

The Newsletter of Dalcroze Australia Inc.

hopp!

ANDREW DAVIDSON APPOINTED HEAD OF DRAMA ACADEMY

May 2007:

HOPP! may be out by now, but here goes all the same. I'm now the Head of School at the Australian Academy of Dramatic Art (AADA), an independent, not-for-profit theatre school in inner-city Sydney. I'm also the Artistic Director of the Pilgrim Theatre, AADA's premiere performance venue in Pitt Street, Sydney.

AADA was founded in 1983 and has been quietly graduating young actors from a three-year full-time Advanced Diploma of Arts (Acting), accredited by VETAB. I currently have 50 students, 20 part-time teachers, two administrators and three locations to care for.

The Australian Institute of Music (AIM), for which I've been a teacher in the Music Theatre department since 2000, has begun a period of expansion in the last two years. AIM's goal is to create a performing arts university through the amalgamation of several independent schools in the tertiary sector. AADA was acquired by AIM in 2006. I was appointed in March of this year.

My long-term tasks are to rejuvenate a slightly tired business (handed on to AIM after seven years of previous management),

create a Strategic Plan for it, and to work with a writer to create a new Bachelor of Performing Arts degree. The degree will be a DEST qualification, FEE-HELP approved, and delivered in an intensive two-year mode.

The initial work on the degree program is very exciting. It's less about a transmissional model of training ('tell me how to act'), and more about a transformational model ('provide me with tools to create'). The words Space, Rhythm, Image and Sound are all lining up for me once more in a very Dalcrozian way.

I'm really in my element with this job, in fact it feels like a very active holiday—lots to discover, improve, and create! It's a bit odd turning up at the same place for work every day after so many years of freelancing, though.

I plan to be in the UK in July for the Canterbury Summer School. In the meantime, I'm directing *Tommy*, the rock musical, for AIM. It will be a great opportunity for several departments in the school to work together with the Music Theatre students. I suspect there will be Rhythmics classes...!

Cheers, Andrew

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DALCROZE TEACHERS COURSE 2007 – 2008 UPDATE.



REPORT FROM SANDRA NASH, DIRECTOR OF STUDIES FOR DALCROZE AUSTRALIA.

The first Workshop was held from 10 – 14 April at the Music Practice Surry Hills with teachers Christine Mearing (Movement) Sandra Nash, Joan Pope OAM, and Daniel Rojas (Improvisation). The first two days was also open to those with a general interest in Dalcroze and the enthusiastic group included a visitor from Hong Kong, Wendy Yau who stayed for the rest of the week joining the teachers course.

Participants in the Dalcroze Teachers Course are: Tanya Davies (Adelaide), Nadia Fried (Sydney), Judy Lin (Brisbane), Sheau Fang Low (Sydney), John Nicholls (Sydney), Peter Roberts (Boorowa NSW), Katy Tsai (Sydney), & Naomi Vear (Canberra). All of these people have attended Dalcroze workshops and Summer schools for some years. So while our course is part-time, many are taking weekly dance or movement classes and doing their papers and teaching practice, and working on Improvisation between our meetings. Some such as Tanya are already conducting music & movement classes in their city. Students who live in Canberra, Brisbane and Adelaide are sending lesson plans and DVD's of their teaching and I have been to observe some of the teaching practice of Sydney students.

The 3 day Pedagogy Weekends in March and May included lesson observation of children's classes at the Sydney Con, Improvisation & Keyboard harmony, advanced Rhythmics classes, lectures and guidelines for the papers on the Dalcroze subjects, individual consultations and feedback on papers and lesson plans. **Our next Pedagogy weekend will be August 17-19** when Carol-ann Bentley will join me and offer voice lessons, and the next Workshop will be from October 8 – 12. Level 2 exams will be offered in October and these will take place on Saturday October 13. **We welcome participants with a general interest to join us at the Music Practice on Monday and Tuesday Oct 8-9.** (see notice on Page 7).

Special thanks must go to the **Sydney Conservatorium of Music** for its ongoing support of our work. This includes the use of rooms for rhythmics classes on the Saturdays for all our pedagogy weekends, and the Open Academy allows the students to observe the children's classes. The Dalcroze Teachers Course is also generously supported by the Heather Gell Dalcroze Foundation. If only Miss Gell could read some of the papers being written by this year's students as a new standard has been set. Maybe she is looking over our collective shoulders!

