

# The Newsletter of Dalcroze Australia Inc.

# hopp!

## ANNUAL GENERAL MEETING. DALCROZE AUSTRALIA. JANUARY 2009.

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### PRESIDENT'S REPORT

**T**HIS is my first report since being elected in October 2007 and notes that while some intensive and dedicated work has been accomplished on behalf of the organization there are also a number of disappointments to record.

The period designated as a Training Course time did not result in as great a number of Australian residents completing the requirements for a Certificate ('Level 3') or Level 2 as had been originally anticipated when invitations went out calling for such commitment. We acknowledge the generous and willing financial support of the Heather Gell Dalcroze Foundation in the endeavour, but realistically, the physical efforts required by the Director of Studies and her staff far outweighed the results. Nevertheless several long-time colleagues were able to complete another stage of their qualifications and for this we offer due congratulations.

The membership of the organization remains at a mere 'boutique' size and the

former branch, or chapter, in ACT/NSW appears to have evaporated. The South Australian Dalcroze regional group is presenting a set of four workshops in 2009. Dalcroze Australia plans to hold a 'Dalcroze day' in Melbourne in March, 2009, to draw together the number of Dalcroze qualified people there, more now than in any other Australian city. Dr Jane Southcott, one of the members of the HGD Foundation leads a European music studies tour every second year and there may be interested Music Ed. Masters students from Monash who could be interested. The changes at the Sydney Conservatorium may mean that Sandra's Dalcroze work there will cease. How fortunate that Meerkat Films were able to record the children's classes we presented there several years ago.

Membership perhaps is a sign of support for the ideas of the Dalcroze work in Australia, rather than a discount mechanism, and one major change this year was the decision to have the periodical newsletter placed on the web page where it may be accessed by all who wish. Little feed back has been received although the response by Margaret Jovanovich was most welcome.

It is acknowledged that the website is still in need of some more spritely attention and up-dating, and for that I must take some responsibility and hope to assist in the near future.

The request we made for information on the amount of money expended over the past twenty years by the Heather

### COMMITTEE

Joan Pope  
*President*

Peter Roberts  
*Vice-President*

Carol-ann Bentley  
*Secretary/Treasurer*

Sandra Nash  
*Newsletter Editor*

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[www.dalcroze.org.au](http://www.dalcroze.org.au)

[www.fier.com](http://www.fier.com)

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# CONTENTS

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President's Report	1
Director of Studies	2
Dalcroze in Action	4
Lunch hour Concert Program 1	5
Lunch hour Concert Program 2	6
Dalcroze Melbourne workshop	7
What's Hopp	8

Gell Dalcroze Foundation was a topic that Carol-ann Bentley and Sandra Nash pursued diligently during the year. Although some details remain to be determined, the result was food for thought and causes some concern regarding the long term benefits for the work itself rather than the short time financial assistance available to participants who rarely return to continue, or make a contribution to the organization.

Several committee meetings involving interstate representatives were conducted by telephone-hook-up during the year, as not all members have access to Skype. Realizing the expense of this mode it was determined to reduce these and several executive meetings have been conducted when either Peter Roberts or Joan Pope have cheaper phone rates on landline or 'free time' on a mobile plan. Minutes of these are distributed but little response has been forthcoming.

As will be seen in the Director of Studies Report the numbers of participants attending the mid-year Sydney workshop was extremely disappointing. Fortunately the success of the well-attended summer school helped us to carry the financial loss in winter time. To arrange such an event then find that only a handful attend, including two from Thailand and one from Hong Kong, is both ludicrous and alarming. Sandra and I find that presenting our material in Singapore, Bangkok or Hong Kong results in attendances of forty or fifty people and of course the administration is all taken care of.

Sandra's work for the international Dalcroze scene, with representation as our delegate on FIER as well as the Collège of the Fondation, Institut Jaques-Dalcroze,

Geneva, her practical attendance at international conferences, her written work for the international Le Rythme, and liaison with the Director of Studies UK, Karin Greenhead, and Julie Tan in Singapore makes overseas people think that the Australian Dalcroze scene must be thriving. We receive more requests from overseas students to ascertain if they may come and study with us, than from any in Australia. What are we to do!

