



Newsletter October 2017

International Conference of Dalcroze Studies
Québec City, Canada—by John Habron



Dalcroze UK delegates at Laval University: Left to right: Andrew Davidson, Kaye Barker, John Habron, Bethan Habron-James, Rebecca Spencer, Monica Wilkinson, Karin Greenhead, Diane Daly, Emma Dixon & Alison Verity **Photo by Kaye Barker**

The 3rd International Conference of Dalcroze Studies saw more than 150 presentations, by 200+ delegates from 28 countries. It was hosted by Université Laval, Québec City, Canada and the Organising Committee was led by Dr Josée Vaillancourt and Prof. Louise Mathieu, both Dalcroze practitioners.

The programme was rich and varied, with several keynote addresses punctuating and guiding the discussion. These were from eminent researchers in various fields (Raymond MacDonald, music psychology; Reto Kressig, neuroscience; and Max Van Manen, phenomenology), as well as four examples of Dalcroze in action, given by leading practitioners (Ruth Alpers, Ruth Gianadda, Lisa Parker and Dalcroze UK's Director of Studies, Karin Greenhead). The many workshops, papers, roundtables, symposia and performances offered something for everyone, with delegates themselves coming from many different backgrounds, not only in Dalcroze practice.

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Special points of interest

- **Make sure you read the Dates for your diary column on the last page!**
- **Read two reports about the ICDS3 held in Quebec City**
- **Find out the latest news on using Ring Time with adults and children**
- **Say hello to Alex Gibson, our new DUK administrator & goodbye to Greta Price!**
- **Read about Manchester's CPD with early years specialists**
- **Be inspired by our latest cohort of Licence students!**
- **Be moved by the project involving senior and children in Spinning Songs**
- **Find out how Dalcroze is inspiring our most talented young musicians at Aldeburgh!**

International Conference of Dalcroze Studies Québec City, Canada (Continued)

On a personal note, the conference is always a busy time and not without its challenges. There are many things to remember, take care of and respond to in the moment. But it is worth it. It gives me great pleasure to see people making contact and exchanging ideas, especially during the social times between sessions or at the end of the day. And the intellectual debates were stimulating, with many promising leads in research being identified.



There were many, many memorable moments during the conference, too many to mention here. The only shame for me is that there is so little time to converse with all the many gifted people who have made enormous efforts to attend and prepare excellent presentations and performances. The atmosphere when we announced the host for 2019 was electric. The photo is of Dr Anetta Pasternak, head of the Eurhythmics programme at the Karol Szymanowski Academy of Music, Katowice, Poland, where we will meet again for the 4th conference (28 July - 02 August 2019).

To find out more, visit www.dalcroze-studies.com where the you will be able to watch videos from the conference, as well as to browse photos and download the programme. Please sign up to the mailing list and subscribe to the ICDS YouTube channel.

Right: Lisa Parker demonstrating a solfa lesson from a Dalcroze approach to delegates with volunteers at the ICDS3.

Lisa Parker was director of the Dalcroze Eurhythmics programme at the Longy School of Music in Cambridge, MA , America
Photo: Kaye Barker



International Conference of Dalcroze Studies—by Karin Greenhead

The 3rd International Conference of Dalcroze Studies was a remarkable event for the range of presentations and the numbers of participants from all over the world.

The inaugural conference held at Coventry University in 2013 had not had a theme but for ICDS2, in Vienna (2015) the scientific committee decided to start homing in on key elements of Dalcroze's teaching process and the conference chose 'the movement connection' as a subtitle. For ICDS3 'improvisation- the living moment' the conference again introduced a number of innovations. It was the first ICDS outside Europe and the first to include presentations in a second language (French) and a website in French as well as English. I was particularly pleased that this time we were able to be more inclusive in this way and some of the Chairs for presentations were chosen for their ability to translate.

The ICDS is committed to foregrounding practice and so in addition to academic papers, round tables and symposia, there were papers with workshops (90 mins), workshops (60 mins) and a rich programme of performances. In line with the commitment to practice being as important as academic work, we had also decided to have practical keynotes, and so in addition to superb presentations by Raymond MacDonald, Max van Manen and Reto Kressig with Ruth Gianadda, 3 Dalcroze practitioners presented: Ruth Alperson, Lisa Parker and me. I was certainly very honoured to be asked to address the subject of improvisation in the rhythmic class and in addition to the academic part of my presentation, I invited those who wished to come onto the stage and be my 'class' for a demonstration of the kinds of decisions the teacher must make when playing for rhythmic. I chose to take very simple exercises of the 'Follow' variety, to do them with the group and to explain what I was thinking and the basis on which I made decisions. The hall for our presentations has the golden glow of wood and I had a very nice old Steinway to play on. The class was extremely responsive. Nevertheless, it was not an easy thing to do to try to show clearly how I was thinking. Apparently it went well and I got a lot of positive feedback afterwards.

