



4th International Conference of Dalcroze Studies (ICDS4): Programme

- P = Paper
- W = Workshop
- P&W = Paper and Workshop
- S = Symposium
- R = Roundtable
- GS = Getting Started Seminar

Poster session: Wednesday 31 July, 16:30-17:00

Sunday 28 July

- 14.00-16.30 **Registration**
- 17.00-18.00 **Opening ceremony**
- 18.00-20.00 **Banquet**

Monday 29 July

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
09.00	S1 Maciejczyk (Chair), Lipiec & Rzepka: Embodiment of music through	P1 Nicolet: Dalcroze Rhythmics: Roots of a practice always in movement	P4 Xie: Culture-sensitive Eurhythmics: A qualitative study with Chinese experts		P&W1 Nivbrant Wedin: Show what you hear: Exploring an	

09.30	various activities in the Eurhythmics specialty of the Secondary Music School in Katowice	P2 Van der Merwe, Wentink, Van der Merwe & Wilkinson: Dalcroze-inspired activities at a care facility for older adults: An ethnography	P5 Pretorius: A pathway of music acculturation: Heard and enacted upon		orchestral piece through movement	
10.00		P3 Gould: Dancing with Parkinson's: A Ballet and Music intervention for people with Parkinson's Disease	P6 Ekpo & Onyeji: The listening, communication, dialogue and performance of the Jukun Keku dance music			

10.30-11.00 Refreshments

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
11.00	S2 Pasternak (Chair), Januszewska & Stevenson: The meaning of Dalcroze's solfège in the development of musicianship and creativity of 1 st -3 rd Grade pupils attending a primary music school	P7 Drosdek: Tradition points to Innovation		W1 Fischer: Voice in movement	W2 Baldi & Munaò: Performing Emile (Part 1): Workshop and masterclass	P&W2 Nijs: Mind the body! The development of a movement-based approach to instrumental music teaching and learning
11.30		P8 Kruse-Weber & Hadji: Jaques-Dalcroze's influence on and significance for German piano pedagogy				
12.00		P9 Itano (Kazuhiko): A study about the change of the perspective on music education of Jaques-Dalcroze				

12.30-14.00 Lunch

14.00-15.00
Keynote 1 (Concert Hall): Liora Bresler
Lessons from music: The vitality and power of embodied inquiry
Chair: Marja-Leena Juntunen

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
15.15-16.15	W3 Pratson & Valencia-Turco: Harmony in space and sound: Exploring Laban's space harmony and its relationship to music; applications to Dalcroze education, plastique animée and performance	Talking circle	Talking circle	W4 Fois: Listening to the voice of the body in motion: <i>Espressione corporea</i> as a tool to a more dynamic interaction between movement and music	W5 Jordan: The act of listening	W6 Goldgruber-Galler & Pilgrim: Composing gestures: Kinaesthetic backgrounds in music and movement

16.15-16.45 Refreshments

17.00 & 19.00 Evening performances

Tuesday 30 July

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
09.00	P&W3 Anderson & Yeni-Maitland: Listening to our feet in action: Current scientific and ancient yogic support of barefootism and its primacy in Dalcroze pedagogy	P10 Dutton: The moving body as a facilitator for spiritual wisdom	P13 Laakkonen: Listening to unheard voices: Hellerau and dance historiography	GS1 Nijs: Getting started in designing an experiment		
09.30		P11 Trzepierczyńska: Learning by moving: Learning English through Eurhythmics	P14 Habron: Listening to lives in Dalcroze			

10.00		P12 Pētersone: Integrated development of music and movement improvisation and composition skills, interpretation skills and artistic value in the staging of musical performances at the Emīls Dārzins Music School	P15 Itano (Seiko): The history of how Eurhythmics was introduced to Japan as a method of music education: The influences of Inazou Nitobe and Sosaku Kobayashi			
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10.30-11.00 Refreshments

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
11.00	P&W4 Murray: A practical toolkit for improvisation dramaturgy: mining and theatrically exploring the 'tight places' of dance and music collaborative improvisation	P16 Culotta: The co-construction of an embodied knowledge within a performative music listening laboratory	R1 Habron (Chair), Alperson, Gammell, Greenhead & Redmond: Ruth Stewart (1932-2018): A roundtable to remember Including a performance by Teresa Nowak and colleagues			
11.30		P17 Fortuna & Nijs: Listening with your body: An intervention-based study				
12.00		P18 Galikowska-Gajewska & Petrović: The perspective of embodiment in music education: The body as the constructive element of music perception and cognition				

12.30-14.00 Lunch

14.00-15.00 Keynote 2 (Concert Hall): Andrea Schiavio
Laying down a path in musicking
 Chair: Luc Nijs

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
15.15-16.15	W7 Österling Brunström: Music, body and meaning: To listen with body. To listen to my body.	Talking circle	W8 Rasmusson: No choir without embodiment: Combining Dalcroze Eurhythmics and choral singing / choral conducting in the rehearsal	W9 Baldi & Munaò: Performing Emile (Part 2): Concert and presentation	W10 Bilińska & Eckert: An historical sketch of teaching practices for developing improvisation skills using aleatoric music, graphic scores and indeterminacy	Talking circle

16.15-16.45 Refreshments

17.00 & 19.00 Evening performances

Wednesday 31 July

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09.00	P&W5 Greenhead: I see you hear me: Exploring the rhythmics teacher's attitude in improvised, music-movement dialogue	P19 Daroch: Eurhythmics, auditory training and Braille music notation with blind students of primary music school		P&W6 Nenonen: Singing with body movements improves the singing process and vocal quality		P&W7 Nicolet: The role of movement in the professional training at the Haute Ecole de Musique, Geneva
09.30		P20 Forecka-Waśko: Eurhythmics in speech therapy: Diagnostic and compensation values of Emile Jaques-Dalcroze's method				

