



Newsletter

June

2018

Dalcroze International Summer School 2018

5th—11th August



This year's Dalcroze International Summer School takes place at the Royal Welsh College of Music & Drama. Situated, conveniently, in the heart of Cardiff the College overlooks the beautiful Bute

Park. Liberty Severn Point, a short walk through the park, offers convenient, en-suite accommodation for all delegates.

The Summer School offers classes in rhythmic, aural training and improvisation every day and an exciting and unique line up of workshops throughout the afternoons and two of the evenings. The workshops combine to give an idea of the far-reaching applications of Dalcroze in music, education, drama and much more.

The Summer School is a wonderful opportunity for friends and colleagues to find out about Dalcroze Eurhythmics; what it is, how one can benefit as a performer and how it can transform teaching.

For new or experienced teachers of Dalcroze there are many workshops to refresh and inspire including films showing Dalcroze teaching in schools and private practice. There will also be workshops on teaching literacy and numeracy through music and movement in an Early Years setting and how to use Ringtime, the piece commissioned by Jean Middlemiss for the Dalcroze centenary in 2013, in different teaching situations.

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Special points of interest

- Read a report about the Australian Summer School
- Find out about the forthcoming International Summer School
- Learn about the new Dalcroze reading groups
- Read about Anne Brulhart, a longtime supporter of Dalcroze Eurhythmics
- Enjoy celebrating the exam successes of Dalcroze students in the UK!

Dalcroze International Summer School 2018

Performers will benefit from workshops which investigate tension and release including one about Tai Chi & Dalcroze.

There are two Taster Day options this year: Tuesday 7th August & Thursday 9th August. Do encourage your friends and colleagues to give Dalcroze a try!

Tutors at this year's Summer School include: Bethan Habron-James (UK), Ruth Jones (UK), Ava Loiacono (Italy), Becca Spencer (UK), Jacqueline Vann (UK), Katie Wearing (UK) & Monica Wilkinson (UK).

Dalcroze UK is thrilled to welcome our international guest teacher, Ava Loiacono to this year's Summer School. Ava will teach rhythmic, solfa & improvisation but will also give a workshop entitled 'The Mask'. This workshop is aimed at the more experienced Dalcroze teacher or student and introduces the 'neutral mask'; created by Jacques Lecoq and Amleto Sartori. This is a phenomenal tool to develop 'presence' in the performer and bring awareness to what we communicate through body posture and gesture.

For a complete list of the workshops on offer visit the Dalcroze UK website:
www.dalcroze.org.uk

Early bird prices (book on or before 5th July) are as follows for DUK members:

Student residential – **£280**

Student non-residential – **£100**

Standard residential – **£565**

Standard non-residential – **£385**

See the website for prices after 6th July and for non members!

Contact admin@dalcroze.org.uk to book now, for more information or to register your interest.



Royal Welsh
College of
Music & Drama,
Cardiff

Intensity and Intension: Reflections on the ‘Intense’ Foundation Course—by Sarah Burvill



Foundation students 2018: Right to left: Dorin Primor, Giusepinna Mazzella, Sarah Van Vlymen, Sarah Burvill & Sarah Harris Photo by Kaye Barker

I came to Dalcroze on a long, winding road, with very little formal music training (I was a psychologist/sociologist in a previous incarnation), but a love of music, a sense of fun and a few years teaching Performing Arts in Early Years and primary. Like many people my Dalcroze cherry was popped at the Easter course. In those 3 days my whole attitude to teaching changed. It was amazing! I made good friends, networked with fellow Early Years teachers, and was inspired!

A few years later I signed up for the Foundation course in Croydon. I live in Denmark, so I knew there would be some challenges with timings and travelling, but I was also ready to push my teaching and musical brain in a new direction.

In addition to studying and working full time, between August 2017 and May 2018, I got divorced, moved flat 4 times, got 150 primary school kids to write, direct and perform in an enormous Christmas production, visited Nicaragua and Los Angeles, and of course travelled to Croydon once a month for intense training.

The weekends *are* intensive – long and packed full of learning experiences. Some of the lessons I rewrote for primary kids and have used with them. Some of the lessons directly improved my musicianship, some my singing. Some of the lessons took me so far from my comfort zone that I doubted my wisdom in doing the course... some of the lessons were so far within my comfort zone that I couldn't understand my colleagues' discomfort!