One promotional idea suggested sometime ago has now seen the light of day. Attractive bookmarks, with coloured photos on one side and internet addresses and brief information on the reverse, have been produced and are now available for members to assist in distribution.

Excellent articles by Ruth Saffir and by Sandra Nash have appeared in Music Forum, and Sandra and I regularly present information sessions and teachers' workshops to other music societies in NSW and WA respectively. At such events the sales of DVD's and our 'Heather Gell' book are popular.

The volunteer work of Carol-ann Bentley on behalf of both Dalcroze Australia and the Heather Gell Dalcroze Foundation is exceptional. Neither outfit would survive without her care and commitment. We salute you Carol-ann!

Finally I am happy to report that following a committee decision to appoint a Patron, a successful approach was made to Dr Doreen Bridges who has graciously accepted. As this requires the consent of an Annual General Meeting I commend this action to you for our confirmation.

*Dr Joan Pope OAM*

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## DIRECTOR OF STUDIES REPORT TO THE AGM 14 JANUARY 2009.

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*Sydney Conservatorium of Music –  
ASA Summer School.*

### THE PAST YEAR – THEN

Events and Exam results have all been

published in previous issues of Hopp! They are summarised below:

#### **a) Dalcroze Teachers Course, March 2007 – January 2008.**

A set of three pedagogy weekends, two 1 week workshops (April 07 and October 07) and the highlight of the past year, our Summer School January 2008 with Special guest teacher Dr. Louise Mathieu from Laval University, Quebec.

Along with the July workshop 2008, and the teaching in Thailand, the total exam results since October 2007 are:

### *Level 1 (Introduction to Dalcroze)*

Australia: 5, Thailand: 9

### *Level 2:*

5 Naomi Vear, Tanya Davies, Katy Tsai,  
Nadia Fried, Sheau Fang Low

### *Level 3:*

2 Wendy Gumpl, Verelle Fudge.

#### **b) Overseas news:**

i) Dalcroze workshops given by Australia teachers

OCTOBER 2007, Joan Pope presented a two-week course for Mahidol University in Bangkok.

August 2008, 5 days, A. Davidson & S. Nash for the Dalcroze Society of Japan.

October 2008, 2 weeks Joan Pope and S. Nash for Mahidol University, Bangkok. As well as conducting Level 1 exams, this workshop also included coaching for the Licence for a certificated Thai teacher.

December 2008, 3 days S. Nash in Hong Kong.

## NOW

### **Australian String Academy Summer School**

**Helen Moffatt** has completed her Certificate in the UK. As she now lives in Australia, she is now a valuable member of our Dalcroze teaching team in this country, hence her engagement as a Dalcroze teacher at the ASA String Summer school being held from January 10 – 24 here at the Conservatorium. She has been joined by former Brisbane cellist **Madeline Hagon (née Sangster)** who also gained her Dalcroze Certificate at the RNCM, Manchester. It is really the beginning of a new chapter having two young and capable Dalcroze teachers who can present the work to advanced musicians, so a special welcome is extended to them.

The fact that there is a major Dalcroze component in the ASA summer school is due entirely to the conviction and tenacity of **Sheau Fang Low**. She has worked hard to convince other string teachers about the value of the work and she has done all this and juggled her teaching commitments and her new role as mother of baby Clayton. We all know this is a difficult task to

convince others, especially as established teachers often have fixed ideas and are not open to new approaches. After 4 days of classes, I can report that the Dalcroze program is going well with approximately 24 participants each day from 10 am to 1pm. Participants are aged from 8 – 26 years.

#### **ii) Training Centre in Singapore**

Planning is well under way to establish a Dalcroze training centre in Singapore. Administrator: Julie Tan, Directors of Studies, Karin Greenhead and S. Nash. Meetings have been held by phone, email and Skype. Staff: K Greenhead, S. Nash, Joan Pope, and Andrew Davidson. The Course will be largely based on Dalcroze Australia Levels 1 & 2 to begin with, and some modifications have been made in collaboration with K. Greenhead. These will be renamed Foundations, & Intermediate. Level 3 will be called the Certificate. The UK training will take on this same format. The result is a greater similarity between Dalcroze training courses in Australia, UK and Singapore. S. Nash has been made an advisor to the Training and Qualifications Committee of the Dalcroze Society UK.