10.00		P21 Sutela & Juntunen: Supporting students' development of agency through Dalcroze-based music education in a special school				
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10.30-11.00 Refreshments

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
11.00-11.30	P&W8 Mathieu: Applying Dalcroze Eurhythmics to conducting: A way to musical expression	S3 Magdalena Stępień (Chair), Agnieszka Widlarz, Anetta Pasternak, Anna Lipiec, Anna Galikowska and Anna Kokocińska: Surveying a century: Dalcroze Eurhythmics in Poland (1907-2019)			P&W9 Brotz: Listening and inner hearing during piano lessons at Winding Ropes Corral	P22 Yang: Physical Exam
11.30-12.30						W11 Rasmusson: See what you hear, sing what you see: Exploring and shaping a new soundscape

12.30-14.00 Lunch

14.00-15.00 Keynote 3 (Concert Hall) Jacqueline Vann
Sensing the Sound: The importance of movement and space in Dalcroze ear-training
Chair: Louise Mathieu

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15.15-16.00		Talking circle	Talking circle	Talking circle	Talking circle	Talking circle

16.00-16.30	ICDS Lifetime Achievement Award Presentation; including a performance by Teresa Nowak and colleagues					
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16.30-17.00 Refreshments and poster session

17.00 & 19.00 Evening performances

Thursday 01 August

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
09.00	P&W10 Stevenson: Dalcroze solfège in the modern classroom	P23 Davidson: The listening actor in process: A reflection on pedagogical practice	P26 Daly: Songs my mother taught me		P&W11 Alperson: Priming the instrument: Classic Dalcroze exercises to develop the listening body	
09.30		P24 Chu: How movement replicates sound for musical experience	P27 Vann: "...one does not learn to ride by reading a book on horsemanship" (Jaques-Dalcroze 1915): The reflections of a practitioner-researcher			
10.00		P25 Della Pietra: Realizing movement qualities in music: An analysis of selected performances by accompanist-composers associated with Rudolf Laban in England	P28 Cole: "Brown shoes" and the listening body in action: How moving past outdated rules can lead to major breakthroughs			

10.30-11.00 Refreshments

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
11.00	P&W12 Habron-James: Dalcroze as a way of educating for sustainability	P29 Owczarek: Embodiment of music in moved hands	P32 Ridout: How do three flute players make sense of their lived experiences of Dalcroze Eurhythmics in preparing contemporary music for performance?	GS2 Greenhead: Getting started in researching practice		P&W13 Lombard: Inner listening and language
11.30		P30 Dutkiewicz: Listening as a main condition necessary in working on music choreography when performing with live music	P33 Wentink: Flow experiences of ensemble performers with Dalcroze Eurhythmics: An interpretative phenomenological analysis			
12.00		P31 Malgeri: Expressing emotion through body in movement interpretations of music	P34 Maphakela: The Experiences of learning wind ensemble music through Dalcroze-inspired movements: An interpretative phenomenological analysis			

12.30-14.00 Lunch

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
14.00-15.00	W12 Riedmuller: Re/Flux: Encounters without words				W15 Kleesattel: Laban's effort qualities through the cello: Implications for music pedagogy and performance	W17 Kokocińska: Flying and falling through the space
15.15-16.15	W13 Kamińska: The twenty gestures of Emile Jaques-Dalcroze rediscovered for			W14 Zazueta: Integration of culturally diverse	W16 Navarro Wagner:	

	Eurhythmics in the 21 st Century			groups through Eurhythmics	Musical bodies in action: A somatic experience through Dalcroze principles	
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16.15-16.45

Refreshments

17.00 & 19.00

Evening performances

20:00

Folk music and dance party! An opportunity to learn and enjoy with musicians PoPieronie, from Żywiec (Direction: Brygida Sordyl) and dancers from the folk music ensemble Magurzanie, from Łodygowice.

Friday 02 August

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall
09.00-10.30	<p>P&W14 Door, Leach & Whyman: Contact as 'listening' and the performer</p> <p>Paper title (Leach): Plato's 'Battle of Gods and Giants' and the paradox of touch in Contact Improvisation</p>		<p>GS3 Southcott: Getting started in telling your own story: Autoethnography</p>		<p>P&W15 Nash: The ear at the heart of Eurhythmics: Linking the ear with body, voice, musical expression and improvisation</p>	

10.30-11.00

Refreshments

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3	Eurhythmics Hall

11.00-11.30	P&W16 Nivbrant Wedin, Riedmüller, Xie, Rydin & Iketani: Pearls in the pocket	P35 Bennett: The mindful body moving: Children's images of engagement through movement and dance to music	P38 Juntunen: Assessment in Dalcroze pedagogy		P&W17 de Val (paper): Fancy a Maggot? Dancing Playford, à la Dalcroze; Millyard, de Val & McCleary (workshop): An introduction to English country dance	
11.30-12.00		P36 Jaresand: Beauty/Schönheit/Skönhet	P39 Mete: The Dalcroze method in scientific research in Turkey: A systematic review			
12.00-12.30		P37 Österling Brunström: The body, to make to be in music: A phenomenological study	P40 Woo: Dalcroze-inspired analysis in the Music Theory classroom			

12.45-13.30 Closing Ceremony

This programme is correct as of 01 April 2019 and may be subject to future amendments.