



# BEING MUSIC

## DALCROZE SOCIETY OF CANADA

Founded in 1975 under the name Canadian Dalcroze Society (Ontario Chapter), Dalcroze Canada (DSC) is a non-profit organization dedicated to the purpose of advancing education by promoting and developing the artistic and pedagogical principles of Émile Jaques-Dalcroze in Canada. This is accomplished through educational workshops and courses, publications, consultative assistance, and the encouragement of local chapters throughout Canada. DSC offers Certification Training for those interested in becoming qualified Dalcroze teachers in Canada.

Our website is: [www.dalcrozecanada.com](http://www.dalcrozecanada.com); you can also follow Dalcroze Canada on Facebook: <https://www.facebook.com/DalcrozeCanada/>

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## EDITOR'S NOTE

BY SHARON DUTTON

*Being Music* is published twice a year and is included with your annual membership. Articles related to Dalcroze pedagogy, items for the Teacher's Corner, editorials, or any news of your experiences with Dalcroze – as a teacher, student, or friend are welcome, in French or in English. Please submit articles to [info@dalcrozecanada.com](mailto:info@dalcrozecanada.com) in Word format. Submissions will be published and edited at the editor's discretion.

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“If, up to the present, muscular movements of hand and fingers alone have sufficed to create in the spirit a distinct consciousness of rhythm, what far more intense impressions might we not convey were we to make use of the whole organism in producing the effects necessary for the evocation of the motor-tactile consciousness?”  
(Jaques-Dalcroze, *Rhythm, Music, and Education*)

## PRESIDENT'S MESSAGE

BY PETER MERRICK



This summer was an extraordinary one for Dalcroze Canada. First, there was the Third International Conference of Dalcroze Studies at Université Laval. Our own Louise Mathieu and Josée Vaillancourt, with John Habron of the UK, presented a brilliantly-organized, stimulating, and exciting conference on the theme of “The living moment: Exploring improvisational practice.” The conference was supported financially by Dalcroze Canada, and an unprecedented number of our members attended.

Louise and Selma Odom had the high

profile in several different capacities that they always do at these events; Gilles Comeau and Dorothy De Val participated in a roundtable; Cheng Feng Lin (with Selma) and Solène Derbal presented workshops; David and Jan Buley, Sharon Dutton, Keith Loach and I presented papers; Françoise Lombard performed and presented a paper; Solène and Anita Lin choreographed and performed a *plastique animée*, accompanied by Jackie Leung and Pei-Chen Chen on piano (four hands). Solène's choir performed during the opening reception, and Marianna Kotyk and colleagues presented her extraordinary ‘Chairs’ project.

Then our own training course was held the following week, with an all-star

cast of teachers: Silvia del Bianco, Karin Greenhead, Ava Loiacono, Chen Feng Lin, Louise Mathieu, and Toru Sakai. It was an unforgettable training session, with, for the first time in several years, a post-Certificate level class. (Can the License from Dalcroze Canada be in our near future?) Enormous gratitude to Louise Mathieu and Laura Ono for organizing an inspiring and exciting event, one that really put Dalcroze Canada on the map!

I hope we'll see you all at our October workshop. Anyone who has studied with Françoise Lombard knows what a rich time awaits! And I hope you have begun a wonderful season of teaching and learning, of music, and of Dalcroze!

## TEACHER'S CORNER

BY PETER MERRICK

The “Pattern Canon” has become one of my favourite Dalcroze games. I learned it from Leslie Upchurch, and I know Ann Farber used it, so it may be specific to the New York Dalcroze tradition.

The Pattern Canon can be performed in a circle, or with the students scattered throughout the space. It can use clapping, speech, or hand-held percussion instruments.

The ‘canon’ begins with the teacher sounding a rhythmic element: imagine paired eighth notes. As long as this rhythm is maintained, the class is silent. When the teacher moves to a *different* rhythm, the class picks up the *previous* rhythm (the paired eighths), holding it until the teacher moves to a new rhythm. Thus the class is always one rhythm behind the teacher.

My students enjoy this game, and I do, too. It can be quite challenging for the

teacher, who must be constantly attentive, or risk losing her or his pattern. And it can be quite easy for the students, or quite challenging: think of the teacher sounding triplets, while the class tries to maintain groups of four sixteenths! I hope you'll give the Pattern Canon a try with your students.

## SUNDAYS AT 2 - MAY 28, 2017

Our last ‘Sundays at 2’ event, ‘A Smorgasbord of Dalcrozian Delights’ was held at Glenview Presbyterian Church. Four ‘seasoned’ local Dalcroze teachers each presented a segment to comprise an overall rich collaboration. Sharon Dutton opened with practical applications of Dalcroze eurhythmics for the elementary classroom; Brian Katz: followed with a workshop on improvisation; Peter Merrick presented aural perception ideas he has used with success during his teaching career, and Marianna Kotyk closed the session with some *plastique animée* ideas and activities.

