

INTERNATIONAL  
CONFERENCE  
OF DALCROZE  
STUDIES

ICDS

**ICDS 10<sup>TH</sup> ANNIVERSARY**  
*Commemorative Booklet*





*"The Dalcroze studies conference was a truly memorable, rewarding and enjoyable experience. Fantastic lectures, thrilling workshops and I got to sing and move and dance and talk with many wonderful people."*  
— Professor Raymond MacDonald, Edinburgh University, UK

*"I was very impressed with the sound principles of the music education advanced by the Dalcroze movement. The enthusiasm amongst the members and the performance-oriented sessions are quite amazing."* — Professor Max van Manen, Professor Emeritus at the University of Alberta, Canada



*"You and your colleagues, student team and support staff worked so brilliantly together to make the conference [ICDS2] stimulating and enjoyable. It was one of the best experiences ever for me!"*  
— Professor Selma Odom, Professor Emerita, York University, Toronto, Canada

# THE FIRST TEN YEARS: A REFLECTION ON ICDS

## *Genesis*

The beginnings of ICDS probably go back to 2008, to my first experience of Dalcroze, at the Dalcroze Society UK's Summer School. I was immediately hooked and began training for the Dalcroze Certificate the same year. Two years later I married Bethan James, my first Dalcroze teacher, and gradually I became networked with more people in the Dalcroze community, in the UK and abroad. By this time, I had started an academic career in research-intensive universities and in 2009 took up my first permanent post as a part-time lecturer in music.

During conversations with Dalcroze colleagues in the UK, it became apparent that the centenary of the London School of Dalcroze Eurhythmics would fall in 2013. Informal discussions involving myself, Bethan Habron-James, Karin Greenhead, and Selma Landen Odom began in late 2011. By mid-2012 invitations went out to colleagues to form a committee and in September the call for papers was publicized. On 24 July 2013, the First International Conference of Dalcroze Studies: Movements in music education opened at Coventry University.

## *Initial success and growth*

132 participants attended the Coventry event, coming from 23 countries. This was many more than the committee had envisaged and it made for a very lively and colorful event. Keynote speakers Selma Landen Odom and Joan Pope co-authored a new book, *Practical Idealists: Founders of the London School of Dalcroze Eurhythmics – A Centenary Essay*, that was published by Coventry University and launched during the conference. The exhibition *Emile Jaques-Dalcroze: Music in Movement* was printed and mounted in the UK for the first time.

During the coffee breaks in Coventry, people were already asking 'Where will the second conference be? And when?' In many ways, the First International Conference of Dalcroze Studies was an invitation to the international Dalcroze / Eurhythmics community, one that was answered by Angelika Hauser-Dellefant and Paul Hille, who wrote a beautiful letter of thanks detailing their experiences in Coventry. This correspondence planted a seed and Angelika and Paul would go on to organize the Second International Conference of Dalcroze Studies: The movement connection at the Universität für Musik und darstellende Kunst Wien (mdw), in Vienna, Austria.

Vienna was a stunning location for the second conference. In the beautiful old buildings and courtyards of mdw, 203 people gathered to move, sing, listen, discuss, and relax together. The year being 2015, we celebrated 150 years since the birth of Émile Jaques-Dalcroze. Over several years, Paul Hille had led a project to have a commemorative plaque mounted on the building where Jaques-Dalcroze was born. We gathered there on the opening evening to wish him happy birthday, with speeches and a performance specially devised by Anetta Pasternak and her students. The last event of the conference was a trip to Laxenburg, where we learnt about the successor school to Jaques-Dalcroze's institute in Hellerau.



*"I thank the conference organizers for their dedicated and outstanding preparations... I congratulate you all on the important work you are doing" — Professor Susan O'Neill, Simon Fraser University, Vancouver, Canada and ISME President Elect, 2016-2018*

## *Evolution*

With the first two conferences ICDS had established itself firmly in the calendar. The second event had also confirmed a pattern of shared ownership and it was now for another institution to take the baton as hosts. By this stage, there were several expressions of interest so the Scientific Committee established a bidding process. The Third International Conference of Dalcroze Studies, what became known as ICDS3, was awarded to Université Laval, Québec City, Canada. Here, the Organizing Committee would be led by Josée Vaillancourt and Louise Mathieu and the theme was *The living moment: Exploring improvisational practice*.