The opening ceremony was particularly interesting and included the presence of M. Brochu (now well into his 90s and very fit indeed) who had been instrumental in introducing Dalcroze to Laval University and the first Dalcroze practitioners there: Ursula Stuber, Marianne Wahli-Delbos and Louise Mathieu.

It was very interesting for me to see my own students or former students presenting as well and I enjoyed the presentations of Diane Daly, Bethan Habron-James and Kaye Barker and unfortunately missed those of Rebecca Spencer and Monica Wilkinson as I was in another presentation at the time. Students I had taught in Seoul and Canada also presented. The conference was also a great occasion to catch up with old friends including Paul Hille, Sandra Nash and Selma Odom and my PhD supervisor Jane Southcott, but the whole event was so busy that it was difficult to find time to sit and talk!

International Conference of Dalcroze Studies—by Karin Greenhead—continued

The conference was sandwiched between a training course for an international group of Licence students who usually study in Ireland. We arranged for them to be taught by people they would not usually see: Ava Loiacono, Ursula Stuber, Ruth Gianadda, Toru Sakai, and myself. Following this course I, with other teachers, Toru Sakai, Ava Loiacono, Silvia del Bianco, Louise Mathieu and Chen-Feng Lin, went to teach for Dalcroze Canada's Summer course in Toronto where there were Foundation, Intermediate and Certificate exams (Dalcroze Canada also participates in the DEIEB exam system as we do ourselves) and also a post-Licence or advanced group for those thinking about doing the Diplôme Supérieur.

The success of ICDS3, the Licence course and Dalcroze, Canada's Summer Course as evidenced by the sheer numbers and quality of presentations and work done shows not only that Dalcroze is growing fast in North America – it testifies to the very great interest in Dalcroze's ideas on the part of those of a wide range of ages and nations who are not necessarily Dalcroze practitioners in Dalcroze's ideas.

As a founder member of the ICDS scientific committee, I have to say that I never expected the conference to take off in the way that it has. Watch this space!!

'Ring Time' — City Lit Weekend Course & Pro-Corda Summer Course 2017—by Mary Price-O'Connor

In the Summer of 2017 I decided to introduce 'Ring Time' to two diverse groups. 'Ring Time' was commissioned by Jean Middlemiss and composed by Sally Beamish with the intention that it be used by Dalcroze practitioners. I used it at The City Literary Institute (The City Lit.) and at two Pro Corda courses. The City Lit. is an established adult education college in the heart of London and the Pro Corda courses are for children.

The first was a Dalcroze weekend course which I ran at The City Lit. at which eleven students attended - seven of whom were completely new to Dalcroze. The course was over two days, from 10.30 am to 4.30 pm, and I chose to work on the pieces in the two afternoon sessions. We listened to all seven pieces and reflected on the qualities unique to each movement. They approached each movement choosing a part to follow and improvised with a listening body to the part that they engaged with best. Gradually themes and characteristics emerged and from that a more formalised choreography structure was set. I invited them to identify with different instruments in different movements should they wish. In 'Philomel' they chose to use coloured scarves to represent each instrument; in 'Rounded with sleep' they chose to be seated. The plastiques were very well received and the student feedback highlighted how they felt their three part listening had improved. All the participants were engaged, stimulated and left with a very positive experience of Dalcroze.

'Ring Time' - City Lit Weekend Course & Pro Corda Summer Course 2017— by Mary Price- O'Connor continued...

