



The T² Manual:
**The Dalcroze Professional Certificate and
Dalcroze License
Teacher Training Program**

**Written and Directed by the
2012-2021 Professional Development
Committee**

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How to Use This Book

By its nature Dalcroze Education embraces flexibility, adaptation, and student-centered mentoring; it also fosters embodied musicality, profound listening, and above-all joyful learning! These are qualities that are not possible to capture in text or video. They must be experienced. This document does not attempt to substitute for those qualities in any way. Dalcroze Education must always be learned from qualified instructors through discovery and experiential means. What this book does attempt to do is offer structure, clarity, and ultimately accessibility.

Certification and Licensure process is designed to last over the course of 2-3 years at a minimum for Certification and 2-3 years at a minimum for Licensure. This can result in dynamic changes to one's musicianship, pedagogy, and even philosophy. The Professional Development Committee asks that students remain open and patient during the training process, refer to this document often to keep moving forward, and keep in close contact with teacher trainers here in the United States when questions or concerns arise.

This book is divided into several chapters. Here is a brief description of each:

Chapter I: This chapter is an overview of Dalcroze Education. It shows the nuts and bolts of what make up Dalcroze Education.

Chapter II: This chapter lists the new Dalcroze credentials that culminate in The Dalcroze Professional Certificate (level 3) and the Dalcroze License (level 5).

Chapter III: This comprises the Professional Development Committee T² Program.

Chapter IV: This chapter shows the standards and guidelines necessary for Accreditation by the Dalcroze Society of America.

Chapter V: This chapter serves several functions:

1. It outlines the nature of the Professional Development Committee and its role within the DSA.
2. It describes the conditions of the PDC T² Program.
3. It designates procedures for all participants in the PDC T² Program.
4. It details the application process for Licentiates who wish to instruct courses within the PDC T² Program.

Chapter VI: This chapter outlines ideas for further consideration by the PDC.

Appendix: The appendix contains detailed examples of the types of exercises that are offered in chapter III.

Forward

I am thrilled to present this document to the DSA membership! It represents over 100 years of Dalcroze tradition and instruction that has never before been written down in such detail. It represents a consensus of diverse perspectives and unity within our community of Dalcroze educators and artists. To say that it has been a long time in coming is an understatement. Several thousand hours have gone into the creation of this document; I believe it is a step forward for all of us.

It is important that readers understand all of the components of the document and why they are present. In 2012, the membership voted on several resolutions for the Professional Development Committee to consider; I have listed them here in abbreviated form:

- I. Develop guidelines and criteria for accreditation standards and renewal
- II. Develop guidelines and criteria for granting the Master Teaching Artist along with the responsibilities and guidelines therein
- III. Develop guidelines and criteria for earning The Dalcroze Professional Certificate and Dalcroze License
- IV. Develop a variety of training opportunities to meet The Dalcroze Professional Certificate and License standards

For clarity, we have included the exact resolutions that were approved for the Professional Development Committee at the 2012 Dalcroze National Conference:

RESOLUTION I: The Board appoints a committee open to all Diplômés, the majority of which is made up of Diplômés and includes licentiates, that will

- Develop guidelines and criteria for
 - Accrediting training programs
 - Conducting ongoing review and renewal of training program accreditation, and
- The DSA Board will propose all of the above to its members for a vote.

RESOLUTION II: The Board appoints a committee open to all Diplômés, the majority of which is made up of Diplômés and includes licentiates, that will:

- Develop a set of unified guidelines and criteria for granting the Master Teaching Artist, who would confer Eurhythmics credentials but not a credential using the name Dalcroze.
- Develop a pathway for application and renewal.
- Develop guidelines for granting, renewal, or revoking DSA approval for a Master Teaching Artist to train students and confer credentials.
- The DSA Board will propose all of the above to its members for a vote.

RESOLUTION III: The Board appoints a committee open to all Diplômés, the majority of which is made up of Diplômés and includes licentiates, that will

- Develop a set of unified guidelines and criteria for granting the Dalcroze Certificate and License.
- The Board will propose these to its members for a vote.

RESOLUTION IV: The Board appoints a committee open to all Diplômés, the majority of which is made up of Diplômés and includes licentiates, that will

- Develop a variety of training opportunities to meet the Dalcroze Certificate and License standards.
- The Board will propose these to its members for a vote.

In this document we have addressed several of the resolutions at once, since keeping them separate proved to be difficult, and combining them in the way that we have made more sense as they all relate to one another. Chapter 4 contains the information required of Resolution I. For many reasons the PDC decided that the MTA was not feasible; however, Chapter 5 features details of the Professional Development Committee Teacher Training Program (T² Program), which shows how the DSA can utilize its valued Licentiates in teacher training without having a Diplômé directly involved for the entire training, thus addressing Resolutions II and IV simultaneously. Chapters 1-3 contain the information that deals with the Dalcroze Professional Certificate and Dalcroze License found in Resolution III. Chapter 6 lists some of the goals and ambitions the PDC has for the future.

The committee expects that this document will need much revision and adjustment in the coming years. Further, it may take time for existing training centers to make the necessary adjustments to achieve accreditation and enable full participation in document as outlined. The PDC asks the membership for its continued patience as work through this process. If there are

questions regarding the content of this document, please do not hesitate to contact the PDC chair directly at pdc-chair@dalcrozeusa.org.

The Professional Development Committee voted to adopt this document, which addresses the 2012 charges, on February 23, 2021. I am happy to pass the torch of chairing this committee to Dr. Michael Joviala, Diplôme Supérieur starting September 1, 2021. This document exists through the generous support of the Dalcroze Society of America and the tireless efforts of the PDC. It has been an honor to serve on this committee, and I would like to thank all of the PDC members for the support and perseverance. I would also like to thank my husband, Michael, who has provided countless hours of technical and emotional support throughout this entire process!

Sincerely,



Dr. Jeremy Dittus, Diplôme Supérieur
Dalcroze School of the Rockies and Dalcroze Academy Director
DSA Professional Development Committee Chair 2012-21

Chapter 1: The Components of a Dalcroze Education

1.1 Goals of Dalcroze Education

Dalcroze Education provides an experiential way of understanding music through the body. It addresses the structural elements of music (including, but not limited to beat, rhythm, meter, texture, phrase, and form) and aesthetic elements of music (including, but not limited to nuance, dynamics, tempo, articulation, and affect). As students gain control of their bodies, precision and accuracy are improved. As the connection between the ear and the body becomes more developed, students become freer to express creatively, both physically and musically at one's instrument.

Dalcroze Education addresses the following:

- Musicianship
 - Musical expression and understanding
 - Active listening and inner hearing
 - Music literacy
 - Aural memory
 - Visual memory
 - Sight reading and dictation
 - Choreography as related to music composition

- The body as an instrument of learning and expression
 - The senses: aural (musical and verbal), visual, tactile, proprioceptive/kinesthetic
 - Kinesthetic memory
 - Motor control: coordination, balance, posture, and flexibility
 - Spatial awareness
 - Weight, quality, and intention as it relates to musical meaning, precision, and economy
 - Movement vocabulary and technique

- Improvisation
 - Imagination, creative expression, and adaptability
 - Spontaneous synthesis and exploration of learned materials: music theory in action
 - Multiple contexts that espouse joy and the spirit of play through social interaction
 - Musical (piano, voice, or other instrument)
 - Solo, ensemble
 - Movement
 - Pedagogy: teachers improvise on their lesson plans based on the students' responses

1.2 The 5 Branches of Dalcroze Education Teacher Training

Core Branches

1. Eurhythmics
2. Solfège
3. Improvisation

Applied Branches

4. Plastique Animée
5. Pedagogy

1.3 Principles, Strategies, and Techniques of a Dalcroze Education

Principles of a Dalcroze Education (*Méthode Jaques-Dalcroze*): An Education through and into Music

1. Music as the Motivator, Stimulator, and Regulator
2. Movement as the Means for Learning (Body as Instrument)
3. Active Listening
4. Adaptation
5. Relationships of Time, Space, & Energy
6. Discovery-based Learning
7. Experience before Analysis
8. Use of Imagination, Improvisation, and Invention
9. Spirit of Play
10. Social Interaction

Dalcroze Education Strategies and Techniques:

For Achieving Internalization of the Music and Movement Subjects

(For use in all branches of Dalcroze Education)

- Association and Dissociation
 - Re-association and Automatisation
- Inhibition and Incitation/Excitation
- Quick Reaction (Verbal, Aural/Musical, Tactile, Visual)
- Canon
- Follow
- Series/Sequence/Systemization
- Relationships of Time, Space, and Energy
- Spatial Orientation/Exploration
- Improvisation
- Plastique Animée (as process)
- Social Interaction/Group Exercises

1.4 The Principal Dalcroze Movement and Music Subjects

- These lists are not exhaustive and are not listed in any particular order.
- These subjects can be applied to any of the branches of Dalcroze study for the Certificate, License, or Diplôme Supérieur.

Principal Movement Subjects

- Movement and techniques can include:
 - Movement vocabulary as basic locomotion: walk, slide, slow walk, skip, gallop, trot, jog, run, leap, hop, jump etc.
 - Warm-up activities, spatial exploration, Plastique Animée, basic elements of theater, non-verbal communication/interaction, movement improvisation (solos and group), folk dance, etc.
- Interactions among Time, Space, and Energy
 - Time: pulse, duration, and rate of speed
 - Space: dimensions/planes, contour/shape, location, directions, kinesphere/volume
 - Measurement and use of space
 - Shared
 - Personal
 - Positive
 - Negative
 - Energy: flow, resistance, effort, and weight

Principal Music Subjects

- Beat Type
 - Binary and ternary beats
- Meter:
 - Simple (binary beats), Compound (ternary beats), Complex (unequal beats)
 - Anacrusis, Crusis, and Metacrusis as Measure Shape
 - Syncopation
 - Changing Meter
 - Metric/Rhythmic Transformation (regrouping of divisions, as in the various groupings of 12 eighths)
 - Metric Modulation
 - Polymetrics
- Phrase and Form
 - Anacrusis, Crusis, and Metacrusis
 - Antecedent/Consequent and Phrase-Period Structure
 - A Variety of Phrase Lengths and Proportions
 - Musical Forms
- Expression and Nuance:
 - Affect, Mood
 - Dynamics, Articulation, Accents, Texture
 - Tempo, Accelerando, Ritardando, Rubato
 - Breath, Flow, Momentum, Energy
 - Register

- Rhythms
 - Durations: Beat, Division, Multiple in Simple and Compound Meter
 - Rhythm Patterns/Modes (e.g. dactylic, anapest, iamb, trochée, amphibrach)
 - Complementary Rhythm
 - Additive Rhythm/Meter
 - Polyrhythm
 - Composite Rhythm and Cross-Rhythms (2:3, 3:4, 3:5, etc.)
 - Augmentation and Diminution
 - Syncopation
- Silence/Rests: internalization of time/space in the absence of sound
 - Affect in relation to placement in a measure or phrase
 - Duration
 - Repose/internalization
- Augmentation and Diminution of motifs (rhythmic patterns) both twice as fast/slow and three times as fast/slow, regular and irregular
 - A variety of lengths and complexities (2 or more beats in length, dotted values, and syncopations)
 - Hemiola: the interplay of 2 groups of 3 or 3 groups of 2
 - Phrases: systemizations/sequences/series of augmentation and diminution of a single motif
 - Polyrhythm
- Melody, Harmony, Polyphony, and Texture
 - See Solfège Subjects
 - See Improvisation Subjects
- Canons
 - Interrupted, Continuous
 - Pattern
 - Measure
 - At the Beat
 - At the Phrase
 - Realizations: locomotor, gestural, instrumental, and vocal

1.5 The Principal Dalcroze Movement Characteristics: A Baseline

These characteristics are not exhaustive and are not listed in any particular order; individual training centers have differing viewpoints regarding movement and gesture.

- Dalcroze Education requires students to engage the entire body to vivify subjects. Students vary the time, space, energy, flow, and weight of locomotor and gestural movement as a part of the learning process to internalize and understand a given subject more fully. As students become more experienced, their intention and awareness increases and their movements become more cultivated, accurate and expressive.
- Dalcroze students explore and discover movements to convey the structural and expressive aspects of music.
- Because movement and gesture connect the mind, ears, eyes, and body, it is important that the movement be precise, efficient, purposeful, and musically expressive.

- Exercises may employ Dalcroze arm beats (based on conventional conducting gestures) for the purpose of exploring, clarifying and internalizing meter. Students must be able to use Dalcroze arm beats in a variety of meters.
- Dalcroze classes may utilize materials such as balls, sticks, scarves, elastics, ropes, etc. to enhance, not replace, the physical experience of subjects and expand the range of expressive possibilities. It is important that the use of the material be purposeful, precise, efficient, and musically expressive.
- Generally, the class should be able to utilize the entire space in the room.
- The movement techniques in a Dalcroze class are diverse and generally depend on the music played in the moment. Standards for movement technique will facilitate a musically expressive result and enhance creativity. Dalcroze experiences allow for creative expression using a full range of movement, and this is particularly evinced in *Plastique Animée*. Technical understanding promotes safety in the Dalcroze classroom; it also helps students to know their limits and use their bodies skillfully. In standard Dalcroze exercises, particularly at evaluations (i.e. canons, reactions, systemizations), the following principles will be meaningful:
 - Movement in a Dalcroze class is typically done in bare feet for sound, safety, and sensitivity; attention must be made to the techniques we use. Regarding the technical use of the feet, the US Dalcroze teaching community embraces many perspectives. Consequently, students must inquire with their individual instructors as to how, when, and why certain types of technical footwork are employed.*
 - The head, shoulders, back, hips, legs and feet should be properly balanced and aligned so that
 - movement in any direction is possible;
 - the mover can easily be aware of the room and engage with others in it;
 - the movement is precise, efficient, and musically expressive.
 - Movers in a Dalcroze classroom adapt the quality of their movement according to the music; this engages the entire body core not just arms and legs.

* For example, when traditional shoes are worn, the heel strikes the ground first. In bare feet, some teachers teach students to avoid the heel as the first point of contact with the floor, and instead the front of the foot is the first point of contact. Of course, there are exceptions to this, depending the music played in the class. For example, if the music is very slow, the heel might be explored as a point of contact. Shift of weight using a mid-step approach to the floor is precise, economical, and easier on the joints; it engages the core to allow the body to be more musically expressive.

1.6 Processes

- Dalcroze Education is an interactive process that develops skills in keen listening, music literacy, analysis, performance, improvisation, composition, and pedagogy. It is the combination of music, improvisation, and discovery-based, experiential learning that makes this work joyful, inspiring, and profound.
- Dalcroze Education is 3 dimensional and is best experienced live and in-person with students and teacher moving together. Because online courses are unable to fully embrace all of the Principles of a Dalcroze Education, remote learning of Dalcroze Education works best as supplemental rather

than the primary means of instruction. For more detailed information about this, please visit www.dalcrozeusa.org.

- There are many ways and means of accomplishing the aforementioned ideas while upholding the principles of a Dalcroze Education and utilizing Dalcroze techniques and strategies. Activities used in the Dalcroze classroom involve varied forms and structures. Each Dalcroze teacher develops a unique style of teaching.
- Typically, the Dalcroze educator engages students to discover concepts through kinesthetic experience before addressing the subject in theoretical or written form. This experience involves improvisation, which is a way for students to “play with” and internalize a subject, making it their own. Students cannot expect to gain a Dalcroze Education from a book or video alone; they must experience this type of education in the classroom.
- The Dalcroze educator specializes in music and movement relationships. These relationships can be applied to a variety of disciplines: music performance, music education, music therapy, dance, dramatic arts, and general education, among others. Learning through experience, discovery, and feeling is a hallmark of Dalcroze Education.

Chapter 2: Certification Descriptions and Definitions

2.1 Dalcroze Credentials, Dalcroze Certification, and Dalcroze Licensure Offered in the United States under the Professional Development Committee Teacher Training Program (T² Program)

The Introductory Credential in Dalcroze Education: Level 1

- This credential identifies that its holder has passed all of the examinations pertaining to the introductory level (Level 1) in Dalcroze Education.
- The Level 1 Introductory Credential in Dalcroze Education is the first stage in working toward The Dalcroze Professional Certificate. The DSA recognizes that the recipient has established the groundwork on which to build and obtain greater mastery of Dalcroze Education.
- Students who pass all of their Level 1 examinations may represent their accomplishment by stating that they “have achieved the Introductory Credential in Dalcroze Education,” and/or “have the Level 1 Credential towards The Dalcroze Professional Certificate.”
- Students who have achieved Level 1 may not yet call themselves Dalcroze teachers or offer Dalcroze coursework until they have achieved the Professional Dalcroze Certificate.

The Applied Credential in Dalcroze Education: Level 2

- This credential identifies that its holder has reached a deeper level of proficiency in Dalcroze Education and has passed all of the examinations pertaining to both the introductory and applied levels (Levels 1 and 2) in Dalcroze Education.
- The DSA acknowledges the recipient’s ability to make applications of Dalcroze Education to one’s own discipline.
- Students who pass all of their Level 2 examinations may represent their accomplishment by stating that they “have achieved the Applied Credential in Dalcroze Education,” and/or “have the Level 2 Credential towards The Dalcroze Professional Certificate.”
- Students who have achieved Level 1 may not yet call themselves Dalcroze teachers or offer Dalcroze coursework until they have achieved the Professional Dalcroze Certificate.

The Dalcroze Professional Certificate: Level 3

- The holder of The Certificate in Dalcroze Education has passed all of the examinations pertaining to the introductory, applied, and certificate levels (Levels 1, 2, and 3) in Dalcroze Education.
- This internationally recognized credential affirms that the holder is a Dalcroze teacher and grants the authority to offer introductory coursework in Dalcroze Education.
 - i. The Professional Certificate in Dalcroze Education prepares a teacher to teach students of any age up to an early-intermediate level.
 - ii. The Professional Certificate in Dalcroze Education prepares the teacher to incorporate Solfège and Improvisation into a Dalcroze-Eurhythmics class, but the teacher is not certified to offer independent Dalcroze-Solfège or Dalcroze-Improvisation lessons/courses.
- Students who pass all of their Level 3 examinations may represent their accomplishment by stating that they “have earned The Dalcroze Professional Certificate,” and/or are “a Certified Dalcroze Teacher.”

Notes on the above Program

These levels comprise the PDC T² program. Students do not need to pass all levels at the same time, though in order to achieve a specific credential, they must pass all branches at that level. For example, a student may have passed exams in Eurhythmics Levels 1 and 2, Solfège Levels 1 and 2, but will not receive the Introductory Level in Dalcroze Education until at least the Level 1 Improvisation exam has been passed.

Students must complete Level 3 studies with a Diplômé in order to gain authorization to use the name “Dalcroze Eurhythmics” in describing their teaching or classes. Students should keep copies of their examinations and all credentials received, as most Diplômés will want to see these documents before admitting transfer students to study at Level 3.

Level 4

Level 4 confers no additional authority. It is an intermediary training point *en route* to level 5. Not all training programs will offer examinations at this level; see your program director for more information.

The Dalcroze License: Level 5

The Dalcroze License is the highest credential offered in the United States. The internationally recognized Dalcroze License grants the holder the following authority:

- ❖ to use the name Jaques-Dalcroze and Dalcroze-Eurhythmics in all advertisements, promotional materials, and course descriptions and
- ❖ to offer Dalcroze coursework (Eurhythmics, Solfège, Improvisation, Plastique Animée, and Pedagogy) to students of all ages and levels, although they may not offer teacher-training courses on their own.

Only those who hold the Diplôme Supérieur are authorized to offer the Dalcroze Professional Certificate or the Dalcroze License. However, Dalcroze Licentiates may work under the direct supervision of Diplômés in Dalcroze teacher training and participate as jury members for examinations. Dalcroze Education is life-long learning. Graduates are encouraged to continue their study with a variety of different teachers to learn new approaches and styles to this rich work.

2.2 Transfer Students:

We are proud to say that the structure of the DSA T² program allows for accredited schools to more readily accept transfer students and create more continuity between accredited programs. This affords everyone enhanced communication and a closer Dalcroze community. Each training program handles transfer students differently, so transfer students should inquire directly with the director of that program for guidance.

Every DSA-accredited training program might have their own requirements in addition to the bare minimum requirements listed in the T² manual. Therefore, transfer students should expect to take a placement exam at the school where they plan to attend. After the assessment, the student will receive specific feedback as to what additional coursework (if any) may be required.

These additional requirements may take extra time to achieve. It is up to the student to inquire with the training program director to discuss the specific procedure for addressing this supplementary coursework.

While it might be possible for a student to study at three different, consecutive training programs in a given summer, it is unlikely that someone could complete all of the requirements for Dalcroze certification in one calendar year. The philosophy of *La Méthode Jaques-Dalcroze* (Dalcroze Education) takes time to absorb and develop, and there is a lot of information to incorporate into one's own teaching style. Students should expect that it will take a *minimum* of three summers, or equivalent course content for year-long programs, to finish their Certification and a minimum of 2-3 years to finish their License; it *may* take longer for transfer students. The individualized approach of Dalcroze Education could allow for a student to take less time, but it is not typical.