The size and complexity of the event was now of a different order. Where Coventry saw 74 presentations, the ICDS3 program contained almost 170, with 250 participants in attendance. Extra help was required for the peer review process and a large team of student helpers was on hand to facilitate the smooth running of the event. One of the most touching moments of ICDS3 was the opening evening, when Louise Mathieu made a vote of thanks to guest of honor Lucien Brochu, Professor Emeritus in the Faculty of Music, who had instigated the Dalcroze program at Université Laval in the 1970s. Yet again, ICDS took the opportunity to look back in order to look forwards.

Due to the ICDS bidding process, we were able to announce the next hosts at the end of ICDS3. The excitement was palpable when Anetta Pasternak and her team from the Karol Szymanowski Academy of Music, Katowice, Poland, took to the stage to introduce themselves and their institution. The momentum seemed to continue from that moment onwards and in 2019 we gathered for the fourth time. The local and national flavor of the 4th International Conference of Dalcroze Studies event was unmistakable, with folk music and dance playing a central role in the opening ceremony and a special gala evening. ICDS4 also saw the inauguration of the Lifetime Achievement Award, presented to Selma Landen Odom, as well as a prize for best student paper, named in her honor, presented to Helen Gould.

## Challenges

Each conference has presented its challenges. For the first, we had to raise funds and there were no precedents. For ICDS3, we had to discuss how to present a conference with bi-lingual elements. For ICDS5, the Scientific Committee had to find a way to combine the conference with the Dalcroze Society of Japan's quadrennial conference, as that was the plan. However, none of us could have predicted the much bigger challenge that hit us all in March 2020, the Covid-19 pandemic. At the end of ICDS4, I had proudly announced that we would meet in 2021 in Tokyo, Japan. Eventually, and with much regret, we had to admit this would not be possible. Undaunted, the Scientific Committee decided to organize an online event.

In October 2021, ICDS5 took place over an intense 48-hour period. Andrew Goldman, Secretary to the Scientific Committee, oversaw the considerable complexities of organizing an event across several time zones, with parallel zoom sessions. A staggering 350 individuals joined the 5th International Conference of Dalcroze Studies: Dalcroze practice in diverse cultures, communities, and contexts. In the restricted spaces of our own homes, mediated by screens a few inches wide, we were nevertheless able to move together, improvise, and discuss. The Scientific Committee had taken the view that it was worth mounting the event for the sake of the continuation of the ICDS community; on reflection, it may even have led to its growth. Whatever is the case, the experience proved to us that virtual connection was better than no connection.

## Building community

It is hard for a group that meets once every two years to maintain a sense of community. But, somehow we seemed to have managed it. It is true to say that from the outset ICDS plugged into existing communities, such as national Dalcroze / Eurhythmics societies, universities and academies with dedicated departments, like those in Vienna and Poland, and umbrella organizations such as FIER. Besides bringing members of such groups together, we have appealed to other disciplines and academic communities, with some success. For example, our keynotes have come not only from music education, music psychology, and music neuroscience, but also anthropology, dance, gerontology, and philosophy. Our hope has been to develop strength through encouraging diversity and by creating "intentional moments of boundary crossing and boundary encounter."<sup>1</sup>

A sign of a healthy community is that it comes together in times of need and this was demonstrated from the beginning of ICDS. In 2013, the Eurhythmics Teacher Education Program at the Royal College of Music (KMH), Stockholm was threatened with closure. The petition that was started in Coventry – nine pages of signatures that reads like a who's-who of Dalcroze / Eurhythmics worldwide – helped in a small way to make the difference and the department is now thriving, having recently coordinated an EU-funded project 'Eurhythmics in Education and Artistic Practice' with three other centers of learning. There are many other examples of bonds being forged through collaborations sparked off by ICDS.