I then took Ring Time to Pro Corda, two residential courses for young string players. (Many different Dalcroze teachers have taught on Pro Corda courses over the years). The first week was Pro Corda Primary; 29 children aged 10—12 years who experienced 45 minutes of Dalcroze tuition in four different groups over six days. I introduced them to all seven movements but we eventually worked only on the first three. They chose an instrument to represent and stayed with that instrument for each movement, working in groups. They enjoyed thoroughly exploring these contrasting movements and were full of ideas to express the music. "Show what the music does, show me what you hear" was my mantra for the week... Each group selected one or two movements they felt could be performed at the end of the week to parents, carers and Pro Corda teaching staff. The result was a performance of three versions of 'Pageant' and three versions of 'Round about the Earth'. One of the children wrote in her reflection on being at Pro Corda: "I enjoyed being a flute". On the second week I taught 46 students aged 12—14 years who were organised into five groups. I used 'Round about the Earth' in a lesson about canon. The material is dense and there were many different interpretations of the canon. They worked in trios and each followed one of the three instruments in the piece.

At both courses I only shared the score after I was confident that the students had engaged their listening experiential bodies rather than the intellect.

My reflections

The composition 'Ring Time', by Sally Beamish, is a gift to Dalcrozians. Her music is full of character and clarity. Repetition of thematic material is not always obvious on first hearing, but over time and with exploration through movement, the form, architecture and nature of the music becomes apparent. It is engaging and accessible to so many ... my City Lit group was very diverse in ability. What, on first hearing, appears dense is so beautifully crafted that both sets of students - the adults and the children - had a great sense of satisfaction when they began to unravel the music and discover what was going on. Even in



short workshops the participants gained a huge amount: three part hearing, ensemble, unison, canon and imitation. I encourage everyone to use this material in their teaching.

Left: Students performing in the Ring Time workshop, at ICDS3, led by Monica Wilkinson. The participants analysed one of the pieces from Ring Time & created their own interpretation on the music in a 'mini' plastique.

Photo: Kaye Barker

Goodbye and thank you to Greta Price....Administrator DUK 2007—2017—by Kaye Barker

Greta became administrator to Dalcroze UK in 2007 and has been the focal point for everyone who has explored the Dalcroze world: from those who've simply dipped a toe in the approach at a 'Taster Day' to others who have attended every Easter Course & Summer Course for the past ten years! She has organised Easter Courses, Summer Courses, Taster Days, AGMS, countless other events as well as taking care of the students training on the



Greta with her double bass. She was the first female bass player to play with the National Youth Orchestra in the 1950s!

Croydon course. As a previous Croydon student I only have praise for the information that Greta has provided and for her incredibly prompt replies to enquiries. On several occasions it has been clear Greta has been working over a weekend, even though her job is meant to be part-time!

Many of you will not realise that Greta is a fine musician in her own right and joined the National Youth Orchestra in the 1950s as a very rare entity—a woman who played the double bass! Let us hope that she will now have time to play once again!

From those of us who've been the beneficiaries of your administrative skills we would like to say a heart-felt THANK YOU and to wish you a wonderful and relaxing retirement! You will be very much missed and we hope you will keep in touch with us all!

Live in London? Free on Monday mornings?

Want to take part in a Rhythmics class for adults?

WEEKLY RHYTHMICS CLASSES AT CITY LIT starts Monday 18 September

Starting on Monday 18th September in central London, 10 weekly Rhythmics classes led by DUK member Mary Price O'Connor at City Lit

10:15 a.m. - 12:30 p.m.

City Lit Keeley Street, Covent Garden, London WC2B 4BA

enrol here : <http://www.citylit.ac.uk/courses/musicianship-advanced-dalcroze-method/MG851A-1718>

And Hello to Alex Gibson...DUK Administrator October 2017



Alex Gibson—Administrator
Dalcroze UK

My name is Alex Gibson and I am very pleased to be joining the society as an administrator, having taken up the position as of September 2017. I come to the society from the Royal Northern College of Music, where I was an orchestral assistant responsible for the organisation of student orchestras and performances. Before then, I worked as an administrator at the Faculty of Modern and Medieval Languages in the University of Cambridge, where I had previously graduated with a degree in music in 2014.

Alongside my work with Dalcroze UK I will be pursuing a PhD in musicology at the University of Bristol, focussing mainly on political education and dissidence in hip-hop music. I have always been interested in the often under-appreciated ways in which music, and the ways in which we learn music, influence our understanding of the world more generally. As such, it seems a natural fit to be working at Dalcroze, alongside musicians and educators alike. I will be undertaking a variety of duties for the society, including the administration of courses, liaising with members, maintaining the website, and assisting the Treasurer in dealing with the society's finances. If you have any queries about any of the things mentioned above, or indeed anything not mentioned, please feel free to contact me at : admin@dalcroze.org.uk

Nikhil Dally's 3 day summer course: Teaching musicianship through singing, movement and dance—by Rosie Mills

We all arrived one sunny morning in August 2015 into a friendly church hall in Surrey greeted with cups of tea and biscuits. A mixed gathering of music and instrumental teachers, parents, speech therapists and other education professionals, we were immediately put at ease by Nikhil's family who helped settle us in.