The Dalcroze Passport idea has been launched by the Dalcroze Society of Japan. Students in Asian countries often travel to different countries to take short courses. This means they can accumulate credit for courses taken. This is mainly between Thailand, Singapore, Hong Kong, Taiwan & Japan.<sup>3</sup>

## THE FUTURE

As Joan has already stated in her report, the energy and enthusiasm lies in East Asia at the moment and indications are that this will continue in the coming years. But we need to reflect on the situation in Australia. How can the work keep going? We are a small organisation and not able to support a continuous course or series of classes. This leaves the occasional workshop for a week and possibly running a Summer School once every two years. The suggestion has been made that we join forces with the State chapters of Kodaly and Orff and offer to give Dalcroze sessions within their workshops. It is not financially viable to run Dalcroze adult classes for leisure, nor does it advance the training of Dalcroze teachers, or at least give people the chance to do

Level 1 & 2. This is still a worthwhile aim, but we do have to ensure that there will be a group of competent Dalcroze teachers to take over the work here within the next 10 years or so. If we run a Summer School in January 2010 the planning must begin now and an organising committee needs to be formed.

A Dalcroze Day will be held in Melbourne on 29 March 2009. We would like to hold a weekend workshop in Adelaide during 2009 also. Hopefully possibly dates can be discussed while Ruth Saffir is here in Sydney during this fortnight.

### ACKNOWLEDGEMENTS

As Director of Studies, I wish to thank my colleague Joan Pope OAM now PhD for her support in the training. As my only active Diplomate colleague in Australia this has been invaluable. This has been maintained despite the demands of Joan's doctorate which reached a peak with submission in mid-2007, just before the Winter workshop. She is always willing to contribute to discussions, evaluations, planning etc. as she is committed to seeing the work spread. She is also prepared to work beyond the call of duty to ensure that those who seek help are provided with support. Having taught people for whom English is not a first language in many countries over the last 10 years, her understanding of the needs of

foreign students is particularly noted.

Thanks to Dr. Christine Mearing for her collaboration during the Teachers' course. Her contribution to the Movement aspect of the students' development and her continuing sincere interest in the Dalcroze work is much appreciated.

Finally, I wish to personally thank Carol-ann Bentley for her enduring moral and practical support. I do not think I would be able to do what I do without her. Her skills as an outstanding voice teacher were greatly appreciated by staff and students at the August pedagogy weekend. She is a stalwart of the whole Dalcroze enterprise in Australia, and her careful and efficient management of the finances and administration keeps us in order. We are a small association but there has been a lot of activity the past year and a half and we are most fortunate to have such a person who does so much for Dalcroze Australia in an honorary capacity. Thanks to the economic rationalists, we now live in a society where volunteerism is less prevalent, and not encouraged. We need to be more aware of all that is done without personal gain because our Association would not function without it. Thank-you, Carol-ann.

*Sandra Nash, Wednesday 14 January 2009*

*Sydney Conservatorium of Music.*

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## DALCROZE IN ACTION: YOUNG STRING PLAYERS AT THE AUSTRALIAN STRING ACADEMY

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BY ELIZABETH MORGAN

**O**N a visit to the University of Cincinnati, I had the good fortune to observe a master class given by a Menahem Pressler, pianist extraordinaire of the Beaux Arts Trio. Working with a piano student struggling with playing Mozart a somewhat frustrated Pressler said, "You must try to make the outside match the inside." What a wonderfully succinct comment!

So much effort in string teaching in

particular is spent on establishing basics. As everything has to be learnt, from tone production to intonation, to body management and rhythm and then reading music – the list is endless - it is almost impossible for many young people to know how to respond to music let alone to know what their inner interpreter, their "inside" is telling them.