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<sup>1</sup> Wenger-Trayner, E., & Wenger-Trayner, B. (2015). Learning in a landscape of practice: A framework. In E. Wenger-Trayner, M. Fenton-O'Creevy, S. Hutchinson, C. Kubiak, and B. Wenger-Trayner (Eds) Learning in Landscapes of practice: Boundaries, identity, and knowledgeability in practice-based learning (pp. 13-29). Routledge. Page 19.



## Looking ahead

ICDS claims to be a leading forum for knowledge exchange in the understanding of music and movement in general, and Dalcroze / Eurhythmics in particular. Whether or not ICDS has achieved this status, it has certainly developed into a transdisciplinary community of practitioners and researchers, crossing borders between education, the arts and humanities, and the social, health, life, and natural sciences. It has created new knowledge and inspired innovations in practice. My hope for the future of ICDS is that it continues in this spirit, helping diverse disciplines to find common ground and break new paths, and supporting various traditions of music-movement education and therapy to flourish.

After the second conference, the Scientific Committee produced a Conference Charter to set out the parameters of the event and provide planning guidance for future hosts. Since then, ICDS's five founding values have remained unchanged: inclusiveness and inter-/transdisciplinarity; the integration of research, theory and practice; internationality; sustainability; and professionalism. In combination, I hope these continue to be embodied in high-quality events that are welcoming and accessible, where knowledge can be made and shared across boundaries, and environmental impact is minimized.

## Thank you

As I have been writing this reflection, so many wonderful memories have re-surfaced, all of them warm, all of them treasured. As a result of leading ICDS, I have been invited to teach in academies and universities throughout Europe and beyond, institutions have approached me for advice, and colleagues have asked me to collaborate on research projects. For all these opportunities, I am immensely grateful. Without them and without the conference I would not be the person I am today. ICDS has been a life-changing endeavor, a pleasure and a privilege to lead, and I hope my successors will find as much fulfilment as they take the reins.

### **Professor John Habron-James**

Chair, ICDS Scientific Committee (2012-2023)



# ICDS2, 2015

**Universität für Musik und darstellende Kunst Wien (mdw), Vienna, Austria**

The first ICDS in Coventry was a special initiative: a gathering where new scientific findings in Dalcroze studies were presented, insights were given into different practices, exhibitions and performances were seen, and where discussions and professional exchange took place in an international environment. This initiative is due to John Habron-James and his first committee. The desire to make this international encounter possible again in a broader field of music and movement education/rhythmics and the 150th birthday of Émile Jaques-Dalcroze, who was born in Vienna, were good reasons to hold the second conference in 2015 in Vienna. It took place at the University of Music and Performing Arts in Vienna (mdw) and was organized by the department of Music-and-Movement Education/Rhythmics.

As at the first conference in Coventry in 2013, an international committee led by John Habron-James compiled the program. At the time, this committee consisted of researchers and lecturers from Australia, Canada, England, Finland, and USA. Some of the committee members also came from subjects related to rhythmics, but all were professionally involved with Music and Movement/Rhythmics. Four keynote speakers and two special guests were invited by this committee: Sally Ann Ness, anthropologist (USA), Gunhild Oberzaucher-Schüller, dance scholar (Austria), Eckart Altenmüller, neurophysiologist and musician (Germany), and Marja-Leena Juntunen, Dalcroze teacher and researcher (Finland). Eleonore Witoszynskij, rhythmics teacher (Austria) was invited for an interview and Hilde Kappes, performer/singer (Germany) as guest artist.

The conference kicked off with the unveiling of the commemorative plaque that is now attached to the Kattus company building (Am Hof 8) in the first district of Vienna and shows where Émile Jaques-Dalcroze was born in 1865. Paul Hille made all the preparations for creating the plaque: selected a photo and quote, submitted applications to the City of Vienna, and used all important communication channels, such as with the Jaques-Dalcroze family and the Swiss embassy. He organized and led an impressive celebration with activities and performances by rhythmics students from Vienna and Katowice and international speakers.