# TRAINING REPORT

BY LAURA ONO

We had an amazing year of Dalcroze studies in Canada. We are pleased to continue to offer two weekend workshop events – one in the fall and the other in the winter. Our last Fall Annual Workshop with Ruth Alperson was a grand success – more than half of the participants were from the Toronto District School Board, which is the largest school board in Ontario. It is encouraging to see that the Dalcroze work is attracting music educators in the public school system, which is traditionally Orff-centred.

The Winter Weekend Workshop with Françoise Lombard was also very well received by our Certification students – Françoise brings a rich heritage of Dalcroze expertise, and we are thrilled that she is taking on more teaching assignments for Dalcroze Canada. Françoise will be our guest teacher for our upcoming Annual Weekend Workshop (October 28 & 29, 2017 in Toronto) – stay tuned for more details.

Our 2017 Dalcroze Summer School in Toronto was an unprecedented success – 46 students registered, which is our largest attendance for any Dalcroze Canada event.

This year, we were able to take advantage of the large number of Dalcroze Diplomates attending the ICDS conference in

Quebec City, and as a result, we secured a stellar guest-teaching faculty to join Louise Mathieu and Cheng-Feng Lin, our Director and Co-Director of Studies respectively. The guest-teachers included: Silvia Del Bianco (Director of L'institut Jaques-Dalcroze), Karin Greenhead (Dalcroze UK), Ava Loiacono (Dalcroze Italy), and Toru Sakai (Dalcroze Japan).

2017 marks a new milestone for the Dalcroze Canada Training Centre. Two of our students have now successfully completed all personal exams for the Dalcroze Certificate. Congratulations to Anita Lin and Solène Derbal on your accomplishment!



Louise Mathieu awards Mélina Dalaire the Eurhythmics Foundation Level

In addition, congratulations to Mélina Dalaire and Suzanne Davies for earning the Foundation and Intermediate Awards in Dalcroze Eurhythmics respectively.

We also want to congratulate the following students who successfully completed the following personal exams at the conclusion of our Summer School:

## Foundation Level Exams

Kailin Shen (Eurhythmics, Solfège, Improvisation)

Pei-Chen Chen (Eurhythmics, Solfège, Improvisation)

Sayaka Morita (Eurhythmics, Solfège, Improvisation)

Tai Hong Ni (Eurhythmics, Solfège, Improvisation)

Chantal Bergeron (Eurhythmics)

Stéphanie Vézina (Solfège)

## Intermediate Level Exams

Susannë Brown (Eurhythmics, Solfège, Improvisation)

## Certificate Level Exams

Anita Lin (Improvisation)

Solène Derbal (Improvisation)

Kiyomi Masaki-Nachman (Solfège)

## IRISH-CANADIAN LICENSE COHORT

BY DAVID BULEY

The recently formed ICE-DLC (*The Irish-Canadian-English Dalcroze License Cohort*) met for the first time in Limerick, Ireland between February 17-22, 2017 in the fabulous facilities of the Irish Chamber Orchestra and Dámh Chruinne Éireann (Irish World Academy). Guided by tutors Jacqueline Vann and Karin Greenhead, the six students (*Diane Daly, Emma Dixon, David Buley, Laura Ono, Alison Wise, and Becca Spencer*) each discovered numerous

challenges for their Dalcroze journeys ahead, while enjoying the ability to be immersed together in long days of study of M. Jaques' method. They met again in Quebec City on July 27-29 & August 4-5, with sessions led by Ava Loiacono, Toru Sakai, Karin Greenhead and Ruth Gianadda as well as some sessions in Eutony, guided by Ursula Stuber, and facilitated at the Faculty of Music at Université Laval with assistance from Louise Mathieu who, with

Jacqueline Vann and Karin Greenhead, is also part of the group's guiding team. The group's Québec studies coincided with the third International Conference of Dalcroze Studies. The ICE-DLC members (or are they '*Les Dalcroze Six*'?) are eagerly anticipating their return to Limerick for more course-work in November, 2017. Hop!

# 3RD INTERNATIONAL CONFERENCE FOR DALCROZE STUDIES

## THE LIVING MOMENT: EXPLORING IMPROVISATIONAL PRACTICE

Université Laval, Québec City, QC

July 30 – August 3, 2017

### The ICDS Scientific Committee:

- Dr. John Habron, Royal Northern College of Music, Manchester, UK (Chair)
- Dr. Louise Mathieu (Professor), Université Laval, Québec City, Canada (Vice-Chair)
- Dr. Ruth Alperson (Dean) Hoff-Barthelson Music School, New York, USA
- Karin Greenhead (Director of Studies) Dalcroze UK
- Dr. Marja-Leena Juntunen (Professor) Sibelius Academy, University of the Arts, Helsinki, Finland
- Dr. Selma Odom (Professor Emerita) York University, Toronto, Canada
- Dr. Jane Southcott (Associate Professor) Monash University, Victoria, Australia
- ICDS Laval Organising Committee

- Prof. Josée Vaillancourt (Chair), Université Laval, Québec City, Canada
- Prof. Louise Mathieu (Co-Chair), Université Laval, Québec City, Canada
- Prof. Ursula Stuber, Université Laval, Québec City, Canada
- Prof. Gilles Comeau, University of Ottawa, Canada

The 1st international conference was held in Coventry, England, in 2013; the second was held in Vienna, Austria in 2015. The 3rd conference took place this past summer (2017), at Université Laval in Québec City, Canada. The fourth ICDS conference (2019) will be hosted by the Karol Szymanowski Academy of Music, Katowice, Poland.

