



Newsletter December 2019

Dalcroze International Easter Course 2020



Photo: Chantal Guevera

The Easter Course will take place, as usual, at the Royal Northern College of Music in Manchester, England, where Dalcroze UK has enjoyed the use of excellent facilities for a number of years. The first Easter Course took place in 2008 but next year's Easter Course marks 30 years of Dalcroze training at the Royal Northern College of Music!

As usual there will be sessions in rhythmic, aural training and improvisation led by a team of Diplômées and Licentiates. The Artistic Director is Dr Karin Greenhead and enquiries can be sent to Sandi Smith on admin@dalcroze.org.uk

It is a non-residential course so fees are reasonable at only £360 for members (£410 for non members) and £160 for students if the fees are paid before the Early Bird deadline 8th March 2020.

Applications are invited for grants and the deadline for this is 2nd February 2020.

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Special points of interest

- Find out about the forthcoming International Easter Course
- Read the latest news from the board of Dalcroze UK
- Learn about the Congress that takes place in Geneva only once every 4 years!
- Read about the Summer School and the sea !
- Interested in starting the Licence course? Read Alison's account...
- Learn about how acting has been influenced by Dalcroze
- Enjoy the report about ICDS4!

Report from Dalcroze UK Board—Kathryn Templeman

Croydon Exams

Examinations from the academic year 2018-19 were all completed on 13th October 2019. Many thanks to Jacqueline and Karin (as well as Louise in Canada) who have examined all our candidates despite the difficulties last academic year. And thanks to all the Croydon teachers in 2018-19 who prepared all the candidates so ably.

Croydon 2019-20

We are running a new Foundation course, as well as an Intermediate course this year. The new course started in November. There will be some special sessions from Certificate holders to help students decide how they will use and apply their training. We are also going to run some post Certificate training days from January to May for people who are interested in starting a new Licence course later in 2020 or in 2021. Please contact Sandi at admin@dalcroze.org.uk if you are interested in joining these days or starting a Licence course.

CPD

We are keen to increase the number of continuing professional development opportunities for members and DE Certificate holders and Intermediate graduates. The opportunities will be concentrated in Croydon, Birmingham and Manchester, but could also include Bristol and Scotland if the interest is there. The days will be run by a variety of Diplômées and Licentiates, as well as experienced Certificate holders when the day has a special theme (eg. Early Years or working with Seniors). The first professional development day of this academic year was held in Birmingham on 17th November, led by Monica Wilkinson and was a great success. These days will be free for members and we are aiming to offer three such opportunities a year.

Easter Course and AGM

The Easter course for 2020 will run from 5th April to 8th April at the RNCM in Manchester. The course will celebrate 30 years of Dalcroze at the RNCM. Teachers include Karin Greenhead, Laetitia Disseix-Berger, Yi-Ru Tsai and Kaye Barker. Book now to get the best rates. Please note that the AGM, preceded by a Professional Development session, open to all members will be held on Tuesday 7th April in Manchester during the Easter Course (time to be confirmed). We are aiming to send the year's financial report to members in good time so that most questions can be resolved prior to the meeting. A new Mission Statement for Dalcroze UK will be brought to the meeting for approval – this will be sent in advance so that all members have a chance to comment and make suggestions.

Report from Dalcroze UK Board—continued

Partnerships

We are establishing a new partnership with Chetham’s School of Music in Manchester and, as well as helping their music teachers with membership and training, we are also hoping to launch a new joint outreach project with them, using their excellent new facilities in central Manchester. Another new partnership is London Music Masters – a charity bringing instrumentalists into the classroom. They have just established a new Music PCGEi in instrumental teaching in conjunction with Birmingham City University.

Children’s Exams

We are offering the children’s exams again this academic year. Students studying Dalcroze at the Junior Guildhall will take the exams this year. Please contact Sandi if you have any classes that would be interested in participating in these exams this year.

Members Survey

Many thanks to all those members who have completed the survey that was sent out – there is still time to complete the survey if you can. We have received lots of interesting and useful feedback and will continue to work to make Dalcroze UK worthwhile and productive for all members.

