

hopp!

The newsletter of Dalcroze Australia

Photograph by
Kristyn
Rowland,
winner of the
FIER photo
competition.



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Perth Easter Workshop

22 - 25 April 2014

By Joan Pope, Kelsey Allen and Cindy Fox

Report by Joan Pope

For our Easter week course in Perth, concentrating on Foundation Rhythmics, I suggested a 'sub-theme' of the movement rhythms of Spain, Portugal and South America ... lively foot tapping Flamencos and Jotas, sambas, tangos, rhumbas etc., and deliberately opening an avenue for repertoire exploration from Granados, Albeniz, de Falla and many others.

Virginia Norris took it on board in a big way and apart from a musical feast for our Movement Prep daily warm-ups each day had a GREAT idea for movement shape invention. She asked us to carefully inspect a map in her large atlas; then make ourselves into the shapes of various countries of South America! Then, take them from lying down floor-level to standing, crouching, 'up in the air' shapes. Then create patterns to the rhythm of the names we had chosen. Can you imagine 'being' and 'sounding' like Bolivia; Peru; Chile; Argentina; Brazil? Share the idea - and thank you Virginia! ▲



The Andes Mountains: a realisation



Icebergs off the coast of South America

Report by Kelsey Allen

The Easter workshop held in Perth this April (2014) was a fantastic way for me to become rejuvenated not only in myself physically, but also musically as I prepared to undertake my Foundation level exams and my first of two secondary school teaching practices the week following the course.

Naturally our week was filled with the usual Dalcrozian suspects - solfege and improvisation, with a focus on rhythmics for several participants undertaking their exams. Having written previously on my experiences with Dalcroze for the past few years, what is perhaps most inspiring for me now as an (almost qualified!) pre-service teacher, is the magnitude and relevance of the physicality of Dalcroze in the teaching and successful implementation of a music curriculum for students. Standing at the beginning of my teaching career at the moment, I am excited to see where I can use some of the skills I have gained throughout my Dalcroze studies so far.

Many thanks again to Sandra, Joan and Kris for their work with me in preparation for my exams, which you'll be happy to read, were all passed successfully. Thank you also to the rest of the Perth Dalcrozians and participants for sharing your ideas with one another, resulting in some exceptional group work and improvisation. ▲

Report by Cindy Fox

My third Dalcroze workshop was filled with as much energy and fun as the previous two, but this time something was different. I found myself not only enjoying the work but also, beginning to understand the purpose behind each activity. Dalcroze has the ability to inspire great enthusiasm, but for the beginner it can be challenging to translate this enthusiasm into practical applications in the studio and classroom. As the April course was geared towards a Rhythmics exam there was more explanation as to how a lesson is structured, and the purpose of many activities. →→

Whilst I agree with the idea of learning through experience I would recommend that, in courses dealing with professionals, a 'what and why' would be incredibly beneficial.

Since the course, I have been using the structure and elements of a Dalcroze Rhythmics class in my Early Childhood lessons. I feel my teaching has become more purposeful and that concepts are being adopted with greater ease. I have also used elements to greater effect in my studio teaching. Stepped rhythms now incorporate elements of weight, accent, tension and relaxation. It's exciting to think that, with the small amount of training I've so far received, my teaching has already improved in many ways. I'm looking forward to continuing my training, and to the musical insights, which I'm sure are coming.

Thank you for your support, and I hope to become a useful member of the Dalcroze community in Australia. ▲

Combined Dalcroze, Orff and Kodály Workshop

Adelaide, 24 May 2014

By Verelle Fudge

This was the third annual combined workshop and it is always full with 100 participants. People who attend are music teachers, classroom teachers interested in pursuing music or music teaching students. The conference is aimed at providing practical ideas for teaching music, dance and drama for teachers of students from reception to years 7 (4 – 13 year olds). It runs from 9am until 4pm with morning tea and lunch provided by caterers, among which lots of chatting and sharing takes place.