The aim of ICDS is to present the best of current research and practice within Dalcroze Studies and related fields. ICDS is a global, trans-disciplinary forum, open

to viewpoints from education, the arts and humanities, and the social, health, and life sciences.



Selma Odom and Louise Mathieu relaxing on *Les Chaises*

This year our theme was improvisation in music, dance, somatic practices, theatre, and therapy, with a special focus on the relationships between music/sound and movement.

## REFLECTIONS

BY ANN ROWLAND

Life is a long phrase.

Allow yourself the time; to listen, observe, realize, act, reflect.

What is the music telling you to do?

The opening ceremony as an overview, included a spirited performance of an excerpt of Stravinsky's *The Rite of Spring*, on piano with four hands, followed by [CODA; the Finale of Nobody Dance: The Rite of Spring. A stereoscopic Digital Dance Film Based on Mocap and Particles Technologies.](#)

This eleven-minute film by directors Martine Epoque and Denis Poulin with piano accompaniment, has been a labour of love since the early 1980's. It began as an idea, made its debut at the 2014 Toronto International Film Festival, was featured later that year at the 43rd Festival du nouveau cinema in Montreal, and finally became the film that opened the 3rd ICDS.

Phrases emerging from discussion following the viewing were: motion signature, particle signature.

Motion sensors were attached to the bodies of the dancers, capable of transforming cognitive emotional senses into visual motions through particles. This process included eight cameras circling around the dancers attached with motion sensors, as they interpreted the music. The music accompanying the film was based on the piano version of Stravinsky-Nijinsky-Roerich's *The Rite of Spring*.

The Directors gently explained their personal journey, developing the film over more than thirty years. This journey in itself was an example of a long phrase. Descriptions of the possibility and realization of an idea, worked, reworked over two productive lifetimes, collaboratively, through changing developing media, until the final product emerged, carried the audience through

this process. As well as being a labour of love the film demonstrated through advanced particle animation, an insight into the original vision of the directors, even more so relevant today. The impact on this viewer was profound.

This film since its release in August 2015 has earned several prestigious awards:

- 3D Entertainment reward of the 3D Guild in Bruxelles (December 2015)
- The outstanding achievement Jury Prize (3D Short Film Category) of the Advanced Imaging Society in Hollywood (January 2016)
- Best Animation Film of 5th FIVER International Dance Film Competition La Rioja (January 2017, 2D Version)

... you can see the 11-minute film *CODA* on the NFB website at:

[https://www.nfb.ca/film/coda\\_en/](https://www.nfb.ca/film/coda_en/)

# ‘NEW VIRTUOSITIES’ – THOUGHTS ON ICDS3

BY BRIAN KATZ

I happen to love radio, and I almost always travel with my portable Tivoli. Why radio? The surprises it offers. That’s also why I like conferences: regardless of what I read about a particular seminar or workshop I plan to attend beforehand, or who I think I’m likely bump into, I know that what’s going to unfold in the moment is, well, that moment ... which also happened to be the theme at the very centre of this summer’s Dalcroze Studies conference held in Quebec City aptly titled, *The living moment: Exploring improvisational practice*.

Opening surprise situation: We are gathered for the opening presentation in the large hall, the lights have dimmed and I quickly grab my seat. I turn my head to the right and recognize this person sitting next to me. Oh, it’s Raymond MacDonald, a wonderful researcher/improvising practitioner that’s keynoting at the conference. I happen to know some of Prof. MacDonald’s work quite well as I’ve been using an Oxford text he is one of the chief editors/contributors of (*Music, Health and Wellbeing*) as the main text of a summer course involving music and health (and therefore Dalcroze!) that I just finished teaching at York University in Toronto, and Professor MacDonald is one of the presenters at this conference I very much wished to connect with ... voilà! embracing whatever surprises may come my way at a conference, my attitude

is that if I can walk away from a conference with just even one new window opened, then I’m a happy camper. In professor MacDonald’s keynote he gave the next day, he spoke to the problematic nature of framing improvisation, on the one hand, as no more than a party trick, and on the other hand, quoting Daniel Barenboim, as “the highest form of art.” What Prof. MacDonald offered is that we need to find an understanding of improvisation that falls somewhere in-between these two extremes, a position he situated within a new framing of virtuosity, the “new virtuosities.”

New virtuosities include the improvised elements inherent in “social virtuosity,” (a phrase accredited to sociologist Dorothy Miell), a phenomenon that can be exhibited by, for example, children engaged in free play. We viewed a video clip of children during free musical play where the most natural, improvised communication most often occurs and Prof. MacDonald then complimented that clip with one of the legendary master jazz saxophonist, John Coltrane, positing that we need to bring—as Coltrane did—the social and improvised virtuosity exhibited by the children at play, and the ease of their spontaneous movement and utterings into our understanding of what in fact ‘advanced’ improvisation is. I love this reframing of so-called “masterful”

improvisation as a complete experience where the fluidity of the child’s natural improvised movements and speech patterns are key to the experience of great improvisation. Furthermore, MacDonald noted that the musicians we generally think of as virtuosos might well have sought perfection at the expense of a more wholesome, flexible, musicianship.

