



4th International Conference of Dalcroze Studies (ICDS4): The listening body in action

28 July - 02 August 2019

Karol Szymanowski Academy of Music, Katowice, Poland

Dear colleagues,

We would like to announce that we have extended deadline for the call for submissions to **Sunday 18th of November 2018, 23:59 (UK time)**. We look forward to receiving your proposals for ICDS4!

Call for submissions

Presentations should relate to the practice, theory, history and/or philosophy of Dalcroze Eurhythmics or related practices. We invite presentations on the listening body in action, broadly conceived.

We embrace a wide range of disciplines and areas, such as: anthropology, architecture, biomedical science, communication science, cultural studies, dance studies, somatic practices, education, ethnomusicology, gender studies, history, literature, media studies, musicology, music therapy, music cognition and music neuroscience, philosophy, politics, psychology, sociology, theatre and performance studies, and visual arts.

The topics of presentations and performances might include, but are not limited to:

Listening, hearing and understanding in Dalcroze and related fields

Listening and embodiment

Listening, communication, dialogue and performance

Listening within pedagogy, training and therapy

Attitudes and ethics of listening

The phenomenology of listening

Listening in/as context and culture

The place of listening within research

Using space, gesture and rhythm in aural training (e.g. Dalcroze solfège)

Types of presentation (formats)

- Paper* (20 mins + 10 mins discussion) – research papers and reflections on practice
- Workshop* (60 mins, including discussion) – an interactive session offering hands-on experience. These will be limited in number due to space and time restrictions
- Symposium (90 mins, including discussion) – a shared platform for at least three delegates to present a specific research topic in-depth and to discuss each other's work in a public forum. Please specify who will chair the symposium.

- Roundtable (90 mins, including discussion) – a semi-planned conversation amongst stakeholders, who invite delegates to contribute. This is a public discussion with a view to arriving at shared understandings, new insights and/or proposals for action. Please specify who will chair the roundtable.
- Daytime performance (5-6 minutes, or longer subject to arrangement with organising committee)**
- Evening performance (5-6 minutes, or longer subject to arrangement with organising committee)**
- Poster (details available at www.dalcroze-studies.com)

**A paper and workshop can be combined in a 90-minute presentation. We strongly encourage presentations that show research in action or innovations in pedagogy/performance/therapy that are linked to a research process.*

***Proposals for performances should make an explicit link to the conference themes.*

Submission

Submit your proposal at www.dalcroze-studies.com

Deadline for all submissions: **Sunday 18th of November 2018, 23:59 (UK time)**

The language of presentations is English.

Please note: delegates may submit a maximum of two proposals. In this case, at least one must be presented collaboratively.

When you submit online, you will be asked to enter the following information:

- Title of presentation
- Type of presentation (paper, workshop, symposium, performance, poster)
- Requirements (e.g. audiovisual, spaces, instruments)
- Name/s of presenter/s
- Affiliation (i.e. principal place of work/study, or, if appropriate, 'Independent')
- Country of residence
- Email address/es
- Description (all submissions **must be** between 200-250 words and submitted as Word documents, in **exactly the format set out in the template downloadable here: <https://www.dalcroze-studies.com/submissions>**. If a research paper, please describe the background to your research, how you conducted the research, what you have found and the possible implications for practice and/or research. If a workshop, please describe the aim of the workshop and the sorts of activities involved. Proposals should describe how they relate to the conference theme. Please check your submission **very carefully** for language and spelling before submission.)
- Biography (75 words). This should start with your name and **must be in prose** (i.e. not a list of appointments). For symposia and roundtables, please give biographies for all presenters and chairs.

Notification to presenters by 16 December 2018.

Online registration

Presenters must register and pay by 31 January 2019.

All other delegates must register and pay by 30 June 2019.

Fees*

Before 31 March 2019 (Early bird rates): Regular 1150 zł.; Student 700 zł.

After 31 March 2019: Regular 1400 zł.; Student 850 zł.

Fee includes refreshments, light lunch and conference materials

*(*All fees are in Polish Zloty)*

The conference

The aim of ICDS4 is to present the best of current research and practice within Dalcroze studies and related fields. ICDS is a biennial, global, transdisciplinary forum, open to viewpoints from education, the arts and humanities, and the social, natural, health and life sciences. We welcome practitioners, students and established scholars alike.

Keynotes (confirmed)

- Professor Wayne Bowman (Professor of Music and Music Education (retired), Brandon University, Canada)
- Professor Liora Bresler (Department of Curriculum and Instruction, University of Illinois at Urbana, Champaign, USA)
- Dr Andrea Schiavio (Postdoctoral Researcher, Centre for Systematic Musicology, University of Graz, Austria; Honorary Research Fellow, Department of Music, University of Sheffield, UK)
- Jacqueline Vann, Diplôme Supérieur Jaques-Dalcroze (UK)

Scientific Committee

- Dr John Habron (Head of Music Education) Royal Northern College of Music, Manchester, UK; Chair ICDS
- Dr Louise Mathieu (Retired Professor) Université Laval, Quebec City, Canada; Director of studies, Dalcroze Canada; Vice-Chair ICDS
- Dr Ruth Alperson (Dean) Hoff-Barthelson Music School, New York, USA
- Dr Eckart Altenmüller (Professor and Director of the Institute of Music Physiology and Musicians' Medicine) University of Music and Drama, Hannover, Germany
- Dr Andrew Goldman (Postdoctoral Associate) Music, Cognition, and the Brain Initiative, Western University, London, Canada
- Karin Greenhead (Tutor in Dalcroze Eurhythmics) Royal Northern College of Music, Manchester, UK; Director of Studies (Dalcroze UK)
- Dr Marja-Leena Juntunen (Professor) Sibelius Academy, University of the Arts, Helsinki, Finland
- Dr Johanna Laakkonen (Lecturer in Theatre Studies) University of Helsinki, Finland
- Dr Jane Southcott (Associate Professor) Monash University, Victoria, Australia
- Dr Liesl van der Merwe (Associate Professor) North-West University, Potchefstroom, South Africa

Organising Committee

- Dr hab. Anetta Pasternak (Associate Professor, Eurhythmics specialty), Karol Szymanowski Academy of Music, Poland (Chair)
- Dr Anna Lipiec (Vice-Chair)
- Aleksandra Bilińska-Słomkowska
- Iga Eckert
- Anna Januszewska
- Agata Trzepierczyńska

www.dalcroze-studies.com

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