All DSA Accredited training programs will recognize the Dalcroze Professional Certificate from any Diplôme. Training centers may require entrance or placement exams for new License students. For non-professional certificates (those credentials that are not authorized to use the name Dalcroze/Jaques-Dalcroze), students will be evaluated by training centers on a case by case basis. Contact the training program director for more information.

Finally, though the DSA T² program is supported by the larger international community of Dalcroze practitioners, programs outside of the United States will have different requirements. Consequently, one should not assume that any given credential in the United States is the same as any given credential offered in another part of the world. Transfer students must contact training program directors to find out the specific procedures regarding equivalence.

Chapter 3: A Global Outline View of Certification and Licensure Standards for the Professional Development Committee Teacher Training Program (T² Program)

3.1 Eurhythmics Standards Levels 1, 2, 3, 4, and 5

These guidelines represent the minimum requirements for certification and licensure along with examination standards at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced earlier. The examinations will require students to demonstrate their knowledge of the following subjects through movement, analysis, notation, improvisation, and physicalized gesture. Musical compositions will illustrate the subjects during the actual teacher training courses. Students must have at least 15 class hours in the corresponding Dalcroze Eurhythmics courses to take each level exam. In many cases, students may require more than 15 class hours to pass their level exams, and this may require outside training (workshops, private study, online training, etc.). It may also require that a student take more than one summer to finish a given level. Dalcroze Education is highly individualized in order to meet the needs of each student; therefore, students may need different amounts of time to fulfill exam requirements. It is important that students discuss their progress and readiness with the instructors within their specific training program.

- The Dalcroze Strategies and Techniques (see Chapter 1) are used to teach subjects at all levels.

- Throughout the program, subjects will invite various types of expression and nuance:
 - Affect, Mood
 - Dynamics, Articulation, Accents, Texture
 - Tempo:
 - Fast, Medium, Slow
 - Changing Tempo
 - Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy


Eurhythmics Level 1

Introductory Credential in Dalcroze Education

- ❖ Beat Type
 - Binary and ternary beats.
- ❖ Meter
 - Simple Meter (binary beats)
 - Compound Meter (ternary beats)
 - Changing Meter
- ❖ Rhythms
 - Rhythm Patterns/Modes and Durations (binary and ternary beats)
 - Complementary Rhythm (at the beat and division levels)
 - Simple Polyrhythm e.g. Beats vs. Division; Beats vs. Pattern
- ❖ Phrase and Form
 - Antecedent/Consequent and phrase-period structure
- ❖ Arm Beats through meters of 4 beats

Eurhythmics Level 2

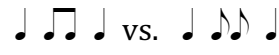
Applied Credential in Dalcroze Education

- ❖ Anacrusis, Crusis, Metacrusis
 - Measure Shape: Anacrusis, Crusis, Metacrusis
 - Phrase Shape: Anacrusis, Crusis, Metacrusis
- ❖ Silence/Rests (internalization of time/space in the absence of sound)
 - Quality (energy) of rest and/or affect in relation to placement in a measure, phrase, or large-scale musical context
 - Duration
 - Repose/internalization
- ❖ Rhythm
 - Diminution and augmentation of motifs in a meter of 4 (rhythmic patterns twice as fast/slow)
 - See examples in the appendix.
 - In phrases: systemizations/sequences/series of diminution and augmentation of a single motif
 - Syncopation
 - Anticipation and retardation (delayed)
 - Patterns (Amphibrach: )

Eurhythmics Level 3

The Dalcroze Professional Certificate

❖ Meter

- Complex Meter (unequal beats)
- Changing Meter
- Metric/rhythmic transformation
 - Regrouping of divisions/subdivisions, as in the various groupings of 12 eighths
 - $\frac{3}{4}$ vs. $\frac{6}{8}$ e.g. 
 - Hemiola: the interplay of 2 groups of 3 or 3 groups of 2
 - Cross Rhythm of 2:3 and 3:2
- Arm beats through meters of 5 beats.

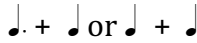


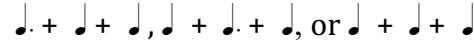



❖ Phrase and Form


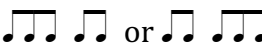

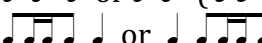
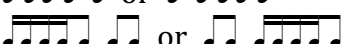
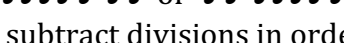
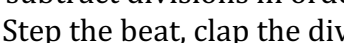



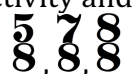
- A variety of phrase lengths and proportions
- Musical forms: repetition and contrast

Eurhythmics Level 4

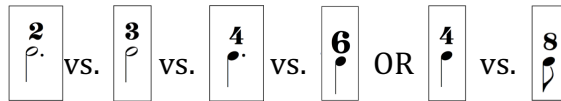
All of the material below will be included in the License training courses. Examinations will include at least one exercise from each of the **subjects in bold** below (**Complex Meter, Metric Transformation, Polymeters, and Augmentation/Diminution**). Representative activities in the examination must include at least one follow, one canon, one dissociation activity in the body (hands vs. feet, etc.), and one systemization (or prepared activity). Students must be prepared for any of the material below, but not all of the material will be tested. Individual training programs will design activities as they see fit; the examples below serve to illustrate the subjects involved.





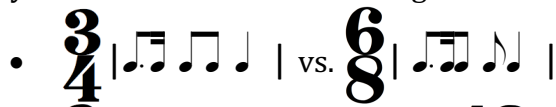
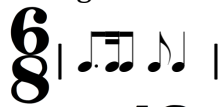
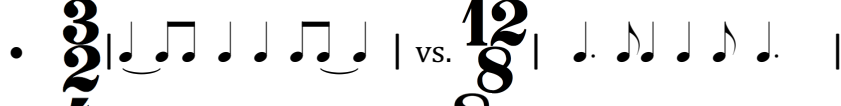
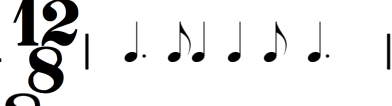

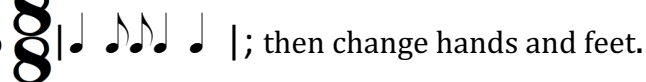
❖ Exercises in Complex meter (unequal beats), e.g. $\frac{5}{8}$, $\frac{7}{8}$, $\frac{8}{8}$

- Step the beat, clap the division; change hands and feet
- Step the beat, clap the complement; change hands and feet
- Change the order of the beats as defined by the divisions; for example:
 - In $\frac{5}{8}$: 3+2 or 2+3 (2 unequal beats per measure)
 - Beats: 
 - Divisions: 
 - Subdivisions: 
 - In $\frac{7}{8}$: 3+2+2, 2+3+2, or 2+2+3 (3 unequal beats per measure)
 - Beats: 
 - Divisions: 
 - Subdivisions: see above section 1.c.i.3
 - In $\frac{8}{8}$: 3+3+2, 3+2+3, or 2+3+3 (3 unequal beats per measure)
 - Beats: 
 - Divisions: 
 - Subdivisions: see above section 1.c.i.3
- Step rhythmic patterns (including beats, divisions and subdivisions) in these meters with arm beats as canons, follows, systemizations, etc. For example, in $\frac{5}{8}$, patterns might include:

-  or 
-  ( or )
- 
- 
- Add or subtract divisions in order to change meter.
 - Step the beat, clap the division. Add or subtract divisions at a given signal to change from  to  or , etc. Change hands and feet.
 - Repeat the same activity and use a ball for the beats/divisions.
- Canons in complex meter:  (beat structure remains constant throughout the canon). Use patterns from part 1.d. above.
 - Step the beats, tap a canon at the measure using a drum.
 - Step a canon at the measure, conduct arm beats.
 - Step a canon at the measure, bounce/catch a ball for the beats.

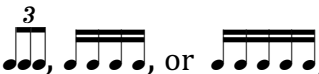
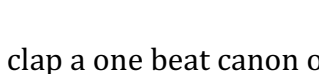



❖ **Metric Transformation** = common divisions/subdivisions grouped into different beats resulting in different meters. For example:



















- Complementary rhythm exercises using metric transformation.
 - Step the beat, clap the divisions
 -  vs. 
 - Clap the beat, step the divisions
 -  vs. 
- Rhythmic Transformation = Pattern Work
 - Rhythmic Transformation is the result of Metric Transformation: a rhythm is applied to the Metric Transformation instead of only beats vs. divisions/subdivisions.
 - Step the following rhythm using armbeats and/or step the following rhythm while clapping the beat and/or repeat these activities using a ball instead of armbeats. (Rhythmic Transformation through Metric Transformation)
 -  vs. 
 -  vs. 
 -  turns into ; then change hands and feet.

- Canons at the measure in Metric Transformation/Rhythmic Transformation ($\frac{3}{4}$ vs. $\frac{6}{8}$, $\frac{4}{4}$ vs. $\frac{8}{8}$, or $\frac{12}{8}$ vs. $\frac{3}{2}$): step the rhythmic pattern and conduct arm beats and/or clap the beat to reflect the changing meter. Repeat using a ball to reflect the beats.

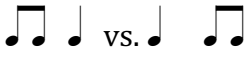







❖ **Polymeters** (superimposition of 2 or more meters at the same time) and the resulting Cross Rhythmic Relationships – 3:4, 4:3, 3:5, 5:3, 4:5, 5:4

















- Polymetrics
 - The piano plays in 3, the mover steps in 4; vice-versa
 - The piano plays in 4, the mover steps in 5; vice-versa
 - The piano plays in 3, the mover steps in 5; vice-versa
- Composite rhythms as result of polymeter
 - Step the composite rhythm for 3 against 4; conduct in arm beats while the meter changes from 3 to 4
 - Step the composite rhythm for 3 against 5; conduct in arm beats while the meter changes from 3 to 5
- Cross Rhythms
 - Step/clap a given cross rhythm (3:4, 4:3, 3:5, 5:3, 4:5, 5:4); at a signal, change hands and feet; repeat the same activity using a ball instead of clapping
 - Step an ostinato of , or ; clap a one beat canon of , , or ; at a signal, change hands and feet.

❖ **Augmentation and Diminution of rhythmic motives and phrases; superimposition of rhythmic modes (anapest, dactylic, amphibrach) as a polyrhythmic dissociation.** In the following examples, anapest is used but, dactylic () and amphibrach () could also be used and treated similarly.

- Simultaneously step and clap the following anapest theme |   |
 - At the signal, “Hip Hands,” clap |     |, while the feet continue with the theme.
 - At the signal, “Hip Feet,” step |     |, while the hands continue with the theme.
 - At the signal, “Hopp Hands,” clap |   |, while the feet continue with the theme.
 - At “Hopp Feet,” step |   |, while the hands continue with the theme.
 - At the signal, “Change,” change hands and feet
 - At the signal, “Hands Return,” hands go back to the theme
 - At the signal, “Feet Return,” feet go back to the theme

Examinations will include at least one exercise from each of the **subjects in bold** below (**Realization of Polyrythms, Realization of a Polyrythmic Phrase, Metric Modulation, Three Voice Exercises**). Representative activities in the examination must include at least one follow, one canon, one dissociation activity in the body(hands vs. feet, etc.), and one systemization (or prepared activity). Students must be prepared for any of the material below, but not all of the material will be tested. Individual training programs will design activities as they see fit; the examples below serve to illustrate the subjects involved.

- ❖ **Realization of Polyrythms:** step one rhythm, clap the other; change hands and feet
 - Single Polyrythms. The following are just examples; individual programs can choose their patterns as they see fit:
 - Anapest vs. dactylic:  vs. 
 - Trochée vs. anapest:  vs. 
 - Iamb vs. amphibrach:  vs. 
 - Sicilienne vs. iamb:  vs. 
 - Etc.

- ❖ **Realization of a Polyrythmic phrase:** step one rhythm, clap the other; change hands and feet
 - Combined Polyrythms: 2 measures against an ostinato that comes from the rhythmic phrase. The following are just examples; individual programs can choose their patterns as they see fit:
 - Step ; clap |  |  |; change hands and feet
 - Step ; clap |  |  |; change hands and feet
 - Step ; clap |  |  |; change hands and feet
 - Step ; clap |  |  |; change hands and feet
 - Step |  |  |; clap |  |  |
 - Others?

- ❖ **Metric Modulation:** a musical series that includes both Beat=Beat and Division=Division to change the tempo of the music. Here are two examples; of course, others are possible.

Metric Modulation as Ritardando

135 bpm 135 bpm 90 bpm 90 bpm

90 bpm 60 bpm

Metric Modulation as Accelerando

60 bpm 60 bpm 90 bpm

90 bpm 90 bpm 135 bpm 135 bpm

❖ Three Voice Exercises

- Beat vs. Division vs. Multiple (2x or 3x as slow) in 3 voices; *e.g.* step the beat, clap the division, sing the multiple; change the voices on command.
- Prepared realization of a simple and/or familiar canon in 3 voices; *e.g.* sing *Frère Jacques*: clap it at the measure, step it a two measures.

3.2 Solfège Levels 1, 2, 3, 4 and 5

These guidelines represent the minimum requirements for certification and licensure along with examination standards at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced earlier. Students will physicalize, sing, hear internally, analyze, read, write, and improvise in Dalcroze Solfège. The examinations will require students to demonstrate their knowledge of the following subjects through reading, singing, writing, analysis, improvisation, and physicalized gesture. Musical compositions will illustrate the subjects during the actual teacher training courses. Students must have at least 10 class hours in the corresponding Dalcroze Solfège courses to take each level exam. In many cases, students may require more than 10 class hours to pass their level exams, and this may require outside training (workshops, private study, online training, etc.). It may also require that a student take more than one summer to finish a given level. Dalcroze Education is highly individualized in order to meet the needs of each student; therefore, students may need different amounts of time to fulfill exam requirements. It is important that students discuss their progress and readiness with the instructors within their specific training program.

- Subjects will be taught through the Dalcroze Strategies and Techniques at each level of study.
- Throughout the program the subjects will invite different types of expression and nuance:
 - Affect, Mood
 - Dynamics, Articulation, Accents, Texture
 - Tempo:
 - Fast, Medium, Slow
 - Changing Tempo
 - Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy

Solfège Level 1 Introductory Credential in Dalcroze Education

- ❖ Scales
 - C to C Scales/Do to Do Scales though 3 sharps and 3 flats, also from the point of view of each scale degree (SD) as C₁ as SD 1, SD2, SD3, SD 4, SD 5, SD 6, and SD 7
- ❖ Polychords and Intervals
 - Dichords and Trichords and their corresponding intervals
- ❖ Harmony
 - 3 triad qualities (major, minor, diminished)
 - I, IV, V⁷, vi, ii
 - Authentic, Half, and Deceptive Cadences
- ❖ Sight-singing
 - Major keys through 3 sharps and 3 flats
 - Mostly scalar motion with some disjunct motion
 - Basic rhythm patterns/modes focusing on simple meter
- ❖ Melodic Improvisation
 - Focus on major keys
 - Antecedent and Consequent relationships
 - Motif

Solfège Level 2

Applied Credential in Dalcroze Education

- ❖ Scales
 - C to C Scales/Do to Do Scales through 4 sharps and 4 flats in Major
 - C to C Scales/Do to Do Scales through 3 sharps and 3 flats in Harmonic Minor
- ❖ Polychords and Intervals
 - Tetrachords and their corresponding intervals
- ❖ Harmony
 - Major and minor triads in inversion
 - Sequences of descending 5ths
 - i, iv, V⁷, VI, ii^o
 - Further application of cadence study
- ❖ Sight-singing
 - Minor keys through 3 sharps and 3 flats
 - Mostly scalar motion with some disjunct motion
 - Basic rhythm patterns/modes focusing on compound meter
- ❖ Melodic Improvisation
 - Focus on minor keys
 - Motivic development
 - Ornamentation: appoggiatura, neighbor tones, etc.

Solfège Level 3

The Dalcroze Professional Certificate

- ❖ Scales
 - C to C Scales/Do to Do Scales through 7 sharps and 7 flats in Major and Harmonic Minor
 - Chromatic Scales (in 3 different keys)
- ❖ Polychords and Intervals
 - Pentachords and their corresponding intervals
- ❖ Harmony
 - In major keys: V⁷/V, V⁷/IV, V⁷/vi (optional V⁷/ii)
 - In minor keys: V⁷/V, V⁷/iv, (optional V⁷/III)
 - Continued work with sequences of descending 5ths
 - Inversions of V⁷ and resolution to the tonic in Major and Minor
- ❖ Sight-singing
 - Major and minor keys through 7 sharps and 7 flats
 - Mostly scalar motion with leaps with more advanced disjunct motion
 - More complicated rhythm patterns in simple and/or compound meter
 - Some applied chords or chromatic alterations
- ❖ Melodic Improvisation
 - Changing phrase lengths e.g. 2+2+4, phrase extension
 - Basic chromaticism (e.g. chromatic neighbor and passing tones)
 - Modulation to dominant, subdominant, and/or relative Major/Minor; see appendix for examples

Solfège Level 4

Examinations will include at least one exercise from each of the **subjects in bold** below that is new material found in level 4 (**Modulating C to C Scales, Polychords, Harmony, Sight-singing, Improvisation, and Dictation**). Representative activities in the examination must include at least one scale activity, one polychord activity, one harmony activity, one melody activity, one improvisation activity, and one sight reading activity. Students must be prepared for any of the material below, but not all of the material will be tested. Individual training programs will design activities as they see fit; the examples below serve to illustrate the subjects involved. Each training center will handle dictations in their own way. Melodic/Rhythmic dictations will be evaluated under the “Melody” section of the examination form and averaged with other melody activities, while harmonic dictations will be evaluated under the “Harmony” section of the examination form and averaged with other harmony activities.

1. Scales to be sung and identified when played
 - a. C to C / Do to Do Scales
 - i. Review: Major Keys through all 7 accidentals
 - ii. Review: Harmonic Minor Keys through all 7 accidentals
 1. Natural and Melodic minor can be addressed separately, not necessarily within a context of the C to C / Do to Do scale format
 - iii. Review: Chromatic scales
 - iv. Modulating C to C scales**
 1. All Neighboring Keys
 2. Distantly Related Keys (through 2 accidentals away)
2. **Polychords**, interval fillers, and their corresponding intervals; these might include:
 - i. Heptachords
3. **Harmony**: (the following subjects will be covered in major and minor keys through at least 4#s and 4bs)
 - a. Aural recognition/identification/demonstration of harmony in writing, in gesture, and/or other creative means according to the teacher
 - i. Review: Diatonic Triads and Seventh Chords in root position and all inversions
 - ii. Review: Resolution of Dominant sevenths in all inversions
 - iii. Applied Chords/Secondary Dominants (and possibly diminished 7th chords) in Root Position and 1st Inversion
 1. Major keys: V^7/V , V^7/vi , V^7/IV , V^7/ii , V^7/iii
 2. Minor keys: V^7/V , V^7/iv , V^7/VI , V^7/VII , V^7/III
 - b. Chromatic harmony
 - i. Neapolitan (bII^6)
 - ii. Augmented 6th chords (Italian, French, German)
 - c. Progressions and sequences to be sung (e.g. Descending 5^{ths}, Descending 3^{rds}, 5-6 technique, descending 5^{ths} & 3^{rds}, etc.)
 - i. Diatonic Triads and Seventh Chords
 - ii. Applied Chords/Secondary Dominants
4. **Sight-Singing** (treble and bass clefs are required; any other clefs are optional)
 - a. Repertoire may include:
 - i. Review: surface chromaticism (passing and neighboring chromaticism)
 - ii. Applied Chords/Secondary Dominants
 - iii. Modulation to All Neighboring Keys
 - b. Repertoire genres may include:

- i. Solo Singing
 - 1. A Cappella Singing
 - 2. Sing and Play at the Piano (art songs, duets, etc.)
- ii. Collaborative Singing
 - 1. Art songs with piano
 - 2. Duets, Trios, etc.
 - 3. Chorales

5. Improvisation

- a. Rhythmic Skeletons (Creating a Melody Based on a Rhythmic Motif or Phrase); this may include examples in Simple and/or Compound Meter including those subjects covered in License Level Eurhythmics. This could include:
 - i. 1 Voice (for example: conduct and sing)
 - ii. 2 Voices (for example: clap one voice, improvise a melody for the other voice)
- a. Melodies that Modulate (major and minor keys through 4 accidentals):
 - i. Forms
 - 1. Review: Binary
 - 2. Review: Ternary
 - 3. Rondo
 - ii. Modulation to Closely Related Keys
- b. Sing and Play at the Piano: play a chord progression and improvise a melody vocally

6. Melodic/Rhythmic Dictation

- a. Review: Melody could include surface chromaticism that might suggest applied chords, mode mixture, etc.
- b. Student must correctly notate the melody with correct rhythms on staff paper in treble or bass clef.