Nikhil soon drew us into his special world of music education weaving his magic in a special blend of drama, music and insight. The activities transitioned seamlessly from one to another such that we became part of a narrative, ever changing, always in delight with a new adventure. No wonder we left his 3 day course full of inspiration to go out and teach in a new way and impart the joys of music making to kids.

Alongside these demonstrations where we became the children of his classes, we had pedagogical sessions where material was methodically broken down and the theory behind each element of music learning was divulged. Nikhil was clear in his explanations and his philosophy of learning through play (rather than explaining didactically what we would be doing in a given lesson) resonated greatly with me. .

Nikhil Dally's 3 day summer course: *Teaching musicianship through singing, movement and dance*—by Rosie Mills continued

He had numerous academic and practical resources for us to browse and share and his enthusiasm about learning was infectious.

We also enjoyed a wonderful session with Dance teacher, Maureen Murphy, who taught us some basic dance patterns which we could easily put into use with traditional nursery rhymes alongside ways into developing and initiating expressive physical movement from a dance perspective.



Another highlight was the chance to play the Finnish zithers (kantele) and diatonic and pentatonic Gamelan instruments (specially commissioned by Nikhil so they are tuned to the Western scale). These quality instruments made such beautiful resonances together and as Nikhil explained this enables children's first musical instrument making experience to be something special, a sound of unique beauty. A concept he drove at us all time and again, was the idea that children should have exposure to the best music in their early experience, a familiar principle also central to Kodaly's method.

We had lunchtimes together and it was enriching to hear about the worlds of speech therapists, headmistresses, music & instrumental teachers and to have the chance to share ideas and understanding together.

Although I was already trained in Dalcroze and Kodaly, I had never taught very young children (2 - 3 years old) and I wanted some guidance in how to approach this age range. I left the course with a great deal of confidence. Nikhil's immense generosity of spirit meant that he was more than happy for us to make audio recordings of the sessions which I found to be very valuable once I started preparing my own course materials.



We learned bucket loads from being a participant on Nikhil's course not only in terms of philosophy and practical approaches of how to stitch a coherent class together in a meaningful and dramatic way, but also in terms of leaving with a treasure trove of new songs and rhymes. Although no-one could ever emulate him, we all left happy, inspired and confident to go forward and initiate our own ventures.

This course would be particularly valuable for anyone training in Colourstrings as Nikhil references the Singing Rascals series and Colourstrings kindergarten approach in his teachings.

Adapt for Arts—an introduction by Adam Cooper

The Trustees of Dalcroze UK have appointed the organisation development agency, Adapt for Arts (AfA) to work with the organisation for the next few months. AfA will be working with DUK Trustees, staff, and the membership with the intention of improving the experience of being a DUK Member and to explore and fundraise for exciting projects suggested from the membership.



Founded by artists, Adapt for Arts creatively solves problems that face arts organisations in times of transition, and helps clients in need of growth. All three of their Directors, Adam Cooper, Dana Segal, and Steph Graham will be working with Dalcroze, and between them they bring a wealth of experience ranging from some of the UK's largest cultural organisations (e.g. Sage Gateshead, Roundhouse, Barbican) through to regional and national specialist organisations (e.g. Peckham Platform, Art House, Sound and Music).



“We’re delighted to be working with Dalcroze UK. It is a totally unique organisation with such a passionate member base. We’re excited to have more conversations with members, and to begin working with them to develop some project work. We’re sure that we can collaborate with DUK and the membership to implement some really exciting plans for 2018.” – Adam Cooper, Co-Director, Adapt for Arts

AfA will be conducting surveys and focus groups with members in the coming months and are very much looking forward to hearing your views.

You can read more about Adapt for Arts on their website: <http://adaptforarts.org/>

STEPPING NOTES – ONE DAY COURSE - Saturday 10 February 2018

“Teaching music through the body and the voice”

A ONE-DAY COURSE FOR TEACHERS OF PRE-SCHOOL & INFANT CHILDREN

Saturday, 10th February, 2018

9.45 a.m. – 5.00 p.m.

