



INTERNATIONAL CONFERENCE
OF DALCROZE STUDIES

Call for Submissions

The Seventh International Conference of Dalcroze Studies

***Building bridges through music and movement:
Inspire, Imagine, Transcend***

University of Luxembourg, Belval, LU

Important Dates

- **Submission deadline: 15 November 2024**
- **Early registration opens: 1 February 2025**
- **Presenters register and pay by: 1 March 2025**
- **Late registration: 1 April – 10 June 2025**
- **Conference dates: 28–31 July 2025**

The conference

ICDS7 aims to present the best ongoing research and practices within Dalcroze Studies and related fields. ICDS is a global, transdisciplinary forum, open to viewpoints from education, the arts and humanities, and the social, health, and life sciences. We welcome practitioners and scholars alike. This year's theme is "*Building bridges through music and movement: Inspire, Imagine, Transcend.*"

Keynotes (confirmed)

Pieter-Jan Maes (Professor in Systematic Musicology at IPEM, Ghent University, Belgium)

Hélène Nicolet (Director of the Institut Jaques-Dalcroze, Geneva, Switzerland)

Funmi Adewole Elliott (Senior Lecturer in Dance, De Montfort University, Leicester, UK)

Call for submissions

The theme of this 7th edition is "*Building bridges through music and movement: Inspire, Imagine, Transcend*". ICDS7 welcomes scholars, practitioners, and performing artists to propose research and practice-based papers, workshops, panel discussions, symposia, posters, and performances based on 8 thematic tracks. Each track is curated to foster in-depth discussions, raise issues, encourage cross-disciplinary dialogues, and showcase the latest research and practices.

Music and Movement through Technology



The "Music and Movement through Technology" thematic track explores the dynamic intersection of music, movement, and technological innovation. Contributions will explore how technological advancements, such as augmented and virtual reality, wearable sensors, artificial intelligence, etc. influence and reshape how we create, perform, experience, learn, teach, and research music through movement.

Creativity in and through Music and Movement



The "Creativity in and through Music and Movement" thematic track will explore music and movement as a form of joint participation and artistic exploration that stimulates creativity and creative expression. We welcome contributions that examine how music and movement can initiate and sustain creative processes that foster imagination and innovation.

Music and Movement for Well-Being



The "Music and Movement for Well-Being" thematic track explores the influence of music and movement on well-being in all its dimensions (e.g., physical, mental, emotional, social, spiritual). We invite contributions from a wide range of disciplines and fields, including music education, music therapy, rehabilitation, community music, and more. Submissions can range from innovative interventions to cultural perspectives. We seek innovative and diverse approaches to integrating music, movement, and well-being, offering practical insights into the transformative power of artistic expression through music and movement for learning, healing, and personal growth.

Music and Movement Across the Lifespan



The "Music and Movement Across the Lifespan" thematic track delves into the evolving relationship between music, movement, and human development. We welcome contributions that explore age-specific approaches, providing practice and/or research-based insights on integrating music and movement into the various stages of life, from infants to the elderly. In addition, we welcome contributions that address human development from a holistic perspective, looking into the benefits of music and movement in shaping lifelong learning and flourishing.

Movement in Instrumental Music Learning



The "Movement in Instrumental Music Learning" thematic track explores the integral role of movement in instrumental studies. We welcome, for example, contributions that explore how kinesthetic awareness and movement-based activities can become part of musical training to enhance interpretation, expression, instrumental technique, and injury prevention. Contributions will offer insights and experiences on how different approaches, such as Dalcroze, Laban, Alexander Technique, Feldenkrais, Gerda Alexander Eutony, and others, may be applied in a diversity of contexts, such as the instrumental music classroom, home practice, joint music making, etc. to foster a more embodied approach to instrumental music education.

Diversity in Music and Movement



In the "Diversity in Music and Movement" thematic track, possibilities and meaningfulness of participation and the multifacetedness of human expression through music and movement are examined critically. Contributions will explore music and movement practices under angles such as diversity, accessibility and inclusion, equity and democracy, and interdisciplinary and intercultural understanding. Presentations will offer attendees insights and practical tools to embrace diversity in their music and movement journey.