The day begins with a combined warm up song where a Kodaly teacher teaches people to sing a specially written song using solfege, followed by an Orff teacher developing compatible rhythms and ostinatos with the whole group, and then a Dalcroze teacher teaches them movement which illustrates the song and its qualities. All combined warm up songs over the three workshops have been written by Verelle Fudge, and are usually either a partner song or a round.

After the warm up all participants are split into three equal sized groups who rotate through all three disciplines throughout the day in three separate rooms. Each society conducts two 45 minute workshops, one of which addresses activities for Junior Primary and the other activities for Upper Primary. These workshops are repeated three times over the day so **all** participants experience **all** workshops.

The day finishes with a get together to fill out evaluation sheets and then experience another song where participants are taught to sing the song then encouraged to be involved in percussion and movement to further enhance the song. This year's final session song was a four part round written by Adrienne Cullity (Kodaly President S.A.).

Each year the Dalcroze component has been taught by Kristie Fudge (Junior Primary) and Verelle Fudge (Upper Primary). Kristie's session this year included a progression of activities aimed at the students experiencing four time, incitation and inhibition, time, space and energy and form. This culminated in two movement/choreographic pieces using the elements from the lesson and adding flourishes to illustrate the song.

Verelle's session was a developed progression of activities aimed at teaching 6/8 time, beat and its subdivision, notation and form, which lead to a choreographed activity and dance using large pieces of fabric to the music 'Thorn Birds Theme'.

It is always a very successful day where everyone becomes animated and involved in practical music education, and experiences it first hand with great enthusiasm. Each participant receives a booklet of detailed notes on all the sessions so there is little need for writing ideas down throughout the day. ▲

Dalcroze in Armidale 25 - 27 July 2014

By Sandra Nash

The Director of the New England Conservatorium of Music, Susanne James arranged a set of Dalcroze workshops over three-days in July 2014. Day 1 had a focus on Early Childhood, Day 2 on Infants and Lower Primary, and Day 3 on Upper Primary, Secondary and Studio teaching. Madeline Hagon and Sandra Nash were the co-presenters. A large and enthusiastic group →

of teachers rolled up for all three days, including many of Susanne's staff from the Conservatorium, music teachers from local schools and from other centres in the New England region. Some had attended our October 2013 workshop in Sydney; some even came from Brisbane. Children and teenagers were provided for demonstrations on each day, which the participants appreciated.

Susanne was formerly the Head of the Open Academy at the Sydney Conservatorium of Music and worked closely with Sandra in the Junior Program over many years. She herself took classes with Heather Gell in her student days and has always been a great supporter of the Dalcroze work. She is currently a Trustee of the Heather Gell Dalcroze Foundation. This was the second major event organized by Susanne with a focus on Dalcroze and it is to be hoped that another event will be arranged for 2015. ▲

The 3rd Dalcroze Eurhythmics International Conference

Tokyo, 17 - 21 August 2014

By Sandra Nash

When the Jaques-Dalcroze Society of Japan hosts a conference, it happens on a large scale. This was possibly the biggest gathering of Diplomates and teachers since the last Tokyo conference in 2008. Fourteen diplomates from foreign countries and the presidents of the Dalcroze Societies of Taiwan, the United States and Korea were invited to teach, along with five Japanese diplomates. Joan Pope and I were honoured to represent Australia. All of us who were not Japanese speakers had a translator for every session we taught. These people did a fantastic job in communicating to the almost 300 participants who were split into 11 groups of 25. A team of Japanese teachers also presented Workshops on a range of subjects including *plastique animée* for children, using picture books in the Dalcroze lesson, piano improvisation, music painting, and Dalcroze for the studio teacher. Each afternoon, visiting delegates had an opportunity to share their work in a series of 'Open Space' sessions.

The Conference was held in the Showa University of Music and Showa College of Music, with many wonderful teaching spaces for Eurhythmics: large

rooms for movement and smaller rooms for Improv and Solfege classes. Every room had a grand piano, floors were clean, and the whole building was air-conditioned. At the Opening Ceremony we were welcomed by the president of the Japan Jaques-Dalcroze Society, Miho Hirashima, and by the President of the Showa University, Mr. Shuji Futami. Silvia del Bianco, director of the Institut Jaques-Dalcroze Geneva, was unable to attend due to surgery on her foot, but was able to speak from Geneva to the assembled crowd on a large screen via Skype.