Church Hall, Christ Prince of Peace, Portmore Way, Weybridge, Surrey KT13 8JD

For further information, please go to

www.dally.org.uk/TeachersCourseFeb2018.pdf

Manchester CPD Days & 'Primed for Life' - by Bethan Habron-James

It's always a bit of a shock when September hits us, after the summer activities – summer schools, conferences, with some holiday thrown in the mix – but the sting of a new academic year was tempered this year by two rich and rewarding days.

On 10 September a group of Dalcroze regulars, peppered with a few new faces, gathered for a day of professional development at the RNCM in Manchester. I was particularly excited to be sharing the day's delivery with Primed for Life's Anna Daly and Anne O'Connor, whose expertise lies in the field of Early Years child development. This is an area of huge importance to us as Dalcroze practitioners since these formative years are key in establishing the necessary neural, sensory and physical groundwork that enables us to learn throughout the lifespan.

In order to prepare us for our journey into the world of the child later in the day, I drew inspiration for my morning session from Francesca Sanna's wonderful story book, 'The Journey', which captures the experience of migration through the eyes of a child refugee and her family. Participants were asked to find ways of physicalising the lived experience of their own story, reflecting on the words journey, obstacle, aspiration, choice, alienation, resilience, freedom. These individual cameos were later combined with others to tell a new, communal story. A soundscape was created from vocal sounds, body percussion and snippets from Sibelius's unaccompanied choral piece, Drommarna (Dreams). Each group recounted their story before we listened to Sanna's 'The Journey' and sang the song in 4 parts.

Evoking memories and re-connecting with our physicality linked in well with the feast in store for us in the afternoon as Anne and Anna continued along the theme of the journey of the child. They seamlessly wove a narrative from one to the other as they shared their expertise in advocating 'for a wider understanding of the body as the child's first place of learning and the crucial importance of movement play in all areas of children's development' (www.primedforlife.co.uk).



From left to right: Anne O'Connor, Bethan Habron-James & Anna Daly

Opportunities to explore and experience certain principles in a practical way (such as the importance of inhibiting primitive reflexes and developing the vestibular system) were underpinned by clearly explained theory and research. I was struck by Primed for Life's professionalism and rigour, which was complemented by qualities of attentiveness and adaptability to our needs and interests.

I am excited by the potential of continued dialogue and future collaborations since I believe that both the Dalcroze world and the Early Years community have much to offer each other.

New Licence cohort- By David Buley



Members of the newly formed Licence cohort: From left to right: Rebecca Spencer, Laura Ono, Diane Daly, David Buley, Alison Wise, & Emma Dixon

Photo: Kaye Barker

The recently formed ICE-DLC (The *Irish-Canadian-English Dalcroze Licence Cohort*) met for the first time in Limerick, Ireland between February 17-22, 2017 in the fabulous facilities of the IRISH CHAMBER ORCHESTRA and DÁMH CHRUINNE ÉIREANN (Irish World Academy). Guided by tutors, Jacqueline Vann and Karin Greenhead, the six students (*Diane Daly, Emma Dixon, David Buley, Laura Ono, Alison Wise and Becca Spencer*) each discovered numerous challenges for their Dalcroze journeys ahead, while enjoying the ability to be immersed together in long days of study of M. Jaques' method. They met again in Québec City on July 27-29 & August 4-5, with sessions led by Ava Loicono, Toru Sakai, Karin Greenhead and Ruth Gianadda as well as some sessions in Eutony, guided by Ursula Stuber, and facilitated at the Department of Music at Université Laval with assistance from Louise Mathieu who, with Jacqueline Vann and Karin Greenhead, is also part of the group's guiding team. The group's Québec studies coincided with the International Conference of Dalcroze Studies 3. The ICE-DLC members (or are they '*Les Dalcroze Six*'?) are eagerly anticipating their return to Limerick for more course-work in November, 2017. Hopp!

Spinning Songs—by Monica Wilkinson

The benefits of intergenerational interactions are being studied in many first world countries. Last year I was engaged by Scottish Opera to create a pilot project bringing together children and care home residents through song. Working with baritone Andrew MacTaggart, we devised a 6-week programme to see what would happen when we brought nursery children and 8/9 year olds into care homes. A nursery, primary class and care home cluster were signed up in three different local authorities, making 9 groups in all. We worked with the groups separately for two weeks, teaching them all the same songs, and preparing the children to communicate with older people.