Mediation

On Sunday 24th November 2019, a group of Trustees, Diplômées and Licentiates met in London. Open discussions were facilitated and supported by two mediators. Some clear priorities emerged, and the Trustees are now considering how best to move things forward in a constructive manner for all parties and members. We are confident of a bright future for Dalcroze UK.



The Congress—Geneva July 2019—by Becca Spencer

The Dalcroze International Congress in Geneva only takes place every 4 years: I was so delighted that I, along with my Dalcroze Licence training group, was free to attend the congress that took place this year in late July. I don't think I've ever seen so many Dalcroze specialists all buzzing about in one building before! A beehive of Dalcrozians, congregating from every continent (except Antarctica!) - it was momentous. When so much of the time we feel how small Dalcroze is, and how few of us there are, it was a deeply inspirational time to be a part of a huge community of people all passionate about it. To celebrate that common theme of Dalcroze running through us all, it was a very positive encounter. And furthermore, to see how varied we were in terms of character, age, culture, specific interest and application of Dalcroze - it was so broad, it felt healthy and deeply creative from its core.

With so many delegates attending, the number of teachers on the congress faculty was enormous. So many Diplômées were on the line up from legendary figures such as Marie-Lau Bachmann and Lisa Parker, through to new and very exciting recent graduates. The quality of teaching was flying through the roof! The style and range of teaching approaches even within the context of a Eurhythmics class was so broad, it was an inspiration just to see how varied the different personalities could make it. I certainly came away, believing that the best way of teaching was to be as musical as possible, and most importantly, to allow sufficient space for your authentic self to speak through.



The Institut Jaques-Dalcroze

Photo by Kaye Barker

The Congress—Geneva 2019—continued



From left to right: Paul Hille, Monica Wilkinson, Jack Stevenson & Andrew Davidson
Photo by Kaye Barker

The afternoons were filled with a huge array of different workshops and presentations. It was difficult to choose what to go to! They ranged from research into different aspects of the Dalcroze work, to applications of Dalcroze into different fields. Highlights for me were to see how Neuroscience and Dalcroze continue to work in partnership - both to discover the workings of the brain and also to reveal the potential that Dalcroze has to transform so many people in our society. To be unveiling hard scientific evidence of the impact that Dalcroze can have on such a range of people is very empowering. I was also blown away by a presentation on how the Dalcroze approach can be used to teach Jazz. There is so much overlap between the two disciplines! It was great that from the UK we had Andrew Davidson,

Karin Greenhead and Monica Wilkinson and from the ROI, Daine Daly all presenting classes, workshops or papers. They were all received with great appreciation and many compliments.

I have always associated Geneva as the Mecca for Dalcroze. I attended a Congress back in 2007 when I had just graduated from my Certificate training. Fresh off the press, I was suitably impressed! To return 12 years later with over a decade of Dalcroze teaching under my belt, I was able to pick up on the greater subtleties of how Dalcroze is taught and celebrated across the world. I was also really interested to see how Dalcroze breathes in Geneva itself. It was great to meet the leading personnel from the Institut and to attend their presentation on the various courses that run there. Across the week there were also several presentations from Plastiques to Improvisations performed by students in Geneva. They together directed an incredible final showcase, that was both artistically immersive and interactive. It made me think of the theatre company, Punch Drunk. It was amazing! To see what creative ideas can brim to the surface when so many Dalcroze students put their heads together in Geneva - I couldn't help but dream that we in the UK could concoct

Dalcroze UK Summer School —by Mary Price-O'Connor



This Summer School led by Monica Wilkinson was the most integrated one I've attended in my almost 10 years of Dalcroze Practice. The theme of the Sea was inspired and we brought our own experiences and enjoyed those of our peers and teachers. A highlight for me was a spontaneous *Plastique Animeé* of the second of Britten's *Sea interludes* where my Dalcroze - Geek- self practice of embodying it was able to connect with colleagues and performed in the sharing on the last day.

I'd like to thank the following :-

Yi Ru Tsai (Dip) for giving the space for personal expression and inquiry, for connecting all self, for modelling holding a safe and joyful space and for bringing her culture into the sessions so that we had a sense of personal practice being shared. Looking at a familiar piece of classical music in completely different ways.