If you think you are finding prac teaching difficult, you may be reassured to read this story from Kitty Haynes* from the 1920s found in a collection of memoirs assembled by FIER in 1981 *Histoires d'autrefois et d'aujourd'hui*:

My first teaching experience was terrible. It was a practice class while I was training. I had to go to a children's crèche in the east of London. A large room with a low stage at one end. On the stage were rows of bundles wrapped in blankets. The class was brought in, about 25 – 30 very small grubby children. The piano was on the stage back view on to the class! Directly I started playing the bundles all woke up. They were all babies and the noise was incredible. I had to call for help from the teachers who had all disappeared. I don't think I got much teaching practice out of it!

SN

*[Kitty Haynes came to Australia with Phyllis Crawhall-Wilson in the mid 1920s. They lived in Mosman and successfully taught eurhythmics at the Garden School in Stanton Road and are subjects of Joan Pope's current research.]

AWARD ANNOUNCEMENTS

Having completed the necessary requirements, Verelle Fudge of Adelaide has been awarded the Dalcroze Certificate Level 3 which entitles her to call herself a teacher of beginners. Our congratulations go to Verelle who has been teaching successfully in Adelaide for many years, having started as an associate teacher in the Lesley Cox School of Music Movement and drama. Verelle began her studies with Lesley in the 1980s and as well as teaching children from the age of 2 to adults in their advanced years, Verelle has also worked voluntarily for the Dalcroze Society of South Australia. In this she has always been strongly supported by her family. Congratulations, Verelle!

The following people have recently received Level 1 Awards, having completed the personal exams and written work in 2006: Julie Baxter (Toowoomba) Katy Tsai (Sydney) including Level 2 Solfege. Nadia Fried (Sydney) with commendation in Improvisation.

AUSTRALIA NEW ZEALAND DANCE RESEARCH SOCIETY CONFERENCE DECEMBER 2-4, 2006

DALCROZE EURHYTHMICS COMES TO NEW ZEALAND.

Joan Pope, Monash University

ABSTRACT: Between 1923 and 1928 three women with qualifications from the London School of Dalcroze Eurhythmics commenced 'music through movement'

teaching practices in New Zealand. They were Jessie Benham, who graduated from the three year full-time course in 1923 and went to Christchurch in that year, Eileen Russell, who graduated in 1924 and went to Wellington, and Beryl Whistler, who graduated in 1918 and was warmly welcomed by these colleagues when she established herself in Auckland in 1927.

Several other Dalcroze practitioners visited the country giving lecture-demonstrations of the work. Ethel Driver, the Mistress of Method at the London School, accompanied by recent Australian graduate, Cecilia John, made a short, but important, demonstration tour in 1924 which furthered awareness of the Dalcroze approach. Professor James Shelley, of Canterbury College, Christchurch, a former Vice-President of the Dalcroze Society of Great Britain, assisted significantly with the arrangements. Another influential English teacher, Winifred Houghton, a senior lecturer at the Gipsy Hill Nursery College in London, conducted a six-month series of lectures and short courses in 1928. New Zealander Jean Hay returned to England with Houghton to take the course and, after graduating, came back in the early 1930s.

This paper traces the origins of Dalcroze Eurhythmics in Europe and England. The London School, established in 1913, had an inspirational group of staff and senior students. There were several who had studied with Jaques-Dalcroze in Hellerau-Dresden, and who subsequently became well known in various fields of dance and movement education such as Myriam Ramberg, Beryl de Zoete, Annie Beck, Loulette Badollet, Edith Clarke and Ann Driver. These influences came to New Zealand with Whistler, Benham, Russell and their senior colleagues. During the same years there were also visitors to, and students from, Australia undertaking this new way of exploring the resources of the body in terms of musicality and rhythmic understanding. Their careers raise questions about the influence they could have had on the development of dance, music and creative education, not only in the 'inter-war' years but in succeeding decades in New Zealand.

A TRIBUTE TO MARTA SANCHEZ

JANUARY 1, 1923–APRIL 15, 2006

The following excerpts from the Journal of the Dalcroze Society of America Volume 32, Number 3 Summer 2006 are reprinted here for the benefits of Australian

DALCROZIANS. Marta visited Australia first in 1979 at the invitation of Heather Gell

and subsequently at the invitation of the Sydney Conservatorium of Music where she taught the students of Ruth Caldwell. Many remember Marta with admiration and fondness.

Marta Sanchez, an internationally renowned leader in Dalcroze Eurhythmics, passed away at her home on April 15 of this year. A native of Chile, Marta served on the faculty of Carnegie Mellon University for many years before retiring to Rhode Island to be close to her family.