Solfège Level 5

The Dalcroze License

Examinations will include at least one exercise from each of the **subjects in bold** below that is new material found in level 5 (**Modulating C to C Scales, Polychords, Harmony, Sight-singing, Improvisation, and Dictation**). Representative activities in the examination must include at least one scale activity, one polychord activity, one harmony activity, one melody activity, one improvisation activity, and one sight reading activity. Students must be prepared for any of the material below, but not all of the material will be tested. Individual training programs will design activities as they see fit; the examples below serve to illustrate the subjects involved. Each training center will handle dictations in their own way. Melodic/Rhythmic dictations will be evaluated under the "Melody" section of the examination form and averaged with other melody activities, while harmonic dictations will be evaluated under the "Harmony" section of the examination form and averaged with other harmony activities.

- 1. Scales to be sung and identified when played
 - a. C to C / Do to Do Scales
 - i. Modulating C to C scales to any key**
 - b. Other Scale Forms. This may include examples such as:
 - i. Pentatonic scales
 - ii. Whole tone scales
 - iii. Octatonic scales
 - iv. Other scales, for example:
 - 1. Blues

2. Modal
 3. Exotic/Synthetic (e.g. Enigmatic Minor Scale: C₄-D₄^b-E₄^b-F₄[#]-G₄-A₄[#]-B₄-C₅)
 4. Others?
2. **Polychords**, interval fillers, and their corresponding intervals; these might include:
 - i. Hexachords (Heptachords in inversion)
 3. **Harmony**: (the following subjects will be covered in major and minor keys through at least 4_#s and 4_bs)
 - a. Aural recognition/identification/demonstration of harmony in writing, in gesture, and/or other creative means according to the teacher
 1. All elements in level 4
 2. Other possibilities according to individual instructors.
 - b. Chromatic harmony and their standard resolutions to be sung, for example:
 - i. Fully-diminished 7th chords including
 1. Diatonic resolutions
 2. Enharmonic resolutions (i.e. resolve a dim-dim 7 in 4 different keys)
 4. **Sight-Singing** (treble and bass clefs are required; any other clefs are optional)
 - a. Repertoire may include examples from level 4 plus:
 - i. Modulation to Distantly Related Keys; these might include:
 1. Use of mode mixture modulations
 2. Use of chromatic chords such as the Neapolitan and Augment 6th chords as pivots
 3. Use of chromatic chords as enharmonic modulations
 - ii. Melodies that use other scale forms (Octatonic, whole-tone, etc.)
 - b. Repertoire genres may include:
 - i. Solo Singing
 1. A Cappella Singing
 2. Sing and Play at the Piano (art songs, duets, etc.)
 - ii. Collaborative Singing
 1. Art songs with piano
 2. Duets, Trios, etc.
 3. Chorales
 5. **Improvisation**
 - a. Rhythmic Skeletons (Creating a Melody Based on a Rhythmic Motif or Phrase); this may include examples with Simple, Compound, and/or Complex Meter, including those subjects covered in License Level Eurhythmics. This could include:
 - i. 1 Voice (for example: conduct and sing)
 - ii. 2 Voices (for example: clap one voice, improvise a melody for the other voice)
 - b. Melodies that Modulate (major and minor keys through 4 accidentals):
 - i. Forms
 1. Ternary
 2. Rondo
 - ii. Modulation to Closely Related Keys
 - iii. Modulation to Distantly Related Keys (ternary forms only)
 - c. Sing and Play at the Piano: play a chord progression and improvise a melody vocally
 6. **Melodic/Rhythmic Dictation**
 - a. Melody should include a modulation to a closely related key.
 - b. Student must correctly notate the melody with correct rhythms on staff paper in treble or bass clef.

3.3 Improvisation Levels 1, 2, 3, 4, and 5

These guidelines represent the minimum requirements for certification and licensure along with examination standards at each level. Students must have at least 10 class hours in the corresponding Dalcroze Improvisation courses to take each level exam. Discretion of exam structure lies entirely with the individual training center. In many cases, students may require more than 10 class hours to pass their level exams, and this may require outside training (workshops, private study, online training, etc.). It may also require that a student take more than one summer to finish a given level. Dalcroze Education is highly individualized in order to meet the needs of each student; therefore, students may need different amounts of time to fulfill exam requirements. It is important that students discuss their progress and readiness with the instructors within their specific training program.

Improvisation Level 1 Introductory Credential in Dalcroze Education

Students should be able to demonstrate the skills listed below. Musical compositions will illustrate the subjects during the actual teacher training courses.








The students will demonstrate the following musical ideas without a score:

1. Keyboard exploration (e.g., white key modes, black keys, clusters, intervals)
2. Major and minor keys through 1 sharp and 1 flat
3. Clear antecedent/consequent phrase structure
4. Use of motivic development
5. 1 voice is required (2 or more voices is optional)
6. A variety of nuances:
 - a. Register
 - b. Dynamics
 - c. Articulation

❖ Playing for Movement

- Students will prepare each example below in 2 different keys using 4 or 8 bar antecedents and 4 or 8 bar consequents.
 - Walking/Marching
 - Slow/Lunging Steps
 - Trotting/Jogging/Tip-toe Running

❖ Eurhythmics Applications

- Beat/Division/Multiple in Simple Meter
 - Beat: e.g. 
 - Division: e.g. 
 - Multiple: e.g. 
- Rhythmic Patterns/Modes in Simple Meter
 - Anapest: e.g. 
 - Dactylic: e.g. 
 - Trochée: e.g. 
 - Iamb: e.g. 

❖ Pedagogical Applications

- Students should prepare at least 2 different examples of Dalcroze Strategies and Techniques from the list below.
 - Quick Reactions
 - Aural Reactions

- Simple Follow: pianist plays a pattern or movement rhythm while using a variety of nuances.
- Spin-offs using a folk tune: pianist plays a folk tune (A section) and at the end of the tune or at the end of a phrase, they change the music and improvise new music (B section or C section etc.). At the end of a phrase or the improvised music, they return to the folk tune (A section). The pianist repeats the whole process: ABA, ABACA, ABACABA, etc.
 - Verbal Reactions (Using Hipp, Hopp, Change, etc.)
 - Systemizations
- ❖ Harmonic Progressions
 - For example: Tonic, Pre-dominant, Dominant, Tonic

Improvisation Level 2

Applied Credential in Dalcroze Education

Students should be able to demonstrate the skills listed below. Discretion of exam structure lies entirely with the individual training center.




The students will demonstrate the following musical ideas without a score:



1. White Key Modes: A Aeolian, D Dorian, E Phrygian, F Lydian, G Mixolydian
2. Major keys and minor keys through 2 sharps and 2 flats.
3. Clear antecedent/consequent phrase structure
4. Use of motivic development
5. 2 or more voices for all exercises
6. A variety of nuances:
 - a. Register
 - b. Dynamics
 - c. Articulation
 - d. Texture and Counterpoint, for example:
 - i. One voice and two voices
 1. Melody in either hand
 - ii. Basic forms of counterpoint: contrary, parallel, oblique, and similar motion
 - iii. Fauxbourdon
 - iv. Accompaniment patterns (Alberti bass, walking bass, arpeggios, etc.)

❖ Playing for Movement

- Students will prepare each example below in 2 different keys/styles using antecedent/consequent phrase structures (both 4 and 8 bar phrase lengths).
 - Walking/Marching
 - Slow/Lunging Steps
 - Trotting/Jogging/Tip-toe Running
 - Sway/Swing
 - Skipping/Galloping

❖ Eurhythmics Applications

- Beat/Division/Multiple in Compound Meter
 - Beat: e.g. 
 - Division: e.g. 
 - Multiple: e.g. 

- Rhythmic Patterns/Modes in Compound Meter
 - Trochée: e.g. 
 - Iamb: e.g. 
- ❖ Pedagogical Applications
 - Students should prepare at least 2 different examples of Dalcroze Strategies and Techniques from the list below. Students should be able to watch the class and give instructions/commentary/corrections while playing.
 - Quick Reactions
 - Aural Reactions
 - Simple Follow: pianist plays a pattern or movement rhythm while changing a variety of nuances
 - Spin-offs using a folk tune: pianist plays a folk tune (A section) and at the end of the tune or at the end of a phrase, they change the music and improvise new music (B section or C section etc.). At the end of a phrase or the improvised music, they return to the folk tune (A section). The pianist repeats the whole process: ABA, ABACA, ABACABA, etc.
 - Verbal Reactions using (Hipp, Hopp, Change, etc.)
 - Systemizations
 - Canons: 1 voice required
- ❖ Harmonic Progressions
 - Authentic, Half, Plagal, and Deceptive cadences
 - Primary and secondary triads and their inversions
 - 12 Bar Blues
- ❖ Anacrusis systemization OR harmonization of major and minor (tonic to tonic) scales
- ❖ Harmonization
 - Melodies: children's songs, folk tunes, etc.

Improvisation Level 3

The Dalcroze Professional Certificate

Students should be able to demonstrate the skills listed below. Discretion of exam structure lies entirely with the individual training center.

In all applicable exercises, students should be able to watch the class and give instructions/commentary/corrections while playing.

The students will demonstrate the following musical ideas without a score:

1. White Key Modes: A Aeolian, D Dorian, E Phrygian, F Lydian, G Mixolydian
2. Major keys and all forms of minor keys through 3 sharps and 3 flats
3. Clear antecedent/consequent phrase structure
4. Use of motivic development
5. 2 or more voices for all exercises
6. A variety of nuances:
 - a. Register
 - b. Dynamics
 - c. Articulation
 - d. Texture and Counterpoint

- i. One voice and two voices
 - 1. Melody in either hand
- ii. Basic forms of counterpoint: contrary, parallel, oblique, and similar motion
- iii. Fauxbourdon
- iv. Accompaniment patterns (Alberti bass, walking bass, arpeggios, etc.)

❖ Playing for movement with 2 or more voices

- Follow the mover
- Rhythmic Patterns/Modes: 

❖ Eurhythmics Applications

- Exercises demonstrating Changing Meter (beat equals beat).
- Augmentation and Diminution

- Anapest: e.g. 
- Dactylic: e.g. 
- Amphibrach: e.g. 

❖ Pedagogical Applications

- Students should prepare at least 2 different examples of Dalcroze Strategies and Techniques from the list below.
 - Quick Reactions
 - Aural Reactions
 - Simple Follow: pianist plays a pattern or movement rhythm while changing a variety of nuances
 - Spin-offs using a folk tune: pianist plays a folk tune (A section) and at the end of the tune or at the end of a phrase, they change the music and improvise new music (B section or C section etc.). At the end of a phrase or the improvised music, they return to the folk tune (A section). The pianist repeats the whole process: ABA, ABACA, ABACABA, etc.
 - Verbal Reactions using (Hipp, Hopp, Change, etc.)
 - Systemizations
 - Canons (1 voice required)

❖ Harmonic progressions

- Descending/ascending 5ths progressions: in root position and various inversion patterns (e.g. first inversion to root; root to second inversion)
- Applied chords/secondary dominants: V^7/V , V^7/vi and V^7/IV , V^7/iv)
- Modulations to the Dominant, Subdominant, and/or relative major/minor.

❖ Composition as it relates to Eurhythmics and Solfège

- Instrumental composition and/or song composition and prosody
- Short story/narrative with accompaniment

❖ Playing for an Image and/or Scenario

❖ Harmonization

- Melodies and/or folk tunes

Improvisation Level 4

Examinations will include each of the following **subjects in bold**: **Unequal Beats, Divisions of 12 Eighths, Augmentation/Diminution, Melodic Harmonization, Unfigured Bass Lines, Modulations, and Improvisation of a Rhythmic Skeleton**. The new harmonic material (also in bold) in level 4 also

(i.e. **Applied Harmony, Neapolitan, Augmented 6th chords, Planing, Modes in Transposition, Quartal-Quintal and Secundal Harmony**) must be utilized in the exam at some point at the discretion of the student. For example, a student could use a Neapolitan during a realization of a rhythmic skeleton exercise. Corresponding activities will include Playing for Movement, Eurhythmics Applications, Pedagogy Applications, Harmonic Progressions, Scales/Compositions, and Harmonizations. Students must be prepared for any of the material below, but not all of the material will be tested. Individual training programs will design activities as they see fit; the examples below serve to illustrate the subjects involved.

All harmonic, melodic, and stylistic keyboard skills from the Certificate level are expected throughout the License program (see the list at the start of Level 3 Improvisation).

Students should be able to demonstrate the skills listed below. Discretion of exam structure lies entirely with the individual training center.

In all applicable exercises, students should be able to watch the class and give instructions/commentary/corrections while playing.

1. Eurhythmics Applications

- a. Students must be able to improvise for all Dalcroze Strategies and Techniques
 - i. Canons
 - ii. Follows
 - iii. Reactions: Aural/Musical, Verbal, Visual, and Tactile
 - iv. Systemizations
 - v. Dissociations
 - vi. Complementary Rhythm
- b. Subjects for Eurhythmics Applications must be at a license level and should come from the list in part 2 (below) of this section

2. Playing for Movement: Follow a Mover/Lead a Mover in the following subjects. Students at the License level should consider integrating what is learned in the Eurhythmics courses into what is learned in their Improvisation.

- a. **Unequal beats** (Varied groupings in divisions of 5, 7, or 8): beats vs. divisions, beats vs. complementary rhythm, basic rhythm patterns in these meters.

$$5 = \begin{array}{|c|} \hline 2 \\ \hline \cdot \\ \hline \end{array} \text{ or } \begin{array}{|c|} \hline 2 \\ \hline \cdot \\ \hline \end{array}$$

$$7 = \begin{array}{|c|} \hline 3 \\ \hline \cdot \\ \hline \end{array}, \begin{array}{|c|} \hline 3 \\ \hline \cdot \\ \hline \end{array}, \text{ or } \begin{array}{|c|} \hline 3 \\ \hline \cdot \\ \hline \end{array}$$

$$8 = \begin{array}{|c|} \hline 3 \\ \hline \cdot \\ \hline \end{array}, \begin{array}{|c|} \hline 3 \\ \hline \cdot \\ \hline \end{array}, \text{ or } \begin{array}{|c|} \hline 3 \\ \hline \cdot \\ \hline \end{array}$$

- b. **12 eighths as changing meter**: beats vs. divisions, beats vs. complementary rhythm, basic rhythm patterns in the corresponding meters: $\begin{array}{|c|} \hline 2 \\ \hline \cdot \\ \hline \end{array}$ vs. $\begin{array}{|c|} \hline 3 \\ \hline \cdot \\ \hline \end{array}$ vs. $\begin{array}{|c|} \hline 4 \\ \hline \cdot \\ \hline \end{array}$ vs. $\begin{array}{|c|} \hline 6 \\ \hline \cdot \\ \hline \end{array}$. For example, this might include:

- i. Hemiola as Augmentation/Diminution: $\frac{3}{4}$ vs. $\frac{6}{8}$ vs. $\frac{3}{2}$

- c. **Augmentation and diminution of a rhythmic cell as a polyrhythm in simple meter**

- i. Theme vs. diminution; theme vs. augmentation; diminution vs. augmentation
- ii. Rhythmic patterns might include: Anapest, Dactylic, Amphibrach, etc.

3. Harmonization

- a. **Melodic Harmonization** may include:
 - i. Major and harmonic minor scales from tonic to tonic through at least 3 accidentals
 - ii. Harmonizing melodies that might contain chromaticism, applied chords, and modulation to closely related keys
- b. **Unfigured Bass Line Harmonization**; this can include the following ideas:
 - i. Basic diatonic harmony in major and minor keys
 - ii. Chromaticism including, but not limited to, applied chords, Neapolitan 6th, Augmented 6th chords, etc.
- c. **Improvising a harmonized melody** based on a given rhythmic motif or phrase (Rhythmic Skeleton). The rhythms may include topics such as polyrhythms, cross rhythms, syncopations, and changing phrase lengths; the rhythms may be in Simple and Compound Meter.
 - i. One Voice
 - ii. Two Voices

4. Harmonic Progression and Structure

- a. Basic Diatonic Harmonic Progressions and Sequences
- b. **Chromatic Chords**
 - i. **All applied chords to diatonic harmony**; these might include:
 - 1. In major keys: V^7/V , V^7/IV , V^7/ii , V^7/iii , V^7/vi
 - 2. In minor keys: V^7/V , V^7/iv , V^7/VI , V^7/VII
 - ii. **Neapolitan 6th**
 - iii. **Augmented 6th chords** (Italian, German, French); these could also work as a tri-tone substitutions or other jazz harmonic devices
- c. **Modulation in Different Formal Structures** (Binary, Ternary, Rondo, etc.)
 - i. Modulation to closely related keys (the new key signature is plus or minus one accidental from the original key signature)
- d. **20th century techniques**; this may include:
 - i. **Modes in transposition** (other than the standard white key modes i.e. C Dorian, E \flat Phrygian etc.)
 - ii. **Planing** (parallel motion of harmonies/intervals either tonally or atonally, including Fauxbourdone, Augmented harmonies, etc.)
 - iii. **Quartal-Quintal Harmony** (harmony in stacks of 4ths and 5ths)
 - iv. **Secundal Harmony** (harmony in stacks of 2nds)

- 5. Composition and Repertoire: Individual programs will have specific requirements regarding student compositions and improvisations based on composed repertoire from the standard canon.

Improvisation Level 5

The Dalcroze License

Examinations will include each of the following **subjects in Bold**: **Metric Transformation, Polymer, Cross Rhythms, Rhythmic Cell Polyrhythms, Playing for an Entire Rhythmic Phrase against an**

Ostinato, Melodic Harmonization, Unfigured Bass Lines, Modulations, and Improvisation of a Rhythmic Skeleton. The new harmonic material in level 5 (i.e. **several types of modulation techniques, mode mixture, diverse atonal harmony**) must be utilized in the exam at some point at the discretion of the student. For example, a student could use a Neapolitan during a realization of a rhythmic skeleton exercise. Corresponding activities will include Playing for Movement, Eurhythmics Applications, Pedagogy Applications, Harmonic Progressions, Scales/Compositions, and Harmonizations. Students must be prepared for any of the material below, but not all of the material will be tested. Individual training programs will design activities as they see fit; the examples below serve to illustrate the subjects involved.

All harmonic, melodic, and stylistic keyboard skills from the Certificate level are expected throughout the License program (see the list at the start of Level 3 Improvisation).

Students should be able to demonstrate the skills listed below. Discretion of exam structure lies entirely with the individual training center.

In all applicable exercises, students should be able to watch the class and give instructions/commentary/corrections while playing.

Candidate will be tested on all of the following requirements through a combination of formal juried exams and individual mentorship within the classroom overseen by a Diplômé in charge.

1. Eurhythmics Applications
 - a. Students must be able to improvise for all Dalcroze Strategies and Techniques
 - i. Canons
 - ii. Follows
 - iii. Reactions: Aural/Musical, Verbal, Visual, and Tactile
 - iv. Systemizations
 - v. Dissociations
 - vi. Complementary Rhythm
 - b. Subjects for Eurhythmics Applications must be at a license level and should come from the list in part 2 (below) of this section

2. Playing for Movement: Follow a Mover/Lead a Mover in the following subjects. Students at the License level should consider integrating what is learned in the Eurhythmics courses into what is learned in their Improvisation.
 - a. **Metric transformation:** beats vs. divisions, beats vs. complementary rhythm
 - i. Basic meters. For example, this might include:
 1. Beat=beat $\frac{2}{4}$ vs. $\frac{6}{8}$
 2. Division=division $\frac{2}{4}$ vs. $\frac{6}{8}$, $\frac{4}{4}$ vs. $\frac{8}{8}$, and/or $\frac{3}{4}$ vs. $\frac{6}{8}$, etc.
 3. Beat=Division $\frac{2}{4}$ vs. $\frac{6}{8}$
 - ii. Playing for different patterns within these meters above; this might include:
 - Compound Duple to Simple Triple

○  e.g.:  Transformed into 

- Simple Quadruple to Complex Triple

○  e.g.:  Transformed into 

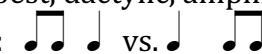
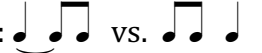
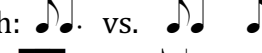
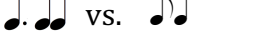
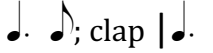

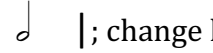
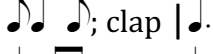

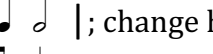
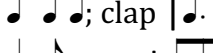

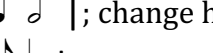


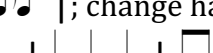

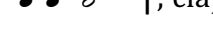
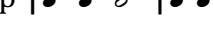

- Different Groupings in Complex Meter

○  e.g.:  Transformed into 

b. **Playing for Polymeter/Cross Rhythms:** 2:3; 2:5; 3:4; 3:5; 4:5. For example, this might include:

- Maintain an ostinato of 3, 4, or 5 in one hand. Follow a conductor and play groups of 1, 2, 3, 4, or 5 as a melody against the ostinato in the other hand.
- Play an ostinato of 3, 4, or 5 in one hand; direct a mover in a polymetric canon in the following cross rhythms in the other hand: 2:3; 2:5; 3:4; 3:5; 4:5.

c. **Rhythmic Cell Polyrhythms**

- Playing for two different basic rhythmic cells as a polyrhythm; changing hands and feet. For example, this might include:
 - Rhythmic patterns in either Simple meters or Compound meters
 - Patterns may include: anapest, dactylic, amphibrach, iamb, trochée, & 2-8
 - Anapest vs. dactylic: 
 - Trochée vs. anapest: 
 - Iamb vs. amphibrach: 
 - Sicilienne vs. iamb: 
 - Etc.
- Playing for an entire rhythmic phrase (2-4 different patterns) against a rhythmic ostinato; changing hands and feet; for example, this might include:
 - Rhythmic patterns in either Simple meters or Compound meters
 - Patterns may include: anapest, dactylic, amphibrach, iamb, trochée, & 2-8
 - Step ; clap |  |  | ; change hands and feet
 - Step ; clap |  |  | ; change hands and feet
 - Step ; clap |  |  | ; change hands and feet
 - Step ; clap |  |  | ; change hands and feet
 - Step |  |  | ; clap |  |  |
 - Others?

