her enthusiasm, support and ideas, and our Administrator Carol-ann Bentley who is such a great help to me both in a practical and personal sense, and keeps Dalcroze Australia fulfilling its obligations in record keeping and financial management.

Sandra Nash PhD
Director of Studies for Dalcroze Australia
25 February 2015

Canberra Street named after Heather Doris Gell MBE (1896-1988)

On 27 March 2015, the Australian Capital Territory determined that a street be named Gell Street in the Division of Moncrieff: *Musicians and those associated with the field of music.* Determination 2015 (No X). The citation regarding her significance reads as follows:

Teacher, eurhythmics pioneer, broadcaster.

Heather Gell graduated from Adelaide Kindergarten Teachers College in 1916 where she was influenced by exposure to the new Dalcroze Eurhythmics approach to music education. Gell trained in Dalcroze teaching techniques in London before conducting classes in Adelaide from 1924 to 1938. On moving to Sydney she broadcast Music through Movement sessions for 20 years with the Australian Broadcasting Commission. In 1956 she opened the first Dalcroze training school in Australia which she titled the Australian National School of Music and Movement. Several of her students became the next generation of Dalcroze teachers in Australia.

In 1976 she was appointed MBE for her services to music education. A revised version of Gell's 1949 book Music, Movement and the Young Child was released in 2006.

Dalcroze Australia is pleased that Heather Gell has been recognized in such a public way. She devoted her life to spreading the ideas of Jaques-Dalcroze and worked tirelessly to pass on the work to others.

What's Hipp!

Dalcroze events at home and abroad

Music and the Early Years Learning Framework

North Lakes Community Centre, Level 2, Meeting rooms 1 and 2,
Cnr The Corso and Endeavour Blvd, North Lakes QLD 4509

Saturday 1st August 2015
Presenters: Madeline Hagon and Sally Savage
Further information and registration form:
Download onto your computer and email completed form as an attachment to
sally@ladidahmusic.com.au

The Victorian Orff Schulwerk Association presents:

Early Childhood Conference of Performing Arts

15 - 16 August 2015

Venue: Gennazano FCJ College, Cotham Rd, Kew (Melbourne) Victoria.
The large list of presenters includes Madeline Hagon.
For program enquiries: Heather Monro & Melissa Dodds, eccpa@vosa.org
Registration & General Enquiries: admin@vosa.org

DALCROZE AUSTRALIA presents

A Dalcroze Day for Early Childhood Teachers

Saturday 19 September 2015

Presenters: Madeline Hagon, Sandra Nash, Joan Pope OAM
Venue: Barker College Music Department, 91 Pacific Highway, Hornsby NSW 2077
Further information: www.dalcroze.org.au email:sjnash@ihug.com.au

Registration: Download the form from our website and email completed form as an attachment to: *carolannbentley@bigpond.com*

---

* Institut Jaques-Dalcroze, Geneva: 100 years of music in movement
20-24 July 2015
https://www.symporg-registrations.com

* 2nd International Conference of Dalcroze Studies: the movement connection
https://www.mdw.ac.at/icds/
26-29 July 2015
University of Music and Performing Arts Vienna, Austria

* Dalcroze International Summer School Aug 2 – 8, University of Coventry
www.dalcroze.org.uk

* Dalcroze Canada –Summer 2015 Course Toronto, August 10 – 20, 2015
email:info@dalcrozecanada.com

Contact Dalcroze Australia

Web: www.dalcroze.org.au

Email: carolannbentley@bigpond.com

Like us on Facebook!

Post: PO Box 489, Turramurra NSW 2074

Patron: Dr Doreen Bridges AM

President: Dr Joan Pope OAM

Director of Studies: Dr Sandra Nash

Administrator: Carol-ann Bentley

Hopp!
Compilation and Editing: Sandra Nash
Layout and Formatting: Katherine Smith