Marta's work in Eurhythmics was influential in shaping the course of Dalcroze study in the 20th century both in the United States and abroad. In addition to founding the Carnegie Mellon Dalcroze Training Center in Pittsburgh, she supervised the institution and growth of Dalcroze satellite training programs in Japan, Taiwan, and Korea. Even in retirement, she travelled regularly to give workshops around the world.

Her work with colleague Annabelle Joseph included the co-development of the Piano Tutor multimedia pedagogical program, the Head Start Eurhythmics program in the Pittsburgh Public Schools, and the Rhythm Project, an academic and experiential investigation of rhythm in an interdisciplinary setting. She also authored a book on 18th-century villancicos and initiated the Lucca Opera Program. Together with Jean Wilmouth, Marta founded the Dalcroze Society of America.

While we deeply miss her presence, we also delight in her memory. We are happy to share the following thoughts and remembrances of Marta, sent in by musicians and friends around the world.

REMEMBERING MARTA

When Marta retired from Carnegie Mellon as an Emerita Professor in 1997, I wrote 'We've been friends since she came to Pittsburgh. She has been my teacher, mentor, advisor, colleague, piano partner and office mate.' After her retirement and our many trips together, I have to add travel mate. But above all, Marta was my very dear friend and soul mate.

Marta moved to Rhode Island to be near her sister in 1999. Retiring in name only after 40 years of teaching at Carnegie Mellon, she continued to give workshops in many parts of the world, especially in Spanish speaking countries and in Asia. Single-handedly she created her own outreach program, establishing Dalcroze Training Center satellite programs in Taiwan, Japan and Korea. As recently as September 2005, she was giving workshops in Indonesia. Her greatest legacy to Carnegie Mellon is the Dalcroze Training Center, which she established in 1968. The Center was the outgrowth of her visionary work introducing Dalcroze Eurhythmics to pre-schoolers in 1965 when Headstart became part of the federally funded Title I program in the Pittsburgh Public Schools. Marta's work received national attention. She started the summer workshops at Carnegie Mellon as a training ground for preparing Dalcroze teachers. This year marked the 31st Summer Workshop, now part of the Dalcroze Training Center. The growth of the center is a tribute to her vision.

The accomplishments of Dr. Marta Sanchez are remarkable, all having been achieved in her quiet but determined way. Along with being a master teacher and a consummate musician, she had a keen insight into human nature—quick to size up a situation, handle it with elegance, charm, and grace while managing to stay 'above the fray.'

Marta was a creative thinker. She loved a challenge and was always willing to listen to or ask 'what if' questions to which she would invariably answer 'why not?' Her curiosity took us on many wonderful and exciting adventures including the development of Piano Tutor and the Rhythm Project.

Marta had that special ability to connect with each person she met. When you

were with her, she was truly present in the moment, giving you her full attention. She was able to create these intimate moments even within a crowd of people. Marta touched the lives of so many people, no matter who they were or what they did. I believe that those she touched would agree with her manicurist who, upon learning of her death, said, 'My life is better for her being in it.'

In Japan, truly special people are designated as national treasures. For many, Marta has been and always will be an international treasure. She lives on because she is a part of so many of us. The movie playing in my mind is an animated Marta, full of life, ready to keep going on...forever.

*Annabelle Joseph
Pittsburgh, Pennsylvania*

HOMAGE TO MARTA SANCHEZ

Marta—So light, her speech affable, her movement elegant. She commanded respect by the gracefulness of her voice and by her piano playing. Sometimes, though it was difficult to understand exactly what she meant, it mattered not; her words were always so charming!

With never a word louder than the other, no slander, no meanness, she loved people.

Marta had an inexhaustible will to transmit the Method Jaques-Dalcroze throughout the world—she never seemed to tire!

She did not waste her great capacities in improvisation. One day, I asked her, 'Marta, why don't you play more, your improvisation is so wonderful!' She did not answer, but simply smiled, discreetly.

Marta passed away lightly, without any noise. The angels are happy.

*In the name of FIER
Madeleine Duret
Geneva, Switzerland*

FROM TORU SAKAI, JAPAN

It was the summer of 1997 when I first met Marta. I had, at that time, originally planned on attending the summer program in Geneva, but the program was suddenly cancelled.

Just as I was wondering what to do instead, I received the announcement for the 1st International Dalcroze Conference

and Summer Dalcroze Eurhythmics Workshop at Carnegie Mellon University. Together with some friends and students, I made my way to Pittsburgh. Carnegie Mellon was the third Dalcroze School I attended in the United States (the first two being New York and Boston). It can be said that my meeting with Marta was one of pure coincidence.