Clearly, Dalcroze Eurhythmics classes, with their emphasis on free play, improvisation and sharing, are among of the most stunning examples of environments where social virtuosity can shine, and are, in fact, integral to the holistic exploration of music that has given Dalcroze its name in the world.

Having been immersed in MacDonald’s academic work this last year, connecting so easily with him at the conference, and then being inspired by his expanded notions of masterful improvisation and virtuosity became one of the highlights for me at this conference, that was itself broad and noteworthy in its mission to bridge the worlds of the practising improviser with scholarly research on the subject. Towards the close of the conference, MacDonald invited me to sit in with him at a gig he had arranged in Quebec City ... what a lovely surprise, indeed!

## DIALOGUE AVEC LES CHAISES

PRESENTED BY MARIANNA KOTYK

*Dialogue Avec Les Chaises* was developed in Toronto by a collaboration of artists, Marianna Kotyk, Sherry LeBlanc, Jamie Thompson and Phyllis Whyte. It was inspired by *Rêver Le Nouveau Monde*, by Michel Goulet, a public art installation in Quebec City consisting of 44 chairs, in *Basse Ville* (Lower Town), near the Gare du Palais. Each chair is inscribed with one of forty fragments of chosen texts written by forty poets, from the first days of the founding of Quebec to today. Marianna

Kotyk had long imagined using the chairs in an improvisational performance. After a Eutony-based workshop led by Marianna and Sherry, the workshop participants improvised their *Dialogue Avec Les Chaises* in situ with these ‘poetic chairs’ and Jamie Thompson’s improvised music on flûte traversière, historic period instruments, and traditional North American cedar flute. Held at the close of the conference with the conference delegates as audience the fabulous performance was attended

also by Michel Goulet who came from Montreal.



*Dialogue Avec Les Chaises*



Final Class Discussion - transcribed and lightly edited by Sharon Dutton

I thoroughly enjoyed my classes at the Toronto Summer Training Classes this year. As well as our regular core faculty, Louise Mathieu, Karin Greenhead, and Cheng Feng Lin, we were thrilled to also include guest teachers Silvia Del Bianco (Director of L'institut Jaques-Dalcroze), Ava Loiacono (Dalcroze Italy), and Toru Sakai (Dalcroze Japan).

Students came from diverse places to take advantage of these eight intensive days of Dalcroze training. The following comments were transcribed from our last Improvisation class with Dr. Louise Mathieu:

**Louise: What did you learn about improvisation at this summer session?**

Peter (Merrick): I'm a whole lot less scared.

**Louise - permission to hit the wrong notes.**

Bill (Bauer) - If we look at it in a larger frame - I would not have thought of that, but now I can use it.

**Louise - each person brings something to the 'sonic landscape'**

Laura (Ono) - My biggest take-away is that the music must support the movement - and it must inspire. A lot of discussion about the melody, the touch, the nuance - it's a huge priority that might get overlooked for the sake of getting the right chords, modulation ... it has to always be present. Other things will fall into place. Not to get stressed out - having more vocab with being comfortable with responding to what I see - a kinesthetic sense of what it feels like - does my music reflect the movement. The piano is an extension of my body - is becoming clearer

**Louise - We should ask ourselves: Where are the sounds going/sounding to? Questioning the music in terms of its intrinsic movement. What is the sonic energy? We are working on the link between music and movement. That's what we are working on - this link - in one sound, there is a movement. Dalcroze wanted the body to become music. What is alive in music? Everything that is alive, has movement. When there is no movement, there is no life. Sheets-Johnstone wrote that "The phenomenon of movement testifies to animation as the foundational dimension of the living."**

Jihye (Kang) - music is free - music is energy, space, time, collaboration, I am concentrating on listening carefully, and deeply, and on the music. I am nervous without the score, but, I have ear and heart, and it just goes.

Bill - so much of what we do is hard to put into words - it's been transformative - I have grown so much, from seeing such excellent examples of teaching, not just in improv, but across the board. One thing I have come to understand more clearly is you don't need a lot of musical challenges because the physical challenge needs to be addressed. Layering musicality does not necessarily create learning - but, if I can't see a simple progression of quarter notes across the floor, why would I add eighths notes - I teach in a university where there is a lot of pressure to see a lot of progress, but musical skills divorced from the sensation does not necessarily mean greater musicianship. Playing for movement - I felt that I learned more concrete technical skills about sending signals from the keyboard. Like the session with Karin - people who use the piano to reach into a group of students with the sound to say 'no, not that way, this way' - without using this (points to mouth).

Louise – What we did today - ostinato – you can use this to explore flexibility and trust on the piano. You explore, transform and develop the ostinato, but you can always come back to its original form, it is a safe place to come back to.

