



"Toute manifestation musicale doit se fonder sur des bases à la fois physiques et intellectuelles et affirmer l'inséparabilité du corps et de l'âme." –Emile Jaques-Dalcroze (1920)

| FROM THE EDITOR

Spring has arrived, and so has the cadence of this school year. For many of us, concluding the teaching term means more space to breathe, to relax, and perhaps to follow where curiosity leads us. After giving to the community during the teaching year, why not replenish ourselves with some summer time Dalcroze enrichment?

This issue has information about summer Dalcroze courses, at home and abroad. It is not the entire list but includes the programmes with the confirmed dates and locations up to the present. July also marks the 34th International Dalcroze Eurhythmics Congress at l'Institut Jaques-Dalcroze in Geneva, Switzerland. This event is held once-every-4-year and there will be a feast of seminars, classes and performances on many subjects based on Dalcroze philosophy.

We deeply appreciate all the positive and constructive feedback from you since the birth of BEING MUSIC this past winter. It was wonderful to meet and reconnect with colleagues at the launch party. We thank the RCM's support for providing the space and to the contributors who made the first issue possible. There has also been an ongoing dialogue with Dalcroziens in Ottawa and Québec to include both French and English material –our goal is to see the entire country taking part in the journal.

In this issue, we have an article of historical nature by Selma Odom about the first Canadian Dalcroze teacher, Madame Lasserre. We will also learn about another dimension of Dalcroze work –as a therapeutic tool from David Frego's work. Intrigued already?
Enjoy a good read!

Cheng-Feng Lin, Editor

| Madeleine Boss Lasserre – Pioneer Dalcroze teacher in Canada BY SELMA ODOM

“*M*usic just flowed out of her fingers. She could improvise and do all kinds of things. The music was just there, like speaking, and to me it was a miracle.” This is how textile artist Temma Gentles remembers her many years of study with the woman everyone called Madame Lasserre, who introduced Dalcroze Eurhythmics in Canada. Born in Neuchâtel, Switzerland in 1901, she died of a stroke in Toronto in 1998 at the age of 96.

When she turned 18, Madeleine Boss followed her piano teacher's suggestion that she train in Geneva with Emile Jaques-Dalcroze, who had investigated the connections between music and body movement in his experimental teaching. By 1923 she was qualified to begin practicing a new profession.

Eager to work abroad, she made her way to Canada. One day she met a handsome older man at a figure skating class. Henri Lasserre turned out to be a fellow Swiss who taught French at the University of Toronto. A former lawyer and fine amateur cellist, he devoted his inherited wealth to promote cooperative living and enterprise, establishing the Robert Owen Foundation in 1932. His experience with organizations no doubt helped in her efforts to build interest in Dalcroze Eurhythmics.

The Margaret Eaton School announced in 1925 that she would offer separate classes for adults and children of different ages in a

“method for the development of muscular control, rhythmic sense, musical feeling and self expression through music.” She quickly earned the support of one of her first students, Duncan McKenzie, then Director of Music for the Toronto schools.

In 1927 she joined the Toronto Conservatory of Music, later the Royal Conservatory, where she taught for 50 years. There she led hundreds of people into the world of music, using movement and singing to teach the basics of rhythm, pitch, shadings and form. Agile and lithe, she moved back and forth from her piano on a platform to the floor of the large room where her classes learned music through moving.

With her students, beginners to advanced, Madame Lasserre presented annual demonstrations which were attended by prominent musicians as well as proud parents. Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, praised Eurhythmics as “one of the best means of learning to live music, of developing concentration and physical grace, and of illuminating the study of musical form.”

In the 1930s and 40s, she gave dozens of demonstrations and short courses for teachers’ organizations, the Women’s Art Association, Hart House Theatre and music groups in Ontario. Occasionally, she brought guests from New York, where she sent her best students to complete their Dalcroze training.

By the time she retired in 1977, she had taught several generations at the RCM and the University Settlement School of Music, where she worked as a volunteer. Toby Ciglen says she was “always a part of my life, always my teacher, like a second mother.” She vividly remembers sitting on the floor and listening as Madame Lasserre would “dissect the thematic strands or draw diagrams in different coloured chalks to show us how the lines of music of a Bach invention would chase each other.”

Gordon Jocelyn, one of the first music education students at the University of Toronto in the late 1940s, took her course

instead of physical education. He found her energy at the piano “overwhelming,” especially the way she could respond to the class moving on the floor. But she could move, too; “it was a two-way thing.” All four of his children, including the late artist Tim Jocelyn, later studied with her. Her student Donald Himes pursued Dalcroze training in Geneva and returned to a multi-faceted career in music and dance. Donna Wood became an international leader in early childhood music education. These are just a few of the many whose lives she touched.