My pleasure from observing the Dalcroze classes and concert given by students working with Sandra Nash and Madeline Hagon at the Australian String Academy Summer school at the Sydney Conservatorium in January was because I saw in action young string players of a wide range of capabilities responding with pleasure if not joy, and with focus and imaginative inner interpreters. I was unfortunately unable see cellist Ruth Saffir in action although I was convinced by her comments about the wonderful

transformations of musical awareness that had taken place in the young performers over the two weeks. Sheau Fang Low has followed Dalcroze in Australia for a number of years. It was as a result of her vision and determination the Dalcroze component was included in the ASA. Throughout the school Sheau Fang worked tirelessly to ensure the sessions flowed smoothly and happily and donated the weekly prizes awarded to two students for all-round participation. Special appreciation to her for her fine and valued efforts.

The children undertook a variety of classes. One 9 year-old violinist was in tears at the thought of doing chamber music. "I can't play!" she said, but after the first chamber music session she was very happy. Her fears had evaporated. The children clearly loved the course. Several commented that it was their favourite experience in the summer school.

The way strings are taught ties students to their instrument. Something that seemed to become apparent to them, and to the audience, was that there can be magic when the instrument is put down. Dare I say that perhaps Eurhythmics was even more fun than playing? A wider range of possibilities opened up in any given moment.

There is a great difference between a student being told to do something musically or otherwise, in trying to respond to instructions, and the contrast

of doing something with playing the music as an intrinsic response. The pieces they worked with at the ASA were well chosen with a particular charm coming from the variety of musical possibilities and rhythmic interpretations the children came up with. One girl even went to the zoo to take a photograph of a meerkat to help the class identify more with them - meerkats were the feature of the Strauss Pizzicato Polka, the piece featured for their final performance.

I found the final concert for some reason, moving. Here was music making with integrity. Some children were clearly more responsive and capable than others but the relative unimportance of this as a measurement of ability was healthy and as it should be.

Dalcroze's method is a gift to the music profession if not humanity, but one still only recognised by a few enlightened people. It is surely essential for any string player – Jacqueline du Pré's mother was a Dalcroze teacher - and the finest opportunity everyone has to connect deeply with music, particularly if they are a string player. Making the outside match the inside – isn't this the essence of Eurhythmics?

*Elizabeth Morgan,  
Brisbane February 2009*

*Elizabeth is Adjunct Senior Lecturer in Violin,  
Viola and String Pedagogy, Queensland  
Conservatorium, Griffith University.*

*Editor's note: Elizabeth attended the workshop in the second week. In the first week the Dalcroze team also included Helen Moffatt, violinist from Queensland. Dalcroze Showcases were presented as Friday lunchtime concerts at the end of both week 1 and week 2.*

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## DALCROZE LUNCH HOUR CONCERT 1

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(1:10PM)FRIDAY (JANUARY 17TH)

*at Music Workshop*

*Introduction (Sandra Nash)*

*Body Shapes & Body Awareness (Group 1)*

*Linking the Ear and Movement of the Whole Body :Follow Gradations of Tempo & Dynamics (Group 1)*

*Improvising Duos on violins and cellos arising from Solfege Work on Pentachords (Group 2)*

*Movement response to dialogue Cesar Franck's Sonata for Violin & Piano (Group 2, Violin: Heng Fang, Piano: Inette Swart)*

*'Oh! How Lovely is the Evening!'traditional English Round played on instruments (Group 1)*

*Plastique: "Zombies"Music: 'Night Spell' for prepared piano by Vince Cross (Group 1)*

*Study in Sustained Movement Music: slow movement from Symphony No. 5 by Mahler (Group 2)*

*Theme & Variationson 'Siyahamba,' a traditional Zulu song, a capella singing and playing instruments (Group 2)*

# DALCROZE LUNCH HOUR CONCERT 2

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FRIDAY JANUARY 23, 2009

Music Workshop, Sydney Conservatorium of Music  
Australian String Academy Summer School.