3. Harmonization

a. **Melodic Harmonization may include:**

- Do to Do/ C to C scales in major and harmonic minor keys through at least 3 accidentals
- Harmonizing melodies that might contain chromaticism, applied chords, and

modulation to closely related keys and/or distant related keys (more than 1 accidental away from the original key)

- b. **Unfigured Bass Line Harmonization**; this can include the following ideas:
 - i. Basic diatonic harmony in major and minor keys
 - ii. Chromaticism including, but not limited to, applied chords, Neapolitan 6th, Augmented 6th chords, mode mixture, and fully-diminished 7th chords
 - iii. Modulations to both closely related and distantly related keys
- c. **Improvising a harmonized melody** based on a given rhythmic motif or phrase (Rhythmic Skeleton). The rhythms may include topics such as polyrhythms, cross rhythms, syncopations, and changing phrase lengths; the rhythms may be in Simple, Compound, and/or Complex Meter.
 - i. One Voice
 - ii. Two Voices

4. Harmonic Progression and Structure

- a. Basic Diatonic Harmonic Progressions and Sequences
- b. Chromatic Chords from Level 4 plus
 - i. **Mode Mixture** (use of borrowed chords from the parallel major or minor key in the original key)
- c. Modulation in Different Formal Structures (Binary, Ternary, Rondo, etc.)
 - i. **Modulation to closely related and distantly related keys** (the new key signature is more than one accidental from the original key signature) this may include:
 - 1. Direct/Immediate Modulations
 - 2. Transitional Modulations
 - 3. Common Tone Modulations
 - 4. **Mode-Mixture Modulations**
 - a. Parallel major/minor
 - b. Use of borrowed/mixture chords as a modulatory device (i.e. use of minor i or minor iv in a major key to modulate)
 - 5. **Enharmonic/chromatic modulations**; modulations may include the following techniques:
 - a. Common tone Diminished 7ths
 - b. Fully-Diminished 7ths
 - c. Neapolitan 6th
 - d. Augmented triads
 - e. Augmented 6th chords (Italian, French, German)
 - f. Medial relationships (modulation by a 3rd from the Tonic key): I to III; I to \flat III; I to VI; I to \flat VI
 - 6. Modal Modulation (Lydian to Phrygian, etc.); this may include the following:
 - a. Parallel modulation with the same tonal center: (e.g. C Dorian to C Lydian)
 - b. Relative modulation to a different mode with the same key signature (C Mixolydian to G Dorian)
 - c. Other modal modulations: (C Dorian to F Lydian)
- d. 20th century techniques:
 - i. **Modes in transposition** (other than the standard white key modes i.e. C Dorian, E \flat Phrygian etc.)

- ii. **Whole tone, octatonic, and other exotic scales**
 - iii. **Planing** (parallel motion of harmonies/intervals either tonally or atonally, including Fauxbourdone, Augmented harmonies, etc.)
 - iv. **Quartal-Quintal Harmony** (harmony in stacks of 4ths and 5ths)
 - v. **Secundal Harmony** (harmony in stacks of 2nds)
 - vi. **Diverse Atonal Harmony**
 - 1. Interval clusters
 - 2. Bi-tonal, pan-tonal/poly-tonal relationships, black keys vs. white keys (C major vs. C# major or black pentatonic vs. C major), etc.
 - 3. Extended techniques including but limited to: playing inside the piano, prepared piano, amplified piano, etc.
5. **Composition and Repertoire:** Individual programs will have specific requirements regarding student compositions and improvisations based on composed repertoire from the standard canon.

3.4 Plastique Animée Levels 1, 2, 3, 4 and 5:

Plastique Animée is an artistic realization based on analysis of a piece of music through the body as an outgrowth of Eurhythmics or Solfège. It is an artistic interface between music and movement, which deepens the students understanding of both. This can take on many forms, from informal classroom experiences to formal staged presentations. Generally, Plastique Animée requires the movers to:

1. Improvise
2. Analyze, interpret, and demonstrate specific formal and aesthetic elements in the musical score and its relationship to movement in an artistic way
3. Create, rehearse, and present

Level 1: Plastique Animée Requirements for The Introductory Credential

- ❖ At least 2 Classroom Eurhythmics Plastique Animée experiences-students will participate in a Plastique Animée as a process that results from a Eurhythmics class
- ❖ Special Topics Course or Workshop in Plastique Animée with faculty mentorship
- ❖ Some programs do not require exams for Levels 1 and 2; please contact the program director for details.

Level 2: Plastique Animée Requirements for The Applied Credential

- ❖ At least 2 Classroom Eurhythmics Plastique Animée experiences-students will participate in a Plastique Animée as a process that results from a Eurhythmics class
- ❖ Special Topics Course or Workshop in Plastique Animée with faculty mentorship
- ❖ Some programs do not require exams for Levels 1 and 2; please contact the program director for details.

Level 3: Plastique Certification Requirements for The Dalcroze Professional Certificate

- ❖ A student(s) must guide and participate in a Plastique Animée of approximately 2-4 minutes.*
- ❖ The music for the Plastique Animée may be live or recorded; the director of the program must approve the musical selection.*
- ❖ The Plastique Animée may be presented or directed by solos, duos, or groups.*
- ❖ The Plastique Animée may or may not include materials, equipment, or costumes.*
- ❖ The Plastique Animée must demonstrate an internalization of the music in accordance with the definitions above.

Levels 4 & 5: Plastique Animée Requirements for The Dalcroze License

- ❖ At least 2 Classroom Eurhythmics Plastique Animée experiences-students will participate in a Plastique Animée as a process that results from a Eurhythmics class
- ❖ Special Topics Course or Workshop in Plastique Animée with faculty mentorship
- ❖ The candidate must lead and participate in a least one Plastique Animée performance of approximately 2-4 minutes.*
- ❖ The music for the Plastique Animée may be live or recorded; the director of the program must approve the musical selection. The musical/movement content of the performance should reflect a higher level than the certificate.*
- ❖ The Plastique Animée may be presented or directed by solos, duos, or groups.*
- ❖ The Plastique Animée may or may not include materials, equipment, or costumes.*

❖ The Plastique Animée must demonstrate an internalization of the music in accordance with the definitions above.

* Please note: each training center has its own requirements for the Plastique Animée exam. See program director for more information.

3.5 Pedagogy Requirements for the Dalcroze Professional Certificate

- DSA PDC Pedagogy Requirements by Level
- Students must have at least 10 class hours in the corresponding Dalcroze Pedagogy courses to take each level exam.

Level 1: The Introductory Credential in Dalcroze Education

- ❖ History of Dalcroze and his importance to education, music, dance, theater, and art
- ❖ Principles of Dalcroze Education: using the body to teach music
- ❖ Experience, knowledge, and practice of Dalcroze strategies and techniques
- ❖ 5-10 minute practice teaching experiences
 - Students choose a Level 1 Music/Movement subject and use a Dalcroze strategy and technique to teach the subject. Use of the piano is encouraged, but not required. Students and faculty critique each teaching example together.
 - Students redo their teaching example at a later date, making corrections from the first presentation.
- ❖ Written observation and analysis of demonstration classes
- ❖ Assigned readings and written responses
- ❖ There are no exams for Level 1 Pedagogy
- ❖ Reference to Overall Goals and Objectives for Dalcroze Pedagogy*(found below in the next section)

Level 2: The Applied Credential in Dalcroze Education

- ❖ Written observation and analysis of demonstration classes
- ❖ Assigned readings and written responses
- ❖ More in-depth analysis of music/movement subjects and teaching strategies/techniques. This might include:
 - Use of composed literature in the Dalcroze classroom
 - Use of song literature in the Dalcroze classroom
 - Use of materials and equipment in a musically purposeful way
- ❖ Longer practice teaching experiences (10-20 minutes)
 - Student or teacher chooses a Level 1 or 2 Music/Movement subject and use several Dalcroze strategies and techniques to teach the subject. Use of the piano is required. Students and faculty critique each teaching example together.
- ❖ Curriculum development
 - Age/level appropriate subjects and skills
 - Lesson planning
 - Movement vocabulary
- ❖ Reference to Overall Goals and Objectives for Dalcroze Pedagogy* (found below in the next section)

Pedagogy Exam for Level 2

The student prepares and executes a 15-20 minute lesson that illustrates a Dalcroze application to their chosen field (i.e. Dalcroze-Eurhythmics classes, musicianship classes, group lessons, private lessons, instrumental lessons, choral applications, other rehearsal situations, etc.). Each individual training program will determine the examination content and procedures for the Level 2 examination in pedagogy. It is incumbent upon the student to discuss with the individual program director the requirements and expectations for this pedagogy exam at the beginning of their Level 2 studies.

Level 3: The Certificate in Dalcroze Education

- ❖ Individual training centers may have portfolio requirements. Check with the Program Director for details.
- ❖ Written observation and analysis of demonstration classes
- ❖ Assigned readings and written responses
- ❖ Continued in-depth analysis of music/movement subjects and teaching strategies/techniques.
This might include:
 - Use of composed literature in the Dalcroze classroom
 - Use of song literature in the Dalcroze classroom
 - Use of materials and equipment in a musically purposeful way
- ❖ Longer practice teaching experiences (15-25) minutes
 - Student or teacher chooses a Level 2, or 3 Music/Movement subject and use several Dalcroze strategies and techniques to teach the subject. Students and faculty critique each teaching example together.
- ❖ Curriculum development
 - Age appropriate subjects and skills
 - Long-term development i.e.
 - How to develop a series of lessons
 - Review examples of multi-year curricula
 - Lesson planning
 - Movement vocabulary
- ❖ Classroom Management
- ❖ Business Aspects
 - Marketing and advertising
 - School/class start up
 - Educating parents: demonstration classes and performances
 - Networking
- ❖ Reference to Overall Goals and Objectives for Dalcroze Pedagogy* (found below in the next section)

Pedagogy Exam for Level 3

Student prepares and executes a 45-minute lesson with participants/students who are adult beginners or young students through an early-intermediate level.

*Overall Goals and Objectives for Dalcroze Pedagogy:

- Goals and Objectives
 - Lessons should contain:
 - Clear demonstration of the Principles of a Dalcroze Education
 - Clear and diverse use of Dalcroze Strategies and Techniques
 - Good pacing: a logical development of one activity to the next
 - A variety of exercises which engage multisensory learning
 - Opportunities for students to improvise in movement and/or sound.
 - Clarity of directions
 - Teacher gives concise and audible instructions
 - Teacher offers one instruction at a time
 - Flexibility and adaptability in response to the students' needs
 - Individual, partner, and group activities
 - Clarity of musical/movement goals

- Age-appropriate content
- Musicianship
 - Improvisation (piano, voice, percussion, and/or other instrument) should demonstrate
 - A clear use of phrase period structure
 - A variety of tonalities, modes, pianistic styles
 - Musical sensitivity: attention to nuance, affect, touch etc.
 - The ability to invite, inspire, and reflect movement
 - Singing quality should show
 - The use of appropriate vocal range
 - Good intonation
 - Appropriate vocal modeling
 - Use of the body should exhibit
 - Appropriate, clear, and accurate demonstrations by the teacher that address relevant physical techniques: ease of movement, coordination, precision, accuracy, etc.
 - Clear instructions and corrections to the students that improves movement
 - Movement that embodies music
- General pedagogical considerations
 - During classroom activities candidates should be able to:
 - Watch the students move
 - Offer brief corrections/positive reinforcements to movers (sometimes while improvising)
 - Coordinate verbal, visual, tactile, and/or musical signals appropriately while improvising
 - Appropriate and purposeful use of any chosen materials
 - Overall musicality of the lesson
 - Overall relevance of music/movement/corporeal content to the students
 - Incorporating the student's ideas into the lesson

3.6 Pedagogy Requirements for the Dalcroze License

General License Pedagogy Contents that will be ongoing through Levels 4 and 5

- ❖ License Practicum
 - Written observation and analysis of professional studies courses
 - The candidate will work with a mentor for a minimum of 5 classes in each core branch: Eurhythmics, Solfège, and Improvisation. This should include some practicum teaching by the candidate in each branch.
 - See the training program director for specific information about faculty mentorship in pedagogy.
- ❖ History of Dalcroze and his importance to education, music, dance, theater, and art
- ❖ Principles of Dalcroze Education: using the body to teach music
- ❖ Experience, knowledge, and practice of Dalcroze strategies and techniques
- ❖ Assigned readings and written responses
- ❖ Subject Study
- ❖ More in-depth analysis of music/movement subjects and teaching strategies/techniques. This might include:
 - Use of composed literature in the Dalcroze classroom
 - Use of song literature in the Dalcroze classroom
 - Use of materials and equipment in a musically purposeful way
- ❖ Curriculum development
 - Age/level appropriate subjects and skills
 - Long-term development i.e.
 - How to develop a series of lessons
 - Review examples of multi-year curricula
 - Lesson planning
 - Movement vocabulary
- ❖ Classroom Management
- ❖ Business Aspects
 - Marketing and advertising
 - School/class start up
 - Educating parents: demonstration classes and performances
 - Networking
- ❖ Reference to **Overall Goals and Objectives for Dalcroze Pedagogy*** (found below in the next section)

***Overall Goals and Objectives for Dalcroze Pedagogy:**

- Goals and Objectives
 - Lessons should contain:
 - Clear demonstration of the Principles of a Dalcroze Education
 - Clear and diverse use of Dalcroze Strategies and Techniques
 - Good pacing: a logical development of one activity to the next
 - A variety of exercises which engage multisensory learning
 - Opportunities for students to improvise in movement and/or sound.
 - Clarity of directions
 - Teacher gives concise and audible instructions
 - Teacher offers one instruction at a time
 - Flexibility and adaptability in response to the students' needs
 - Individual, partner, and group activities

- Clarity of musical/movement goals
- Age-appropriate content
- Musicianship
 - Improvisation (piano, voice, percussion, and/or other instrument) should demonstrate
 - A clear use of phrase period structure
 - A variety of tonalities, modes, pianistic styles
 - Musical sensitivity: attention to nuance, affect, touch etc.
 - The ability to invite, inspire, and reflect movement
 - Singing quality should show
 - The use of appropriate vocal range
 - Good intonation
 - Appropriate vocal modeling
 - Use of the body should exhibit
 - Appropriate, clear, and accurate demonstrations by the teacher that address relevant physical techniques: ease of movement, coordination, precision, accuracy, etc.
 - Clear instructions and corrections to the students that improves movement
 - Movement that embodies music
- General pedagogical considerations
 - During classroom activities candidates should be able to:
 - Watch the students move
 - Offer brief corrections/positive reinforcements to movers (sometimes while improvising)
 - Coordinate verbal, visual, tactile, and/or musical signals appropriately while improvising
 - Appropriate and purposeful use of any chosen materials
 - Overall musicality of the lesson
 - Overall relevance of musical/corporal content to the students
 - Incorporating the student's ideas into the lesson

Pedagogy Exam for License

- ❖ Once students have completed their License Practicum requirements in Eurhythmics, Solfège, and Improvisation (see above in the License Pedagogy Requirements), they may begin working on their individual pedagogy mentorship.
- ❖ Candidates must mentor with a faculty member(s). See the director of the training program for specific information about faculty mentorship in pedagogy.
 - Several teaching examples must be submitted to the faculty mentor(s) for discussion and evaluation.
 - The candidate must gain approval from the faculty mentor(s) before they are permitted to take a teaching examination.
- ❖ Examination Minimum Requirements
 - The candidate prepares and executes at least a 60-minute Eurhythmics lesson with participants/students who are at least an intermediate level (e.g. topics from Certificate Level 2 and above) and demonstrates license-level pedagogy.
- ❖ See the director of the training program for any other specific requirements regarding the topics teaching exams and/or portfolio requirements.

3.7 Examination Forms: An Overview

The following examination forms are the standard form for students within the T² Program*. They are designed to be universal forms that apply to each level of training in Eurhythmics, Solfège, Improvisation, and Pedagogy. The forms are not fixed; the order and content are adaptable so long as the objectives are met within each area. At this time, each individual training program will devise its own method of evaluating *Plastique Animée*.

*By PDC majority vote in January 2021, CMU is grandfathered to use other evaluation forms.

Structure

The examination structure is flexible and is determined by each individual training program. The examination forms are designed to help facilitate the examination process so that it is both fair and consistent. The PDC hopes that these forms will help teacher-trainers provide valuable written feedback to each student within their program. Electronic versions of these documents can be made available to PDC-approved teachers so that they can be modified to include more space for those evaluating students by hand or to facilitate those wishing to type their evaluations. Additional exercises can be added to the forms, but they must be scored in a similar fashion to the other exercises in the examination.

Scoring

Each examination exercise describes the general evaluation criteria that the Professional Development Committee has determined to be important by the majority of training programs. These suggested criteria in the second column on each form are simply suggestions for commentary, not required commentary from the jury. The jury will determine the score (1-5) for each element within each examination exercise. A student must achieve at least 75% to pass the examination for each level. If an exam requires a jury, the total scores will be averaged to determine whether or not the student will pass the exam. For the personal exams, the jury holds the right to offer a conditional pass with the expectation that the student retake a given portion of the exam at a later date. For the pedagogy exams, the jury will average each individual section of the exam to determine whether or not the student passes the exam. Each section of the pedagogy exam must receive an average passing score to pass the entire exam. Students will receive their completed evaluation forms after the exams are completed (the examination forms used by the jury are found here in the T² document in the following chapter).

Credentials

Students should receive a copy of their evaluation forms, and training centers should keep a copy of this form for their records. A student must pass all required branches at each level to achieve a credential. At the end of every year, individual programs should report to the PDC a list of all individuals who have received DSA credentials. By receiving a credential, the student agrees to the conditions for each credential listed in section 3.1 of this document.

3.8 Eurhythmics Examination Form

Name:

Eurhythmics Level:

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

(See section 3.1 of T² program, for more details.)

	Suggested Elements For Evaluation	Comments	Score
F O L L O W	Time: Movement Quality/Precision		
	Space:		
	Energy: Musicality/ Adaptation to Changes in Nuance		
	Suggestions for Future Practice		
C A N O N	Time: Movement Quality/Precision (Arm Beat Quality & Precision, if Applicable)		
	Space:		
	Energy: Musicality/ Adaptation to Changes in Nuance		
	Suggestions for Future Practice		
S P Y R S E T P E A M R I E Z D A T A I C O T N I V O I R T Y	Time: Movement Quality/Precision		
	Space:		
	Energy: Musicality/ Adaptation to Changes in Nuance		
	Suggestions for Future Practice		

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

	Suggested Elements For Evaluation	Comments	Score
A D S I S S O S C O I C A I T A I T O I N O & N	Time: Movement		
	Quality/Precision		
	Space:		
	Energy: Musicality/ Adaptation to Changes in Nuance		
	Suggestions for Future Practice		

- Total Score:
- A student must score a 15 or more out of 20 possible points to pass the entire exam. The number totals for the exam reflect a minimum passing percentage of at least 75%.
- If a student earns a 2 or 1 on any section of the exam, then the jury reserves the right to require that the student retake that portion of the exam at a later date before the student receives a pass for the entire exam.

Pass Redo

Adjudicator's Signature: _____ Date:

3.9 Solfège Examination Form

Name:

Solfège Level:

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

(See section 3.1 of T² program for more details.)