Bill – I have a habit of playing into the crisis, and what I learned is that it sends a signal to the students about going down, and if I soften my 'beat' it enables the students to go forward, and that's huge.

Louise – you're talking about the quality of the sound in regard to the quality of movement: that has to do with expression. What we're teaching in a Dalcroze class is fundamentally how to improve a person's musicality and expressivity, that is enabling this person to communicate expressively through music and movement.

## BECOME A DSC MEMBER!

### Annual Fees:

Regular Membership:	\$45
Patron Membership:	\$65 (includes a \$20 donation receipt)
Student Membership (Full-time):	\$35

DSC Members can attend our Sundays at 2 events for free, and receive special discounts on courses, including our upcoming 2017 Annual Workshop with Françoise Lombard. Please go to our website to renew online: [www.dalcrozecanada.com](http://www.dalcrozecanada.com).

**\*\*NEW.** We recently announced changes to the membership dates. Effective 2018, all memberships will run for the calendar year (January 1 to December 31 of the same year).

To help current and new members make the transition, the following will apply for the remainder of 2017:

1. All current 2016/2017 DSC memberships will be valid until December 31, 2017 (an extension of 3 months).
2. All new memberships (including renewals) received for the remainder of 2017 will be valid until December 31, 2018.

Memberships for 2018 are due in January.

On the last day of classes, Jeanette Wong brought in a home-made chocolate mousse pie. It was so delicious that our secretary Mélima Dalaire wanted to create a movement to go with it, because there are no words to express that sort of rapture! She said, “It has to be a gesture – mmmm.” Unfortunately, I do not have a picture of that! The day before Jeanette brought almond cookies, and the day before that it was olive bread. Dalcroze historian and long-time supporter Selma Odom remarked, “Chocolate is the most important thing in life!”



Karin Greenhead, Louise Mathieu,  
Silvia del Bianco, Cheng-Feng Lin

Although it was the last day of classes, I donned my ‘press’ hat at break time and proceeded to corner a few people to obtain some ‘snap-shot’ interviews about the 8-day training session we would soon complete.

I asked Karin Greenhead, “What do you like best about coming to our classes?” She responded “The wineries! Inniskillin, Peller Estate, and lunch there! The facilities [in Toronto] are wonderful. Very few people can provide this sort of space. You always have a really good team of international teachers who are very experienced. For a new program – you are starting off with a high level of expertise. The teachers work together, it gives them an opportunity to discuss training issues and things to do – and that benefits everyone.”

She continued: “It’s really important for the Dalcroze trainees to experience the training from many different teachers, with different styles, and different emphases, all of whom are very experienced – because it

takes a long time to really understand what you are doing and get on top of it. It’s like the ‘slow food movement’ – if you want it to taste really good, you have to spend time on it.”



Ava Loiacono and Louise Mathieu

I asked Bill Bauer, president of the Dalcroze Society of America to comment on the summer school experience: He said, “It’s a little piece of Geneva here in Ontario. We can always go deeper, and this work that we do – because we know it’s very, very deep, but it’s still – it’s always a welcome surprise when we encounter teachers who guide us into those depths so graciously, so generously, so lovingly. And the faculty here have consistently been such teachers, and I am grateful for the opportunity to work with them.”

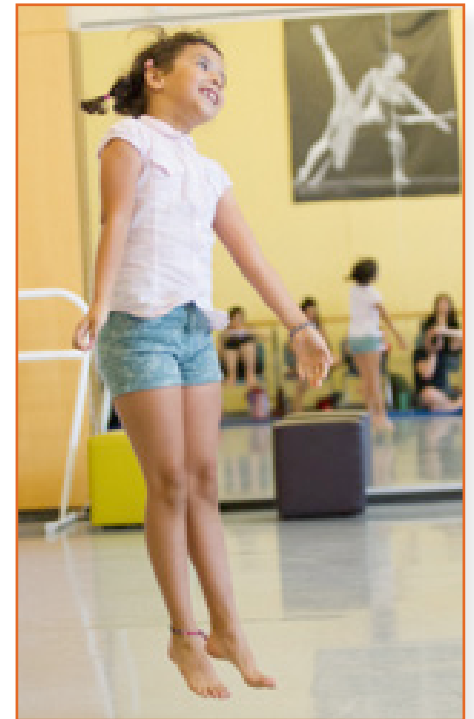
Anita Lin is an experienced student and has been coming to the Toronto summer school for a few years. She said, “It’s wonderful that we have all these wonderful teachers.”



Toru Sakai, Silvia Del Bianco,  
Cheng-Feng Lin

Veronica Pemberton, another well-known Toronto student also referred to the teachers, “The teachers are extraordinary; we have an international faculty that is unique in North America.”

Jihye Kang, a first-time Toronto student said, “It’s very impressive – I feel our group energy. And other people’s attitudes are very focussed and concentrated. Karin, Silvia, Ava, Cheng-Feng, and Louise’s lessons are musical and beautiful. I am falling in love with music! I hope to continue Dalcroze studies with my group – “Team Canada!” (She was referring to a group of License students in Toronto who intend to practise together intermittently throughout the year, between workshops and classes.)