The Jaques-Dalcroze Society of Japan generously hosted a reception for staff on the night before the conference, and a buffet dinner for everyone on another night, complete with entertainment and a Grand Chain for 300! Teachers were housed within walking distance at a comfortable hotel close to rail and coach transport.

Joan gave a children's demonstration lesson on the theme of 'SEVEN' and a pool of useful ideas is given by Joan elsewhere in this newsletter. We both taught Rhythmics, Solfege and Improv. I was also on a jury for the Memoire of Japan's latest Diploma candidate, Sachiko Muranaka, who passed and was presented with her Geneva Diploma at the Closing Ceremony by Sylvie Morgenegg. We also saw outstanding presentations of *plastique animée* from graduating Japanese Certificate and License candidates.

As often happens at overseas conferences, it was an opportunity to meet up with colleagues and students from Hong Kong and Thailand, discuss written work and assist with projects where possible, and generally move the business on.

The whole organisation and management of the Japanese conference was outstandingly good and we were showered with wonderful hospitality. The committee of the Society deserves congratulations on its magnificent achievement.▲



Joan Pope with some students in Tokyo

“Seven” is my topic for Tokyo.

Tokyo, 17 - 21 August 2014

By Joan Pope

If you are come to one of my classes you will find something to explore from the notes below. It is a playful task-list of possible resources. You might like to think of your own ways of developing these ideas.

Accent; Anacrusis; Bar-times; Crescendo/ Dynamics; Contrasts; Cross Accents (6-8 time and 3-4-time and groupings); Form (compositional structure); Note Values (Additive and/ or Divisible); Phrasing: Polyrhythm; Rests and Silences; Rhythmic Counterpoint; Syncopation; and the subjects of Unequal Beats; Unequal Bars.

Many of the Dalcroze strategies will be included: **Quick Reaction / Response; Memory; Anticipation; Incitation and Inhibition; Division of Space; Gesture; Physical Techniques of Stepping and Skipping; Dissociation and Coordination.** They will prompt you to think of the over-arching, interlinking themes of **Time, Space and Energy.**

SEVEN gave me the following phrases and instances of use in the English language. Make your own translations and find more in your own cultural history and language.

Do you remember your 7th Birthday? And your seventeenth? I can remember my 77th easily.

Can you draw a 7-pointed star? We have one on our Australian flag (we have 7 States).

7 colours of the Rainbow Spectrum; 7 Ages of Man; 7 Wonders of the Ancient World; Seven Seas; 7 Stars of the Constellation “Pleiades”, (seven sisters); 7 ‘Classical’ Planets (Moon, Mercury, Mars, Venus, Saturn, Sun and Jupiter).

7 Days of the Week; 7 Pillars of Wisdom; 7 Aspects of the Arts; 7 Virtues (prudence, faith, hope, charity, justice, temperance, courage); 7 Vices (sloth, anger, avarice, gluttony, pride, lust, envy).

7th Heaven; 7 Hills of Rome; 7 lamps of wisdom; 7-branched Jewish Candle-holder Menorrah (representing 6 branches of learning/human knowledge; the central one for God); 7 last words of Jesus Christ; 7 days of Creation.

7 cervical bones in the neck; Do you get 7 hours sleep? Being ‘at sixes and sevens’; 7 year itch?

Why is SEPTember called that ... why not July if it is the 7th month of the Western Calendar?

What games and sports need 7 players?

What stories and legends and poems can you find?

7 brides and 7 brothers; Snow-white and the 7 Dwarves; the Seven Samurai; Who was ‘007’? The Little Tailor who caught ‘7 with one blow’; Who had 7-League Boots? 7-leagues Under the Sea?

Do some birds have 7 hatchlings ... Chickens? Ducklings? Have you heard of animals with 7 in a litter ... Piglets? Puppies? Why are there so few examples of 7 found in the world of plants and flowers and seeds ... though you MIGHT find a leaf with 7 veins? Can you name 7 aromas/ tastes/ flavours/ spices/ herbs?