	Suggested Guidelines For Evaluation	Comments	Score
S C A L E S	Embodiment, Gesture, &/or Conducting		
	Singing Accuracy, Intonation, &/or Vocal Quality		
	Musicality & Adaptation to Changes in Nuance/Energy		
	Suggestions for Future Practice		
P O L Y C H O R D S	Embodiment, Gesture, &/or Conducting		
	Singing Accuracy, Intonation, &/or Vocal Quality		
	Musicality & Adaptation to Changes in Nuance/Energy		
	Suggestions for Future Practice		
H A R M O N Y	Embodiment, Gesture, &/or Conducting		
	Singing Accuracy, Intonation, &/or Vocal Quality		
	Musicality & Adaptation to Changes in Nuance/Energy		
	Recognition & Identification		
	Suggestions for Future Practice		

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

	Suggested Guidelines For Evaluation	Comments	Score
M E L O D Y & I N	I M P R O V E M E N T	Embodiment, Gesture, &/or Conducting	
		Singing Accuracy, Intonation, &/or Vocal Quality	
		Musicality & Adaptation to Changes in Nuance/Energy	
		Clarity of Form and Structure	
		Suggestions for Future Practice	
S E A D I N G	R E A D I N G	Embodiment, Gesture, &/or Conducting	
		Singing Accuracy, Intonation, &/or Vocal Quality	
		Musicality & Adaptation to Changes in Nuance/Energy	
		Suggestions for Future Practice	

- Total Score:
- A student must score a 19 or more out of 25 possible points to pass the entire exam. The number totals for the exam reflect a minimum passing percentage of at least 75%.
- If a student earns a 2 or 1 on any section of the exam, then the jury reserves the right to require that the student retake that portion of the exam at a later date before the student receives a pass for the entire exam.

Pass Redo

Adjudicator's Signature: _____ Date:

3.10 Improvisation Examination Form

Name:

Improvisation Level:

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

(See section 3.3 of T² program, for more details.)

	Suggested Guidelines For Evaluation	Comments	Score
P L A M Y O I V N E G M E F N O T R	Clarity: Introduction, Phrasing, Form and Structure		
	Relationship of Music to Movement/Gesture		
	Musicality, Variety of Styles, Variety of Nuances		
	Ability to Watch & Adapt to Movers		
	Suggestions for Future Practice		
A E P U P R L H I Y C T A H T M I O C N S S	Clarity: Introduction, Phrasing, Form and Structure		
	Relationship of Music to Movement/Gesture		
	Musicality, Variety of Styles, Variety of Nuances		
	Pedagogical Considerations		
	Suggestions for Future Practice		
P E L I C A G T O G I O N S	Clarity: Introduction, Phrasing, Form and Structure		
	Relationship of Music to Movement/Gesture		
	Musicality, Variety of Styles, Variety of Nuances		
	Pedagogical Considerations		
	Ability to Watch & Adapt to Movers		
	Ability to Offer Corrections or Commentary (Levels 2 and 3 only)		
	Suggestions for Future Practice		

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

	Suggested Guidelines For Evaluation	Comments	Score
P R O H G A R R E M S O S N I O C N S	Harmonic Accuracy		
	Appropriate Melody		
	Musicality, Variety of Nuances		
	Suggestions for Future Practice		
Level 2 ONLY: Scales-Anacrusis Systemization or Scale Harmonizations Level 3 ONLY: Compositions/Images Level 4/5 ONLY: Scale Harmonization & Rhythmic Skeletons			
C S O M P A L O S E I S T O O R N S	Clarity of Introduction, Phrasing, Form and Structure		
	Musicality, Variety of Nuances		
	Suggestions for Future Practice		
Level 2 and 3 ONLY: Harmonization of Melodies; Level 4/5 ONLY: Unfigured bass lines and Melodic Harmonizations			
H Z A A R T M I O O N N I S	Harmonic Structure		
	Musicality and Nuances		
	Suggestions for Future Practice		

- Total Score:
- For Level 1, a student must score a 15 or more out of 20 possible points to pass the entire exam.
- For Levels 2, 3, 4 and 5, a student must score a 23 or more out of 30 possible points to pass the entire exam.
- The number totals for each section reflect a minimum passing percentage of at least 75%.
- If a student earns a 2 or 1 on any section of the exam, then the jury reserves the right to require that the student retake that portion of the exam at a later date before the student receives a pass for the entire exam.

Pass Redo

Adjudicator's Signature: _____ Date: _____

3.11 Pedagogy Examination Form

Pedagogy Certificate Evaluation Form

Name:

Description of Class Level/Age:

(See section 3.5 of T² program, for more details.)

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail; 0=Not Seen

Areas for Evaluation	Score	Comments
1. Lesson Structure and Pedagogy		
a. Clear Musical/Movement Goals		
b. Clarity of Directions		
c. Lesson Development		
d. Creativity of the Lesson Plan		
e. Ability to Watch Students		
f. Use of Signals and Commands from Piano		
g. Appropriateness of Musical &/or Corporal Concepts		
h. Adaptability to the Students		
i. Ability to Correct Errors & Improve Accuracy		
Total: needs a 27 to pass section 1		
2. Principles of a Dalcroze Education		
a. Music as Motivator, Stimulator, and Regulator		
b. Movement as the Means for Learning; the Body as Instrument		
c. Active Listening		
d. Relationships of Time, Space, and Energy		
e. Discovery-based learning		
f. Experience Before Analysis		
g. Use of Imagination, Improvisation, and Invention		
h. Spirit of Play		
i. Social Interaction		
Total: needs a 27 to pass section 2		

Areas for Evaluation	Score	Comments
3. Use of a variety of Dalcroze Strategies and Techniques (Only evaluations of 3 or higher will be counted for the total evaluation in this category.)		
a. Quick Reactions (verbal, aural, visual, tactile)		
b. Canon		
c. Follow		
d. Series/Sequence/ Systemizations		
e. Spatial Orientation/Exploration		
f. Improvisation		
g. Plastique Animée		
h. Group Exercises		
Total: needs a 10 to pass section 3		
4. Musicianship: Improvisation, Pianism, Singing, etc.		
a. Effective Improvisation: does the music inspire the activity and/or movement?		
b. Variety of Tonalities, Modes, Pianistic Styles etc.		
c. Musicality, Nuance, and Affect		
Total: needs a 10 to pass section 4		
5. Movement Quality (of the teacher/exercises)		
a. Purposeful Movement and Movement Demonstration		
b. Variety of Ways to Embody the Music		
c. Demonstration of Nuance and Expression through the Body and/or Gesture		
Total: needs a 10 to pass section 5		

A student must pass all individual five sections of the pedagogy exam in order to pass the Level 3 Pedagogy Exam and earn The Dalcroze Professional Certificate. If any section does not receive a passing score, the student must redo the exam. For Level 2 Pedagogy, each individual training program will determine the exam requirements and evaluation criteria for its Level 2 Pedagogy Exam.

The number totals for each section reflect at least a minimum passing percentage of at least 75%. However, it is not expected that students will demonstrate every element in every lesson. Therefore, in sections 1 and 2, the total is out of 35 instead of 45 (technically, there are possibly 9 criteria, which would equal 45 possible points).

Pass Redo

Adjudicator's Signature: _____ Date: _____

3.12 Jury Examination Guidelines

1. Level 1:

- a. Students must be examined in Eurhythmics, Solfège, and Improvisation. Pedagogy and Plastique Animée exams may be required at some programs.
- b. Only one juror is required (the juror must be a part of the PDC T² program), but a panel of jurors is recommended.
- c. Only Licentiates or Diplômés may vote on a jury; we recommend that only voting jury members observe exams.
- d. Video recording is not required, but the jury is welcome to film the exams to review at a later date. Individual PDC members can act as jurors to review examinations by video upon request.
- e. At least one examination example from each level and branch (Eurhythmics, Solfège, Improvisation) from those given in each calendar year should be sent to the PDC to maintain DSA Accreditation. (Email to the chair of the PDC: pdcc-chair@dalcrozeusa.org)

2. Level 2:

- a. Students must be examined in Eurhythmics, Solfège, Improvisation, and Pedagogy in order to achieve the Level 2 Applied Credential. Plastique Animée exams may be required at some programs.
- b. At least two jurors are required (at least two jurors must be a part of the PDC T² program), one juror must be a Diplômé. If the second juror cannot be present in person, then the examination must be videoed and sent to the second juror for evaluation.
- c. Only Licentiates or Diplômés may vote on a jury; we recommend that only voting jury members observe exams.
- d. Video recording is not required, but the jury is welcome to film the exams to review at a later date. Individual PDC members can act as jurors to review examinations by video upon request.
- e. At least one examination example from each level and branch (Eurhythmics, Solfège, Improvisation) from those given in each calendar year should be sent to the PDC to maintain DSA Accreditation.
- f. The PDC recommends that at least one Level 2 examination per year be videoed for PDC T² program review. It will have no bearing on the outcome of the jury, but rather it will be used to make improvements to the PDC T² program in the future. (Email to the chair of the PDC: pdcc-chair@dalcrozeusa.org)

3. Level 3:

- a. Level 3 must take place at a Dalcroze Teacher-Training Center run by a Diplômé, comprised of faculty made up of Diplômés and Licentiates. The Diplômé who confers the credentials for the program must be present in the room at the examinations. Students must be examined in Eurhythmics, Solfège, Improvisation, Pedagogy and Plastique Animée.
- b. At least three jurors are required at all examinations with at least two of whom are a Diplômé. Remaining members of the jury must hold at least a Dalcroze License. This jury is necessary for the core branches: Eurhythmics, Solfège, and Improvisation.
 - i. Under special circumstances, one Diplômé and two Licentiates can serve on the jury for these examinations.
 - ii. For Pedagogy and Plastique Animée examinations, one Diplôme and two Licentiates is also acceptable.

- iii. If the other jurors cannot be present in person, then the examination must be videoed and sent to the other jurors.
- c. Video recording is not required, but the jury is welcome to film the exams to review at a later date. Individual PDC members can act as jurors to review examinations by video upon request.
- d. Only Licentiates or Diplômés may vote on a jury; we recommend that only voting jury members observe exams.
- e. At least one examination example from each level and branch (Eurhythmics, Solfège, Improvisation) from those given in each calendar year should be sent to the PDC to maintain DSA Accreditation. (Email to the chair of the PDC: pdcc-chair@dalcrozeusa.org)
- f. The PDC recommends that at least one Level 3 examination per year be videoed for PDC T² program review. It will have no bearing on the outcome of the jury, but rather it will be used to make improvements to the PDC T² program in the future.

4. Levels 4 and 5:

- a. Levels 4 and 5 must take place at a Dalcroze Teacher-Training Center run by a Diplômé, comprised of faculty made up of Diplômés and Licentiates. The Diplômé who directs the program must be present at the examinations. Students must be examined in Eurhythmics, Solfège, Improvisation, Pedagogy and Plastique Animée.
- b. At least three jurors are required at all examinations with at least two Diplômés. Licentiates may serve on the jury. Certificate holders are not permitted to evaluate examinations. If the other jurors cannot be present in person, then the examination must be videoed and sent to the other jurors.
- c. Video recording is not required, but the jury is welcome to film the exams to review at a later date. Individual PDC members can act as jurors to review examinations by video upon request.
- d. Only Licentiates or Diplômés may vote on a jury; we recommend that only voting jury members observe exams. Non-voting observers may attend only at the discretion of the Diplômé in charge of the training program.
- e. At least one examination example from each level and branch (Eurhythmics, Solfège, Improvisation) from those given in each calendar year should be sent to the PDC to maintain DSA Accreditation. (Email to the chair of the PDC: pdcc-chair@dalcrozeusa.org)
- f. The PDC recommends that at least one Level 4 or Level 5 examination per year be videoed for PDC T² program review. It will have no bearing on the outcome of the jury, but rather it will be used to make improvements to the PDC T² program in the future.

Chapter 4: Accreditation Guidelines

4.1 Accreditation through the Dalcroze Society of America

DSA Accreditation has been developed by the PDC to promote consistency and standards for Dalcroze Education in the United States. DSA Accreditation is highly desirable for both students and faculty because it promotes ideals that are intrinsic to Dalcroze Education.

All DSA Accredited programs will meet the following requirements:

1. All US faculty of the program's core subjects will hold a Dalcroze License or Diplôme Supérieur and be members in good standing of the DSA.
2. The program will provide students with easy access to the most current version of this document (*Dalcroze Professional Certificate and Dalcroze License Teacher-Training Manual*) in hard copy or electronic copy so that the students understand the structure and components of DSA accredited Dalcroze teacher training here in the US. Training centers may have their own unique program structures, but at least the bare minimum requirements listed the T² Program will be covered at each level.

Accreditation Guidelines

To apply for DSA Accreditation, please submit the following documents to the PDC:

1. A letter of intent stating commitment to uphold the standards outlined in the T² Program and to use The Dalcroze Professional Certificate *Teacher-Training Program: the T² Manual* as the structural basis for the program's curriculum
2. A schedule that shows the minimum number of class hours in each of the 5 branches of Dalcroze study at each level
3. A list of all faculty and exam jury participants

To maintain DSA Accreditation, the following items must be submitted annually to the PDC:

1. A list of all current faculty and exam jury participants
2. All DSA Accredited programs agree to provide one copy of all level examinations (content and structure) once they are administered. Additional documentation including examination forms can be included, but are optional. These exams will be given to the PDC annually to keep on file for reference, program building, and student support.
 - a. These examinations must demonstrate an ongoing support of the standards and guidelines provided in the *T² Manual* outlined in Chapters 2 and 3 of this manual. In order for the exams to meet these standards, the exam must represent all of the examination material for each level. The exam may cover additional subjects, but the minimum standard outlined in the *T² Manual* must be documented.

- b. For ideas on what these examinations might look like, please view the example exercises in the appendix. Having these examinations on file helps the PDC stay current and adapt this document to the needs of training centers around the country.

Please submit all DSA Accreditation materials to the Professional Development Committee Chair (pd-chair@dalcrozeusa.org) and allow at least 60 days for review by the Professional Development Committee. DSA Accreditation of a given institution is ongoing and valid if the Accreditation guidelines are met. (Guidelines are subject to change.) Applications can be submitted at any time. When DSA Accreditation is granted, applicants will be notified by the DSA.

Notes on Accreditation:

DSA Accreditation is not required for a Diplômé to offer Certification or Licensure at their own institution; the Diplôme Supérieur guarantees that right. Only those who have applied for DSA Accreditation can claim to be DSA Accredited.

DSA Accreditation only refers to the teacher-training portions of a school's program. Eurhythmics, Solfège, Improvisation, Pedagogy, or Plastique Animée courses that are not directly related to teacher training are not considered at this time.

Chapter 5: Professional Development Committee Teacher-Training Program (T² Program)

5.1 Introduction

Professional Studies in Dalcroze Education is unique in that the authority to offer Dalcroze credentials lies with individuals who have earned the *Diplôme Supérieur* (literally, highest diploma) from *l'Institut Jaques-Dalcroze* in Geneva, Switzerland. Institutions alone cannot grant Dalcroze credentials. Diplômés must oversee all training that is completed under their auspices. In this way, *l'Institut Jaques-Dalcroze* protects the name “Jaques-Dalcroze” and aims to maintain a high quality of teacher training among the community of Diplômés worldwide. Licentiates are valued members of the teacher-training community at *l'Institut Jaques-Dalcroze* and throughout the world. In many schools, they work in tandem with Diplômés and are directly involved in training new generations of teachers.

Because the United States is so large, we have many areas of the country that are without Dalcroze teacher-training opportunities. The Professional Development Committee (PDC) has set out to create opportunities for those qualified and approved Licentiates to offer teacher training on behalf of the PDC and the DSA for Level 1 and/or Level 2 of the teacher training guidelines outlined in this manual. The PDC, comprised of both Diplômés and Licentiates, have organized the structure and content of the program so that a Diplômé does not need to be physically present the entire time to facilitate the introductory aspects of the training. Approved Licentiates of the T² program may teach up to 80% of the training program course, assuming that they follow the T² curriculum guidelines. A Diplômé must teach for at least 20% of the program and take part in the examination procedure. *L'Institut Jaques-Dalcroze* has offered their support of this requirement, if a program is unable to secure a Diplômé. If graduates from Level 2 wish to continue their studies and become a Certified Dalcroze teacher, they would complete their training at an Accredited institution under the direct supervision of a Diplômé.

In order for the T² Program to function in accordance to guidelines set forth by *l'Institut Jaques-Dalcroze* and the DSA, all DSA-Accredited institutions that are participating in the T² Program must adhere to the following:

1. The PDC should ideally be comprised of a majority of Diplômés who directly oversee the ongoing development and organization of the Professional Development Committee and subsequent programs.
2. The PDC reserves the right to make changes at its own discretion based on feedback from students and faculty. It is expected that this manual will be revised often to ensure that the program is running smoothly. In the cases where a student is in the middle of the program when changes are enacted, it is the responsibility of the individual faculty to inform his or her students of changes in the program as they arise. In these cases, the student may opt to adapt to the new version of the *T² Manual* or stay with the previous version. This must be worked out in writing between the individual program and the student.
3. Teachers wishing to take part in the T² Program must receive DSA Accreditation.
4. Those Licentiates who wish to offer teacher training within the T² Program must be approved by the PDC (See section 5.2 for more information).

5. Those who achieve the Introductory Credential in Dalcroze Education (all of Level 1) and/or the Applied Credential in Dalcroze Education (all of Level 2) are welcome and encouraged to use Dalcroze principles in their own teaching, but they are not authorized to offer Dalcroze courses or use the name Jaques-Dalcroze in their course titles.
6. Only those who complete level 3, The Professional Certificate in Dalcroze Education, may call themselves Dalcroze teachers and offer Dalcroze coursework.
7. Feedback regarding the ongoing success or shortcomings of the program should be directed to DSA Professional Committee Chair (pdcc-chair@dalcrozeusa.org).

5.2 PDC Approval for Licentiates wishing to teach within the T² Program

Licentiates wishing to participate in teacher training through the Professional Development Committee T² Program first must be approved by the PDC.* Schools and programs run by PDC approved Licentiates can take part in this special Professional Development Committee opportunity to offer teacher training in Levels 1 and/or 2. In situations where more than one Licentiate teach together, at least one Licentiate must be PDC approved to implement the T² Program. Licentiates may teach up to 80% of a given level, the remaining 20% must be taught by T² Diplômé.

A successful application to this program includes

1. A Résumé documenting at least the following:
 - a. 3 years of Dalcroze teaching experience at the License Level (they must have had the License for at least 3 years)
 - b. 2 summers or equivalent of teaching experience mentoring with a Diplômé at a T² accredited program *at each level* they wish to offer (at least two weeks for each summer or equivalent)
2. A Cover Letter including:
 - a. The candidate's motivations for participation and proposed contribution to the program
 - b. A description of how the Licentiate plans to implement the program
3. A letter of endorsement from two Diplômés
4. Videos demonstrating the candidate's teaching of adults in Eurhythmics, Solfège, Improvisation, and Pedagogy (approximately 30 minutes for each branch)

Once a Licentiate has PDC approval, then their program must obtain DSA Accreditation. The DSA Accreditation application may be submitted at the same time as the PDC approval application.

Submit all materials to the Professional Development Committee Chair (pdcc-chair@dalcrozeusa.org). The entire PDC will review all applications. Please allow at least 60 days for review.

*Current members of the PDC are not required to seek PDC approval, since they have been involved in the process of creating and maintaining the program. Once a Licentiate has PDC approval, it is not necessary to reapply. However, anyone seeking DSA Accreditation must complete the application procedures outlined in section 4.1.

Chapter 6: Program Structure and Growth for the Future

The *DSA T² Manual* is a living document; it will be revisited to reflect the needs of the DSA and its membership. As the collective authors of this document, transparency is important for the Professional Development Committee. The PDC's structure, objectives, future goals, and other pertinent details are outlined as follows.

A. Introduction

As a sole professional society for Dalcroze Educators in the United States of America and the sole professional organization affiliated with *l'Institut Jaques-Dalcroze* in Geneva (IJD), the Dalcroze Society of America has created a body of Dalcroze Diplômés and qualified Licentiates charged with creating and administering the accreditation of Dalcroze Teacher Training programs in the United States of America.

To this end, the DSA Bylaws charge the DSA Board of Trustees to form and maintain a body within the DSA's governance to be named the "Professional Development Committee." The PDC is a self-governing body within the DSA; it maintains its own membership and is led by the PDC Chair. Any and all holders of the IJD Diplôme Supérieur and Diplôme Supérieur Candidates (individuals who have been accepted into the Diplôme program) who reside in the USA may serve on the committee, which will ideally consist of no fewer than a majority of said Diplômés. All committee members serve as voting members; each member's vote is counted equally. The PDC holds sole authority in the specific areas listed in the Mandate below, and the DSA Board of Trustees will defer to the PDC in these matters.