Kaye Barker (Lic) for her creativity in Aural Training, looking at a piece of repertoire that was personal to her, developing a deeper understanding of it.



Photo: Kaye Barker

Monica Wilkinson (Lic) for the reverence for beauty, her love and passion being shared and holding the space allowing tears to flow as we were moved by the piece we were working on (*Sea Fever* John Ireland) in Aural Training.

Dalcroze UK Summer School —continued

Andrew Davidson (Lic) for challenging us experienced Dalcrozians whilst holding the space for the less experienced, introducing completely new music repertoire in his Rhythmics session again bringing himself and his personal practice into the session. Samba rhythms in impro, really challenging and beautifully sourced music for the Rhythmics sessions.

Margareta Burrell (Lic) for bringing an experience of EYFS music alive and supported throughout with pedagogy, fun and so many ideas generously shared.

Alison Daniels (Cert) for high expectations of singing whilst being inclusive. Varied material, joy in singing. Excellent modelling.

Helen Gould (Dalcroze trained Dancer/Choreographer) for her openness, her modelling of accessibility, her holding the space for the experienced and the inexperienced and giving us a sense of shared space.

My Dalcroze Summer school this year could be summed up by *EE Cummings' poem maggie and milly and molly and may*



Mary Price-O'Connor

Photo: Rachael Whawell



Photo—Kaye Barker

maggie and milly and molly and may
went down to the beach (to play one day)

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles, and

milly befriended a stranded star
whose rays five languid fingers were;

and molly was chased by a horrible thing
which raced sideways while blowing bubbles: and

may came home with a smooth round stone
as small as a world and as large as alone.

for whatever we lose (like a you or a me)
it's always ourselves we find in the sea

Licence training programme—Alison Wise

My curiosity in Dalcroze Eurhythmics was stirred by various one-off Dalcroze workshops for music teachers, and I studied for the Dalcroze Certificate through evening classes at the RNCM. The Dalcroze Certificate course transformed my teaching and my playing. I completed the training with a growing awareness that there was so much more still that I would like to understand, and that I would like to delve deeper still. In particular, I loved the piano improvisation component of Dalcroze Eurhythmics, and wished to be able to play for classes with more vitality and inventiveness. On the other hand, I don't have a background in movement, and I was concerned about this aspect of advanced Dalcroze training; was I going to be "good enough" to take rhythmic and plastic significantly further?

At the 2016 UK Summer School, I discovered that others were also contemplating Licence studies, including Dalcrozians from Canada and Ireland. Discussions were begun as to whether there were enough of us to train together, and subsequently, an international cohort of six students was formed: David Buley (Canada), Diane Daly (Ireland) Emma Dixon (UK), Laura Ono (Canada), Becca Spencer (UK) and myself. Because we are an international group, it is not practical to follow the model of meeting over a weekend once a month, as our UK-based predecessors had done. Instead, we have been meeting two or three times a year, for about a week's training each time. It helps greatly that one of our number, Laura, is a business graduate, and is extremely adept at administering everything!

Our course directors are Karin Greenhead and Jacqueline Vann, with Louise Mathieu as a supervisor, and we started training for the Licence in February 2017. We have benefitted hugely from regular teaching from Karin and Jacqueline, who are able to steer us as a group, and advise us individually on our studies. Classes in rhythmic, aural training and improvisation have been at the heart of each course with them. We have practised teaching one another, and participated in group exercises in plastic. On one of our courses, everyone prepared a solo plastic that we shared with one another, and received teaching to develop our creative movement work.

Karin and Jacqueline have set us a wide range of piano repertoire to learn, to develop our pianistic skills, and broaden our stylistic repertoire. We have also completed various tasks in composition. These compositions are building into a folder of pieces that will form part of our written work submission. We have also studied some of Dalcroze's writings together, setting the Dalcroze approach in its historical context, deepening our understanding of Dalcroze's thinking, and his development of Eurhythmics.