Seven is a ‘prime’ number which, like 3, 5, 11, 19 etc, is only divisible by itself and the number one.

Music topics:

What is it about “7” ... why are there 7 degrees in so many scales and modes; not only ‘Western’ but Indonesian, Indian, Thai ? How do they differ?

What does a series of 7 semi-tones sound like; and 7 tones? And 7 ‘tone-and-a-half’?

Dominant 7th; diminished 7th; species of 7th chords; the Interval of the 7th Major and Minor.

The effect of the Leading note; The investigation of Harmonic Resolutions and Modulations.

Time signatures of 7/4 and 7/8; Cross accents of 3 against 4; and 7 against 3; and 7 against ? Did Emile Jaques-Dalcroze write pieces in 7-time?

What other composers can you find who use 7-time? How would you ‘conduct’ it?

What is a septet; a septuplet; play a chord with 7 of your fingers and thumbs; make it an arpeggio.

Who wrote at least 7 Preludes: 7 Suites; 7 Sonatas: 7 Symphonies: 7 Songs: 7 Quartets;

Are there children’s songs about 7 ‘somethings’? If not ... write some!

What words contain 7 syllables? The name “Anna Magdalena Bach” has seven syllables!

Are there traditional instruments in various cultures which have 7? 7-stringed lute, or guitar? 7 holes in a recorder or bamboo pipe?

In MOVEMENT? Feel the difference in sequences of regular 6 runs or 6 steps or 6 skips, and then sevens ... especially when you ACCENT the first in the series. Odds versus Evens!

Change the ‘starting’ leg; take 7 steps in one direction as a phrase length; then stay still for 7 ‘rests’. ...→

Take one step; followed by 6 claps or taps or 'points' or 'looks'; and vice versa.

Make gestural shapes with 7 different parts of your body; leave each in the space while you make another, and another to create a sculptural shape: (e.g., leg; arm; arm; hips; other leg; torso; head.)

Do you know a folk dance 'The Seven Steps'? Take a breath for 7 counts in and 7 counts out!

Invent a composition of seven phrases; ('Question and Answer' for three pairs; then a Conclusion?).

Create a Suite of 7 Dances: or base it on the idea of 7 days of a week? Or the 7 Rainbow Colours?

Joan explains how she used the above ideas of 'SEVEN' in her classes in Japan:

"I gave the handout to most classes and the

interpreter did a brief indication of the areas I asked her/ him to point out to particular groups. Then I used various of the ideas for different classes; intervals for ear training; groups of 7 with varying accents for Improv, with clusters of 7 notes forming unusual chords or melodic sequences; body part gestures taking 7 counts to move from one position to another; or one partner shaping the other into a new position over a slow phrase of seven. Steps and clapping from easy, "run sevens with a 'clap' on ONE, as you turn to a new direction for the next phrase of 7," to more complicated polyrhythms and cross rhythms for the advanced group; and of course 'rainbow ideas' popped up in several sessions; and playful 'end of class' things like "Find a group of 7 and be the Seven Samurai: or the 7 Stars; or the 7 dwarfs!" With the little children I did 7 days of the week." ▲



Top Left: Joan with the children's class; Top Right: Teachers, lining up to go on stage to the Opening Ceremony; Bottom: Joan's class with the Tambours.

Dalcroze Spring Workshop

Brisbane, 3 - 4 October 2014

By Sally Savage and Isabella Ambrose

Report by Sally Savage

When I attended the recent Dalcroze Spring Workshop in Brisbane, I was not sure how I was going to access all the elements of this approach as I believed many of the aspects to be for instrumentalists – and good ones – only. As a singer, I wondered how I might be able to use this method for work with very young children. Sandra Nash and Madeline Hagon demonstrated through their dynamic and sympathetic teaching style, that using the voice was indeed possible and also great fun! Their infectious enthusiasm for their work meant that the students on the course felt able to try new things outside their comfort zone. The environment was supportive and relaxed yet still maintaining professionalism and excellence.

