

The Newsletter of Dalcroze Australia Inc.

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RHYTHMICS FOR SENIORS: MOVEMENT FOR ALL AGES

REPORT BY JOHN NICHOLS

THE Geneva 2007 Congress was always going to be full of new experiences. My musical expectations were high and I also looked forward to Dalcroze classes in French. Congress participants could register for a diverse range of workshops available over the two week congress. I chose contemporary and jazz improvisation, traditional solfege and rhythmic classes but also put myself down for Rhythmics for Seniors. It turned out to be a highlight of the congress.

The five *Rhythmics for Seniors* sessions were given by Ruth Gianadda, a Dalcroze teacher who has been working with a gerontologist interested in maintaining mobility and preventing falls in the elderly through the use of Dalcroze eurhythmics. Ruth introduced us each class to how Dalcroze eurhythmics works for older people who can be less mobile, frail or limited cognitively due to the impact of dementia. Of course we didn't just sit there, Ruth had us doing a range of Dalcroze activities as she told us her story about bringing music through movement to seniors in Geneva.

What we did with Ruth was often no different from any rhythmic class. As she

took us through a typical warm up, she told us how seniors are invited to commence their workshop by doing some simple gestures suggested by an instruction such as 'Imagine you are scooping up autumn leaves'. We entered into the moment. On the piano, she set our gestures to simple and lyrical improvisations. When working with seniors she will have some men and women who may gesture and move while in a chair and have an assistant to encourage and assist them. Others may want to just watch, others can only sleep. All are immersed in music.

Once warmed up, Ruth would develop our initial gestures through a simple instruction or musical motif and so begin to demand more of us physically and cognitively. With seniors this can also happen, but interspersed with time to chat, laugh or rest. Her musical improvisations remained gentle in style but the tempo gradually increased as we worked individually, in pairs or as a whole group.

Her activities demanded our recall, attention, co-ordination and anticipation. When working with seniors these demands remain the same as long as it is engaging and enjoyable for them. When things did not work, she would glide towards us

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Newsletter

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Sheau Fang Low

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the other demonstration, she was joined by gerontologist Reto Kressig, who gave a paper on the benefits he has seen in the aged as a result of them having regular Dalcroze sessions at their nursing home or hospital or at the Dalcroze Institut. Benefits observed are not just physical but also emotional and social.

Ruth's success with seniors doing eurhythmics was an encouragement to me and others at the congress to do such work ourselves and with the same spirit too of conviviality and enjoyment.

FEDERATION INTERNATIONALE DES ENSEIGNANTS DE RYTHMIQUE (FIER)

DELEGATES MEETING AND GENERAL ASSEMBLY INSTITUT JAQUES-DALCROZE GENEVA JULY 23 2007.

REPORT BY SANDRA NASH (DELEGATE FOR AUSTRALIA)

The full report in French from the president was received 30 July 2007. The main points are below:

1. ADMISSION OF NEW SECTIONS:

Korea and of Werkstatt-Hellerau (Germany) We were asked to encourage countries without an association to form one. Having representatives is a transitional measure (eg. Canada). As for correspondants, they are not professional rhythmicians but are sympathetic supporters. Julie Tan is the FIER correspondent for Singapore (proposed by Pope and Nash in Japan 2004) and she arrived just in time for the General Assembly.

2. Membership fees for FIER have increased from 3 Euros to 5 Euros per member (ie from \$A5 to \$A8.) *Le Rythme* remains free. The 2007 issue of *Le Rythme* was received in June 2007 and has been distributed to members in Australia

(Level 2 and above and Teachers Course participants).

FIER has asked member countries for a list of their members. If you want to be a member of FIER the country must know how many members it has. Now that we in Australia have national organization with centralised membership, this will now be possible. Only in this way can FIER predict its income from the annual subscriptions.

The accounts were approved with thanks to the outgoing treasurer, Ghiselaine Grunenwald.

3. NEW COMMITTEE

The delegates elected a new president, Madeleine Duret, and new committee members are Paul Hille, vice-president (Austria), Mary Brice, treasurer (Switzerland), Fabian Bautz (Lucerne), and Michèle de Bouyalsky, committee member (Belgium).

4. PUBLICATIONS

- i) A new book, *Paths to Rhythmics: 41 Lessons, 14 teachers* was announced. Edited by Madeleine Duret, published by the FIER. Cost: 25 CHF. There are lessons by senior teachers from different countries: USA, Switzerland, Canada, Sweden, Italy and Holland.
- ii) Sandra presented the outgoing president of the FIER, Silvia del Bianco with a copy of the book *Dalcroze from a distance: a miscellany of recent research* published by the Heather Gell Dalcroze Foundation and edited by Jane Southcott. This was in response to the funding assistance given by the FIER to Dalcroze presentations at ISME 2006 in Kuala Lumpur.