As an enrichment to this step-by-step study across the course of our training, we have been able to link in with the 2017 International Conference of Dalcroze Studies in Québec, and the 2019 Geneva Congrès at the Institut Jaques-Dalcroze, giving us the opportunity of a lifetime to study as a Licence cohort with international teachers, and also to attend these inspiring international events.

Licence training programme—Continued



Photograph: Québec, August 2017

Standing left to right: Emma Dixon, Diane Daly, Ava Loiacono, Ruth Giannada, Ursula Stuber, David Buley, Alison Wise, Karin Greenhead.

Seated left to right: Becca Spencer, Laura Ono

In a situation where we can go for months at a time without meeting, there is inevitably a strong emphasis on individual study in between each Licence session. Karin and Jacqueline identified that top of the list for me was to develop my body awareness, and to develop greater freedom of movement. They recommended that I take up Feldenkrais, and I have been regularly attending classes and one-to-one Feldenkrais lessons since 2017. The method gently explores movement patterns that the body is set up for, but which may be unfamiliar. This enables participants to “remind” the body of movement patterns that are possible, and helps them to develop greater ease of movement. I am gaining so much from Feldenkrais, and would wholeheartedly recommend the method to anyone who is looking to develop their quality of movement.

As 2019 draws to a close, it is time to take stock, and assess what work still needs to be done. We are going to try some Licence level tests on our December course, to give us an idea of where each of us are in relation to being ready to tackle the Licence exams. As a group, our skills and experience complement one another exceptionally well; we each have strengths in different areas. Everyone is very supportive of one another, and our courses provide a safe space to try out ideas. The trust and encouragement between us is growing as we progress with our studies, and look on to our exam preparation in 2020. I have learned so much from the others in the cohort, as well as from our stellar line-up of tutors.

The Dalcroze Journey—by Kaye Barker

It's hard to believe that I have been living in Geneva for three months while studying at the Institut Jaques-Dalcroze as a candidate for the Diplôme Supérieur.

I arrived with mixed feelings: of excitement certainly, but also with some apprehension about how I would cope with living away from my husband and close friends, whether my French would be good enough to gain much out of observations and how I would respond to the scrutiny of the 'stages'. In order to gain the Diplôme Supérieur one must pass nine exams with most of these being teaching exams. In 2020 I expect to take six teaching exams: two each in the main branches of Dalcroze—Rhythmics, Solfege and Improvisation. The other three exams consist of a choreography exam when the candidate presents a solo and group choreography, a dissertation (known in French as a 'memoire') and an improvisation exam. The 'stage' refers to the process of teaching and being observed before the final two exams in each discipline.

So...how might I describe my experience so far? In spite of my worries I've loved my time here, so far! It has been wonderful to observe lessons of some of the best rhythmics, solfege and improvisation teachers in the world! And it's just fantastic to have enough time to reflect on what I've seen as well as time to practise. The students here have been very friendly and welcoming and I particularly enjoyed working with a group of Masters students on my group choreography. I'm pleased to say that I have passed the choreography exam which means I have also fulfilled the requirement to pass at least one exam in the first year of study! I have started my Solfege 'stage' and have already taught three lessons.

I have found it harder than I expected to speak and understand French. My comprehension seems to improve more slowly than I hoped and my attempts at speaking French have also been thwarted since the students and teachers all speak excellent English! I'm determined to persevere, however!

Right: Kaye with Masters students who took part in her group choreography
From left to right: Kaye Barker, Bianca Parison, Camille Charbonney, Alba Sole, Arthur Simeos and Benjamin Roth
Photo by Kaye Barker



The Dalcroze Journey—continued

The Bachelor and Master courses are, in my opinion, impressive in the way they develop a person as musician and rhythmician. Students at Bachelor level have weekly lessons in rhythmic, solfege and improvisation but also movement & harmony classes and, of course, pedagogy sessions. Students also receive piano lessons and are expected to take part in performances during their time at the Institute.



The famous Parc Bastion, Geneva with its Christmas lights. Photo: Kaye Barker

My stay in Geneva has certainly been made more enjoyable because my son also lives here. To my delight he invited me to join his chapel choir and I have very much enjoy being a member of a regular choir! In addition, another Dalcrozian, Helen Liddle, also lives in Geneva and has been visiting and observing lessons at the Institute and it has been good to have her company.