Over the past nine years, the influence Marta had on me and to all of us studying Dalcroze Eurhythmics in Japan was phenomenal. Marta made it possible for many of us who had given up hope of acquiring the Dalcroze International Certificate and License, due to the language barrier, to do so by establishing the satellite teacher training centers in Taiwan, Seoul and Nagoya. Furthermore, Marta, regardless of her age, traveled to Asia twice a year to teach and give exams at the respective centers. As a result, 32 candidates acquired the Certificate and two candidates acquired the License through this program in Japan. The population of those who regularly study Dalcroze Eurhythmics has increased substantially, and the level of Dalcroze Eurhythmics in Japan has improved dramatically.

As for me personally, Marta provided me with the opportunity to study at Carnegie Mellon University for one year and paved the way for me to earn the Diplôme Jaques Dalcroze. Marta gave me the strength, courage and opportunity to accomplish what I would have not been able to accomplish alone. It is not too much for me to say that Marta is 'the very person who has changed my life.'

When I reflect back to the nine years I spent with Marta, my heart is filled with wonderful memories. The satellite program workshops held at Nagoya School of Music are, certainly, the most distinctive memory, along with the remembrance of the trips that accompanied the various workshops held throughout Japan; as well as my opportunity to act as a colleague at the satellite programs in Taiwan and Seoul. Not only did she teach me Dalcroze, but she also taught me another way to think, to show the courage of my convictions and to interact with people. She has taught me so much, and I only wish that I could have learned more. I feel very fortunate to have had the chance to visit Marta in Barrington at the beginning of April. We had lunch

and spent quality time together as we talked about many different things. Marta, feeling fatigued, finally gave me a hug and a kiss as she said to me, 'I have to say good bye.' I helped her to bed, and that was the last I saw of Marta. A week later, she passed away.

I would like to say, 'Thank you, Marta. May you rest in peace.'

*My love and respect to Marta,
Toru Sakai
Japan*

PRESS RELEASE COURTESY OF THE
INSTITUT JAQUES-DALCROZE

YOUNG FOR SO LONG, EDITH NAEF HAS PASSED AWAY

RHYTHMICIAN, doyenne of Geneva, one of the first pupils of Emile Jaques-Dalcroze, Mademoiselle Naef passed away on Wednesday 14th March at her home in Geneva, almost two months to the day after her 109th birthday which was celebrated on January 15th 2007 at the City Hall (Hotel de Ville) by the dignitaries of Geneva. Born in 1898, she lived through three centuries.

Her birthday was extended by festivities on 18 January at the Institut Jaques-Dalcroze, the same place where Mlle. Naef throughout her life has produced generations of rhythmicians. On this occasion, this musician and teacher passionate about recalling stories from the past, improvised at the piano a long lesson with a punch which the participants will not forget, and conversed with the third year students of the IJD, assuring them that Dalcroze invented the 'hip hop'.

Having fallen into the Dalcroze 'soup' at the age of 9 years, she was one of the first students of Jaques-Dalcroze and took part from the beginning in his demonstrations throughout Europe. 'I loved it all', she emphasized, 'even and perhaps above all, the difficult exercises'. Time space, energy: Teacher at the IJD Geneva from 1917 to 2003, Edith Naef embodies these

three pivots of the discipline which she taught over the space of a century with an intellectual rigour, an authority and a remarkable dynamism, to children and teenagers and also to professional students. For music and through music, her life is held in these words. 'I followed the thread', she said with her characteristic determination, 'and I never hesitated about which career path to follow, it was evident.'

At 109 years her youthful spirit and her love of life have not aged her since falling upon an artistic pedagogy which puts precisely in play music, movement and improvisation while exercising at all times the multitasks and to which she has brought so much.

At the moment some seniors are the subject of research and developments regarding the long-term benefits of eurhythmics. Mlle Naef will remain for them a striking illustration... and innate!

(Translated from the French by Sandra Nash)

¹'marmite' This is a reference to the 'Fete des Escalades' celebrated each year in December in Geneva. In the 12th century when the Savoyards were attempting to scale the city walls ('les escalades'), a woman looking out window of her house in the old city, tipped the contents of her hot casserole ('marmite') over the intruders who were scalded and cried out with pain, thus sounding the alarm, and saving the city of Geneva.

DALCROZE EURHYTHMICS FROM A DISTANCE:
A MISCELLANY OF CURRENT RESEARCH.