She was well into her 90s when she finally gave up her symphony subscription, and she was able to live independently until a week before she died. Thanks to television, her interest in music and dance never waned, and in retirement she had time to read passionately.

She maintained close connections with her Dalcroze colleagues, especially Nelly Schinz and Mathilde Reymond-Sauvain, whom she had known since childhood. In 1998, she was delighted to receive reports of Edith Naef’s 100th birthday and remembered with pleasure their meeting during her last trip to Switzerland in 1991.

Madame Lasserre encouraged me in my long-term project to study the Dalcroze method’s history. She, more than anyone else, helped me understand the core teaching practices, the personalities, the politics and the significance of this work. After her passing, I studied her meticulous notebooks that began in Geneva and ended in Toronto almost 60 years later. Amazingly, she wrote “new!” by many of the exercises she gave in her last years of teaching.

Selma Odom directs the Graduate Program in Dance at York University. Earlier versions of this article appeared in the Globe and Mail, Toronto, and the American Dalcroze Journal.

<p><u>Madame Lasserre Dalcroze Pedagogy Scholarship</u> was established in honour of Madame Lasserre. It is for students who take the Dalcroze Level 1 or Level 2 course at the RCM Community School. For more details, please refer to www.rcmusic.ca Or contact: 416.408.2824 ext. 200</p>
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|Dalcroze Eurhythmics as a Therapeutic Tool

BY R. J. DAVID FREGO, PH.D.

Sometimes your life path is chosen for you – that’s often the case in Dalcroze Eurhythmics, a method where you are responding to what you hear, and expressing music with creativity and spontaneity. My path has led me towards the therapeutic applications of Eurhythmics.

During the late 1980s, I taught Dalcroze Eurhythmics at the University Settlement in Toronto. The participants were people with AIDS related illnesses and their caregivers. At this point in the history of the disease, AZT had not yet been invented and people were in great need for any palliative assistance that could help them cope with the impact of the illness. I was learning along with the participants. In the course of these six-week encounters, we discovered that rhythmic activities were actually helpful in fostering memory retention, and non-verbal communication. Rhythmic movement also boosted self-esteem, increased coordination, and helped people feel less isolated with their disease. The results of these encounters were later published in the International Journal of Arts Medicine.

Now living in Ohio, I frequently work with the Ohio AIDS Coalition and provide Dalcroze Eurhythmics at healing weekends. These are three-day events that help adults with AIDS cope with their disease by participating in seminar and treatment sessions. Other treatments modalities included are Reiki, Touch Therapy, Reflexology, and Alexander Technique. The purpose of these treatments is not only to provide immediate relief, but also to help the participants cope long term. Through Eurhythmics, they are provided with the tools to find music that can move them in new ways. They leave with a list of activities that they can try on their own and with caregivers. As the important part of any therapy is providing the opportunity for reflection; all participants are encouraged to journal and to discuss with the facilitator feelings, emotions, and physical reactions.

While my research began with the application of Dalcroze Eurhythmics to people with AIDS, it has since branched out to include people with Asperger Syndrome, Parkinson’s Disease, and Post-Traumatic Stress Disorder. Each of these disabilities carry their own challenges and call for Dalcroze-style games and activities to increase patient strength and mobility, awareness, social connections, as well as to lower stress levels.

Let me speak about one particular group. Two years ago I was invited to travel to Bosnia and Herzegovina to work with adults and children who have been affected by their extended civil war. This work was sponsored by the Pavarotti Foundation, who supports healing through the arts and The Ohio State University. During my time there I worked with people who were missing limbs due to land mine accidents, as well as people with post-traumatic stress disorders. While symptoms for PTSD are wide and varied, they most often include: visible withdrawal from verbal and physical communication, rapid mood swings, aversion to sudden sounds, and emotional detachment.

Dalcroze activities for this group of people often included stop and go games, partner work, and small group activities. Physical touch was avoided due to the sensitive nature of PTSD, but people were connected by using colourful neckties or elastics. A number of props were used to help the individuals enjoy moving, so they can let go of any self-consciousness they might have. These activities lead to *plastique animée*, percussion improvisation, and even traditional folk-dances. And with all therapy sessions, time was allocated for reflection and growth. (Editor’s note: *Plastique Animée* is a movement creation based on the cumulative analysis of a musical composition through the body –we see music in motion.)

Researchers in behavioural therapy have shown that it often takes six months to change one’s behaviour. Reactions from the participants were varied. In daily sessions some people had an immediate awakening of emotions and would cry, laugh, or when trust established, might scream. Remarkably some people indicated that it felt good to feel the tension and relaxation of other people with

whom they were connected. And some people made the breakthrough of just making eye contact with a partner during the class. Following my time in Bosnia and Herzegovina, I arranged for businesses and schools to send Orff-style musical instruments there. I also created lesson plans and activities for them to follow up on their experiences. I plan to return to the area in 2008 and continue this work.