Through movement experiences we were able to embody the music – keenly listening to all the individual melodic parts, exploring the rhythms, changing tempo and improvising to the sounds we heard. As a teacher of very young children, I loved the feeling of being able to dance freely just as a child. We also worked in groups, having to be

aware of each other's movements and sense of space as well as our own, taking turns to lead the dance. The play-based activities such as 'hot sand/cool water' and the 'snowball throwing', analogies for creating different movements, can be easily transferred to use with small children. Passing a scarf to demonstrate phrasing or using chopsticks to tap rhythms all added to the fun. The sessions were full of ideas to use with children in early years.

Another highlight was the *Plastique* session where we recreated a movement sequence to Mozart's *Eine Kleine Nachtmusik* based on the theme of 'cleaning'. A real sense of theatre emerged particularly when four of the 'movers' then became a string quartet and actually played the piece to accompany us. It was magical.

Having not done much vocal improvisation before, I was a little anxious about giving it a go, particularly in front of very capable musicians, however Sandra and Madeline created a very supportive environment where all contributions were valued and positively received. I have now been 'practising' in my own early years classes!

Madeline and Sandra shared their outstanding musicianship and amazing talents to create a wonderful workshop bursting with suggestions and ideas to give us confidence to use this fabulous approach and inspire our own teaching.



Above: Participants at the Brisbane Spring Workshop.

Right: Participants performing Mozart's *Eine Kleine Nachtmusik* for the plastique session.



Report by Isabella Ambrose

As the maintenance staff of St Margaret's Anglican Girls School, Ascot, went about their gardening and building renovations, a small group of musicians gathered together in the historic Eton Hall stretching, listening, and waiting for the day's activities to begin.

The Dalcroze approach is not something that can be taught through words or books, although I've had to try in my thesis this year. It is best understood with no words at all, but with a deep understanding that arrives through physical, kinaesthetic experience. Often in music teaching we explain abstract concepts ("this is a crotchet") and then expect our students to understand and immediately execute the concept on their instrument ("play these crotchets"). The Dalcroze approach gives students a chance to understand a crotchet without words or explanation, but through movement, listening, and immersion in music. Although it evolved a hundred years ago, Dalcroze Eurhythmics is particularly relevant in today's sedentary culture and is little known in Brisbane.

This Spring workshop was designed to give music teachers an introduction to the approach through movement preparation, rhythmic, *plastique*, improvisation, ear training, and group discussions. We formed an understanding of how each element of the music can be shown in physical movement: travelling across smooth wooden floors in 6/8; using objects such as tennis balls to explore anacrusis and pulse; splitting into groups to show the four parts of a string quartet; and by pairing up to improvise a tune over a rhythmic ostinato. We learnt how to conduct with our whole body, how to translate movement into sound and sound into movement, and discussed ways to apply these ideas to our various teaching environments.

Among our group there were experienced classroom, instrumental and studio teachers, and university students training to become music teachers. There was plenty to talk about and many ideas were exchanged. Madeline and Sandra taught with grace and patience as we gradually uncovered the meaning behind various activities in the lessons. We took notes, and we were eager for more. Brisbane is ready and waiting for more Dalcroze. ▲

New Publication from FIER**Paths to Rhythmics 2***(Chemins de Rythmique 2).***Geneva: Federation Internationale des Enseignants de Rythmique (FIER), 2014.****Price: 36.00 CHF**

This is the second volume of lessons published by FIER. Leading Dalcroze teachers from different countries were asked to contribute two lessons and provide some insights into the planning of lessons.

Madeleine Duret, President of the FIER, says in the Foreword: "The reader will appreciate the variety of lessons described here ... where each teacher present his personality, his vision of music and movement. These differences show to what extent Eurhythmics is a living method turned towards the future while not forgetting the tradition which has shaped it. We hope the reader will find in these lessons a source of inspiration for his/her own teaching practice."

The collection includes lessons by: Jean Marc Aeschmann, Ruth Alperson, Eugenia Leita, Marie-Laure Bachmann, Fabian Bautz, Pablo Cernik, Michele de Bouyalsky, Silvia Del Bianco, Ruth Gianadda, Karin Greenhead, Paul Hille, Louise Mathieu, Sandra Nash, Reinhard Ring, Toru Sakai, John Stevenson, Jacqueline Vann and Dorothea Weise. ▲

Welcome, baby!