Intensity and Intension: Reflections on the ‘Intense’ Foundation Course—continued

Dalcroze has a way of pointing out any holes in your learning, exposing vulnerabilities, destroying and building confidence. If solfa isn't your thing, maybe rhythmic is; some people are terrified of improvisation, others are terrified of leaping about with a scarf describing some musical element or another...! The Foundation course opens up this realization and gives you time to confront your musical demons. Pure therapy. And just like therapy tears are shed, and cups of tea are drunk, and everything ends up in a better place than where it started.

Dalcroze is mindfulness: Act with intention. Be in the room. A spectrum of tension. Be aware of how your toes feel on the floor. Being simultaneously aware and unaware (try stepping baa baa black sheep while clapping an ostinato – ultimate mindfulness training). And like the best zen masters, Dalcroze teachers never deal in absolutes! Phrases like ‘maybe you would like to...’, ‘how long is a piece of string?’ and ‘expect the unexpected’ (this last in response to a question about exam content!)

Did we pass the exams? Time will tell, but without doubt I learned many valuable lessons: about myself, my musicality and my teaching.

‘City Lit’ Weekend Summer Course 2018

Come and enjoy a two day Dalcroze intensive in the heart of London!
14th /15th July £99 (£60 concessions) The focus is group choreography ‘Plastique for All’ devising an embodiment of a piece from classical repertoire. Suitable for dancers, actors and musicians.

Course Dates: **14/07/18 - 15/07/18**

Time: **10:30 - 16:30**

Location: **City Literary Institute** Keeley St, London WC2B 4BA

Tutor: **Mary Price-O'Connor**

Call to enrol: [020 8023 9837](tel:02080239837)

Any questions? music@citylit.ac.uk or call [020 7492 2630](tel:02074922630)

Live in London? Free on Monday mornings?

Want to take part in a rhythmic class for adults?

WEEKLY RHYTHMICS CLASSES AT CITY LIT

Starting in September (date to be confirmed) in central London, 10 weekly rhythmic classes led by DUK member Mary Price O'Connor

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

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

Easter Course 2018—by Kaye Barker

I ended my spring school term this year exhausted, stressed and rather depressed at the devaluing of the Arts which is currently taking place in many schools throughout the country... I had looked forward to the Easter Course, of course, but to my surprise my enjoyment far exceeded my expectations! The one word to describe the week was joy: joy in being with friends, old and new, joy in moving, joy in singing and joy in improvising (and I didn't ever expect I'd say that!)



Plastique to a postcard: Polly Orr- Ewing & Alice Jones Photo: Kaye Barker

The annual Easter International Course in Dalcroze Eurhythmics took place at the Royal Northern College of Music in Manchester. The course began with a brief introduction to Dalcroze Eurhythmics by Bethan Habron-James followed by folk dances led by Kate Moran. This was an excellent way in which to meet members of the course as we stepped, skipped and occasionally stumbled (!) our way through various routines.

The opening evening also included the annual Graduation Ceremony when students receive certificates for the Dalcroze Eurhythmics exams passed in the preceding year. There were four successful Foundation students, four Certificate students and one Licence student (me!) and all were very pleased to have their efforts and achievements celebrated!

The theme of the course was the connection between objects around us and Dalcroze. We were taken down to the library and given a fascinating and entertaining talk by the archivist, who introduced us to a polymath, Thomas Pitfield. He was a musician, artist, sculpture, scientist and philosopher whose note books, drawings and sculptures are kept in the archives of the Royal Northern College of Music library. Our mission, if we chose to take it, was to work in groups and create a movement piece using objects, writings and anything else we could see in the exhibition of his artefacts.



A sculpture, by Thomas Pitfield used as inspiration for a plastique group performance

The numbers on the course were lower than in previous years but the advantage of this was that we had plenty of room for the wonderful warm ups and creative movement sessions led by Ruth Jones.

Easter Course 2018—Continued

We all quickly lost any self-consciousness and had a great time choreographing pieces using a variety of objects in different ways. It was the first and probably the last time I danced with a prawn sandwich! A lot of laughter was heard in that session – very good food for the soul!