The theme of the conference was 'The movement connection.' We all move! To live without movement, or make music without movement, is not possible. As human beings we are defined by movement. If our body stops moving, we die. In human communication, body language and tone of voice are the biggest connections between us, and the voice itself is also created by movement. This theme therefore inspired us to connect on several levels, to exchange experiences of (and in!) movement, and to discuss its role in our work.



The various formats of the first conference were adopted for Vienna, as they best reflect the complexity of the special field of music-and-movement education/rhythmics. ICDS2 took place in one of the mdw's most beautiful buildings: the 300-year-old baroque monastery proved to be a very atmospheric conference venue. High ceilings, magnificent chandeliers, old paintings, high wooden doors, old handles, long cloister corridors, and the view of the fairytale Belvedere Palace with its gardens made some participants react euphorically to this time-honored ambience. An inner courtyard was furnished with tables and benches and served as a dining space and meeting place. A stand for the sale of rhythmics materials and books rounded off the offer.

203 participants attended the conference. Of these, 16 were mdw students (including 2 Erasmus students from Poland) who also worked as conference assistants. 26 countries from all continents were represented. It was important for us to organize the 2nd International Conference of Dalcroze Studies as an environmentally friendly event. To achieve this, we used china for refreshments, chose sustainable materials like ecological cotton for the conference bags, and printed the proceedings using ecological ink. The light lunches of high-quality Mediterranean food were mainly organic.

The afternoon of the last day of the conference was dedicated to an excursion to Laxenburg. The deputy mayor welcomed us there with coffee and cake and introduced us to the special features of Laxenburg. This was followed by a visit to the old castle, where, thanks to the cooperation of the Austrian Film Archives, we were given special access to the former classrooms of the first rhythmics training in Austria, one of the successor institutions of Hellerau. There was also a special exhibition and film screening in the Laxenburg Museum, which opened its doors especially for conference visitors. This excursion only increased the already good mood. After the conference, many visitors expressed their enthusiasm not only on the feedback form but also via other channels of communication.



The conference had many impacts. New research collaborations and international exchanges, as well as new paths for disseminating research into Dalcroze practice and related fields, that began at the first conference could be continued at the second one. The impacts included:

- the exchange of up-to-date results of research in different countries worldwide;
- the promotion of research in various disciplines: history, neuro-physiology, anthropology and music pedagogy;
- the promotion of connections with other fields to strengthen Dalcroze studies;
- the understanding that, although Dalcroze / Rhythmics practice varies according to historical developments in different countries, the results of empirical research can be very similar;
- new insights into different practices and to get inspiration for our own work;
- the development of international networking on several levels: between universities, between institutions, between organizations, between individuals;
- connections between people from different walks of life: professors, lecturers, students, interested individuals, scientists;
- new ideas came to life, such as book proposals and website postings.

Another significant legacy of the success of ICDS2 was the fact that other universities queued up to host the next conference.

There were also impacts especially for the mdw/Vienna:

- it proved to the mdw that the Department of Music-and-Movement Education/Rhythmics is able to organize big international conferences;
- the department received financial support from mdw to host further conferences in 2017, 2019, and 2022;
- ICDS2 increased the significance of Music-and-Movement Education/Rhythmics at the university and in Austria;
- the City of Vienna, the Economic Chamber of Trade, and the Vienna Convention Bureau together presented the mdw with an award for the successful running of the 2nd International Conference of Dalcroze Studies. There was a corresponding celebratory reception in the town hall with the presentation of the certificate.

If you would like to find out more about the 2nd International Conference of Dalcroze Studies, you can visit the following website: [www.mdw.ac.at/icds/?PagelId=3636](http://www.mdw.ac.at/icds/?PagelId=3636)

John Habron-James was the initiator of this series of conferences and, especially at the first conference, he was responsible for their implementation. The organization and administration were increasingly professionalized by structuring processes, creating a website and electronic support, and dividing responsibilities. John has always been the link between the Organizing Committee and the Scientific Committee, which he has chaired up until now. At this point we would like to thank him for this important impulse for the world of Music-and-Movement Education/Rhythmics! Congratulations for the 10-year journey of this important conference. We hope it will continue for a long time!