Bridges



Within the overarching theme of "*Building Bridges through Music and Movement: Inspire, Imagine, Transcend*", the "Bridges" thematic track welcomes contributions from participants who want to hone in, raise issues, and showcase possibilities for building bridges. These could be connections between disciplines (e.g., dance and movement-based approaches, physical and music education), approaches (e.g., Laban and Dalcroze), age-specific cultural practices (e.g., for children and the elderly), communities (e.g., arts and science), or artforms (e.g., music and the visual arts). Presentations will explore synergies, transcend barriers, inspire dialogues, and imagine new pathways to foster connections through music and movement.

Out of the Box



The "Out of the Box" track opens the doors to the unexpected! It provides an opportunity for performers, scholars, and practitioners to enrich the conference with contributions around the conference theme but beyond the scope of the given thematic tracks.

Types of submission

Note: The presenters determine the length of the discussion for workshops and performances.

Papers (20 minutes and 10 minutes discussion) — In-person presentations will be prioritized. Limited spaces will be available for online paper presentations.

For ICDS7, we are offering two categories for the presentation of papers:

- (i) *Spoken research papers*. These entail the presentation of research, explaining aims, methodologies, findings, and conclusions as appropriate in the respective fields.
- (ii) *Spoken practice papers*. These are presentations of “good practices,” explaining novel pedagogical/therapeutic/artistic approaches and/or theories, and discussing the implications for future work. Please consider these questions: What is it about? What did you do? What did you find out? How do you make sense of this? Why does this matter? What did you learn?

Note on online presentations: When accepted, online presenters are expected to record their talk (max. 20min) and send the video before June 1st to icds7@uni.lu via [wetansfer](#). They are expected to register for the conference, and be online for the Q&A after the recorded presentation.

Workshop (60 minutes, including discussion) — In-person only

Workshops are practical sessions involving delegate participation that focus on the conference theme. For workshop proposals, please provide information on the Background, Aims, Interactive Participation, Implications and the Specific Value and Meaning.

Paper & Workshop (90 minutes, including discussion) — In-person only

This format combines a spoken presentation (on research or practice) with a workshop. For proposals, please provide information on the Background, Aims, Interactive Participation, Implications and the Specific Value and Meaning of the session.

Symposium (90 minutes, including 15 minutes for questions/discussion) — In-person only. A limited number of spaces will be available for symposia presentations.

A symposium is a shared platform for 3–6 delegates to present a specific research topic in depth and to discuss each other’s work in a public forum. When submitting the proposal, please provide the list of presenters and indicate who will chair the symposium. Also, provide background information on the topic to be discussed and a brief outline of what each presenter will contribute to the discussion. There is flexibility in the way presenters decide to format their symposium (e.g., to have questions after each contribution or only at the end).

Roundtable (90 minutes, including discussion) — In-person only

In contrast to the symposium, a roundtable is a semi-planned conversation amongst a group of presenters who invite other delegates from the conference to contribute to discussing an important topic. It does not need to present research findings. Roundtable organizers lead a public discussion to arrive at shared understandings, new insights, and/or proposals for

action. For these proposals, please indicate who will organize the roundtable discussion (there may be more than one organizer), who will chair it on the day, information about the topics to be discussed, and objectives or anticipated outcomes of the discussion.

Performance (timing variable) — In-person only

Please note that all performances will be live and in person. The committee may request that the timing of accepted performances be adjusted to suit the conference timetable. Therefore, timing needs to be indicated when submitting.

Poster — In-person only

Poster presentations offer a dynamic platform to showcase your research visually. We are looking for a concise and engaging format that allows for in-depth discussions with attendees. This interactive format encourages knowledge exchange and networking opportunities. Posters will be on display throughout the conference.

Submission Procedure

Submit your proposal via <https://www.conftool.com/icds7>.

Deadline for all submissions: Friday, November 15th, 2024, 23:59 (GMT)

The language of presentations is English.

Please note: Delegates may submit a maximum of three proposals. If submitting three, one of them must be collaborative.