Objects as inspiration for movement! Photo: Kaye Barker

The international guest for the Easter Course was H el ene Nicolet, who teaches at the Jaques-Dalcroze Institute in Geneva and holds the Dipl ome Sup erieur from the Institute. The Easter Course is a wonderful opportunity to experience teaching from international guests and we learned a lot during the course. Our other tutors included our own Jacqueline Vann & Monica Wilkinson who continued to inspire us and encourage us to push ourselves in each discipline.

This year’s Easter Course saw a ‘first’ – for us, and possibly for the international Dalcroze community in general.

Following on from Bethan’s successful weekly rhythmic lessons by Skype from the RNCM to a group of Music Education lecturers at North West University, Potchefstroom, South Africa, which are now in their third year, she wondered whether incorporating her regular Thursday class into the Easter Course would be feasible. Jacqueline bravely accepted the challenge to explore the possibility.



Jacqueline Vann taking a rhythmic class in the UK & South Africa! Photo: John Habron

In practice, this meant that Jacqueline taught the Easter Course class in Studio 4, RNCM, whilst Bethan placed herself in front of the computer screen to relay any information that the South African class might not have heard or understood. This team-teaching worked very well.

It was lovely to witness some UK students greeting South African counterparts they had met at previous international events and the response from the Potchefstroom class was enthusiastic.



A plastique on postcards: Richard Strivens, Myrtle Bruce-Mitford & Kaye Barker Photo: Kaye Barker

Easter Course 2018—Continued

They regularly write to express their delight and gratitude at being able to engage in Dalcroze study in a country where there is no trained Dalcroze teacher.

They attest to the transformative effect that the classes have on their relationships as colleagues. Even the Dean of the School has commented on the positivity he has seen emerge in the department. He continues to financially support the training. Long may it continue!

Special thanks must go to Bethan Habron-James who took over the running of the course at the last minute when our administrator fell ill. Everything ran very smoothly and for me it was one of the best Easter courses I have experienced, although this is partly because it was the first I attended without taking an exam since 2012!

Australian Summer School—by Jacqueline Vann

This was the second time I had been invited to teach in Australia. The first was in 2016 when I taught on Summer Schools in both Sydney and Perth and gave a Dalcroze workshop at the ASME conference (Australian Society of Music Educators).



This year the course took place in Freemantle, south-west of the city of Perth in Western Australia and close to the home of Dr Joan Pope. The organiser was Katherine Smith who took over from Dr Sandra Nash, giving Sandra the opportunity to focus on teaching, timetabling and examining. The John Curtin College of Arts was the venue which offered studios and a large hall suitable for teaching.

The course was five days long with an option for people to come for just three days. Then, after a day off, there were two days of examining at Foundation, Intermediate and Certificate level.

23 exams were taken in rhythmic, improvisation and aural training at Foundation and Intermediate level and one Certificate Pedagogy exam. All were successful with one candidate achieving a Distinction for all three practical exams for the Foundation Award. Alongside this the course offered some Advanced Training workshops for those who have completed or are on the way to completing the Certificate.

Australian Summer School—continued

These included workshops by Joan on teaching Early Years, Peer Teaching, and I gave a workshop on Dalcroze lesson planning.

Students came from far and wide and included people from Malaysia, Indonesia, Philippines, Taiwan and Hong Kong, many encouraged by Jerison who teaches and organises workshops all around the ASEAN countries (Association of Southeast Asian Nations). It was good to see Charlotte Leng again, who came on the UK Easter Course back in 2015 and who lives and works in Malaysia.



Joan surrounded by the Summer School participants and teachers. Photo: Kristyn Rowland

There were two particularly significant events while I was there. The first was to congratulate Katherine Smith on gaining her Dalcroze Certificate. With teachers and pupils spread so far apart and in such a vast country it is hard, in Australia, to organise training courses. So this was a quite a momentous occasion.

The second was an enjoyable evening at the National Hotel in Fremantle to celebrate the time that Joan has been President of Dalcroze Australia. Joan has worked tirelessly for ten years although her work started prior to becoming President and continues now that she has handed over the role to Katherine Smith. Katherine, together with a strong group of trustees and helpers, is taking DA into the future. Most of the Summer School participants attended the dinner and Joan was presented with a framed group photograph, some wine and food from the Margaret River region of Western Australia and a bunch of native flowers. Sandra, Jerison and Katherine all gave words of thanks.