EDITED BY JANE SOUTHCOTT

PUBLISHED BY THE HEATHER GELL DALCROZE FOUNDATION, 2007.
PO BOX 489 TURRAMURRA NSW 2074

PREFACE BY SANDRA NASH

When the Federation Internationale des Enseignants de Rythmique (FIER) agreed to help fund the presentation of Dalcroze papers and workshops at the 27th International Society for Music Education (ISME) conference in Kuala Lumpur 2006, it was incumbent upon those of us who were involved to offer a record to the FIER and the Institut Jaques-Dalcroze in Geneva. Thus began the gathering together of papers and abstracts which has since grown to include other material relating to Dalcroze published since 2003. It is to be hoped that by assembling this collection there will be a more permanent and visible record of research about Dalcroze emanating from Australia in a form which will be readily accessible.

There are a number of reasons for doing this. Firstly, there is a need to unravel the story of how Dalcroze spread to the South Pacific region. Who were the teachers? What inspired them and how did they promote the work? How significant was their work and did it influence mainstream educational policies? Did their influence extend beyond Australia? Many of the papers in this collection tell for the first time of the early Dalcroze teachers in both Australia and New Zealand. In the past much practical work has taken place unheralded and unrecorded except in anecdotes, reports, concert programs, newspaper cuttings and letters and such dispersal has made it difficult to have a clear picture. Secondly, we need to acknowledge the talents, the courage and the work of teachers in earlier times, many of whom were women who often worked in isolation and in a difficult economic and social environments. Their contributions need to be recognised and assessed within the context of the period.

Finally, due to the practical nature of Dalcroze eurhythmics, there has long been a perception of a bias against literacy amongst teachers of the method. Starting with Emile Jaques-Dalcroze himself, priority has always been given to personal experience, for it is only by doing the work that one can understand and appreciate its effect. For this reason Dalcroze refused to publish material relating to his actual lessons after 1920 and many teachers since that time have echoed this mantra, resulting in a lack of sizeable body of literature about Dalcroze. Mary Brice, an Australian teacher and researcher now living abroad, has gone some way to redress the situation with her book *The Unfolding Human Potential*. Brice examines a Dalcroze approach

to music learning alongside Howard Gardiner's theories of multiple intelligences and in so doing, situates the work within current learning theories, terminology and practice.

Dalcroze teachers and researchers both in Australia and beyond must be grateful for the continuing support of the Heather Gell Dalcroze Foundation. As the publisher of this collection, the Foundation is fulfilling its aims to promote the Dalcroze work in Australia and to support Dalcroze teacher education. Amongst the current trustees, Dr. Jane Southcott has undertaken the role of editor and through her, special thanks must go to the Faculty of Education at Monash University for the practical support given to this project. Gratitude must also be expressed to Dalcroze Australia for the promotion and sales of the book. Finally, thanks must go to all the contributors whose work appears in this volume. It is to be hoped that a second volume might follow at some later date to include research papers on Dalcroze written in the next few years.

While many of the papers herein relate to the history of the work, others deal with the application to conducting and the place of Dalcroze course within today's tertiary institutions. We need to bear in mind that the core ideas of the Dalcroze philosophy, remain valid for current teaching and learning even though it evolved a century ago. Marie-Laure Bachmann in her book *Dalcroze today* has drawn attention to some of the difficulties of the Dalcroze identity including that of separating an idea, after its original appearance, from the form it took when first put into practice. She writes, "it really does take time and sensitivity to tease out the essence of a principle from the constraints of its particular embodiments." There is much new terminology used in research and education today, as well as discoveries and revelations about links between the brain and the body. Dalcroze teachers are faced with the prospect of adapting their language to take account of these and yet still acknowledge the roots of the ideas. The future of the work is in question, as identity is intricately connected with the language used to describe it. Hopefully, this collection of papers will stimulate further discussion and provide some clarity in the debate.

Sandra Nash
Director of Studies for Dalcroze Australia.
May 2007.

What's hipp

WHAT IS DALCROZE EURHYTHMICS?

...AN EDUCATION THROUGH
MUSIC AND FOR MUSIC

MON 8–TUES 9 OCTOBER 2007
THE MUSIC PRACTICE SURRY
HILLS, SYDNEY

Emile Jaques-Dalcroze's inspiring method stimulates, develops and refines our hearing, sight, touch knowing and reasoning. Anyone involved with creative expression – music teachers, performers, conductors, actors, dancers and music therapists will find themselves challenged, delighted and renewed by attending this workshop. Dalcroze music education involves the study of rhythmic movement, solfege (ear-training) and improvisation.

PLEASE SEE THE ENCLOSED FLYER
FOR DETAILS

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.