Diane Daly, License candidate from Ireland commented: “I loved every second of it – really well organized, amazing teachers. It’s wonderful to meet a whole new bunch of Dalcroze maniacs! – and for me to see what’s going on, on the other side of the ocean!”

Solène Derbal, aussi bien connue à Toronto, a dit: « Ca fait maintenant 4 ans que je participe au stage de DSC chaque été. Cette année a été vraiment exceptionnelle car nous avons eu la chance de bénéficier de l’enseignement de professeurs venant du monde entier. J’ai la sensation d’être aller encore plus en profondeur dans mes apprentissages et d’avoir ressenti tant de



nouvelles sensations et d'expériences non pas seulement musicales, mais de la vie!! Merci! »



Laura Ono and Toru Sakai

Chantal Bergeron, aussi bien connue à Toronto, a dit : « Je participe à la formation depuis l'été 2013 et c'est la première fois qu'il y a autant de participants venant partout

dans le monde en plus des nouveaux professeurs. Que de belles rencontres et de magnifiques partages! Je suis si heureuse d'être ici ! »

Josée Vaillancourt, one of the ICDS organizers commented: "I decided to observe the classes in Toronto, the same group from beginning to end. And I could see the improvement of all of the students. And it was also very interesting to see different professors, from different countries also – different backgrounds, and I could realize that they all have the same roots and that Dalcroze principles are followed by all the professors, but each personality could appear. I have always known that Dalcroze is not a method in

the sense of applying rules – it is really an approach with very deep principles that we each can integrate and share with its own personality. So creativity is at the heart of the Dalcroze approach, because creativity is one of the most personal things. It is not only in improvisation in the class, but is also in the pedagogy.



Sharon: Hi Ava. Thank-you for agreeing to do this interview.

**Question 1: Can you say something about your trip to Canada?**

Ava: I didn't see much of Canada unfortunately, just Quebec City and was walking around the old town. I saw a little bit of Toronto, and Niagara falls. I can say something about the conference.

What really impressed me was the perfect blending between an excellent organization and the richness of the program. It was absolutely impressive. I found the keynotes in the morning to be really special, something that filled you with emotions; so many ideas, different topics, knowledge; one could see the range of possibilities opening up. I could only see part of the workshops; I couldn't see everything, but to me it was extremely rich.

**Question 2: How can these conferences help Dalcroze pedagogy?**

Ava: Dalcroze teachers need to open up to other branches and approaches: Neuroscience, psychology, research, and other performing arts. This conference was a signal that Dalcroze is attracting many people from other areas and fields. This is probably what has been missing for many years – being a sort of closed group of people.

Sharon: So you see Dalcroze opening up to other fields, – like music therapy for example?

Ava: Music therapy and other contexts. Dr. Reto Kressig from Geneva came – you could see really clearly now that Dalcroze work is supported by scientific explanation and knowledge – someone like a doctor can prove that this is working and is also showing why it's working. I found this to be a very big step forward.

The thing is that 100 years ago, there was not the technology that there is now – and probably not the need to prove the connection between music and movement – but now you can prove it through

scientific and technological means and this is very helpful.

**Question 3: What aspect of Dalcroze pedagogy do you feel the most satisfied with in your teaching? This could be taken as 2 questions – How has Dalcroze helped music students the most, and how do you think you help music students the most through your own teaching career?**

Ava: I think that what is very special to the method is the holistic approach – this combination, and the blending of the body, the brain, the inner life – the soul – three dimensions that are part of the human being. Teaching Dalcroze is not only teaching the connection between music and the body, but much more...

The principle of 'connecting' things was very important to Dalcroze. He refused to separate the principal branches (eurhythmics, solfège, and improvisation). As a Dalcroze teacher I myself apply this principle to my classes: I put elements of solfège in the rhythmic class, improvisation elements in the rhythmic class – etc.

I think this is the main point of the method – the blend, and connection, between 3 things – the body, the mind, the spirit or soul, I am not sure about the terminology.

Sharon: Yes, I use the terms interchangeably, spirit and soul. It's the 'great mystery' – the part that makes us human.

**Question 4: What do you hope will be in the future for Dalcroze pedagogy?**

Ava: I think that this way of practising pedagogy – an active pedagogy which puts the student (child or adult) in the centre of the learning process – should become a model for teachers. I don't know about Canada, but certainly in Italy, and in some other European countries, most of the teaching happens frontally. The students are considered like 'a cup that has to be filled with the teacher's knowledge.' This creates a relationship where the students are passively receiving. I think this passive style of education is probably one of the causes of the school system deterioration.

If you think of the 'New Education' movement in Europe marked by the experience of the First World War, there were incredible innovations in the field of education. Pedagogues of the calibre of Montessori, Freinet, Neill, Decroly, Geheeb, Korczak and obviously Dalcroze too, engaged in the creation of a new educational system. A true example of active pedagogy carried out in all sorts of schools! This revolutionary movement did away with the rise of Nazism and Stalinism.