Before the Australian Summer School I was able to visit Jasmine Wu in Taiwan. Jasmine gained her Dalcroze Certificate in the UK whilst also studying for an MA at Reading University. It was great to see her and her family again and to explore Taichung and the surrounding areas once more (this was my third visit).

So, how about a holiday visit to Australia next January and, while you're there, work with Sandra, Joan and Jerison on the next Australia Summer School? Monica Wilkinson, from the UK, will also be there as guest teacher!

The listening body in action: Fourth International Conference of Dalcroze Studies (ICDS4)



The 4th International Conference of Dalcroze Studies (ICDS4): 'The listening body in action' will take place at the Karol Szymanowski Academy of Music, Katowice, Poland, 28 July - 02 August 2019. The line-up of presenters and call for proposals will be released shortly. The conference committees are chaired by Dr Anetta Pasternak (Head of Eurhythmics Specialty at the Karol Szymanowski Academy of Music) and Dr John Habron (member, Dalcroze UK), pictured, and are busy developing the event. Please keep checking www.dalcroze-studies.com, where you can watch a video invitation to ICDS4 and a highlights video of ICDS3 (Quebec City, 2017). You can also follow us on Twitter @DalcrozeStudies for updates.

Dates for the diary

5-11 August 2018	Dalcroze International Summer School, Royal Welsh College of Music & Drama
29-30 September, 13-14 October, 17-18 November 1-2 December 2018	Dalcroze Teacher Training Course—Royal Russell School, Croydon
12-13 January, 16-17 February	Dalcroze Teacher Training Course—Royal Russell School, Croydon
6-7 March 2019	EXPO, Olympia
23-24 March 2019	Dalcroze Teacher Training Course—Royal Russell School, Croydon & Taster Day (24 March)
7-10 April 2019 (Dates tbc)	Dalcroze International Easter Course, RNCM
13-14 April	Dalcroze Teacher Training Course—Royal Russell School, Croydon
28 July-2 August 2019	ICDS4, Poland

Anne Brulhart—supporter and landlady! - By Bethan Habron-James

In September 1997 I arrived at 20, Chemin de Bonvard, Vésenaz, Geneva, the beautiful country home of Anne Brulhart who was to be my landlady for the next two years, whilst I studied for the Licence at the Institut Jaques-Dalcroze. We have remained very good friends over the last 20 years and so her one wish, on her 80th birthday last November, was to have me give a Rhythmic class to three generations of her family, and friends.

Anne's connection with Emile Jaques-Dalcroze is rich and spans five generations. In her own words (which I translate here):



Around 1890, **Edouard Junod**, my grandfather, who was interested in all that was innovative within education, supported the beginnings of Eurhythmics in Geneva, a method that he found to be both interesting and promising. He enrolled his three children, Raymond, Pierrette and Monette in the first ever class given in Geneva at the beginning of the 20th century.

Pierrette, as a pupil of Emile, decided to follow the professional studies and became a teacher of Rhythmic-Solfège for children.

In time she too enrolled her children, **Anne**, Nicolas and Irène, at the Institut. I loved my fifteen

years of musical studies through movement, the presentations, dances and performances, and the general atmosphere of the place, not to mention the wonderful lectures by Lily Merminod.

Thanks to these years of study, I learned to play the piano, and more importantly, the 'cello, which allowed me to fully immerse myself in music.

Nicolas, gifted on the flute, took on a career as a professional flautist, and he continues to play for pleasure amongst friends.

Eurhythmics allowed Irène to develop, from a young age, her natural aptitude for dancing.

In time, I enrolled my two boys, Dominique and **Claude** at the Institut at a young age and I remember fondly and proudly an end of year show in which Claude, at the age of 9, played the trumpet for his friends who moved in response.

Anne Brulhart—Continued



During this time, Tonica, a friend of Pierrette, who had also studied with Emile and who taught Eurhythmics at Nîmes, became a key part in our family life. Her son, Patrick, married Irène. Another piece in the Rhythmics jigsaw!

*Then, Claude marries Claire, whose sister Sandrine becomes a teacher at the Institut Jaques-Dalcroze. It goes without saying that their three children, **Ludmila, Lara and Matéo** follow in the family footsteps, taking up their musical studies, with both pleasure and success.*

Five generations of loyalty to Emile!