Copies are available for sale from the Heather Gell Dalcroze Foundation PO Box 489 TURRAMURRA NSW 2074 for \$A25.

REPORT FROM THE FIER GENERAL ASSEMBLY, GENEVA 23/7/07

Australians Joan Pope, Peter Roberts and John Nicholls also attended the General Assembly and Julie Tan from Singapore. Delegates were asked not to deliver the usual review of events in their countries, but answer the question: **what contact did we have with other countries since 2003?**

I was able to report with some pride that our teachers, starting from Fiji and moving east, had given workshops or papers relating to Dalcroze in: Fiji, New Zealand, Taiwan, Japan, Hong Kong, Thailand, Singapore, Kuala Lumpur, Borneo (Kota Kinabalu), and we had organised the visits of teachers from Canada and the UK. The

Australian report is to appear on the FIER website. [<http://www.fier.com>] www.fier.com]

The committee of the FIER appealed to the delegates to send information about workshops and events in our country so that they can post this on the website. All information must pass via the delegate, so if Dalcroze Australia wishes to have its events publicised internationally, please send via the delegate.

SN.

17 September 2007

DIRECTOR OF STUDIES – REPORT TO THE ANNUAL GENERAL MEETING 12 OCTOBER 2007.

SECTION A – AUSTRALIAN PROJECTS

1. DALCROZE TEACHERS COURSE 2007 – 2008.

WITH the support of the Heather Gell Dalcroze foundation, the course commenced for people who already have experience in March 2007 with a set of three pedagogy weekends, two workshops of one week (April and October) and a two-week long summer school January 2 – 11 2008. Written work and practice teaching are continuing throughout the year. Some candidates are aiming to achieve Level 3 by Jan 08, others will aim to complete Level 2.

2. DALCROZE CERTIFICATE LEVEL 3 AWARDED.

Verelle Fudge of Adelaide has been teaching Music Through Movement successfully for many years and was an Associate Teacher of the Lesley Cox School of Music and Movement. Verelle was asked to provide supplementary material (written work accompanied by segments of lessons given to children of different age groups) to show particular aspects of her teaching practice. Verelle has satisfied the requirements and has been awarded the Dalcroze Certificate Level 3. It is hoped that this will facilitate and help to further promote the work in Adelaide.

3. EARLY CHILDHOOD TEACHERS COURSE PROPOSAL

has been drawn up by a group of teachers in South Australia. This has been under consideration by a committee comprising Joan Pope, Margaret Smith and Sandra Nash. The committee will be seeking some clarification of certain points along with more details of costings, the course structure and assessment. It is felt that the amount of work to be covered is too much

to be covered in one unit and that it may need to form two units of work. The group is to be commended for their work on the proposal.

SECTION B – INTERNATIONAL PROJECTS

4. COLLEGE OF THE INSTITUT JAQUES-DALCROZE.

The Director of Studies has been a member of a subcommittee working on a document “The Dalcroze Identity” prepared by K. Greenhead with input from other members. This has involved email discussion and comment and two meetings at the recent Dalcroze Congress. Joan Pope was also involved in one of the meetings in the UK. Karin Greenhead chairs the subcommittee and other members are Louise Mathieu, (Quebec, Canada), Lisa Parker (Boston USA), Marie-Laure Bachmann, and Silvia del Bianco (Director, Institut Jaques-Dalcroze).

The Introduction and preamble is attached below for your information. The document has been amended in English and has now been submitted to Marie-Laure Bachmann who has undertaken to translate it in to French by the end of 2007.

i) INTRODUCTION

The Dalcroze Identity.

What are the signs that make a course or a training recognisable as a “Dalcroze” training?

The research of the International Coordinating Committee for Eurhythmics in Professional Training (ICCEPT) established that there is a very wide variety of practice worldwide in courses carrying the name Dalcroze and the existence of other courses not using the name (usually described as “Rhythmic Education”) whose roots nevertheless lie in Dalcroze. In order to develop an understanding of the Dalcroze work, gain recognition for it, spread it and develop it in the future it has become important to clarify the identity

of the Dalcroze work and to describe the minimum necessary for the appropriate use of the name Dalcroze.

THE MANDATE OF THE QUALIFICATIONS AND TRAINING COMMITTEE (QTC)

The Committee was formed to act on the results of the research of the ICCEPT by opening the discussion concerning the Dalcroze identity and the qualifications and training given using this name. As this research brought to light a great disparity in the trainings offered as to content, manner of delivery and guiding principles, the Collège of the Institut Jaques-Dalcroze took the decision to cast the net of its membership more widely, drawing on Diplomés from the rest of Switzerland, Europe and beyond. The inclusion of these Diplomés would help it better to fulfil its function as an advisory body to the Fondation of the Institut Jaques-Dalcroze.