B. Mandate

The DSA Professional Development Committee is charged with sustaining the DSA's reputation and credibility in all matters pertaining to its members' professional development as Dalcroze Educators including, but not limited to:

1. The design and implementation of policies and language relevant to the practice of DSA-accredited Dalcroze teacher training in the USA. See the updated PDC Teacher-Training Manual (PDC T² Manual) document for information.
2. The design of DSA-accredited Dalcroze teacher training curricula for all levels of teacher training
3. The design of policies governing the DSA's accreditation of Dalcroze teacher training programs in the USA
4. The design of all policies pertaining to the conferral of credentials endorsed by the Dalcroze Society of America.
5. The PDC will publish its revised versions of the T² Manual annually each May in advance of summer training programs.

C. Appointments

The Professional Development Committee shall consist of the Professional Development Committee Chair, who must hold the Diplôme Supérieur and ideally have at least three years' experience directing a Dalcroze teacher training program.

1. The PDC Chair is elected yearly by a majority of the Professional Development Committee. The chair may serve an unlimited number of one-year terms.
2. The DSA PDC Chair serves *ex officio* as a non-voting member as a member of the DSA Board of Trustees.
3. The PDC Chair will appoint a meeting Secretary who will take minutes and transmit them to the DSA Secretary within one week of the meeting, who will transmit them to the Board of Trustees.
4. The PDC Chair will also appoint a PDC Vice-Chair to conduct meetings in their absence.

5. The PDC Chair may create subcommittees to carry out projects approved by the PDC membership. All subcommittee work is subject to a majority vote by PDC membership.

D. Membership Requirements – members of the DSA PDC will:

1. Be a member in good standing of the Dalcroze Society of America.
2. Hold the *Diplôme Supérieur* or Dalcroze License.
3. Have a minimum of five post-License years of teaching and/or teacher training experience or be a candidate for the *Diplôme Supérieur*.
4. Committee appointments will be suggested by the Chair of the PDC and voted on by its current members.
5. Exceptions to the above will be voted on by the PDC on a case-by-case basis.

E. Meetings

1. The PDC will meet (actually or virtually) at least once a month during the nine months of the Academic Year between August and June.
2. The PDC Chair will solicit ideal meeting times that work for the majority of the committee at the beginning of each Academic Year and publish the schedule of meetings at this time.
3. The PDC Chair will draft an agenda for each of its meetings (at least one week before the meeting), and make this document available to the DSA Board of Trustees.
4. Emergency meetings may be held without an agenda as the need arises.

F. Subcommittee: The US Council of Diplômés (USCD)

1. **Purpose:** Conferral of the *Diplôme Supérieur* requires its holder to be a representative of Method Jaques-Dalcroze and to protect the use of the name Dalcroze. The USCD is a subcommittee of *Diplômés* and *Diplôme Candidates* who serve on the DSA PDC whose mission is to foster a community of Dalcroze Teacher Trainers dedicated to promoting and developing the work of Émile Jaques-Dalcroze in the United States. It does this through:
 - a. Facilitating mentorship of participants working towards becoming teachers within the T² program.
 - b. Mentorship and support for Licentiates wishing to pursue acceptance into the *Diplôme Supérieur* Program and current *Diplôme Candidates*. Including:
 - I. Advocating for financial and logistical support for *Diplôme* training: tuition, travel, room and board, etc.
 - II. Educational and materials support
 - III. In cooperation with the IJD, provide *Stage* opportunities for current students in the *Diplôme* program
 - c. Connection and support for *Diplômés* concerning Dalcroze Education and Teacher Training Programs
 - d. Supervise the DSA's use of the name Dalcroze, including, but not limited to: DSA events, conferences, publications, and web content, etc.
2. **Membership:**
 - a. The membership will elect a chair for the subcommittee.
 - b. Membership is open to all *Diplômés* who currently serve on the PDC. Past PDC members are eligible for membership, contingent upon a majority vote of the USCD. All voting members will have earned the *Diplôme Supérieur*.
 - c. All *Diplôme Supérieur Candidates* (individuals who have been accepted into the *Diplôme* program) are invited and encouraged to participate in meetings and discussions as *ex-officio* members. *Ex-officio* members may not vote.

G. DSA Governance Documents and Strategic Plan through 2023

The PDC serves two primary roles: To facilitate the professional development and training of future Dalcroze Educators (The Dalcroze Professional Certificate and Dalcroze License); and to collaborate in the design and implementation of DSA policies relevant to the practice of Dalcroze Education in the USA. The DSA Bylaws charge the PDC with the responsibility of upholding the DSA's reputation and credibility in all matters pertaining to DSA members' professional development. It does so by enlisting participation from Dalcroze teacher training programs. The PDC creates and oversees policies governing the accreditation of Dalcroze teacher training programs and the conferral of credentials endorsed by the Dalcroze Society of America and the Institut Jaques-Dalcroze.

- a. Conclude work on the current iteration of the T² Manual while continuing to implement the accreditation policies and procedures it put in place for the 2015-2020 strategic plan.
 - GOAL: To recruit and appoint a new PDC Chair from the committee.
- b. Ensure that the memorial scholarships go to the most deserving applicants.
 - GOAL: To provide representatives from the PDC to serve on the DSA Memorial Scholarship Task Force, which functions as a subcommittee of the Finance Committee.
 - GOAL: Prepare an analysis of available data about how effectively the scholarship program has been meeting its stated goals.
- c. Provide guidance for schools and their administrations, as well as our membership, teachers, parents, students, and the general public so they understand the value of and need for in-person learning in the climate of online, remote learning.
 - GOAL: Formulate a DSA statement with supporting information regarding remote learning within Dalcroze Education.
- d. Leverage the PDC in the management of the Dalcroze Leadership Initiative (DLI)
 - GOAL: The PDC Chair will confer with select members of the PDC to make decisions pertaining to the DLI until it becomes possible to form a DLI subcommittee.
 - GOAL: Gradually increase the PDC's role in managing the DLI, such that the program is managed by a PDC subcommittee in the next strategic plan (i.e. by FY 2023).
- e. Ensure that the DSA's marketing and publications functions reflect the consensus on values and goals the PDC has forged among its participating members.
 - GOAL: Work with the Board of Trustees, advising it on all matters pertaining to the way the DSA represents Dalcroze Education in the US.
- f. Ensure that the DSA's marketing and publications functions reflect the consensus on values and goals the PDC has forged among its participating members.
 - GOAL: Work with the Publication Committee to develop resource materials in each of the core and applied branches of Dalcroze Education at all ages and levels.
- g. Increase Dalcroze training's accessibility without lowering its standards.
 - GOAL: Begin to develop standards and guidelines for pianists who wish to achieve the Applied Credential in Dalcroze Education and The Dalcroze Professional Certificate.
- h. Support Dalcrozians in specific subgroups within the practice.
 - GOAL: Form subcommittees that will begin to develop learning objectives in Dalcroze Education for youth programs and/or Dalcroze classes for senior citizens.

Appendix: A Detailed View of Certification Standards

A.1 Level 1 Summary with Examples (Introductory Credential in Dalcroze Education)

This appendix builds on the skills described in Chapter 3, adding example examination exercises and outcome descriptions for each level. These exercises and outcomes serve as a guide for both teachers and students as to what is the minimum standard for achieving a passing examination for each level. Students should not assume that these exercises will be presented in their examinations; however, the exercises should provide an idea as to what level of difficulty will be expected at each level.

A.1-E Eurhythmics Level 1

These guidelines represent the minimum requirements for certification and examination at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced as desired. The examinations will require students to demonstrate their knowledge of the following subjects through movement, analysis, notation, improvisation, and physicalized gesture. Musical compositions will be used to illustrate the subjects during the actual teacher training courses. The examples for each level show a variety of means and applications in which the instructor might evaluate the students during exams. The outcomes describe the desired results for a passing exam.

- Subjects will be taught through the Dalcroze Strategies and Techniques at each level of study.
- Throughout the program the subjects will invite different types of expression and nuance:
 - Affect, Mood
 - Dynamics, Articulation, Accents, Texture
 - Tempo, Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy

❖ **Beat Type** (Eurhythmics Level 1)

- Binary and ternary beats.
 - Step the beat and clap the division (and the reverse). At a given signal, clap binary or ternary divisions.

Outcome: Student will demonstrate the difference in quality between the binary and the ternary beats.

❖ **Meter** (Eurhythmics Level 1)

- Simple Meter (binary beats)
 - Clap the crasis and step the beat in meters of 2, 3, and 4.
 - Step the crasis or the beat and conduct using arm beats in meters of 2, 3, and 4.

Outcome: Student clearly demonstrates the meter of the music though showing a clear sense of crasis and meter. The student must move with precision, accuracy, and musicality while demonstrating the measure shape.

- Compound Meter (ternary beats)
 - Clap the crasis and step the beat in meters of 2, 3, and 4.

- Step the crasis or the beat and conduct using arm beats in meters of 2, 3, and 4.










Outcome: Student clearly demonstrates the meter of the music though showing a clear sense of crasis and meter. The student must move with precision, accuracy, and musicality while demonstrating the measure shape

- Changing Meter: Simple meter and Compound meter
 - Step the beat and/or crasis; conduct arm beats in meters of 2, 3, or 4. At TWO, be in 2-time, at THREE, be in 3-time, at FOUR be in 4-time.
 - Improvise a phrase using a series of changing meters with a partner.

Outcome: Student conducting and stepping is congruent with quick reaction meter change. The student must move with precision, accuracy, and musicality while demonstrating the measure shape.









❖ Rhythms (Eurhythmics Level 1)

- Rhythmic Patterns/Modes and Durations in Simple Meter

- | | |
|--|--|
| ▪ Beat: e.g.  | ▪ Anapest: e.g.  |
| ▪ 1 st Division: e.g.  | ▪ Dactylic: e.g.  |
| ▪ 2 nd Division: e.g.  | ▪ Trochée: e.g.  |
| ▪ 1 st Multiple: e.g.  | ▪ Iamb: e.g.  |
| ▪ 2 nd Multiple: e.g.  | |

Outcome: Students will learn to move, hear, sense, analyze, write, read, these rhythms in the context of Dalcroze exercises. Their movement technique will demonstrate control, coordination, and balance along with a reflection of weight and flow so that the result will be precise, accurate, and musical.

- Rhythmic Patterns/Modes and Durations in Compound Meter



- | | |
|--|--|
| ▪ Beat: e.g.  | ▪ 2 nd Multiple: e.g.  |
| ▪ 1 st Division: e.g.  | ▪ Trochée: e.g.  |
| ▪ 2 nd Division: e.g.  | ▪ Iamb: e.g.  |
| ▪ 1 st Multiple: e.g.  | ▪ Sicilian: e.g.  |

Outcome: Students will learn to move, hear, sense, analyze, write, read, these rhythms in the context of Dalcroze exercises. Their movement technique will demonstrate control, coordination, and balance along with a reflection of weight and flow so that the result will be precise, accurate, and musical.

- Basic Complementary Rhythm

- Using basic rhythms in simple and/or compound meter, students step rhythmic patterns/modes at clap the complement of a given duration. At "Change," the students must change hands and feet.

Outcome: The student's clapping and stepping is congruent with the reaction. The student must move with precision, accuracy, and musicality.

- Rhythmic Transposition ( vs. )

- Student claps the ternary trochaic pattern above and steps the beat. At, “Hopp,” the student must change to the binary trochaic pattern above. At, “Change,” the student must change hands and feet.

Outcome: The student’s clapping and stepping is congruent with the reaction. The student must move with precision, accuracy, and musicality.

- Simple Polyrhythm e.g. Beats vs. Division; Beats vs. Pattern

- Student steps a given beat while clapping the division. At, “Change,” the student must change hands and feet.
- Student steps a given beat while clapping a given rhythmic pattern/mode from above. At, “Change,” the student must change hands and feet; at, “Hipp,” the student must change the beat to the division; at, “Hopp,” the student must change the beat to the multiple; at “Beat,” the student must change back to the beat.

Outcome: The student’s clapping and stepping is congruent with the reaction. The student must move with precision, accuracy, and musicality.

❖ **Phrase and Form** (Eurhythmics Level 1)

- Antecedent/Consequent and phrase-period structure

- Student will move to an antecedent phrase and consequent phrase

Outcome: Movement embodies crasis or anacrusis phrase beginnings, then endings with congruent cadential gestures; spatial movement changes direction for consequent phrase.

❖ **Arm Beats through Meters of 4 Beats** (Eurhythmics Level 1)

- Canons

- Step a basic canon at the measure using simple meter rhythms above in meters of 2, 3, or 4.
- Step a basic canon at the measure using compound meter rhythms above in meters of 2, 3, or 4.

Outcome: Students must show clear duration and points in space. The flow and energy of the conducting gestures must match the music. The student must move with precision, accuracy, and musicality while demonstrating the measure shape.

A.1-S Solfège Level 1

These guidelines represent the minimum requirements for certification and examination at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced as desired. Students will physicalize, sing, hear internally, analyze, read, write, and improvise in Dalcroze Solfège. The examinations will require students to demonstrate their knowledge of the following subjects through reading, singing, writing, analysis, improvisation, and physicalized gesture. The examples for each level show a variety of means and applications in which the instructor might evaluate the students during exams. The outcomes describe the desired results for a passing exam.

- Subjects will be taught through the Dalcroze Strategies and Techniques at each level of study.
- Throughout the program the subjects will invite different types of expression and nuance:
 - Affect, Mood
 - Dynamics, Articulation, Accents, Texture
 - Tempo, Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy

❖ Scales (Solfège Level 1)

- C to C Scales/Do to Do Scales beginning on any scale degree Major (sing/perform, hear/analyze)
 - Sing the requested major C to C scale first with numbers, then pitch names. Clap on tonic, snap on the dominant.
 - Sing the requested C to C scale with numbers, then pitch names. On the signal "Hipp," stop singing; "return," resume singing.
 - Teacher plays a C-to C scale; student sings the tonic that belongs to that scale.

Outcome: Student will demonstrate an understanding of C-to-C scales in major.

- Given the pitch C, sing the Do to Do scale to which a given dominant 7th chord belongs.

Teacher Plays: Student Sings the Do to Do Scale Using Pitch Names: (Resolution)

Outcome: Student demonstrates the ability to hear the key and determine the function of C from a dominant 7th chord.

- Given the pitch C, sing a Do-to-do scale without using the piano for harmonic support.

Teacher asks for a Do to Do scale in G Major: Student Sings the Do to Do Scale Using Pitch Names: (Resolution)

Outcome: Student will demonstrate the ability to hear the function of C and/or be able to construct scales from half and whole steps.

❖ Polychords and Intervals (Solfège Level 1)

- Dichords and Trichords
 - Sing a given scale in di-chords, using 8th notes for the whole steps and triplet “turnarounds” for the half steps.

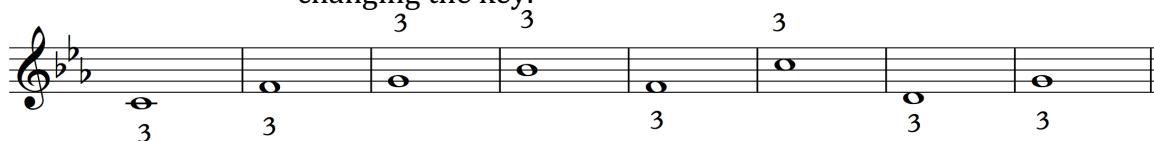
Teacher asks for a Scale using Dichords in F Major: Student Sings Using Pitch Names:

Outcome: Student will demonstrate a concrete identification of whole and half steps

- After hearing a trichord, use hand gestures to indicate the half and whole steps, then sing each possible C-to-C scale that begins with the trichord. Sing scales with numbers then pitch names.

Outcome: Student will demonstrate the ability to recognize trichords and use trichords to build C-to-C scales.

- Determine the key of the example below; sing the C-to-C scale, then perform the trichord exercise below, first with numbers, then pitch names, in the given rhythm. Indicate half steps with a closed fist, whole steps with an open hand. Repeat, changing the key.



Rhythm:



1. As performed in E \flat Major



2. As performed in G Major



Outcome: Student will demonstrate an understanding of the C-to-C scale and relationship of half and whole steps.

- Identify the species of a given trichord. From the degrees of the scale that the trichord can fall on, choose one of them, and create a phrase that leads convincingly to the tonic tone.

Teacher Plays: Student Sings Using Pitch Names or Numbers:

Outcome: Student will demonstrate the ability to identify different trichords and to create a convincing melody (which will include the degrees of 4 and 7) that goes to the tonic tone.

❖ Harmony (Solfège Level 1)

- Triad qualities (major, minor, diminished)
 - Show with hand signals (as determined in class) the identification of triads as they are played.
 - Sing the tones of these qualities on demand.

- Sing, in order, with letter names, the four triad types from the same root note. (Maj., Min., Dim.); repeat, singing the triad signaled by the teacher (quick reaction exercise)
- Create a gesture to match each of the four triad types; when you hear a triad, indicate which quality you hear by performing the gesture

Outcome: Student will demonstrate the ability to recognize/sing any of the three triads.

- I, IV, V⁷, vi, ii
 - Show with hand signals (as determined in class) the identity of the harmony in a piece as played by the teacher.
 - Sing the bass line of the chord progression below, then use the motif below as the foundation of a melodic improvisation over the progression. Sing first numbers, then repeat with pitch names.



I vi IV V⁷ vi ii V⁷ I

Outcome: Student will demonstrate the ability to blend melody and harmony together to create a short melodic phrase.

- As you listen to an improvisation, step the beat; when you hear a tonic harmony, step forward; predominant, sideways, and dominant, backwards. Use fingers to indicate the specific harmony you hear.

Outcome: Student will demonstrate the ability to hear harmonic function.

❖ Sight-singing (Solfège Level 1)

- Mostly scalar motion with leaps within the Tonic triad in major keys through 3 sharps and 3 flats
 - These will be short pieces or excerpts that the students will have two minutes to examine before being tested.

Outcome: Student will demonstrate the ability to sight-sing melodies with a sense of phrase and with good intonation.

Allegretto

Waltz-time **German Folk Song**

Outcome: Student will demonstrate the ability to sight-sing a melody musically and in-tune using pitch names and scale degree numbers.

❖ **Melodic Improvisation** (Solfège Level 1)

- Antecedent/consequent Relationships, various cadence types, and motivic development
 - The teacher sings an antecedent; the student sings a musical consequent of the same length that goes to the tonic.

Outcome: The student sings both the antecedent and consequent, with logical phrasing.


- Articulate the rhythm below with a neutral syllable, then repeat, improvising a melody over it. The melody should contain a melodic motif that is presented and repeated on different scale degrees. Create an antecedent phrase the first time that ends on a note within the Dominant triad, then repeat with a consequent that ends on tonic. Sing first with numbers, then letters.

Outcome: Student will demonstrate an understanding of motif and phrase structure as it relates to form.

- The teacher gives the student a short melodic motif; the student creates a short tune that utilizes this motif through repetition or sequence.

given motif

Student improvises something like:



The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The first staff contains a 'given motif' consisting of a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. This motif is repeated in the second measure of the first staff. The second staff shows a student's improvisation, which begins with the given motif in the first measure, followed by a sequence of notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), and D6 (quarter). The improvisation concludes with a final whole note G4.

Outcome: The student will demonstrate the ability to manipulate aspects of melody (and rhythm) to create successful phrases and tunes.




A.1-I Improvisation Level 1

Students should be able to demonstrate the following skills. They will be evaluated on the criteria listed below. Musical compositions will be used to illustrate the subjects during the actual teacher training courses. The exercise examples, listed below each subject, are suggestions only and reflect exercises that might be used during examinations.

In all examples, the students should demonstrate the ability to use the following musical ideas without the aid of a written score:




1. Major keys and all forms of minor keys through 1 sharp and 1 flat.
2. Clear antecedent/consequent phrase-period structure
3. Use of motivic development
4. 1 voice is required (2 or more voices is optional)
5. A variety of nuances will be utilized including changes in:
 - a. Register
 - b. Dynamics
 - c. Articulation x

❖ **Playing for Movement** (Improvisation Level 1)





- Students will prepare each example below in a minimum of 2 different keys using an 8 bar antecedent/8 bar consequent.
 - Walking/Marching: e.g. 
 - Slow/Lunging Steps: e.g. 
 - Trotting/jogging/tip-toe running: e.g. 

Outcome: student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

❖ **Eurhythmics Applications** (Improvisation Level 1)

- Beat/Division/Multiple in Simple Meter
 - Beat: e.g. 
 - Division: e.g. 
 - Multiple: e.g. 

Outcome: the student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

- Rhythmic Patterns and Modes in Simple Meter
 - Anapest: e.g. 
 - Dactylic: e.g. 
 - Trochée: e.g. 
 - Iamb: e.g. 