*Director of the Junior Program: Sheau Fang Low*

## PROGRAM

*Dodging Traffic* – for spatial awareness, quick reaction, eye contact, change of direction and fast feet (Groups 1 & 2)

*Rhythmic Canon* in movement and improvisation (Gr. 1)

*Improvisations on a Major Scale*– duos on violins, cellos and piano (Gr. 1)

*Blue Room* (music by Stefan Grapelli) - Travelling and growing into shapes in canon (Group 2)

*Machine* – rhythmic improvisation using voice sounds, words and movement (Gr. 1)

*Question & Answer* - tonal improvisations (Gr. 2)

*Home and Away* – Group improvisation in the Dorian Mode (Gr.2)

*Fugue* – listening game based on JS Bach's 'Gigue fugue'. (Gr. 1)

*Phrasing* (music by Ray Lamontagne: 'Can I stay?') (Gr. 2)

*Seasickness & Suspension* (music Pizzicato Polka by Johann Strauss) - leading into plastique animée. (Gr. 1)

*The teachers of Groups 1 & 2 were Madeline Hagan, Helen Moffatt and Sandra Nash in Week 1, and Madeline & Sandra in Week 2.*

Group 1 comprised 9 children, (3 boys and 6 girls), aged from 8 – 13 years, of whom 2 were cellists and 7 were violinists. They were all Grade 5 standard or above.

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## DALCROZE DAY IN MELBOURNE

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SUNDAY 29 MARCH 2009

**T**HANKS to the help and cooperation of Julia Fox, we were able to hire the beautifully light and airy studio at the **Academy of Dance and Movement**, East Malvern for our workshop.

A teachers meeting led by Joan Pope was held at 10.30 and it was a pleasure to welcome Melbourne Dalcrozians Margaret Israel, Daphne Proietto and Janine Shearer as well as well-known Melbourne music educators, Nehama Patkin and Susie Splitter Davies. Margaret did her Dalcroze Licence and Diploma in Geneva in the 1980s and Daphne in the Dalcroze Licentiate course with E. Vanderspar was my classmate in London in the 1970s.

By the time the Open Classes for the day started at 11.30, we had a group of over a dozen dancers and musicians for Rhythmics with Joan and Sandra. Daphne shared with us many of her ideas in Early Childhood applications during one of the afternoon sessions.



Before lunch, the Alethea Eddy Award was presented by Dr. Jane Southcott to Melbourne pianist, Melanie Lee for her outstanding Level 1 results in July 2008.

The occasion gave the opportunity for new connections to be made and a happy reunion with old friends. Discussions have opened up the possibility of collaborations with the Orff association in the future as we recognise we share much common ground. It was a successful gathering in every way and special thanks must go to Julia for procuring the venue and ordering in the ingredients for a delicious lunch. SN.

*L to R: Daphne Proietto, Janine Shearer, Dr. Joan Pope OAM, Melanie Lee, Margaret Israel, Dr. Jane Southcott, Nehama Patkin. Front: Sandra Nash.*

# What's hipp

## UK INTENSIVE WEEKEND CERTIFICATE TRAINING COURSE

*(Foundation & Second Years)*

Description: Professional Training in Dalcroze Eurhythmics over 2 years for musicians and teachers with a strong background in music. Musical literacy, singing in tune, instrumental playing (and keyboard skills for non-pianists) to a good standard and good physical co-ordination are pre-requisites.

Dates: 2008 – 2009 (training from September to March with an assessment in the summer term)

1. 20/21 September 2008
2. 4/5 October 2008
3. 8/9 November 2008
4. 24/25 January 2009
5. 21/22 February 2009
6. 7/8 March 2009

Venue: Royal Russell Preparatory School, Coombe Lane, Croydon, London. CR9 5BX

Cost: £1,110 for 6 weekends (discount of £5 per weekend for members who had joined the Society by 1 October 2007)

## UK INTENSIVE WEEKEND LICENCE TRAINING COURSE

*Licence Course entry requirements:*

Certificate of the Dalcroze Society UK or equivalent. (Additional music training is required in piano and harmony).