We introduced a range of musical signals for the children to respond to physically. Games with beanbags, drums and scarves were designed to create opportunities for communication. Partner games involving shaking hands, looking into each other's eyes, smiling, and speaking clearly were practiced.



In the third week, we took the nursery children into the care homes. The children reacted beautifully. Some of the “beanbag conversations” resulted in gales of laughter. We had taught them to encourage their new friends to join in with the actions. The care home staff noticed that the residents made much more effort than usual to move when the children were there. We were surprised but delighted when the children spontaneously hugged the adults.

It was the turn of the primary children to visit the care homes in week 4. They were noticeably more nervous, but using the techniques we'd practiced, they soon gained confidence.

Spinning Songs—by Monica Wilkinson continued



They were encouraged to ask what life was like for the older people when they were 8 years old. There was plenty of time for reflection after that session, and during week 5, when they were able to ask more specific questions.

In week 6, the clusters got together in Stewarton, Erskine and Selkirk on consecutive days to sing, dance, chat and eat cake. Many of

the children had made cards for the adults, and there were some moving scenes. In fact, there were many occasions over the weeks when observers retreated to corners to dab their eyes.

It is clear that Dalcrozan ideas were central to the success of the project. An abiding memory for me will be the atmosphere in the room when the 8 year-olds were sharing the scarves with the seated residents, moving them up and down with my improvisations. The eye contact above and below the scarves, plus the care with which the children helped the adults to hold the corners and move their arms was magical.



Aldeburgh Young Musicians—Elements Day—by Bethan Habron-James

On Saturday 16th September I travelled to Snape Maltings, to lead Aldeburgh Young Musicians in their first Elements Day of the year. These days offer the young musicians grounding in core musical skills and introduce them to the wealth of approaches available within music education and professional practice.

The Element Day is one strand of many within the AYM's creative programme for its young musicians, who follow an individual learning pathway, which aims to develop flexible musicians of excellence who are at ease performing, composing, improvising and collaborating in diverse musical genres, vocally and instrumentally. Younger applicants who show promise and potential are invited to become Apprentices in order to give them more experience and a grounding in core skills before joining the main scheme.

This was my second visit to the AYM programme, and I must say that, despite the never-ending drive to Snape late on a Friday night (!), it is one of my most rewarding teaching days of the year. Of course, the beautiful geographical setting and the wonderful resources of the Britten-Pears Recital Room contribute to this sense of wellbeing, but there is also a distinct openness of spirit in the young people who attend AYM. The ethos of the programme is such that the musicians attend with an inquisitive and appreciative spirit; their awareness of their privilege means they are present and ready to discover, and to make the most of the opportunities given to them, in a real and grounded way.

It was wonderful to watch their development throughout the day as they began to engage with their own bodies, with the surrounding space and with each other as a community of learners. There were many insightful observations as they reflected on the activities and made links between the exercises and their own musical journeys, ranging from posture, to muscle memory, to vibrato! The creative improvisational session in the afternoon, in particular, brought out aspects of their characters that earlier had been hidden, and resulted in some rich and moving work, both physically and instrumentally.

As ever with Dalcroze practice, it is rewarding to see the evident enjoyment of people approaching musical learning in this visceral and social manner, making connections, creating, enquiring, reflecting. The fact that many of the young people chose to attend the day for the second time, and that it has opened up new career considerations for one participant, attests to the relevance of Dalcroze as a contemporary and relevant pedagogical and artistic approach for the 21st century.

Dates for your diary...

22-23 February 2018	Music & Drama Education Expo, London Olympia (DUK has a stand)
18 March 2018	Taster Day, Croydon
25 March 2018	Dalcroze CPD day and AGM (venue t.b.a.)
9-12 April 2018	Dalcroze International Easter Course, RNCM
5-11 August 2018	Dalcroze International Summer School, Chichester University

Contributors to this issue were:

Kaye Barker

David Buley

Adam Cooper

Alex Gibson

Karin Greenhead

Bethan Habron –James

John Habron

Rosie Mills

Mary Price-O'Connor

Monica Wilkinson

Your editor was: Kaye Barker

The next issue will be produced in May 2018. Please send your submissions to me on kaye.barker@ntlworld.com by Friday 20th April 2018.