Outcome: the student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

❖ Pedagogical Applications (Improvisation Level 1)

- Students should prepare at least 2 different examples of Dalcroze Strategies and Techniques from the list below.
 - Quick Reactions
 - Aural Reactions
 - Simple Follow: pianist plays a pattern or movement rhythm while changing a variety of nuances
 - Spin-offs using a folk tune: pianist plays a folk tune and at the end of the tune or at the end of a phrase, he/she changes the music and improvises new music. At the end of a phrase or the improvised music, he/she returns to the folk tune. The pianist repeats the whole process: ABA, ABACA, ABACABA, etc.
 - Verbal Reactions using (Hipp, Hopp, Change, etc.)
 - Systemizations

Outcome: the student will demonstrate the ability to give appropriately timed signals within the context of a Eurhythmics exercise.

❖ Chord Progressions (Improvisation Level 1)

- $I \frac{5}{3} - IV \frac{6}{4} - V \frac{6}{3} - I \frac{5}{3}$
 - Student will demonstrate a progression in both a minor key and a major key chosen by the jury.

Outcome: student will play with fluency and accuracy using blocked chords, hands together, each chord played at ♩ = 60.

- Listen to (or sing) a piece such as #15 of Jaques-Dalcroze's *Trent Leçons Melodiques*:



- Step only the cruses of the measures; move through the body to express the sense of metacrusis and anacrusis. Experiment with longer phrases and move through crusic, anacrusis, metacrusis; design a simple plastique with a partner, using varied phrase lengths.

Outcome: Student will demonstrate changes of direction, resistance, speed and intensity of movement should indicate differences between the parts of the phrase and illustrate its shape.

❖ **Silence/Rests:** internalization of time/space in the absence of sound (Eurhythmics Level 2)

- Quality of rest and/or affect in relation to placement in a measure, phrase, or large-scale musical context

- Step the following pattern, clapping the rests. Then clap the pattern and step the rests.



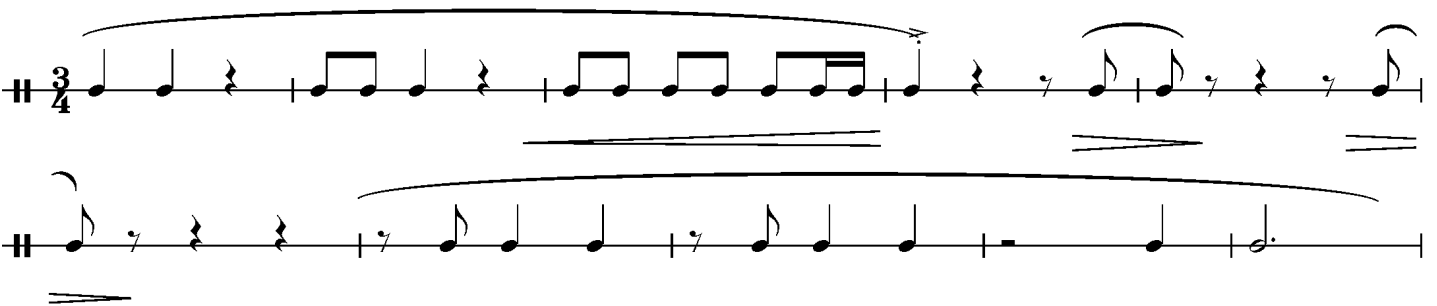
Outcome: Student will show the rests as having their own phrasing. This is different from Complementary Rhythm, in that the rests will vary in length.

- Step the following systemization, with and without repeats.



Outcome: Student will show the rests in a variety of manners: arresting the movement, gesturing the duration of the rest, leaving the ground, etc.

- Perform the following rhythmic phrase in movement, demonstrating different qualities of rests.



Outcome: Student will show the rests in a variety of manners: arresting the movement, gesturing the duration of the rest, leaving the ground, etc.

- Articulate the rhythmic pattern of the first two measures below while conducting. On “Hipp,” perform the rhythm twice as fast; “Return”= resume the original durations; “Hopp,” = perform the pattern twice as slow

The first staff of music is in 4/4 time and contains two measures. The first measure has four quarter notes, labeled "Heep!". The second measure has four quarter notes, labeled "Return!". The second staff also has two measures. The first measure has four quarter notes, labeled "Hoop!". The second measure has a half note followed by a quarter note, then a half note, and finally a whole note.

Outcome: Student will demonstrate how the Time/Space/Energy reflects the changes and portray the rhythms musicality and changes of nuance.

- Phrases: systemizations/sequences/series of augmentation and diminution of a single motif
 - Step a systemization using one of the rhythmic modes: anapest, dactylic, amphibrach, trochée, or iamb. For example, using anapest (♪ ♪ ♪):

The notation shows a sequence of rhythmic patterns in 4/4 time. It starts with an anapestic triplet (three eighth notes followed by a quarter note), then a dactylic triplet (a quarter note followed by two eighth notes), then another anapestic triplet, and finally a dactylic triplet.

Show how the energy of the rhythmic pattern changes; demonstrate precision and clarity with both the feet and the arm beats.

- The teacher (or another student) plays a short motif; student steps the rhythm while clapping beats according to a systemization of augmentation and diminution. For example:

The notation shows a 4/4 rhythm exercise with three repeated motifs. The first motif is an anapestic triplet (three eighth notes followed by a quarter note), repeated 4 times. The second motif is a dactylic triplet (a quarter note followed by two eighth notes), repeated 2 times. The third motif is a single quarter note, repeated 1 time.

Outcome: Student will demonstrate precision and accuracy using time, space, and energy in a variety of manners.

❖ **Syncopation** (Eurhythmics Level 2)

- Step, articulate, and/or sing in a simple meter of 4. At THREE syncopate beat 3 through anticipation for one measure.

The notation shows six measures of 4/4 time with syncopated patterns. Measure 1: four quarter notes. Measure 2: quarter note, eighth note, eighth note, quarter note. Measure 3: quarter note, quarter note, quarter note, quarter note. Measure 4: quarter note, eighth note, eighth note, quarter note. Measure 5: quarter note, quarter note, quarter note, quarter note. Measure 6: quarter note, quarter note, quarter note, quarter note.

THREE

TWO

2 & 3

- Step a Tempo and Dynamics Follow using this syncopated pattern: ♪ ♪ ♪ ; for

example: | ♪ ♪ ♪ ♪ | or | ♪ ♪ ♪ ♪ |

- Step and clap the beat. At “Hopp hands,” syncopate by retardation in the hands. At “Hopp feet,” syncopate by retardation in the feet. At RETURN, return to stepping and clapping the beat. At “Hipp hands,” syncopate by anticipation in the hands. At “Hipp feet,” syncopate by anticipation in the feet.

Outcome: Student will demonstrate precision and accuracy using time, space, and energy in a variety of manners.

A.2-S Solfège Level 2

These guidelines represent the minimum requirements for certification and examination at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced as desired. Students will physicalize, sing, hear internally, analyze, read, write, and improvise in Dalcroze Solfège. The examinations will require students to demonstrate their knowledge of the following subjects through reading, singing, writing, analysis, improvisation, and physicalized gesture. The examples for each level show a variety of means and applications in which the instructor might evaluate the students during exams. The outcomes describe the desired results for a passing exam.

- Subjects will be taught through the Dalcroze Strategies and Techniques at each level of study.
- Throughout the program the subjects will invite different types of expression and nuance:
 - Affect, Mood
 - Dynamics, Articulation, Accents, Texture
 - Tempo, Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy

❖ Scales (Solfège Level 2)

- C to C Scales/Do to Do Scales through 3 sharps and 3 flats in Minor
 - Sing the requested minor C to C scale first with numbers, then pitch names. Clap on tonic, snap on the dominant.
 - Sing the requested C to C scale with numbers, then pitch names. On the signal "Hipp," stop singing; "return," resume singing.
 - Teacher plays a C-to C scale; student sings the tonic that belongs to that scale using numbers and pitch names.

6 7 1 2 3 4 5 6 6 5 4 3 2 1 7 6 5 7 1
 C D# E F# G A B C C B A G F# E D# C B D# E
 Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do Do Re Fa

7 1 2 3 4 5 6 7 7 6 5 4 3 2 1 7 7 5 1
 C# D E F G A Bb C# C# Bb A G F E D C# C# A D
 Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do Do La Re

Outcome: Student will demonstrate an understanding of C-to-C scales in minor and their relationship to the relative major scales.

❖ Polychords and Intervals (Solfège Level 2)

○ Tetrachords

- Sing a tetrachord containing whole and half steps. Improvise a melody fixing it in a major or minor key.
- Determine the key of the example below; sing the C-to-C scale.
- Perform the tetrachord exercise below, by first singing each pitch and a 4th above or below it (as indicated), first with numbers, then pitch names.
- Using the given rhythm, sing the tetrachord patterns. Indicate half steps with a closed fist, whole steps with an open hand.

Rhythm:

As realized:

- In the exercise below, Roman numerals indicate scale degrees, the Arabic numbers indicate the tetrachord. When the 4 is below, sing the tetrachord ascending from the starting pitch; when it is above, sing the tetrachord descending, treating the Roman numeral (scale degree) as the lowest note of the tetrachord.

Realize the example in G minor, using the harmonic form of the scale.

V	4	4	II	V	4	4	V
4	I	III	4	4	VI	I	4

As realized:

Outcome: Student will demonstrate the ability to hear scale degrees and understand the function of each note as it related to tonic.

❖ Harmony (Solfège Level 2)

- Major and minor triads in inversion
 - Using pitch names and numbers, sing the major triad arpeggio pattern, then sing the same triad arpeggio in a minor.



In A Major: 3 5 1 5 1 3 5 3 1 3 1 5 1 5 3 5 3 1



In A Minor: 3 5 1 5 1 3 5 3 1 3 1 5 1 5 3 5 3 1

- Sing a major triad in 1st inversion up from a given pitch; using the same pitch, sing a major triad in 1st inversion down. Repeat, singing a minor triad.
- Sing a major triad in 2nd inversion up from a given pitch; using the same pitch, sing a major triad in 2nd inversion down. Repeat, singing a minor triad.
- From a given pitch, sing this chain of chords, with pitch names and then numbers: Major $\frac{5}{3}$ – minor $\frac{5}{3}$ – Major $\frac{6}{3}$ – minor $\frac{6}{3}$ – Major $\frac{6}{4}$ – minor $\frac{6}{4}$
- Sing a C to C scale, then sing the circle of 5ths progression in major, with numbers, then letters. Repeat, clapping on the root of each chord.
- Teacher improvises; student names the quality and inversion of chords through hand gesture. (For example, a major triad in 1st inversion might be r.h. open fist, l.h. shows “1” for first inversion, while a minor triad in 2nd inversion might be r.h. closed fist, l.h. shows “2” for second inversion.)

Outcome: Student will demonstrate the ability to hear and sing harmonic function and inversion of all diatonic harmonies in isolation or in a progression.

- Sequences of descending 5ths in Major
 - Sing a C to C scale, then sing the circle of 5ths progression in major, with numbers, then letters. Repeat, clapping on the root of each chord.
 - *Outcome: Student will demonstrate the ability to sing diatonic harmonies in isolation or in a progression.*
- i, iv, V⁷, VI, III, ii^o
 - As you listen to an improvisation, step the beat; when you hear a tonic harmony, step forward; predominant, sideways, and dominant, backwards. Use fingers to indicate the specific harmony you hear.

Outcome: Student will demonstrate the ability to hear harmonic function and inversion of all diatonic harmonies.

- Articulate the following rhythm with a neutral syllable. Repeat, improvising a melody over it the rhythm, using the harmonies indicated. Sing first with numbers, then pitch names.

Andante con moto

Harmonies indicated: I, IV, I, V7, vi, IV, ii, V7, I, IV, V7, I

Outcome: Student will demonstrate an understanding of form as it relates to phrase structure.

❖ **Sight-singing** (Solfège Level 2)

- Mostly scalar motion with leaps within the Tonic triad and Dominant using basic rhythm patterns in compound meter in minor keys through 3 sharps and 3 flats
 - Sing the following melody first with numbers, then pitch names.

Andante con moto

Dynamic markings: *mp*, *cantabile*, *f*, *mp*

- Sing the following melody first with numbers, then pitch names.

Andante

Brahms

Dynamic markings: *mf*, *p*, *mf*, *p*, *mf*, *p*

Outcome: Student will demonstrate the ability to sight-sing a melody musically and in-tune.

A.2-1 Improvisation Level 2

Students should be able to demonstrate the following skills. They will be evaluated on the criteria listed below. Musical compositions will be used to illustrate the subjects during the actual teacher training courses. The exercise examples, listed below each subject, are suggestions only and reflect exercises that might be used during examinations.

In all examples, the students should demonstrate the ability to use the following musical ideas without the aid of a written score:




1. Major keys and all forms of minor keys through 3 sharps and 3 flats.
2. White Key Modes: A Aeolian, D Dorian, E Phrygian, F Lydian, G Mixolydian
3. Clear antecedent/consequent phrase-period structure
4. Use of motivic development
5. 2 or more voices for all exercises
6. A variety of nuances will be utilized including changes in:
 - a. Register
 - b. Dynamics
 - c. Articulation
 - d. Texture and Counterpoint
 - i. One voice and two voices
 1. Melody in either hand
 - ii. Basic forms of counterpoint: contrary, parallel, oblique, and similar motion
 - iii. Fauxbourdon
 - iv. Accompaniment patterns

❖ **Playing for movement** (Improvisation Level 2)



- Students will prepare each example below in a minimum of 2 different keys using an 8 bar antecedent/8 bar consequent.
 - Walking/Marching
 - Slow/Lunging Steps
 - Trotting/jogging/tip-toe running
 - Sway/Swing
 - Skipping/Galloping

Outcome: student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

❖ **Eurhythmics Applications** (Improvisation Level 2)

- Beat/Division/Multiple in Compound Meter
 - Beat: e.g. 
 - Division: e.g. 
 - Multiple: e.g. 

Outcome: the student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

- Rhythmic Patterns and Modes in Compound Meter
 - Trochée: e.g. 
 - Iamb: e.g. 

Outcome: the student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

❖ Pedagogical Applications (Improvisation Level 2)

- Students should prepare at least 2 different examples of Dalcroze Strategies and Techniques from the list below. Students should be able to watch the class and give instructions/commentary/corrections while playing.
 - Quick Reactions
 - Aural Reactions
 - Simple Follow: pianist plays a pattern or movement rhythm while changing a variety of nuances
 - Spin-offs using a folk tune: pianist plays a folk tune and at the end of the tune or at the end of a phrase, he/she changes the music and improvises new music. At the end of a phrase or the improvised music, he/she returns to the folk tune. The pianist repeats the whole process: ABA, ABACA, ABACABA, etc.
 - Verbal Reactions using (Hipp, Hopp, Change, etc.)
 - Systemizations
 - Canons: 1 voice required

Outcome: the student will demonstrate the ability to closely watch the mover and offer feedback during the exercises. The student will also demonstrate the ability to give appropriately timed signals within the context of a Eurhythmics exercise.

❖ Harmonic progressions (Improvisation Level 2)

- Authentic, Half, and Deceptive cadences
- Primary and secondary triads and their inversions, for example:
 - $I_3^5 IV_4^6 vii_3^5 iii_4^6 vi_3^5 ii_4^6 V_3^5 I_3^5$
 - $I_3^5 V_3^{(6)} I_3^6 ii_3^6 V_2^6 I_3^6 IV_7 V^7$
 - $I_3^5 vi IV V_2^6 I_3^6 ii_3^6 V^7 vi_3^5$
 - Student will demonstrate a prepared progression using melody and blocked accompaniment in both a minor key and a major key chosen by the jury. The progression will be repeated at least 3 times, once each with a half cadence, deceptive cadence, and concluding with an authentic cadence.

Outcome: student will play with musicality, fluency, and accuracy while demonstrating a command of motif.

- 12 Bar Blues
 - I-IV-I-I; IV-IV-I-I; V-IV-I-I
 - Student will prepare the 12 bar blues in both a major key and a minor key using melody and blocked accompaniment.

Outcome: student will play with musicality, fluency, and accuracy while demonstrating the style.

❖ **Anacrusic Systemization OR Harmonization of all major and minor scales** (Improvisation Level 2)

- Prepare an Anacrusic Systemization in a meter of 4 at the division level in the melody in the key of C major. Choose two different types of harmonizations at the beat, division, or multiple.

OR

- Student prepares harmonizations of major and minor scales through 3 sharps and 3 flats.

Outcome: the student will demonstrate the ability to creatively, musically, and fluently harmonize scales using a variety of harmonies and inversions studied.

❖ **Harmonization** (Improvisation Level 2)

- Melodies: children's songs, folk tunes, etc.
 - Bring 3 prepared melodies to the evaluation
 - Harmonizations should demonstrate a knowledge of counterpoint and/or chord inversion

Outcome: the student will demonstrate the ability to creatively, musically, and fluently harmonize melodies using a variety of harmonies and inversions studied.

A.3 Level 3 Summary with Examples (The Dalcroze Professional Certificate)

A.3-E Eurhythmics Level 3

These guidelines represent the minimum requirements for certification and examination at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced as desired. The examinations will require students to demonstrate their knowledge of the following subjects through movement, analysis, notation, improvisation, and physicalized gesture. Musical compositions will be used to illustrate the subjects during the actual teacher training courses. The examples for each level show a variety of means and applications in which the instructor might evaluate the students during exams. The outcomes describe the desired results for a passing exam.

- Subjects will be taught through the Dalcroze Strategies and Techniques at each level of study.
- Throughout the program the subjects will invite different types of expression and nuance:
 - Affect, Mood
 - Dynamics, Articulation, Accents, Texture
 - Tempo, Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy

❖ Meter (Eurhythmics Level 3)

- Complex Meter (unequal beats)

- Clap the crasis and step the beat in meters of 2, 3, and 4; step the crasis or the beat and conduct using arm beats in meters of 2, 3, and 4.

The image displays musical notation for complex meters. The first row shows a 7/4 time signature with three measures: 3+2+2, 2+2+3, and 7. The second row shows an 8/8 time signature with four measures: 3+3+2, 3+2+3, 2+3+3, and 8. Each measure is accompanied by a diagram of arm beats represented by vertical lines and dots.

Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape. After the exercise, the student should be able to write what he/she stepped with various time signatures in both conventional and Dalcrozian notation.

- Step a measure of 2, 3, or 4 time with various rhythms that uses unequal beats as a tempo and dynamics Follow:

The image displays musical notation for stepping a measure of 2, 3, or 4 time with various rhythms. It shows two rows of notation with 'or' between them, indicating alternative rhythmic patterns.

Outcome: Student's footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape and the rhythmic pattern. The upper body should be involved too, demonstrating movement from the body's core along with the nuances of the music.

- Changing Meter

- Step the beat and/or crucis; conduct arm beats in meters of 2, 3, or 4. At TWO, be in 2-time, at THREE, be in 3-time, at FOUR be in 4-time. Change meters rapidly.

Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape. After the exercise, the student should be able to write what he/she stepped with various time signatures in both conventional and Dalcrozian notation.

- Improvise a phrase using a systemization of changing meters with a partner while beating time using arm beats. Person A improvises an antecedent phrase and then Person B improvises a consequent phrase.



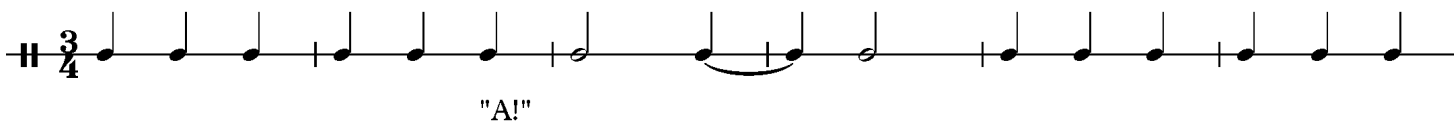
Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The phrasing should be clear, demonstrating a musical use of motivic development and contrast along with definitive cadence structure.

- Step | | while tossing a ball in the air for a | | and catching it for the following | |. At "Hip," take away a quarter note from both the feet and the gesture of the ball (feet will step | |, and ball will do | | |). At "Hopp" add a quarter to both (feet will step | |, and ball will do | | |).

Outcome: Student will show clarity of beats with the ball using musical flow and appropriate time, space, and energy between each duration. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape. After the exercise, the student should be able to write what he/she stepped with various time signatures in both conventional and Dalcrozian notation.

- Hemiola: the interplay of 2 groups of 3 or 3 groups of 2

- In pairs, side by side with hooked elbows or arms around waists: Partners A and B step beats in 3. On signal "A" or "B," the partner indicated steps three durations twice as long thereby showing the "large, augmented three" of hemiola. For example:



Outcome: Student will demonstrate precision and accuracy using time, space, and energy in a variety of manners.

- Metric/Rhythmic Transformation (regrouping of divisions, as in the various groupings of 12 eighths)

- Bounce/catch a ball with the beats of music in compound duple meter. If the meter changes to simple triple, show the beats in a different way. The division remains constant (vs.).