When you submit your proposal, you will be asked to enter the following information, a.o.:

- Title of presentation
- Type of presentation (research paper, practice paper, workshop, paper & workshop, symposium, roundtable, performance, poster)
- Thematic track
- 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 150-200 words and submitted as Word documents, in exactly the format set out in the template downloadable here: <https://www.dalcroze-studies.com/submissions> Proposals should describe how they relate to the conference theme.
- Biography (75 words). This should start with your name and must be in prose (i.e., not a list of appointments). For submissions with multiple authors, please give biographies for all presenters and chairs, if appropriate.

Submissions must meet these requirements to be considered by the Scientific Committee.

Please check your contribution **very carefully** for language and spelling before submission. **ICDS does not provide any editorial support for presenters.** If your proposal is accepted and unless the Scientific Committee requests you to amend the text, the version you submit

will be published in the conference program, and this will be permanently available online after the event.

Presenters will be notified by 1 February 2025.

Online registration

Presenters must pay and register by 1 March 2025.

Non-presenting delegates must register and pay by 10 June 2025.

Fees*

The in-person attendance fee includes refreshments, a light lunch, and conference materials.

Physical attendance:

1 February - 30 March (early bird rates): Regular 310 €; Student 185 €

1 April - 10 June 2025 (late registration): Regular 365 €; Student 220 €

Virtual attendance:

1 February - 30 March (early bird rates): Regular 210 €; Student 120 €

1 April - 10 June 2025 (late registration): Regular 240 €; Student 145 €

Conference dinner: 75 €

Scientific Committee Co-Chairs:

Eric Barnhill

Senior Research Engineer at iRhythm Technologies, Inc. Salt Lake City, Utah, United States

Stephen Neely

Milton and Cynthia Friedman Associate Professor of Music
Director of the Marta Sanchez Dalcroze Training Center
Director of Graduate Studies, Carnegie Mellon University School of Music,
Pittsburgh, PA, USA

Committee:

Ruth Alperson

Dean Emerita, Hoff-Barthelson Music School, New York, USA

Karin Greenhead

Professor of Music (Dalcroze Eurhythmics); Teacher of Dalcroze Eurhythmics;
Research supervisor, Royal Northern College of Music, Manchester, UK;
Director of Studies, Dalcroze UK;

Co-Director of the Dalcroze Eurhythmics International Examination Board (DEIEB)

John Habron-James

Head of Music, Health and Wellbeing; Professor in Music, Royal Northern College of Music, Manchester, UK

Marja-Leena Juntunen

Professor in Music Education, Sibelius Academy, University of the Arts, Helsinki, Finland;
Dalcroze Pedagogue.

Louise Mathieu

Retired Professor, Université Laval, Quebec City, Canada
Director of Studies, Dalcroze Canada;
Co-Director of the Dalcroze Eurhythmics International Examination Board (DEIEB)

Giusi Mazzella (Student Member, 2023-2025)

Dalcroze License Candidate, Dalcroze - UK
Independent Dalcroze Eurhythmics Practitioner, Luxembourg

Luc Nijs

Associate Professor in Early Childhood Music Education and Head of the Bachelor in Music Education at the University of Luxembourg;
Visiting Professor at Ghent University, affiliated with IPEM and the JONET Chair on Social Action and Music Making.

Andrea Sangiorgio

Professor of Elemental Music Education (EMP Elementare Musikpädagogik) at the University of Music and Performing Arts Munich, Germany.

Elda Nelly Treviño

Professor and Ear Training Coordinator, Facultad de Música, Universidad Autónoma de Nuevo León.
Professor and Coordinator of Dalcroze Programs, Escuela de Bellas Artes, Universidad Panamericana.
Director, Música Viva.
México.

Liesl van der Merwe

Professor in Music, School of Music, Faculty of Humanities, North-West University, Potchefstroom, South Africa

Organizing Committee

Chair: Luc Nijs, University of Luxembourg

Bahareh Behzadaval

Nadja Koob

Giusi Mazzella

Georgia Nicolaou

Laura Serra

Emma Shubin

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