I would recommend that UK Dalcrozians visit the Institute at some stage. There is an 'official' visit week each October and February and it is fascinating to watch children's classes as well as the Bachelor and Masters classes. The numbers

of students on the Bachelor and Masters courses are not high but the building positively buzzes each weekday with classes ranging from parent & toddler classes to several for 'seniors'.

The first semester ends near the end of January, but there is a Christmas break during which I return to London and I can reflect on what I've seen and learned. And, of course, there is always practice to do!

Dates for the diary

7 April

AGM (RNCM)

5—8 April

Dalcroze International Easter Course
Royal Northern College of Music, Manchester, England

Dalcroze & Actor Training—Andrew Davidson

Having worked with actors, musicians, dancers, and musical theatre performers for over 20 years, I suspect that - had he lived in the twenty-first century - the young Emile Jaques-Dalcroze might have enrolled in an Actor-Musician degree. This relatively recent area of training integrates the skills of the actor, multi-instrumentalist, singer, and physical theatre performer.

At age 17, Jaques-Dalcroze joined a group of student actors in Geneva. He had his first professional acting lesson in Paris in 1885 with Denis Talbot, a lead actor at the Comedie Française. In the same period, Jaques-Dalcroze was a pianist / showman at Le Chat Noir, the first cabaret room in Western Europe. Here he discovered a synergy between the improvising actor / musician.

Meanwhile, in Russia, theatre was in total disorder. The actors behaved as stereotypes, wore whatever they chose, and felt no need to be on time or sober. In 1897, Konstantin Stanislavski co-founded the Moscow Art Theatre (MAT) and developed a System for actors to achieve authenticity on stage, using their physical and mental resources to create credible characters.

By 1910, Jaques-Dalcroze had secured a position as artistic director of the purpose-built arts centre in the new garden city of Hellerau, Germany. Alongside his colleague, Adolphe Appia, a designer and acting theorist, Jaques-Dalcroze put the three-dimensional body in a three-dimensional space at a time when European theatre invariably took place behind a two-dimensional picture frame.

When the young Russian aristocrat, Sergei Wolkonski, became aware of Jaques-Dalcroze's work, he went to study at Hellerau, inviting the Dalcroze company on tour to St Petersburg and Moscow. Subsequently, Wolkonski taught Eurhythmics on a weekly basis to the actors at the MAT.

When Stanislavski's book, *Building a Character*, appeared in 1948, it included a chapter on Tempo-Rhythm in Movement. It is clear from historical evidence that Stanislavski inherited from Jaques-Dalcroze the view that rhythm, which organises time, is a primary force for emotion.

Michael Chekhov, a student of Stanislavski and nephew of Russian playwright Anton Chekhov, suggested that when a quality of intention is added to any gesture, it becomes a Psycho-Physical Action. In other words, feelings are stimulated by thoughts in action. It is curious to consider whether the movement experienced / observed in a Dalcroze Eurhythmics class has a psychological intention other than being a muscular match for, or analysis of, the music being heard.

Dalcoze & Actor Training—continued

Vsevolod Meyerhold, a student of Stanislavski and a fine violinist, broke away from his teacher in 1914, developing Biomechanics. This physical training was accompanied by piano, guiding the actor with emotional tempi, matching music to movement, or deliberately setting them against one another. Photographs show Meyerhold with a young Dmitri Shostakovich at the keyboard.

In 1923, the Moscow Art Theatre visited the USA, attracting many influential actor trainers. When the company returned to Russia, the Polish emigre, Richard Boleslavsky, became their 'go-to guy'. Boleslavsky believed that Jaques-Dalcroze had initiated a reliable and practical guide to rhythm in the arts, so when he established The Lab Theatre, he invited Elsa Findlay to teach Eurhythmics.

Among their students was director, Lee Strasberg, who developed Stanislavski's idea of using emotional memories from one's own life to generate material for use in performance. This came to be known as Method Acting: transforming an actual life experience into an imaginary one. The American actor, Stella Adler was also trained by Boleslavsky. Her approach was grounded in concepts such as Independence, Imagination, Action, Interpretation, and Humanity.