Outcome: Student will show clarity of beats with the ball using musical flow and appropriate time, space, and energy between each duration.

- Using arm beats, step a given pattern in simple triple meter and transform it into compound duple meter: | | turns into | |.

Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape. After the exercise, the student should be able to write what he/she stepped with various time signatures in both conventional and Dalcrozian notation.

- Step/Clap the systemization of 12 eighths: Step the duration and clap the division. Change hands and feet with each grouping.



Outcome: Student will demonstrate accuracy, balance, and exemplary control of weight and flow in relationship to time, space, and energy for each duration/division in both the feet and the hands. The student will also be able to demonstrate the resulting measure shape created by the various groupings.

- Step/Clap the systemization of 12 eighths: Step the durations or the divisions and clap the following systemization that alternates duration and the division every duration (each $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, or $\frac{1}{16}$). Change hands and feet at the end of the complete systemization.



Outcome: Student will demonstrate accuracy, balance, and exemplary control of weight and flow in relationship to time, space, and energy for each duration/division in both the feet and the hands. The student will also be able to demonstrate the resulting measure shape created by the various groupings.

- Arm Beats through meters of 5 beats.
 - Students must show clear duration and points in space. The flow and energy of the conducting gestures must match the music.
 - Step a canon in a meter of 5 while conducting arm beats in 5 using rhythmic patterns such as:



Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape. After the exercise, the student should be able to write some of the patterns he/she stepped with various time signatures in both conventional and Dalcrozian notation.

❖ **Phrase and Form** (Eurhythmics Level 3)

- A Variety of Phrase Lengths and Proportions
 - The teacher will design a variety of phrases on the board, with variations in phrase length and proportion. The student will realize these phrases in creative and innovative ways that show competence in the manipulation of Time, Space, and Energy.
 - Outcome: Student will show clarity and imagination in the movement while realizing the phrases with accuracy, precision, and flow.
 - Memorize a piece of music that has changing phrase lengths. Be prepared to demonstrate it, conducting with arm beats while you step the rhythm. For example, Faure's *Prison* Op. 83, no. 1

Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape.

- Musical Forms
 - Take a short piece of music, and create a *Plastique Animée* with a group that demonstrates various musical aspects of the piece and clearly defines the form. Examples might include:
 - Binary/Ternary forms
 - Rondo forms
 - Sonata Allegro forms
 - Theme and Variations

Outcome: Students will show clarity of expression with the musical elements they wish to demonstrate in innovative and creative uses of time, space and energy. The form must also be visible and demonstrated with innovative and creative uses of time, space, and energy.

A.3-S Solfège Level 3

These guidelines represent the minimum requirements for certification and examination at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced as desired. Students will physicalize, sing, hear internally, analyze, read, write, and improvise in Dalcroze Solfège. The examinations will require students to demonstrate their knowledge of the following subjects through reading, singing, writing, analysis, improvisation, and physicalized gesture. The examples for each level show a variety of means and applications in which the instructor might evaluate the students during exams. The outcomes describe the desired results for a passing exam.

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 - Tempo, Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy

❖ Scales (Solfège Level 3)

- C to C Scales/Do to Do Scales through 7 sharps and 7 flats in Major and Minor
 - The teacher plays a V7 chord with a C, C#, or C \flat on top. The students sing stepwise from C up to the corresponding tonic note, then sings the entire Do to Do scale.
 - Given the note C#, sing the scale of B major using Solfège syllables and scale degree numbers, beating time in 4/4. The student will then sing a resolution to the tonic.



- The teacher will play the following G \flat major scale. The student will then sing a resolution to the tonic using pitch names and scale degree numbers.

solo Major

IV
dohb
Cb

Outcome: Student will demonstrate ability to hear scale, sing scale in tune, musically, while beating time in 4/4.

- Student sings a C-C major or minor scale following in canon with the played C-C scale on the piano. (Easier version is to start with the piano.) Second voice starts when first voice gets to the third of the scale. Do not repeat the top C but turn around and start down meeting the canonic voice in a unison on B (B flat). Student must hear this unison and tune to it if there are tuning problems to be addressed.

Outcome: Students will learn to hear the scale as a melody reaching for its tonic note. They will learn to hear and create a modulation to the relative minor key and back again. They will begin to hear the scale as a melody that can have its own rhythm and become aware of its structure of half steps and whole steps.

- Student sings a designated Major C-C scale, ending on tonic. Then in that scale sings 1-5-1, to begin modulation to relative minor. 5 is then raised by half a step becoming 7 of relative minor key. Student then sings C-C relative minor ending on tonic and reverses the process to return to the Major tonic. 1 - 7 - 1 in minor followed by 6-5-1 in Major relative. (In the return to the Major 7 in minor gets lowered to become 5 in Major).

F Major to D Minor

Do re mi fa sol la si do do si la sol fa mi re do 1 5 1 5 7 1

Do re mi fa sol la si do do si la sol fa mi re do 1 7 1 6 5 1

Do re mi fa sol la si do do si la sol fa mi re do 1 5 1

Outcome: Student will demonstrate ability to sing the scales accurately and with ease through the modulation.

- Sing up in one C to C scale, and sing down in a closely related key using pitch names and scale degree numbers.

Modulation to the Dominant (C Major to G Major)

4 Modulation to the Sub-Dominant (C Major to F Major)

7 Modulation to the Relative Minor/Sub-Mediant (C Major to G Major)

10 Modulation to the Super Tonic (C Major to D Minor)

Outcome: Student will demonstrate ability to sing the scales accurately and with ease through the modulation.

- Chromatic Scales (through 3 sharps and 3 flats)
 - The student will line up hoops to create a diatonic C-C scale, showing the difference between half and whole steps. Chromatic half steps will be added one at a time behind the diatonic scale. (When this is done in C the result will look like the black keys of the piano.) The student will then sing the scale called for, including all the pitches (hoops), using fixed syllables, keeping the diatonic scale on the beat and the chromatic notes on the second of two eighths within the beat. The student will point to the notes that are being sung.

Outcomes: Students will develop a grasp of the theory behind the chromatic scale while learning to sing it so that the diatonic scale is still felt.

- Sing the chromatic scale of E flat Major using Solfège syllables and scale degree numbers, beating 4/4, placing all diatonic notes of the scale on the beats and the chromatic notes in between beats on the eighth note subdivisions.

E-flat Major

6 6 7 1 1 2 2 3 4 4 5 5 6 6 6 5 5 4 3 3 2 2 1 7 7 6

Outcome: Student will demonstrate understanding of the Dalcroze C-C chromatic scale rhythms as well as ability to sing in tune.

❖ Polychords and Intervals (Solfège Level 3)

- Pentachords:
 - Given a pentachord, student will identify its function by applying numbers to the notes of the pentachord, and by proving its function through an improvised phrase arriving on the tonic.

Outcome: Student will demonstrate an understanding of the various types of Pentachords and the ability use them in a musical way through the exercise.

- Sing and identify by ear any prescribed pitch set and their outlining intervals.
- Sing any prescribed pitch set up and down from any given pitch using both scale degree numbers and pitch names.

For example:

1. Given pitch C#, sing the Pentascale that starts on scale degree 5. Student sings: C#, D#, E#, F#, and G#.
2. Given pitch E, sing the two pentascales that have the following dichord structure: Major-Minor-Major-Major. Student sings E, F#, G, A, B using the following scale degree numbers: 2-3-4-5-6 and 6-7-1-2-3.
3. Teacher plays the following notes: E#, F#, G#, A#, B. Student must sing it back using scale degree numbers and resolve to tonic: 6,7,1,2,3-1 (G#).

Outcome: Student will demonstrate an understanding of the various types of Pentachords and sing them accurately

❖ Harmony (Solfège Level 3)

○ V^7/V and V^7/IV , V^7/iv

- Student will listen to a given harmonic progression that includes V^7/V , V^7/IV , and V^7/iv and identify the chords with recognized hand signs.
 - *Outcome:* Student will recognize and demonstrate the **correct bass note and root** through the demonstration of the chords in the progression using hand signs.
- Student will be given a minor chord to be sung as the Supertonic in major. The student must transform the chord into an V^7 of V and resolve it to Tonic using scale degree numbers and pitch names:

2 4 6 2 4 6 1 2 5 5 7 2 4 5 7 1 3 5 1

- Student will be given a minor chord to be sung as the Subdominant in minor. The student must transform the chord into an V^7 of IV and resolve it to Tonic using scale degree numbers and pitch names:

1 3 5 1 3 5 7 1 4 4 6 7 2 4 5 1 1 3 5

- Student looks at the following progression on the board. $i - V^7/iv - iv - V^7 - i$. Student sings the notes of each chord up from the root of the chord using scale degree numbers. Student is given a key and plays the progression in that key on the piano while singing the roots of the chords using pitch names.

Outcome: Student will sing with accuracy and fluidity using good intonation.

○ Inversions of V^7 and resolution to the Tonic in Major and Minor

- Student will listen to a V^7 chord, identify its inversion and resolve it properly first to the Major tonic then to the minor tonic using pitch names and scale degree numbers.
- Student is given the note C (or any other) and builds a root position V^7 from that note. Then resolves the V^7 to its tonic. Then starting on the third of the chord, the student builds a first inversion V^7 (V^5) and resolves it to the tonic. Repeat this process starting on the 5th, the student builds a second inversion V^7 (V^3) and resolves it to a first inversion tonic chord. Finally, the student starts on the 7th of the chord (V^2) and resolves to a tonic chord in first inversion.
- Student is given C and, singing pitch names and scale degree numbers, builds a root position V^7 from C followed by its resolution. Then a V^5 up from C (C-E flat-G flat-A flat), then its resolution (D flat - F - A flat) Then a V^3 up from C (C- E flat-F-A) and its resolution (D-F-B flat) finally a V^2 (C-D-F#-A) and its resolution (B-D-G).

- Student will be given a pitch and will then arpeggiate a given V⁷ chord and resolve it tonic in both Major and Minor using pitch names and scale degree numbers. For example:

Root Position

First Inversion

Second Inversion

Third Inversion

Outcome: Student develops security in both theoretical understanding and being able to sing the correct intervals to make each chord. Student hears the resolutions to the tonic from each inversion.

- Sequences of descending 5ths in Minor
 - Student is asked to sing the roots of a descending sequence of 5ths in minor using pitch names and scale degree numbers.
 - Student is asked to sing a sequence of descending 5ths in Minor using inversions. The student will sing using pitch name and scale degree numbers. For example:

Root Position to Second Inversion:

Tonic Sub-Dominant Sub-Tonic Mediant

Sub-Mediant Super-Tonic Dominant Tonic

First Inversion to Root Position:

Outcome: Student will sing with accuracy and fluidity using good intonation.

❖ **Sight-singing** (Solfège Level 3)

- Major and Minor keys through 7 sharps and 7 flats using mostly scalar motion with leaps within the Tonic triad, Subdominant, and Dominant Seventh Chord and more complicated rhythm patterns in simple and/or compound meter. Some applied chords or chromatic alterations can be expected, too (V^7/V and V^7/IV , V^7/iv).

- *One sight singing will be prepared in advance.* This will include more difficult rhythmic and tonal issues.

Allegro ma non troppo Mozart, Quartet, K. 421

The musical score is written on five staves in G major (one sharp) and 6/8 time. It begins with a piano (*p*) dynamic. The first staff contains a melodic line starting on G4, moving up stepwise to D5, then down to G4, with some leaps. The second staff continues the melodic line with more complex rhythmic patterns, including eighth and sixteenth notes. The third staff shows a continuation of the melodic line with some chromatic alterations. The fourth staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fifth staff concludes the exercise with a final melodic phrase.

Outcome: Student will demonstrate both accuracy and musicality throughout the performance.

- *One sing and play example will be prepared.* This may be a simple two-voice example or two adjacent voices of a Bach Chorale in either Major or Minor. For example:

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first measure is marked with a '1' above the treble staff. The second measure is marked with a '2' above the treble staff. The music features a simple two-voice setting with a steady bass line and a melodic line in the treble.

The second system of musical notation continues the two-voice setting. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature remains two flats. The third measure is marked with a '3' above the treble staff. The music continues with the same two-voice texture.

The third system of musical notation concludes the two-voice setting. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature remains two flats. The fourth measure is marked with a '4' above the treble staff, and the fifth measure is marked with a '5' above the treble staff. The piece ends with a double bar line.

Outcome: Student will demonstrate both accuracy and musicality throughout the performance.

- *One sight singing will be unprepared.*
Anonymous, from *Noten-Büchlein vor Anna Magdalena Bach*

The sight-singing example consists of three staves of musical notation, all in treble clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The first staff contains the first two measures, with a slur over the notes. The second staff contains the next two measures, with a repeat sign and a slur over the notes. The third staff contains the final two measures, with a slur over the notes. The music is a simple melodic line with a steady rhythm.

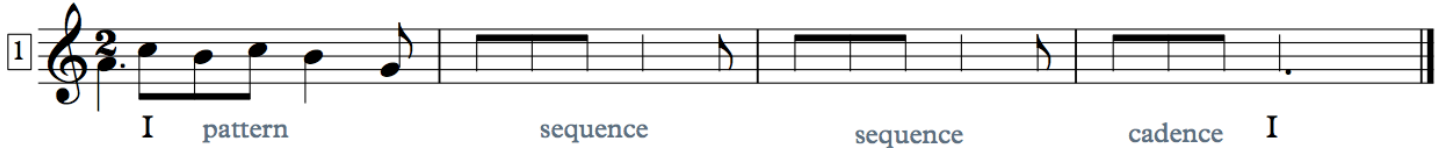
Outcome: Student will demonstrate both accuracy and musicality throughout the performance.

❖ Melodic Improvisation (Solfège Level 3)

○ Phrase extension

- Student is given a four bar phrase and is asked to extend it to 5 bars. (3 bars to 4 bars; 4 bars to 6 etc.)
- Teacher sings a phrase and asks the student to extend it to twice its length.
- Student will be given a short phrase or melodic-rhythmic motive and asked to use it to construct a longer two-phrase improvisation.
- Sing the first measure and then continue to sing the pattern in a diatonic sequence up or down and at any given interval until reaching the cadence. End on tonic.

1



I pattern sequence sequence cadence I

2



I pattern sequence sequence cadence I

Outcome: Student understands the rhythmic implications of adding measures to a given phrase and can do it artfully. Student will demonstrate both accuracy and musicality throughout the performance along with a sense of motivic development and fluency.

○ Modulation to Dominant, Subdominant, and/or relative major/minor

- Student will be asked to create a short ternary form that employs a given modulation. Pitch names are optional to allow for freedom of invention and to assure that the student really hears the modulation and knows how to accomplish it.

Modulation to the Dominant in Major



9

17

A.3-I Improvisation Level 3

Students should be able to demonstrate the following skills. They will be evaluated on the criteria listed below. Musical compositions will be used to illustrate the subjects during the actual teacher training courses. The exercise examples, listed below each subject, are suggestions only and reflect exercises that might be used during examinations.

In all applicable exercises, students should be able to watch the class and give instructions/commentary/corrections while playing.

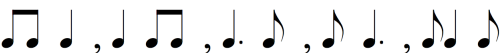
In all examples, students should demonstrate the ability to use the following musical ideas without the aid of a written score:

1. Major keys and all forms of minor keys through 3 sharps and 3 flats
2. White Key Modes: A Aeolian, D Dorian, E Phrygian, F Lydian, G Mixolydian
3. Clear antecedent/consequent phrase-period structure
4. Use of motivic development
5. 2 or more voices for all exercises
6. A variety of nuances will be utilized including changes in:
 - a. Register
 - b. Dynamics
 - c. Articulation
 - d. Texture and Counterpoint
 - i. One voice and two voices
 1. Melody in either hand
 - ii. Basic forms of counterpoint: contrary, parallel, oblique, and similar motion
 - iii. Fauxbourdon
 - iv. Accompaniment patterns

❖ **Playing for Movement with 2 or More Voices** (Improvisation Level 3)

- Follow the Mover
 - A member of the jury moves at least 3 standard locomotor rhythms, and the student must follow.

Outcome: student will demonstrate appropriate music for the time, space, and energy exhibited by the mover.





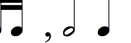




- Rhythmic Patterns and Modes: 
 - Students will play a prepared example using 2 different rhythmic modes in ABA form that demonstrates use of applied chords and modulation. The student chooses the patterns and keys involved.

Outcome: student will demonstrate an understanding of form, harmonic structure, and melodic structure while maintaining the given rhythmic modes.

❖ Eurhythmics/Pedagogical Applications (Improvisation Level 3)

- Exercises demonstrating Changing Meter (beat equals beat).
 - Student plays at the piano while a jury member conducts in simple or compound meters of 2, 3, and 4. The student must follow using an accompaniment pattern and melody. Then the student takes charge and gives a verbal or musical signal to indicate a change of meter.

Outcome: the student will demonstrate the ability to adapt quickly to signals. Additionally, the student will demonstrate the ability to closely follow a conductor and maintain appropriate harmonic rhythm for the chosen meter. The student will also demonstrate the ability to give appropriately timed signals within the context of a Eurhythmics exercise.

- Augmentation and Diminution
 - Anapest: e.g.  ,  , 
 - Dactylic: e.g.  ,  , 
 - Amphibrach: e.g.  ,  , 
 - Students will play a given rhythmic pattern chosen by the jury. If the jury calls “Hipp,” the student must play the pattern in diminution, if the jury calls “Hopp,” the student must play the pattern in augmentation. If the jury calls “Return,” the student must play the original pattern. Then the student takes charge and gives the signals. The student must be able to offer feedback to the mover during the exercise.

Outcome: the student will demonstrate the ability to closely watch the mover and offer feedback during the exercise. The student will also demonstrate the ability to give appropriately timed signals within the context of a Eurhythmics exercise.

- Students should prepare at least 2 different examples of Dalcroze Strategies and Techniques from the list below.
 - Quick Reactions
 - Aural Reactions
 - Simple Follow: pianist plays a pattern or movement rhythm while changing a variety of nuances
 - Spin-offs using a classical repertoire: pianist plays a piece of classical repertoire and at the end of the piece or at the end of a phrase, he/she changes the music and improvises new music. At the end of a phrase or the improvised music, he/she returns to the piece. The pianist repeats the whole process: ABA, ABACA, ABACABA, etc.
 - Verbal Reactions using (Hipp, Hopp, Change, etc.)
 - Systemizations
 - Canons (1 voice required)

Outcome: the student will demonstrate the ability to closely watch the mover and offer feedback during the exercises. The student will also demonstrate the ability to give appropriately timed signals within the context of a Eurhythmics exercise.

❖ Harmonic progressions (Improvisation Level 3)

- Descending 5ths progressions: in root position and various inversion patterns (e.g. first inversion to root; root to second inversion; applied chords/secondary dominants: V^7/V and V^7/IV , V^7/iv)
 - Student plays a progression of descending 5ths in a key and inversion pattern chosen by the jury. The jury then chooses an applied chord from the above list for the student to incorporate into the progression. The student will play with an accompaniment pattern and melody.

Outcome: student will play with musicality, fluency, and accuracy while demonstrating a command of motif.

- Modulations to the Dominant, Subdominant, and/or relative major/minor.
 - Student plays short modulation using ABA form from the above list. The student will play with an accompaniment pattern and melody.

Outcome: student will play with musicality, fluency, and accuracy while demonstrating a command of motif. The modulations should be seamless and clear.

❖ **Composition as It Relates to Eurhythmics and Solfège** (Improvisation Level 3)

- Song Composition and Prosody
 - Compose 3 songs that could be used in a Eurhythmics or Solfège class. Each song should clearly illustrate a musical subject and be a well-behaved musical example.

Outcome: the student will demonstrate the ability clearly and creatively integrate a musical subject into a composition.

- Short story/narrative with accompaniment (approx. 5-7 minutes)
 - Composed songs can be incorporated into the narrative

Outcome: the student will demonstrate the ability to clearly and creatively integrate songs and movement in a way that makes logical musical and pedagogical sense.

❖ **Playing for an Image and/or Scenario** (Improvisation Level 3)

- The student will prepare in advance a short binary or ternary form that illustrates a picture, a short written description, etc. chosen by the jury.

Outcome: the student will demonstrate creativity, imagination, and fluency while depicting the image in a musically sound fashion.

❖ **Harmonization** (Improvisation Level 3)

- Melodies and/or folk tunes
 - Prepare 3 melodies that demonstrate different locomotor movements for the evaluation (these melodies should be different from those presented in Level 2).
 - Harmonizations should demonstrate a knowledge of counterpoint and/or chord inversion
 - One folk tune should include an applied chord

Outcome: the student will demonstrate the ability to creatively, musically, and fluently harmonize melodies using a variety of harmonies and inversions studied.

Former Committee Members

Thank you to our former members of the Professional Development Committee who have contributed to this document:

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