THE ROLE OF THE COLLÈGE

The Collège was founded to protect the development of the Dalcroze method and to define the lines along which the Method might live and evolve without departing from the fundamental principles established by the founder; to regulate the conferring of official titles internationally and to ratify all the exams by which such titles might be obtained.

It is crucial that the Collège fulfil its responsibility in ensuring that high standards in training are maintained by all those who use the name Jaques-Dalcroze worldwide. In this respect the work of the Qualifications and Training Committee is of vital importance.

ii) PREAMBLE

The Distinguishing Features

TIn establishing the distinguishing features of the Dalcroze work it is important to note that there has always been a tremendous diversity of practice, even among the first Dalcroze practitioners each of which took the work into his/her own fields of interest (therapy, dance, music education, performance and so on) and in accordance with his/her personality, temperament and talent, and at the same time commonalities: practices that could

be found in all trainings of any length and seriousness. This diversity, encouraged by the founder, is inherent in the polyvalence of the method and is part of its richness. At the same time it poses a problem or a question: can the Method be pulled, trimmed and stretched to such an extent that the resulting work is no longer recognisably "Dalcroze". The worldwide spread of the work in the early 20th century and the isolation of many teachers owing

to distance, travel and war has permitted separate development. Current practices may all carry the name "Dalcroze" but have little to do with one another. At approximately one hundred years distance from the founding of the first schools, it is high time to pull the threads together with a view to the clarification and regeneration

REPORT ON THE DALCROZE WORKSHOP,

8 – 11 OCTOBER 2007

As in April, the first two days offered a separate stream for people with a general interest in Dalcroze and we were delighted to have a diverse group which included a music therapist, early childhood teachers, classroom teachers, a bassoonist, singers and dancers, and interested amateurs and choristers. We received an email from one of the members of this group, Lyn Boyce and she has given permission for me to print her response;

Dalcroze Teachers' Course participants at the October workshop in Sydney: clockwise from left: Christine Mearing (movement teacher), Peter Roberts, Nadia Fried, Tanya Davies, John Nicholls, Sheau Fang Low, Naomi Vear, Judy Lin and Katy Tsai



Dear Sandra

I would just like to thank you and Joan and Christine for the most exciting creative and energetic couple of days I have experienced in a hundred years it seems.

Thanks for letting me out of gaol and tell Joan to keep at it with the elderly. There is such a need in aged care at present. Meanwhile I have a few tricks up my sleeve thanks to you all to play and learn with my new grandchildren. What fun. I enjoyed meeting the other students some of whom will be teaching Dalcroze, now I know I was born 50 years too early, how lucky are they. So keep on keeping on girls - sock it to the world,

Lyn.

The Dalcroze Teachers Course proceeded from Monday to Friday with exams on the Saturday and the good news is there was a 100% success rate in that everyone passed at the level they took. The results are as follows:

LEVEL 1

John Nicholls	Rhythmics	Pass
	Improv	Pass
	Solfege	Pass

LEVEL 2

Nadia Fried	Rhythmics	Pass
	Improvisation	Pass
	Solfege	Pass
	Applications essay	Pass
Naomi Vear	Rhythmics	Pass
	Solfege	Pass

Katy Tsai	Rhythmics	Pass
Sheau Fang Low	Rhythmics	Pass
	Essay on the Application of Dalcroze principles in string teaching.	Pass
	Level 2 certificate to be awarded	

Joan and Sandra were joined by Christine Mearing who once again gave movement lessons each morning. Carol-ann Bentley attended on Wednesday and gave individual voice lessons. In the movement and rhythmics classes, the focus was on

shape and group design and working in small groups to support the preparation of a *plastique* later in the week. The music for this was *Theme and Variations* Op.40 by Carl Nielsen using the theme and variations 7 and 9. Another prepared work was to memorise a short piece *Unequal Beats* from *Easy pieces for piano* by Bernard Reichel and present it firstly as a formal realisation (ie. step the rhythm and conduct the measure) and then to show the piece as a free realisation. Even though we have been working in a part-time way with the teachers' group it is good to see the growth in improvisation and movement skills over the year. Doing it often is the best way to improve, and the awareness in the *plastique* area is greatly helped by Christine's movement classes.