**Univ. Prof. emerita Angelika Hauser-Dellefant**

# ICDS3, 2017

Université Laval, Québec City, Canada

The Faculty of Music at Université Laval in Québec City hosted the International Conference of Dalcroze Studies for the first time on the American continent. It was an honor and a pleasure for me to chair the Organizing Committee, brilliantly supported by my colleague, Louise Mathieu, Vice-Chair of the Organizing and Scientific Committees.

Scientific research obviously occupies an important place at Université Laval, and we took advantage of the conference to showcase the diversity of the research fields touched by Dalcroze practice: alongside music performance and education, which are at the core, there are theater, dance, somatic education, special education, therapy, and gerontology, to name but a few. This illustrates the transdisciplinary scope of Rhythmics, and explains why the congress was open to viewpoints from the arts, humanities, social sciences, and health sciences.

One of the aims of the ICDS3 was to contribute to the advancement of knowledge in the field of Dalcroze studies and related fields, while giving a prominent place to practitioners. Indeed, it was important for us to emphasize the fundamental role of practice in the development of research, and to give researchers the opportunity to exchange with practitioners, to experiment and observe Rhythmics in practice, and for practitioners to familiarize themselves with the knowledge gained from research and to better identify research issues aimed at meeting the needs of society.

The conference theme, 'The living moment: exploring improvisational practice,' brought together a variety of disciplines, including music, dance, theater, architecture, directing, film, music and dance history, art and music education, ethnomusicology, somatic education, therapy, geriatrics, philosophy, psychology, neuroscience, and technology. Such a plurality of objects of study, methodological approaches, and artistic practices may well have contributed to a





better understanding of the phenomenon of improvisation, to the nuance of the discourses that relate to it, and to the enrichment of the field of Dalcroze studies that is intrinsically linked to it. Indeed, improvisation, in all its forms, lies at the heart of the Dalcroze approach: sometimes musical, sometimes corporeal, sometimes pedagogical, it is both process and product.

Logistically, ICDS3 was a full menu to put together, a daunting challenge: 167 presentations in total! In addition to the Théâtre de la cité universitaire, the Pavillon Louis-Jacques-Casault, home to the Faculty of Music, includes a concert hall and a multidisciplinary hall, two small theaters, as well as three movement rooms and several classrooms, to which we had free access. Capacity was thus assured, but the success of the event rested largely on the thirty or so students (undergraduate, graduate, and post-graduate) who were able to be hired thanks to a grant from the SSHRC (Social Sciences and Humanities Research Council). Their enthusiasm, commitment, and initiative ensured that the many overlapping activities ran smoothly. It was also an opportunity for them to get to know Dalcroze practice better.

All in all, ICDS3 was for me an exceptional opportunity to highlight the richness of Dalcroze practice in relation to scientific research; to encourage encounters and exchanges between practitioners and researchers, whether rhythmicians or not; to introduce participants to artists, works, and productions, many of which had never been seen before... and to ensure that everything went as smoothly as possible, "dans la joie", as Émile Jaques-Dalcroze would have wished.

I wish long life to the ICDS!

**Dr Josée Vaillancourt** (retired professor)

# ICDS4, 2019

Karol Szymanowski Academy of Music, Katowice, Poland



*"In my own work as an anthropologist, I have rarely had the chance to be among such a good-humored gathering of generous and creative scholars and artists."*

— Professor Sally Ann Ness, University of California Riverside, USA

This conference was very significant for our Eurhythmics department, as it celebrated 30 years of academic, pedagogical and artistic activity in 2019. An international event of such large scope was a great opportunity to celebrate this jubilee and present the achievements of our center of learning. This is why we prepared a special artistic program, including a plastique animée of Krzesany by Wojciech Kilar, which was presented during the opening ceremony by five teams of performers with a total of 70 people on stage, as well as a concert of Jaques-Dalcroze's piano music with plastiques animées, and a brand new theatrical creation entitled Emil's Lab, devised and performed by Theatre of Rhythm Katalog, that was inspired by the story of Jaques-Dalcroze's innovations in, and his philosophy of, music education. The conference also included a poster and photographic exhibition.