Piano equivalent to Associated Board Grade 7. Those whose technical keyboard skills fall below this level should be prepared and able to take additional piano lessons before or on entering the programme.

Movement Knowledge: differentiated and expressive movement of the whole body showing very good control and co-ordination; fluency, ease and appropriateness in all changes of direction, weight and energy. Good use of feet and legs.

*Dates: 2009*

10/11 January, 14/15 February, 14/15 March, 6/8 April (as part of the Easter Course at RNCM), 2/3 May, 13/14 June, plus possibly 18/19 July (tbc)

Venue: Byron House, Junior School, St John's College School. 63 Grange Road, Cambridge CB3 9AA

Cost: £190 per weekend (discount of £5 per weekend for members who had joined the Society by 1 October 2008)

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## ANOTHER WAY INTO MUSIC

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### GENEVA UNIVERSITY OF MUSIC

Haute Ecole de Musique de Genève  
Music & Movement Degree studies Jacques-Dalcroze

#### *Bachelor and Master of Arts*

Learn how to teach music through a musical, interactive and multi-disciplinary approach (movement, improvisation)

*3 years (Bachelor) and 2 years (Master)*

Geneva is the international centre in Dalcroze training, a musical and artistic formation with connections to a worldwide network. The training is now offered within the Haute Ecole de Musique de Genève (European academic exchange program - Erasmus).

### APPLICATIONS NOW

For full information on the training offered:

[www.hemge.ch](http://www.hemge.ch)  
[www.dalcroze.ch](http://www.dalcroze.ch)

# What's hipp

## DALCROZE AUSTRALIA SUMMER SCHOOL

4 - 10 JANUARY 2010

ST SCHOLASTICA'S COLLEGE  
GLEBE, SYDNEY

Guest teacher: Karin Greenhead  
Information: [www.dalcroze.org.au](http://www.dalcroze.org.au)

Email: [snash@ihug.com.au](mailto:snash@ihug.com.au)

## MUSIC & MOVEMENT

### WORKSHOP IN ADELAIDE

#### Training & Development for Teachers

Sunday 8th March 2009

10 am - 5 pm

\$100 (students \$80) - includes morning  
tea & lunch

*Highgate Primary School*  
27 Avenue Road, Highgate, Adelaide

### IDEAS FOR 2 – 10-YEAR-OLDS

*Different Resources and Aids*  
*Music in the curriculum*

#### Enrolments and Enquiries

Verelle Fudge (08) 8381 4535

[rvfudge@iinet.net.au](mailto:rvfudge@iinet.net.au)

Ruth Saffir (08) 8303 3762

[ruth.saffir@adelaide.edu.au](mailto:ruth.saffir@adelaide.edu.au)

Dates for 2009

Term 1 – Sunday 8th March  
Term 2 – Sunday 31st May  
Term 3 – Sunday 16th August  
Term 4 – Sunday 1st November

## OVERSEAS WORKSHOPS

### INSTITUT JAQUES-DALCROZE SUMMER WORKSHOPS

#### Initiation and Progression in the Dalcroze method (I-P)

29 June – 3 July 2009

#### Preparation for the Dalcroze Diploma (DS)

27 June - 3 July 2009.

Price: I-P CHF 550

Price: DS CHF 1,100

Registration deadline: 1st June 2009

Total fee payable by 22 June.

Further information: [www.dalcroze.ch](http://www.dalcroze.ch)  
[hirt@dalcroze.ch](mailto:hirt@dalcroze.ch)

Tel: 0041 22.718.37.81

## DALCROZE TEACHERS' COURSES IN SINGAPORE 2009

### A SERIES OF WORKSHOPS

LEADING TO DALCROZE

FOUNDATION AND INTERMEDIATE  
AWARDS

(equivalent to Dalcroze Australia Level 1 & 2)

#### Workshop 1: July 6 – 10 POSTPONED

Teachers: Andrew Davidson & Sandra Nash

Workshop 2: August 11 - 19

Teachers: Karin Greenhead and Dr. Joan  
Pope OAM

Further information: Julie Tan  
[julie@musicessentials.com](mailto:julie@musicessentials.com)