Congratulations to Kris and Kristy Bowtell on the birth of their first child, Amelia Rose, born on Thursday 25th September, weighing 3.43Kg. ▲



Joan Pope taking a children's demo class in Perth 2013. Photo by Kristyn Rowland, winner of the 2014 FIER Dalcroze Photography award.

What's Hopp!

Dalcroze events at home and abroad



Dalcroze Australia **Summer Course**
 7-16 January 2015 at St Scholastica's College, Glebe, Sydney, NSW
 Hurry - registrations close 17th December!
 Visit www.dalcroze.org.au to register.

Dalcroze Australia is pleased to welcome guest teacher Jacqueline Vann (UK) *Dalcroze Diplôme Supérieur (Geneva)* to teach alongside a team of Australian teachers: Dr Joan Pope, Dr Sandra Nash, Dr Christine Mearing, Kristin Bowtell and Madeline Hagon.

Participants may attend the 4-day course (7-10 Jan) or the 8-day course (7-10 and 13-16 Jan).

A reception for participants and Dalcroze Australia members will be held on Saturday 10th January at 5 pm.

About the Summer Course

The Summer Course is aimed at adult amateurs and music professionals, both teachers and performers. The course offers an introduction to the Dalcroze approach for those new to Dalcroze, and separate streams for participants who have prior Dalcroze experience. The daily timetable will run from 9am to 5pm, with two break days on Sunday 11 and Monday 12 January. Each day includes sessions in Movement, Rhythmics, Ear and Voice, and Improvisation. Afternoon sessions will address the application of Dalcroze to a variety of specific contexts - see the Applications Session outline below for topics.

Please come dressed in movement-appropriate clothing, be prepared to move in bare feet, and bring your instrument. A printed record of attendance will be available and light morning tea refreshments provided. Participants will need to provide their own lunch. Student-style accommodation is available at the College.

For information on fees and registration please see the separate Summer Course registration form: www.dalcroze.org.au

Applications Session Topics

Week 1

Dalcroze and String teaching (M. Hagon)

Dalcroze and Dyslexia (J. Vann)

Dalcroze and the Choral Rehearsal (K. Bowtell)

Dalcroze and young children (J. Pope)

Week 2

Studio teaching (S. Nash)

Children's lesson (J. Vann)

Peer teaching (Int and Cert candidates)

Dalcroze for Seniors (J. Vann)

Dalcroze teacher training

For those pursuing Dalcroze teaching accreditation, exams are offered on Saturday 17th January. If you are interested in exams please indicate this on your registration form and contact Sandra Nash at snash@ihug.com.au to discuss requirements.

Financial assistance from the Heather Gell Dalcroze Foundation may be available for Australian examination candidates. Further information can be sought from Sandra Nash at snash@ihug.com.au



Institut Jaques-Dalcroze Congress 2015

Jaques-Dalcroze Institut : www.dalcroze.ch -

For register and submit your proposal : <https://www.symporg-registrations.com/ljd2015>

In 2015 the Jaques-Dalcroze Institute celebrates a double anniversary: one hundred years of the J - D Institute in Geneva and the 150th year of the birth of Emile Jaques-Dalcroze. For these festivities the IJD is organising an exceptional Congress on the following theme:

"Interactions between pedagogy, art and science and their influence on learning through and for music today and tomorrow".

This event is intended for *professionals and knowledgeable amateurs* from here and abroad. Musicians, teachers, therapists, dancers and anyone interested in eurhythmics as a teaching discipline, method, or pedagogical principle.

The Committee is pleased to invite you to contribute to the success of the Congress by your attendance and presentation.

Submit your proposal for the conference or your creative work for our concerts!