Dalcroze is a real example of active and interactive pedagogy; the students and the teacher are involved in the same process of learning, through a process of give and take. Only few cultures are open to other styles of teaching.

During my trip to India I was really impressed with Gandhi University. There, all the students start the day with 30 minutes of silence, followed by another 30 minutes of meditation. I am sure that this helps with the students' learning – by entering a different dimension and preparing the brain, the body, and the soul for the students' daily studies. I wish that pedagogy in general could acknowledge the importance and need for including personal development in education.

Sharon: Some teachers try to include personal development, but it's hard to implement in the school boards.

Ava: Not many people are practising it; it hasn't entered the system – the education system, the school programs – it stays outside the door, you know, in a little corner!

Sharon: The teachers have some flexibility.

# INTERVIEW WITH AVA LOIACONO, AUGUST 2017

BY SHARON DUTTON

They are given their subject, and they can't change that, but they can use different methods to teach it. Maybe the teacher preparation programs in the universities are not giving the teachers enough variety of teaching methods to stress the importance of including interactive participation.

Ava: Big educators have been debating for centuries. I think it is very difficult today for teachers and parents. To me school should educate students about healthy vital functions. To look after the body, the environment, to be aware of one's own and collective emotions and thoughts. To care about knowledge and creativity according to individual predispositions. And above all to be attentive to equal exchange, to

respect our differences, and the 'others.' To be able to say 'no.' To educate for healthy pleasures, not only PlayStations, guns, petards, television... to teach so that students will recognize and distinguish disruptive thoughts and emotions toward our own individual and collective lives, and to offer methods to transform them in a positive way. To understand that egoism will sooner or later wound us. To share the pleasure of silence and concentration. But I know that it is extremely hard.

Sharon: Thank-you for your time, Ava, and for sharing your ideas. It has been really wonderful to chat with you.

*Ava Loiacono trained at the Jacques Lecoq Theatre School in Paris, the Instituto del Teatro*

*in Barcelona and the Institut Jaques-Dalcroze in Geneva, where she was awarded the License and the Diplôme Supérieur. She has taught at the Royal Ballet School in London, in New York and Tokyo. Cofounder of the theatre company "Il Funambolo" Ava travels extensively to perform and teach at universities and festivals in Europe, India, and South America.*



2017 was a turning point for teachers and supporters of Dalcroze Eurhythmics in Canada. Activity reached a peak when Université Laval hosted the third International Conference of Dalcroze Studies (ICDS) in Québec City (30 July to 3 August) and Dalcroze Canada held its Summer Courses at Canada's National Ballet School (CNBS) in Toronto (August 7 to 15). I think it's fair to say that response to both gatherings went far beyond their planners' expectations. Still unwinding from the excitement, I reflect here on some personal experiences.

'The living moment: Exploring improvisational practice' was the theme for the ICDS conference that drew full-to-capacity participation to Laval, following the first and second conferences in Coventry (2013) and Vienna (2015). The inspiring program offered more than 150 presentations of research, practice and artistic work including papers, workshops, symposia, roundtables, posters, research training seminars, keynotes and performances. 100 people from across Canada attended (75 delegates and 25 student helpers) while 139 more came from 28 countries – astonishing numbers, thanks to John Habron, Josée Vaillancourt, and Louise Mathieu, who chaired the Scientific and Organising Committees.

Dalcroze Canada's Summer Courses also reached new heights. Training Chair Laura Ono, Director of Studies Louise Mathieu, and Co-Director Cheng-Feng Lin brought guest faculty from Switzerland, Japan, and the UK to Toronto to teach 46 Canadian and international students in 4 beautiful studios at CNBS. The School's facilities have housed Dalcroze Canada's workshops and training sessions for several years.

Now that I've stepped down from the Scientific Committee, I realize what a privilege it was to help review submissions for the first ICDS conferences. This task gave detailed perspective on the breadth and depth of Dalcroze-related research flourishing around the world. People from



Dalcroze Eurhythmics in Canada / La Rythmique Jaques-Dalcroze au Canada  
with Selma Odom

diverse fields in Canadian universities, conservatories and schools presented at Laval, perhaps because nothing quite like this conference had ever been convened before. In thinking of how I could contribute, I saw the Laval conference as an opportunity to focus on the history of Dalcroze work in Canada. Even though Toronto has been my home base during decades of research on the sources, practices and influences of Eurhythmics, I knew there was still much to learn about what happened in this country, the archival traces that remain, and the stories yet to be told.

Teaming up with Dorothy De Val, pianist-musicologist at York University, and Gilles Comeau, coordinator of music education at the University of Ottawa, I proposed the roundtable "Canada's Dalcroze Pioneers: Pathways from Past to Future" as a starting point. In a flurry of emails, we decided to showcase three eminent teachers who introduced and developed Dalcroze teaching in Canadian contexts. De Val situated Madeleine Boss Lasserre, her teacher who had trained at the Institut Jaques-Dalcroze, within the changing

musical life and city of Toronto between 1925 and 1977. Comeau provided a vivid slide talk on being the last student of Brenda Beament, who also studied directly with Jaques-Dalcroze and taught in Ottawa from the late 1940s. I tried to map activity in Canada onward from the 1960s, highlighting the multi-faceted career of pianist-dancer Donald Himes, Lasserre's student (and my teacher) who carried Dalcroze teaching into the 21st century. It was gratifying to create an overview of the three pioneers through the roundtable and, from me, a last farewell to Lasserre, Beament and Himes, each of whom spent many hours guiding my quest to understand the richness of Dalcroze practice.