HISTORICAL COINCIDENCE

As we needed an extra venue for the movement classes we hired the lower hall at the Quakers Meeting House in Devonshire Street. A strange coincidence occurred later in the week when Joan discovered some photos dated 1927 at the Mitchell Library of the Children's Library Movement, founded by the Rivett sisters, Elsie and Mary in 1922 to provide leisure and reading activities for underprivileged children in the slums of Surry Hills. As I looked at the photos of children some seated at little tables doing basket-weaving and reading, others doing what looked like eurhythmics, I said to Joan, "That looks very much like the space we have been working in this week. Look at the pillar in the middle of the room." Sure enough it was 119 Devonshire Street where the Rivetts started their work, supported by the Quakers, which subsequently became the Children's Library and Crafts movement and in 1969 the Creative Leisure Movement. We had been moving in the same space 80 years later. Mary Rivett, who was a friend of Heather Gell's invited her to produce a nativity play at the open air theatre in Phillip Park in December 1938. This was Gell's first Sydney production having just after arrived in Sydney from Adelaide. Her ABC radio broadcasts would start the following year.
SN.

UK DALCROZE SUMMER SCHOOL

JULY 29–AUGUST 4TH 2007

THERE was a major representation of teachers from Down Under at the this year's School held at Christ Church University, Canterbury, Kent UK. Australian Dalcroze teachers Andrew Davidson, Joan Pope and Sandra Nash joined our British colleagues for a wonderful week. Joan and Sandra had just been to Geneva so it was a short flight across the Channel to London and thence to Canterbury. Andrew flew directly from Sydney.

Variouly we taught rhythemics, solfege and improv, and Joan and Sandra also gave presentations relating to our current researches which elicited quite a lot of interest from the locals about their English Dalcroze history. Joan also gave a demonstration lesson to a group of young children around the theme of "Rainbows" which was a revelation to those who had not seen her work before. During the

School Elizabeth Vanderspar and Patsy James visited for a day which was quite a special event. Elizabeth ran the teachers Licence course in London in the 1970s where I did my training and Patsy was also on staff. We were delighted to be invited one evening to the village of Charing where the president, Nicola Gaines, put on a superb dinner with lovely wines for all the teachers in her Georgian home.

After the course, Joan continued her research ferretting away in Canterbury and Manchester, Sandra headed back home to her waiting students, and Andrew had an extra week or so to enjoy London AND thanks to meeting a professional musician at the Summer School, he scored tickets to Glynebourne! I guess these are the 'Collateral Benefits' of international Dalcroze travel!

SN.

INTRODUCING HELEN MOFFATT

I first came across Dalcroze Eurhythmics in 1998 when studying in Manchester, UK, for my PGCE (Dip Ed) with Specialist Strings Teaching. This course included training in the Kodály and Dalcroze methods, string teaching and playing, and secondary music teaching. We had our own 2-hour Dalcroze class with the great guru Karin Greenhead every week, then "practised" on the children who attend the Junior Strings Project at the Royal Northern College of Music.

Having completed my Bachelor of Arts at Cambridge University, I had only ever studied Music either academically or through performance, as quite separate experiences. The new way of thinking which I encountered in Karin's amazing Eurhythmics classes completely opened up my perceptions how the study of Music can be approached. What I found most

exciting was the way that you could analyze and experience the music all at once — a much more powerful and interactive learning experience than studying scores or listening to CDs.

Once I completed my PGCE and a Performance Diploma on the violin, I decided to combine work and travel by teaching Music in an international school. I luckily ended up in a P-12 school in Thailand where I taught strings and year 1-3 Music, in between the fantastic holidays! This job was ideal for trying out all my Dalcrozian ideas, as the classes were small and the movement work broke down the language barriers. After two years, I made my way further around the globe to Australia. Only meaning to come for a holiday, I'm now married and teaching Music and strings at a P-12 school on the Gold Coast.

What's hipp

DALCROZE AUSTRALIA SUMMER SCHOOL

INCORPORATING THE DALCROZE
TEACHERS' COURSE

WEDNESDAY JANUARY 2 TO
FRIDAY JANUARY 11 2008

ST SCHOLASTICA'S COLLEGE,
AVENUE ROAD, GLEBE SYDNEY
AUSTRALIA

Special visiting guest teacher: Dr. Louise
Mathieu University Laval Quebec City
with Sandra Nash, Joan Pope OAM,
Andrew Davidson, Christine Mearing

FOUR-DAY INTRODUCTORY/
REFRESHER COURSE
JANUARY 2-5

DALCROZE TEACHERS COURSE
& NINE-DAY INTENSIVE COURSE
JANUARY 2 -12

Student accommodation available at St
Scholastica's College
Further information & registration form
available from website after September 1st
2007 www.dalcroze.org.au

Information: 61 (0)2 9498 4927

**REGISTRATION by
FRIDAY NOVEMBER 15 2007**

The Administrator,
Dalcroze Australia
PO Box 489
Turrumurra NSW
2072 AUSTRALIA.

DALCROZE AUSTRALIA WORKSHOP, 7 - 11 JULY 2008.

The venue is yet to be announced, but
please put in in your calendars now.