The conference highlighted the uniqueness of Polish artistic education, where Eurhythmics plays a role at all levels. Poland is a country with a rich tradition of Dalcroze practice, stretching back more than 100 years. Many representatives from the large community of Eurhythmics teachers and students were present. The most important thing for us was that experts in the Dalcroze method would share their knowledge and experience with Polish students who cannot easily participate in international events due to financial restrictions. They are our future and we hope they will continue to develop this tradition.

The theme of the conference was 'The listening body in action!' This was inspiring for us in Poland because solfège had been a missing link in Polish Dalcroze practice for many decades. I think that the conference sparked a process of rediscovering this element of Dalcroze education. Part of this was a research project I undertook in cooperation with Jack Stevenson and a graduate of our department, Anna Januszewska. In this pilot study, we confirmed the effectiveness of a Dalcrozian approach to solfège in the development of musicianship and creativity.







When you organize such a big event, you usually work on it for a long time. I started my cooperation with John two years before the conference. Although, as Chair of the Organizing Committee, you try to control and plan for all eventualities (a bit like anticipating the next move in chess), you know that this mass of people will come to you and you need to have a team of people who are responsive and can work together to solve problems quickly. We had a committee of only five people, who worked hard to make the Academy friendly for participants. This spirit rubbed off onto the many student volunteers and it was gratifying to see their passion for action and taking up ambitious challenges grow. Unfortunately, this was then undermined by the Covid-19 pandemic.

We wanted to make ICDS4 unforgettable and this is why we planned a number of events involving Polish music and folk dance. Thanks to cooperation with pianist Adalberto Maria Riva, Chopin's music opened and closed the conference. Other fond memories include the presentation of the inaugural ICDS Lifetime Achievement Award to Selma Odom, a performance of Jaques-Dalcroze's chamber opera *Les jumeaux de Bergames* – under the direction of Michael Schnack – and a recital in the Academy's organ museum. Many of these events were livestreamed, opening up the ICDS to many more people than would have been possible otherwise.

The Academy has not organized so many academic conferences over the years, so this was important for the institution. The Rector recognized our efforts and presented the ICDS4 Organizing Committee with a special award on the National Day of Education in October 2019.

Finally, I would say that it is difficult for us to develop the Dalcroze method without interacting with experts in other fields. Development is our duty. ICDS is a platform where we can do this, so it is very worthwhile to develop our collaborative activity to ensure this conference continues into the future.

**Prof. Dr Hab. Anetta Pasternak**



*"The conference - organized with skill and care - was superb, intellectually, musically, and in other ways, truly a delight. I very much appreciate being part of it."*

— Professor Liora Bresler, University of Illinois, Champaign, USA



# ICDS5, 2021

Online



# SCIENTIFIC COMMITTEE

The conference has been steered and governed by a Scientific Committee since the beginning, although this name was not adopted until after the First International Conference of Dalcroze Studies. Committee members also serve on two working groups (Peer Review and Programming, and Prizes and Awards). Sometimes external colleagues are invited to help with the peer review process. Since 2019 the Scientific Committee and Organizing Committees have been supported by a Marketing and Communications Officer (Agata Trzepieczyńska).

## PAST SCIENTIFIC COMMITTEE MEMBERS



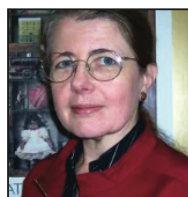
**Joan Pope**  
(Founder Member)  
2012-2015



**Sandra Nash**  
(Founder Member)  
2012-2015



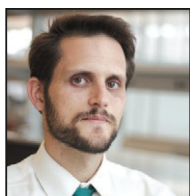
**Selma Landen Odom**  
(Founder Member)  
2012-2017



**Jane Southcott**  
(Founder Member)  
2012-2021



**Eckart Altenmüller**  
2017-2019



**Andrew Goldman**  
2017-2021



**Andrea Schiavio**  
2019-2021



**Johanna Laakkonen**  
2015-2022



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## CURRENT SCIENTIFIC COMMITTEE (2023)



**Chair: Professor John Habron-James**  
Head of Music, Health and Wellbeing  
Royal Northern College of Music, Manchester, UK