Adler studied with Stanislavski in Paris during the 1930s and explained Strasberg's adaptation of emotional memory. Stanislavski made it clear that unearthing psychological trauma was never his intention. Besides which, The System had since evolved into a form of Active Analysis in which the physical impulse of the actor was as valid as a psychological examination of the character.

When Adler returned to the USA with this news, Strasberg broke from The Group Theatre. Adler continued work with her most significant colleague, Sanford Meisner, who had originally trained as a pianist at the Juilliard School. He had been introduced to Strasberg and Adler by his friend, Aaron Copland. By the 1940s, Meisner was a rising star as both an actor and an actor trainer.

Meisner's approach has two main drivers. Exercises that turn the Focus away from oneself and onto one's scene partner are designed to diffuse self-consciousness. Exercises that require deep and detailed Listening to one's scene partner are designed to elicit authentic engagement and moment-to-moment communication. It is in this work that I hear distinct echoes of Dalcroze.

Dalcroze and Actor Training—Andrew Davidson

It was through Steven Ditmyer, a former student of Meisner who teaches regularly in London, that I undertook training in Meisner Technique. The process is both simple and challenging, and is in parallel to the focused listening and immediate reaction elicited in a Eurhythmics class. The work also requires transactions between actors that progressively develop their improvisation skills.

An English branch of actor training with influence my own practice is that of Swedish ballet dancer, turned actor trainer, Yat Malmgren. He danced with Ballet Jooss during World War II and was drawn into the orbit of the dancer, choreographer, and movement theorist, Rudolf Laban.

The Dalcroze connection to Yat comes from Suzanne Perrottet, a pianist and dancer who began classes with Jaques-Dalcroze in Geneva as a little girl. Perrottet continued to train with him into adulthood, and by the 1910s, she took a period of leave from her intense schedule at Hellerau. During her vacation, Perrottet met the young Rudolf Laban and invited him to Hellerau to see the summer festival.

Laban was inspired and, shortly after, Perrottet parted company with Jaques-Dalcroze to follow Laban on a new and arguably more liberating artistic / life path. Perrottet's musical influence on Laban was passed on to his last pupil, Yat Malmgren.

In 1963, Yat established Drama Centre London. His remarkable work, *Movement Psychology*, combined Laban's factors of Time, Space, Weight, and Flow with Carl Jung's psychological functions of Thinking, Sensing, Intuiting, and Feeling. For Yat, human behaviour could be understood through Six Inner Attitudes: Near / Remote, Mobile / Stable, Awake / A dream.

It was Tony Knight, a graduate of Drama Centre London and one of my acting teachers at Australia's National Institute of Dramatic Art, who introduced me to Yat. 10 years later, I became an Associate Lecturer at Drama Centre London, where the annual "opera project" choreographs actors in a non-singing chorus. This project holds up a contemporary mirror to *Plastique Animée*.

On the French branch, we find Jacques Copeau, a significant early supporter of Jaques-Dalcroze, who visited him in Geneva in 1915. Copeau was impressed with Eurhythmics as a training process, and considered it an expressive antidote to actor training prevalent in France at that time. In Paris, he founded *l'Ecole du Vieux-Colombier* where Eurhythmics was part of the main curriculum.

Dalcroze and Actor Training—Continued

Although Copeau taught classes, the school was run by his colleague and partner, Suzanne Bing. In contrast to Copeau's concern for product, Bing placed emphasis on developing a process for becoming an actor. Although she considered Eurhythmics to be an effective model for the school, she observed that Jaques-Dalcroze's own students had difficulty expressing human emotion.

Bing saw a risk in developing a physical technique based on form alone without any consideration of the objectives and motivations of the person moving. As with Michael Chekhov, in Russia, Bing questioned the lack of psychological intention in Eurhythmics. She developed an approach for actors which she considered went further into human experience than Jaques-Dalcroze ever had.