What does all this mean here on this side of the world?

Soldiers are returning from tours of duty in Iraq and Afghanistan with post-traumatic stress disorder. Traditional treatment facilities are clogged and the U.S. Veteran's Administration is at a loss on how to instill coping mechanisms with these traumatized people. Art therapies need to be available at the forefront to re-connect the brains and the bodies with the feelings and emotions that make us human. Dalcroze Eurhythmics is just one of those tools that can help people feel again.

I encourage those who use Dalcroze Eurhythmics to look at their own reactions to movement and re-discover how good it makes them feel to participate in a Dalcroze class. Ask where the use of therapy applies to the teaching situations, and take the time to observe the many rewards that come from making these connections.



David Frego is currently the Associate Director of the Ohio State University School of Music in Columbus, Ohio. He holds dual citizenship with Canada and the U.S. and taught elementary music and gifted programs in a French immersion school in Toronto during the 1990s.

| In Remembrance: Mlle. Naef (1898-2007)
BY DONALD HIMES

*T*he world of Dalcroze feels emptier now with the passing of the much revered Mlle. Edith Naef, at the remarkable age of 109. We, (the blessed to have had her as our Eurhythmics teacher at L'Institut Jaques-Dalcroze) assumed she would always be there – a pure unwavering beacon guiding our musical lives. As a pupil of Jaques-Dalcroze, she was a direct link of the great man himself. She never deviated from his pedagogical principles, and neither, as she would often remind us, should we!

Though strict in her teaching, she was always fair and forgiving. I vividly remember struggling with a recalcitrant rhythmic challenge at the piano until, in despair, she asked, "But what is the problem?" Equally in despair, I replied "Well, it's difficult!"

"Mais non, mais non..." she insisted, taking my place at the keyboard to demonstrate. After a few tense moments she turned to me with a beatific smile and announced, "Alors Donald, vous avez raison, c'est bien difficile!" I was saved!

I was last in her presence at the 1999 Geneva Summer Session. At merely 102 years old, she had agreed to teach a class, but only to her former students. She began by announcing "I will now teach you to walk." And so she did!

Donald Himes, graduate of l'Institut Jaques-Dalcroze in Geneva, Switzerland, is currently the coordinator of the Dalcroze program at the Royal Conservatory of Music in Toronto.



"All musical expression must be based on a foundation that is both physical and intellectual, thus affirming the inseparability of body and spirit." –E. Jaques-Dalcroze (1920)
Rhythm, Music and Education

*Quotation from page 1 translated by Donald Himes

|Begin Extemporaneous Music
c. 2007 BY HONEY NOVICK

Sca – dee la shoop a grrr aw.....

Look to the moment
And not to the future,
For it is in the moment that music is captured
precious music held,
like a tiny thrush in the palm of a hand
enchanting the beholder.

Twrak al ji ula keptra

When the moment is tender,
The hand opens to offer
the bird-like song to the world
and with its trill it kisses the air.

Splig a too va hee ga hey ya

Being brave, taking what the moment gives
Extemporaneously is,
Like walking on a tightrope without a net
There are no limits borders or rules.
No rules means no rules can be broken,
The sky's the limit and borders are
for border's sake.

This is being music. Feeling free.
Giving without prejudice.
Receiving with humility.
This is being music. Extemporaneously.
Begin!

Honey Novick, singer/songwriter/voice teacher/poet
was the recipient of the Kotyk Award to further
Dalcroze awareness. She met Marianna Kotyk and
Diane Pellier when they graduated from the Dalcroze
Programme at Laval University. She loves to sing
extemporaneously as she greets each new moment.

|Are You Tongue Tied at a Party When
Asked What You Do for Living? –Explain
Dalcroze in 10 Words and Less

Members of Dalcroze community in Toronto
were asked this question. Some ideas are
straight forward, and some are poetic, while
others come with a bite and humour. Now
you can use these at a cocktail party.