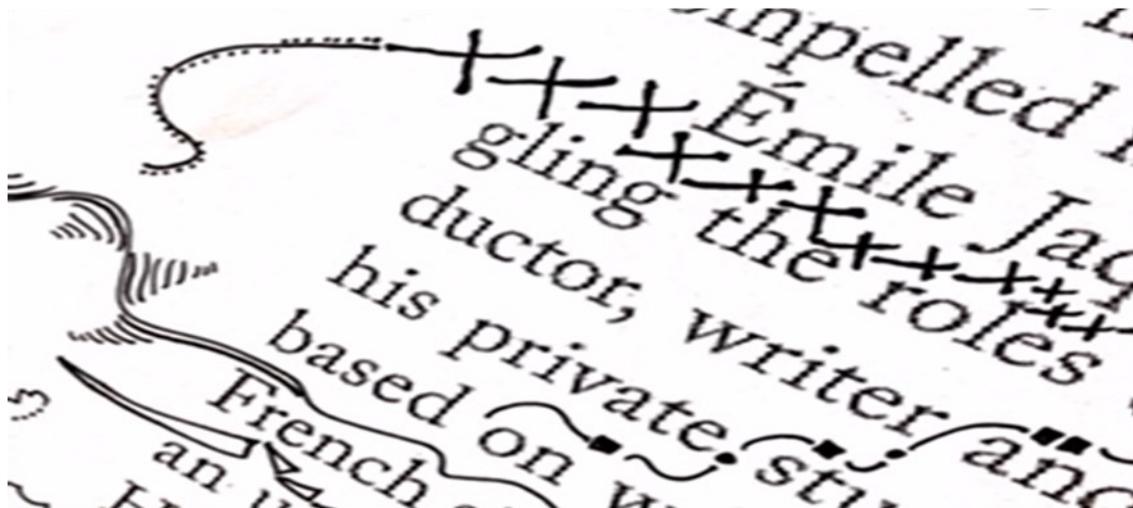
So for me, it was a wonderful honour to be asked to deliver an inter-generational class, which not only celebrated Anne's birthday, but also

celebrated the legacy of Eurhythmics within the family. We were about 20 people that cold winter morning. Many were very apprehensive and anxious about what would be asked of them. But they all witnessed a most remarkable transformation in themselves during the class. Fear was displaced by bright eyes, laughter, relaxed bodies and a palpable joy. The highlight, for Anne, was the inclusion of an exercise following the phrasing of Saint-Saëns, 'The Swan' with a partner, chosen because of her continued love and passion for playing the 'cello.

For me, it was one of the best moments in my teaching career. To think that it all started with this wonderful woman, who opened up her home to me all those years ago. Long may the friendship continue!



Between the lines....By Anita Memmott



How often have you struggled for the words to explain Dalcroze Eurythmics?

In 2017, Dr John Habron set up a reading group to explore the depth and breadth of ideas and research surrounding the teaching of the method. Initially a small group met in John and Bethan's home in Manchester, with some readers joining on Skype. The group quickly grew and soon a second Skype group was formed hosted by myself. There were (and still are) some technical issues but the lively groups are now a forum for reading and thinking around what it is to be a Dalcrozian. As Richard Strivens from the Manchester group said:

I have thoroughly enjoyed the opportunity to take part in the reading group. It has kept my mind open and aware of Dalcroze. It has also reminded me of the research side of the work and is teaching me about academic rigour combined with fluent prose.

The readings are extremely diverse, ranging from classic writings from Monsieur Jaques himself, through to a phenomenological study of students' first contacts with Dalcroze by Van Der Merwe (2015). We have discussed *The Therapeutic Edge* (Habron and Bachmann (2016), looked at a section from Wedin's new book, *Playing music with the whole body* (2015) and last month discussed the writings of Howard Gardiner on multiple Intelligences as explored by Brice in an article for *Le Rythme* (2007). In truth I had long thought that one of the reasons that Dalcroze practice is so powerful is that it links in to so many different ways of learning and thinking.