**Vice-Chair: Professor Liesl van der Merwe**  
Professor, School of Music and the Faculty of Humanities  
North-West University, Potchefstroom, South Africa



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



**Dr Ruth Alperson**  
Dean Emerita, Hoff-Barthelson Music School, New York, USA



**Professor 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)



**Professor Marja-Leena Juntunen**  
Professor in Music Education, Sibelius Academy, University of the Arts, Helsinki,  
Finland; Dalcroze Pedagogue





**Professor Dr 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, Belgium, affiliated with IPEM and the JONET Chair on Social Action and Music Making



**Rosalind Ridout (Student Member)**

PhD student, Royal Northern College of Music, Manchester, UK



**Professor Dr Andrea Sangiorgio**

Professor of Elemental Music Education (EMP Elementare Musikpädagogik) at the University of Music and Theatre, Germany



**Dr Stephen Neely**

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



**Dr Eric Barnhill**

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

**Student Members**

In 2021 the conference initiated the post of Student Member, held for two years, to help give valuable experience to early-career researchers. The first holder was Rosalind Ridout (UK), 2021-23.

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## ORGANIZING COMMITTEES

### ICDS1

There was no Organizing Committee as such for the first conference. For subsequent conferences, a team was established in advance.

### ICDS2

- Angelika Hauser-Dellefant (Chair)
- Eva Lirsch
- Paul Hille (his contribution was to organize the commemorative plaque to Émile Jaques-Dalcroze)

### ICDS3

- Josée Vaillancourt (Chair)
- Louise Mathieu (Vice-Chair)
- Gilles Comeau
- Ursula Stuber

### ICDS4

- Anetta Pasternak (Chair)
- Anna Lipiec (Vice-Chair)
- Iga Eckert
- Anna Januszewska
- Agata Trzepieczyńska

### ICDS5

- Overseen by Andrew Goldman, Secretary to the Scientific Committee, a team of four colleagues facilitated the online conference:
- Andrew Goldman  
(Regional Coordinator, North & South America)
- Stephen Neely  
(Regional Coordinator, North & South America)
- Alexander Riedmüller  
(Regional Coordinator, Europe / Africa)
- Katherine Smith  
(Regional Coordinator, Australia / Asia)

### ICDS6

- Stephen Neely (Chair)
- Lenny Young
- Grace Alai
- Billy Holtz
- Melissa Neely
- Matthew Reeder
- Preston Steimel
- Jonathan Wang

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## KEYNOTES

From the outset, the ICDS has emphasized interdisciplinarity and this is reflected in its choice of keynotes. These have come not only from the fields of music education, music psychology, and music neuroscience, but also anthropology, dance, gerontology, and philosophy. For the first time at ICDS3 the conference invited Dalcroze practitioners to take the stage and present keynotes involving participation from attendees.

### ICDS1

Louise Mathieu  
Katie Overy  
Joan Pope & Selma Odom  
(joint keynote)  
Maxine Sheets-Johnstone

### ICDS2

Eckart Altenmüller  
Marja-Leena Juntunen  
Sally Ann Ness  
Gunhild Oberzaucher-Schüller

### ICDS3

Ruth Alperson  
Ruth Gianadda  
Karin Greenhead  
Reto W. Kressig  
Raymond MacDonald  
Lisa Parker  
Max van Manen

### ICDS4

Liora Bresler  
Andrea Schiavio  
Jacqueline Vann

### ICDS5

Kathryn Kay  
Nicholas Rowe  
Liesl van der Merwe

### ICDS6

David Buley  
Beatriz Ilari  
Meredith Monk  
Tawnya D Smith

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## AWARDS

### Winners of the Selma Odom Prize for Best Student Paper (and date of award)

- Helen Gould (ICDS4, 2019)
- Pei-Chen Chen (ICDS5, 2021)

Note: this prize was inaugurated at ICDS4.

### ICDS Lifetime Achievement Award Holders (and date of award)

- Selma Landen Odom (ICDS4, 2019)
- Helga Neira Zugasty (ICDS5, 2021)
- Joan Pope (ICDS6, 2023)

Note: this award was inaugurated at ICDS4.