Another project I worked on was curating "Dalcroze Eurhythmics in Canada / La Rythmique Jaques-Dalcroze au Canada," a two-panel micro-exhibit which was displayed at Laval and NBS. Locating people who had relevant knowledge was easy through the well-networked Dalcroze community, but it took persistence to find documents and images of high quality to reproduce. Luckily, collaboration again

# PATHWAYS FROM PAST TO FUTURE

BY SELMA ODOM

made all the difference. Co-Curator Amy Bowring of Dance Collection Danse knew the Dalcroze-related holdings of the Alison Sutcliffe fonds, not to mention the necessity of writing concise captions and achieving good translations. Designer Michael Ripley gave sensitive advice on final selections and made the elegant arrangement of 'clusters' spanning Lasserre, Beament, Himes and colleagues on the left panel, and the story of Laval's programs in Eurhythmics and Eutony from the 1970s, leading on to Mathieu and recent

moments in Dalcroze Canada's past on the right panel. I hope the micro-exhibit's content eventually will feed into a history section on the Dalcroze Canada website. Lasserre's extraordinary collection has been catalogued and can be consulted at York University's Clara Thomas Archives and Special Collections. Dance Collection Danse, a unique Canadian performing arts museum and archives, is also interested in preserving documents and photographs about Dalcroze Eurhythmics.

*Selma Odom, Professor Emerita at York University in Toronto, was founding director of the MA and PhD programs in dance and dance studies, the first offered in Canada. Her articles and reviews have appeared since the 1960s. Her research focuses on sources, practices and influences of the Dalcroze method.*

*The aim of rhythmic gymnastics is to develop mind and feeling in everything connected with art and life.  
(Jaques-Dalcroze Eurhythmics, Art, and Education)*

## UPCOMING EVENTS:

### Annual Fall Dalcroze Canada Workshop

We are pleased to welcome back Françoise Lombard as our clinician for our upcoming Annual Workshop, Saturday & Sunday October 28 & 29. Last minute registrations are still being accepted.

Registration	Saturday only	Sunday only	Weekend (Sat & Sun)
Members:	\$128	\$72	\$190
Non Members:	\$143	\$82	\$200

Please register at: <http://www.dalcrozecanada.com>

### Saturday October 28\*

10:00 am - 5:00 pm

Location\*\*\* (Saturday): Glenview Presbyterian Church, 1 Glenview Avenue, Toronto, ON

\*Participants in the Saturday session will receive 5 credit hours toward the DSC certification training.

### Sunday, October 29\*\*

10:00 am - 5:00 pm

Location\*\*\* (Sunday): Canada's National Ballet School, 400 Jarvis Street, Toronto, ON

\*\*The Sunday session will feature a Children's Demonstration Class.

\*\*\*Note: There are TWO separate venue locations for the weekend workshop.

Françoise Lombard is a musician and a teacher of both Eurhythmics and the 'Art of Listening'. Having gained the Diplôme of the Institut Jaques-Dalcroze and graduated from the Geneva Conservatoire (piano, harmony), she began to train teachers of Eurhythmics in Bienne (Switzerland). She then undertook training in the 'Art of Listening' (the method of François Louche), which she now teaches to artists, teachers and therapists in Europe and Quebec. She lives in Montreal and divides her professional life between Eurhythmics, 'Art of Listening' and composition.

## ANNUAL GENERAL MEETING SATURDAY OCTOBER 28TH

We will be holding our annual general meeting after the Saturday class, at 5:00. Members are encouraged to participate in electing directors to the board – bring your lunch!

Our current Treasurer, Christine Johnson, will be stepping down after a lengthy term of service. We are sad to see her go, and are currently searching for a new Treasurer.

## MARK YOUR CALENDARS ...

1. Winter 2018 Weekend Workshop – Instructors are Louise Mathieu and Cheng-Feng Lin. Dates: Feb 17 & 18, 2018. Location: Canada's National Ballet School, 400 Jarvis Street, Toronto, ON.

2. Edmonton 2018 Summer Workshop – July 23-27, 2018. Instructors are Cheng-Feng Lin and Laura Ono. Location: Suzuki Charter School, Edmonton, Alberta.

We also are thrilled to announce the faculty for the Summer 2018 Course – Louise Mathieu, Silvia Del Bianco, Françoise Lombard, Karin Greenhead and Cheng-Feng Lin. We hope you will take advantage of this opportunity to learn from these amazing Dalcroze teachers.

Summer 2018 Dates: August 6 – 14, 2018. Exams are on Aug. 15 & 16, 2018.