Between the lines...Continued

I had read the developmental psychologist Gardiner's influential book', twenty years ago, before beginning my Dalcroze journey. I had already made the connection in my own mind before, but to read Brice's critical reflection upon the book, put 'meat upon the bones' of my thinking.

I have not always found the readings easy, as it is a while since I have done academic reading, but I really value the chance to deepen my knowledge and am gaining a confidence in discussing what we do with colleagues that I work with within the wider educational sector.



(Left) Suzanne Perrottet, Marie Rambert and Annie Beck at Hellerau
(Image above) from *Playing Music with the whole body* by Wedin

I like to think that Suzanne Perrottet, standing to the left of the three pioneering Dalcrozians, looks out towards us and challenges us to think about how to do what we do with clarity and precision, for the children and indeed people of all ages now. All three women were innovators in their fields of music, dance and teaching and went on to have extremely influential careers after working with Jaques-Dalcroze in Hellerau and across Europe.

Between the Lines—Continued

In order to make our teaching appropriate in a multitude of domains we need to make connections with research and other practitioners. The discussions that occur around the articles are always enlightening as we share our current practices in relation to what we are reading.

If you would be interested in joining or setting up a group, please contact John Habron (johnhabron@hotmail.com).

I am no whizz at technology and had not previously been on Skype, but our group is now functioning well. Ideally groups of 6-8 work best. If there are too many, people on the screen are tiny and folks can't get into the conversation. If there are too few the discussion has less breadth and if people are unavailable on the day it can feel thin. This is a great way of connecting outside the main Dalcroze courses. I hope to meet you in a discussion soon!



Manchester Dalcroze reading group including Kath Becker, Bethan Habron-James & John Habron

Contributors to this issue were:

Kaye Barker, Sarah Burvill, Bethan Habron–James, John Habron, Anita Memmott and Jacqueline Vann

Your editor was: Kaye Barker

The next issue will be produced in October 2018. Please send your submissions to me at kaye.barker@ntlworld.com by Friday 21st September 2018.

Exam Results 2017 (Jan—Dec)

Licence Completion (1)

Kaye Barker (*London*)

Modules for the Licence (4)

Improvisation	Teaching Improvisation	Options	Written Work
Kaye Barker	Kaye Barker	Kaye Barker	Kaye Barker

Certificate Completion (10)

Kath Becker (*Manchester*); Myrtle Bruce-Mitford (*London*); Laura Forbes (*London*); Vincent Iyengar (*London*); Alice Jones (*Manchester*); Kathryn Kay (*RNCM*); Shona Millward (*RNCM*); Polly Orr-Ewing (*London*); Chris Orton (*Manchester*); Rachel Whawell (*RNCM*)

Modules for the Certificate (21)

Rhythmics	Aural Training	Improvisation	Teaching	Written Work
Lucy Clement-Evans Linda Kollati	Lucy Clement-Evans Linda Kollati Helen Pillinger	Kath Becker Lucy Clement-Evans Linda Kollati Helen Pillinger	Kath Becker Myrtle Bruce-Mitford Polly Orr-Ewing Chris Orton	Kath Becker Myrtle Bruce-Mitford Laura Forbes Vincent Iyengar Alice Jones Kathryn Kay Shona Millward Polly Orr-Ewing

Intermediate Award Completion (4)

EunJung Im (*London*); Gaëlle Richard (*London*); Gill Ripley (*Manchester*); Lizz Swan (*London*)

Modules for the Intermediate Award (16)

Rhythmics	Aural Training	Improvisation	Written Work
Gaëlle Richard Joy Smith Bin Tan	Gaëlle Richard Joy Smith Bin Tan	Gaëlle Richard	Myrtle Bruce-Mitford Lucy Clement-Evans Silvia Crusellas Mañá EunJung Im Linda Kollati Shona Millward Helen Pillinger Gaëlle Richard Rachel Whawell

Foundation Award Completion (5)

Michelle Barraclough (*London*); Charlotte Eksteen (*London*); Daniel Mitchell (*London*); Caroline Pearsall (*London*); Ieva Ūdre (*London*)

Modules for the Foundation Award (20)

Rhythmics	Aural Training	Improvisation	Written Work
Michelle Barraclough Charlotte Eksteen Daniel Mitchell Caroline Pearsall Ieva Ūdre			

Grade Exams (13) Junior Guildhall: 13