By the 1920s, Bing was running a new course entitled *Musique Corporelle*. This integrated text into music and movement training for the purposes of dramatic performance. Its nine elements are: Time, Space, Weight, Duration, Shape, Intensity, Volume, Speed, Force. The legacy of training at the Vieux-Colombier continued in the work of Étienne Decroux and Jacques Lecoq.

Meanwhile, in America, Doris Humphrey brought *Plastique Animée* to the dance world, passed to her by Hellerau graduates including Andreas Pavley. One of Humphrey's outstanding students was José Limón whose choreography used large, visceral gestures to communicate emotion.

Limón was a teacher of Mary Overlie, the American dancer and choreographer who developed *The Six Viewpoints* in the postmodern performance era of the 1960s and 70s: Time, Space, Emotion, Shape, Movement, Story. Overlie conceived of theatre making as the deconstruction of the whole in order to understand the parts. This has some resemblance to planning a Dalcroze class.

New York theatre director, Anne Bogart, studied with Overlie, not as a dancer but as a theatre maker. Bogart further developed *Viewpoints* as a "clear-cut procedure and attitude that is non-hierarchical, practical, and collaborative in nature". The nine *Viewpoints* are: Tempo, Duration, Kinesthetic Response, Repetition, Shape, Gesture, Spatial Relationship, Topography, Architecture.

So ends our tour of Dalcrozian branches on the family tree of actor training. Many of these approaches speak to me on the same terms as Eurhythmics. It has been satisfying to follow historical threads that support my intuition that they all contain at least some trace of Dalcroze.

4th International Conference of Dalcroze Studies— Rosalind Ridout



Photo: John Habron

The keynote presenters explored ‘the listening body in action’ in different ways, with Andrea Schiavio addressing quantitative research relating to Dalcroze Studies, and Jacqueline Vann unpacking the joy in Jaques-Dalcroze’s games for aural training. Liora Bresler connected her work as a practising musician to her work as a researcher and I left the hall excited at the prospect of musicality in research.

Other highlights included Eva Nivbrant Wedin’s workshop on exploring orchestral pieces through movement, Jaqueline Vann’s reflections on horse riding, inspired by Jaques-Dalcroze’s words “one does not learn to ride by reading a book on horsemanship,” and Kenton Bruce Anderson’s paper and workshop on barefootism.

I also had the opportunity to present my own paper on the experiences of flute players of Dalcroze Eurhythmics in preparing, rehearsing and performing contemporary music. and practitioners who have helped shape my work since.

The 4th International Conference of Dalcroze Studies took place in Katowice, Poland between July 28th-August 2nd 2019. It started with an opening ceremony showcasing a huge *Plastique Animée* piece featuring performers from across Poland and Taiwan. The sheer scale and quality of the performance was impressive and I felt quite emotional to be surrounded by these talented Dalcrozians.

The conference exhibited a wide variety of papers, workshops and performances, with the term ‘Dalcroze Studies’ attracting specialists from dance, dramaturgy, instrumental performance, education, and (of course) Dalcroze Eurhythmics. This made for numerous flourishing conversations over lunch and coffee.

The keynote presenters explored ‘the listening body in action’ in different ways, with Andrea Schiavio



Rosalind Ridout and John Habron

Photo: Catrien Wentink

4th International Conference of Dalcroze Studies—continued

It was an invaluable opportunity to discuss my research with like-minded researchers. The whole experience was thoroughly informative and enjoyable, connecting me to the international Dalcroze community and making some wonderful friends in the process!

The 5th International Conference of Dalcroze Studies ([ICDS5](#)) in collaboration with the Jaques-Dalcroze Society of Japan takes place 22-26 March 2021, Kunitachi College of Music, Tokyo, Japan.

Did you know how many places Dalcroze is being taught in the UK? Here is a list...let me know if I've missed your village, town or city!

Birmingham

Blantyre (north Wales)

Bristol

Cambridge

Canterbury

Cardiff

Derby

Edinburgh

Emsworth (Hampshire)

Glasgow

Hull

Leeds

London

Manchester

Whitstable (Kent)

Contributors to this issue were

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The next issue will be produced in June 2020 . Please send your submissions to me at kaye.barker@ntlworld.com