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## ICDS BURSARY AWARD RECIPIENTS

Since 2015, ICDS has offered bursaries at each conference to help reduce the financial costs of attendance. The awards are named after individuals and organizations who have made donations to the conference over the years.

### ICDS2, 2015

#### Joan Pope Bursary

- Ginta Petersons, Latvia
- Michelle Mantovani, Brazil
- Virginia Norris, Australia

#### Association des Amis

##### de Jaques-Dalcroze Bursary

- Emma Shubin, USA

#### Fondation Emile Jaques-Dalcroze Bursary

- Kathryn Williams, UK

### ICDS3, 2017

#### Joan Pope Bursary

- Kateryna Zavalko, Ukraine

#### Association des Amis

##### de Jaques-Dalcroze Bursary

- Eilon Morris, UK

#### Fondation Emile Jaques-Dalcroze Bursary

- Solène Derbal, Canada

### ICDS4, 2019

#### Joan Pope Bursary

- Students from the Secondary Music School, Rzeszów, Poland

#### Association des Amis

##### de Jaques-Dalcroze Bursary

- Olga Daroch, Poland

#### Fondation Emile Jaques-Dalcroze Bursary

- Meral Mete, Turkey

### ICDS5, 2021

- No awards made.

### ICDS6, 2023

#### Joan Pope Bursary

- Karolina Lisowska (Poland)
- Karolina Paczuła (Poland)

#### Association des Amis

##### de Jaques-Dalcroze Bursary

- Elda Nelly Treviño Flores (Mexico)

#### Fondation Emile Jaques-Dalcroze Bursary

- Marlies Muijzers (The Netherlands)

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# THE ICDS IN NUMBERS

## ICDS1

- 3 days of conference
- 132 participants
- 23 countries represented
- 73 presentations:
- 4 keynotes, 44 papers, 17 workshops, 2 performances, 6 posters

## ICDS2

- 4 days of conference
- 203 participants
- 26 countries represented
- 91 presentations:
- 4 keynotes, 21 workshops, 48 papers, 9 symposia, 3 Getting Started seminars, 2 performance-evenings, 3 daytime performances, 1 interview
- 57 colleagues teaching in the HE-sector
- 2 exhibitions
- 1 excursion
- 16 students of the Department of Music-and-Movement Education / Rhythmics of Vienna worked as conference assistants

## ICDS3

- 5 days of conference
- 250 participants
- 28 countries represented
- 167 presentations:
- 7 keynotes, 55 papers, 18 paper & workshops, 42 workshops, 3 symposia, 4 roundtables, 2 Getting Started seminars, 9 posters, 27 performances
- 1 exhibition, 1 micro-exhibit
- 1 Gala evening
- 2 special events
- 30 students worked with the Organizing Committee as conference assistants

## ICDS4

- 5 days of conference
- 219 participants
- 23 countries represented
- 92 presentations:
- 3 keynotes (each followed by a Talking Circle), 33 papers, 18 paper & workshops, 11 workshops, 3 symposia, 1 roundtable, 3 Getting Started seminars, 7 special events, 4 poster sessions, 1 exhibition, 8 performances
- 21 students worked with the Organizing Committee as conference assistants

## ICDS5

- 2 days of conference
- 350 participants
- 37 countries represented
- 94 presentations:
- 3 keynotes (each followed by a Talking Circle), 57 papers, 11 paper & workshops, 7 workshops, 1 symposium, 4 roundtables, 11 performances

## ICDS6

- 4 days of conference
- 164 participants
- 26 countries represented
- 91 presentations:
- 4 keynotes (each followed by a Talkback session), 47 papers, 11 paper & workshops, 19 workshops, 1 roundtable, 6 performances, 1 poster and 2 demonstrations

*“The contributions were excellent, the evening concert was a revelation!”* — Professor Eckart Altenmüller, Chair and Director of the Institute of Music Physiology and Musicians’ Medicine (IMMM) at the University of Music, Drama and Media, Hannover, Germany







Compiled and edited by John Habron-James  
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