“Let's take a walk...” –Brian Katz
“I teach dancers, actors, and musicians how
to feel music.” –David Fregg
“Reaching the musical soul through the
musical body” -Donald Himes
“To experience music, use your body to
interpret the joy.” -Russell Leon Hersen
“We use the whole body to explore how
music goes.” –Cheng-Feng Lin
And from Peter Kristian Mose
Dalcroze: “musical form for dancers and
dancing form for musicians”
(And on a lighter note...)
Dalcroze: “cult of classical musicians longing
to be modern dancers”
Dalcroze: “cult of classical musicians longing
to be children”
Dalcroze: “cult of classical musicians longing
to be pre-WWI hippies”

~MARK THE DATE~

Sunday November 4th, 2007

Dalcroze Society of Canada in Ontario
Proudly Presents

LISA PARKER

It is our greatest delight to have Lisa with us in
November. As a master teacher, she has trained
and mentored many generations of Dalcroze
teachers. She is the founder/director of the
Certificate/License and Masters Degree
programmes of the Dalcroze Department, as well
as the director of Summer Dalcroze Institute at
Longy School of Music in Cambridge MA. In 2003
Lisa received the first George Seaman Excellence
in Teaching Award at Longy. She holds the
Diplome from l'Institut Jaques-Dalcroze in
Geneva, Switzerland, Dalcroze License from
Dalcroze School of New York, and M.M. in
Conducting from New England Conservatory.
Lisa is the past president of Dalcroze Society of
America, and the past editor of the American
Dalcroze Journal. She has conducted workshops
worldwide, including Australia, England, Japan,
Taiwan, Switzerland, Israel, Canada, Spain, Russia,
Armenia, France and Germany.

More details to follow.

| 2007 Dalcroze Summer Programmes



CANADA

Royal Conservatory of Music Community School

Toronto, ON

Level 2 Dalcroze Eurhythmics

July 3 – July 20, 10 am – 4 pm

Faculty: Ilona Bocian, Donald Himes,

Marianna Kotyk, Cheng-Feng Lin.

Contact: www.rcmusic.ca 416.408.2825

Switzerland

Institut Jaques-Dalcroze

34th Eurhythmics International Congress

Geneva

Dates: July 18 - 28 2007

Faculty: Teachers from worldwide

Contact: office@dalcroze.ch,

www.dalcroze.ch

USA

Summer Dalcroze Institute

Longy School Music, Cambridge MA

One Week Introductory/Refresher Course

June 25-29, 2007, Three Week Intensive

Course June 25-July 13, 2007

The institute includes License and Certificate level methods classes, eurhythmics, solfège, and keyboard improvisation. All classes are grouped according to level. In addition, participants may select a weekly elective class from the following: Singing with Young Children, Plastique Animé, Improvising with Children, Applying Dalcroze to Choral Conducting. Classes meet from 8:30 a.m. to 5:00 p.m. Monday through Friday.

Faculty: Lisa Parker (director), Ruth Alperson, Karin Greenhead, Adriana Ausch, Alissa Cardone, Anne Farber, Eiko Ishizuka, Ginny Latts, Vera Klepikov, Dawn Pratson, and Melissa Tucker. Contact the Director of Preparatory and Continuing Studies at 617-876-0956 ext. 611, www.longy.edu or linda.granitto@longy.edu.

*Carnegie Mellon University
Marta Sanchez Dalcroze Training Center
Pittsburgh, PA*

Dalcroze Workshop I

July 2-6, 2007

Dalcroze Workshop II

July 2-20, 2007 (includes Workshop I)

Faculty: Herbert Henke, Annabelle Joseph,

Marja-Leena Juntunen, Stephen

Moore, Judi Cagley, Stephen Neely, Leslie

Purcell-Upchurch

For more information, contact:

Dr. Annabelle Joseph, Director

Tel: 412.268.2391/2372

music-dalcroze@cmu.edu

<http://www.cmu.edu/cfa/dalcroze>

New York Dalcroze School

August 13 - 24, 2007

Week 1: Introductory/Intermediate

Week 2: Intermediate/Advanced

Faculty: Anne Farber, Cynthia Lilley

212.501.3360

[www.kaufman-](http://www.kaufman-center.org/lms/music/ad_dalcroze.htm)

[center.org/lms/music/ad_dalcroze.htm](http://www.kaufman-center.org/lms/music/ad_dalcroze.htm)

Juilliard School Evening Division

Dalcroze Institute

New York, New York

July 23 - August 10, 2007

Faculty: Robert Abramson, Daniel Cantano,

Lori Belilove. For more information, contact:

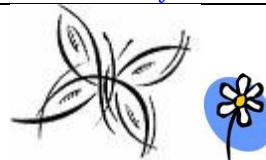
The Juilliard School Evening Division

212.799.5000 ext. 273

Email: juilliardatnight@juilliard.edu

www.juilliard.edu/summer/dalcroze/html

The journal publishes three times a year. Deadlines for submissions are: December 15 for the winter issue; March 31 for the spring issue; and August 15 for the fall issue. Views and opinions expressed in the journal do not necessarily represent those of the Dalcroze Society of Canada. The content of the articles are subject to approval and editing. Please send the materials by email. Editor: Cheng-Feng Lin. Co-editor: Marianna Kotyk. Consulting Editor: Wendy Taxis. dalcrozejournalcanada@yahoo.ca



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