Congress Main Topics

- Emile Jaques-Dalcroze: the man, the teacher, the composer
- Eurhythmics in the world: history and current practices
- Eurhythmics applications: eurhythmics and kindergarten, eurhythmics and primary school, eurhythmics and music schools, eurhythmics and dance, eurhythmics and performing arts, eurhythmics and special needs, senior eurhythmics, adult eurhythmics, eurhythmics and musical interpretation, other applications
- Pedagogy
- Music education: history and current practices
- Dance and body education
- Plastic arts: gesture and music
- Improvisation
- Transdisciplinarity
- Research projects in mentioned disciplines
- Solfege
- Arts and neurosciences

The Local Organizing Committee is happy to announce that registration for the IJD 2015 Congress is now open.

Register before May 30th, 2015 to qualify for the Early Bird Discount!

	Early-Bird Fee until 30.05.2015	Late Registration
IJD 2015 - Participant	CHF 650.-	CHF 750.-
IJD 2015 - Student (-25 years)	CHF 450.-	CHF 500.-

Sincerely,

Silvia Del Bianco
President of the Congress

2nd International Conference of Dalcroze Studies: "The movement connection" 26 - 29 July 2015

Following the successful and widely praised inaugural conference at Coventry University in 2013, we are pleased to announce that the **2015 host is the University of Music and Performing Arts Vienna (mdw), Austria.**

2015 is an important year for the field of Dalcroze Studies. It is the **150th anniversary of Jaques-Dalcroze's birth in the city of Vienna.** Other celebrations include the centenaries of the Institut Jaques-Dalcroze, Geneva and Dalcroze UK (formerly the Dalcroze Society UK).

However, the **aims of the conference** look beyond these particular events and organisations:

To present the best of current research and practice within Dalcroze Studies and related fields worldwide, especially – this year – research into music and movement relationships in music, dance, somatic practices, theatre and therapy

To develop interdisciplinary research into Dalcroze Eurhythmics and related fields

To develop Dalcroze practice, and that in related fields, through research

To promote contact and understanding between different disciplines, including different traditions of Dalcroze practice and Dalcroze-related practice

Keynote speakers (confirmed):

Dr Wayne Bowman, Professor Emeritus (to be conferred), Brandon University, Manitoba, Canada

Professor Dr Eckart Altenmüller, Hochschule für Musik, Theater und Medien Hannover, Germany

Dr Gunhild Oberzaucher-Schüller, dance historian

We also proudly present:

Professor Eleonore Witoszynskij (University of Music and Performing Arts Vienna, Austria) in conversation with Dalcroze Diplômé Paul Hille

And Hilde Kappes as our guest artist

© 2014 2nd International Conference of Dalcroze Studies [Impressum](#)

Please go to this link to register and submit abstracts: <https://www.mdw.ac.at/icds/?PageId=3592>

Also, please note:

- The registration and submission processes are separate; please register first
- Payment for this conference is by bank transfer. After registration, you will receive a confirmation email with the details.

We look forward to welcoming you to Vienna!

Dr John Habron

Senior Lecturer in Music, Coventry University, UK

Chair of the Scientific Committee, International Conference of Dalcroze Studies

Univ.-Prof. Angelika Hauser-Dellefan

Dean of the Institute of Music and Movement Education and Music Therapy, University of Music and Performing Arts Vienna

Chair of the Organizing Committee, 2nd International Conference of Dalcroze Studies

Three women, each with the Diplôme from the Institut Jaques-Dalcroze in Geneva, present a variety of approaches and applications of musicianship through movement.

TWO DAYS of Dalcroze FOR TODAY
Quintilian School, Claremont. Thurs 22 & Fri 23 January 2015

9.30 - 4pm daily

SPECIAL GUEST TEACHER, JACQUELINE VANN

Deputy Director of Studies for Dalcroze in the UK

with Australian Diplomates

MARGARET BOSTAILLE and JOAN POPE OAM

2 days = \$210 Full; \$190 Member: \$120 Student.

1 day: \$110 Full: \$ 100 Member: \$65 student.

Concessions for current financial Members of: Dalcroze Australia, ASME, Orff, Kodaly, Ausdance ,
WA Music Teachers' Association, and various instrumental societies.

Student price for Upper School / College and Tertiary Students.

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