

THE  
DALCROZE  
SOCIETY

CERTIFICATE  
IN  
DALCROZE EURHYTHMICS

EXAMINATION SYLLABUS

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### **Notes**

1. The Certificate in Dalcroze Eurhythmics entitles the holder to teach Dalcroze Eurhythmics to beginners and to use the name Dalcroze in connection with his/her work.
2. The Dalcroze Certificate shall be conferred upon successful completion of practical and written work.
3. Candidates must complete an application form for each examination. An examination fee is payable upon each application.
4. It is recommended that Applications for Rhythmics, Aural Training, Improvisation and Teaching examinations are made after completion of a “mock” examination or the tutor’s recommendation. Lessons may be submitted on DVD for comment and advice before the teaching examinations are taken.
5. The Intermediate Certificate of the British Kodály Academy may be submitted in lieu of the Aural Training examination. However, candidates for the Dalcroze Certificate should familiarise themselves with the Dalcroze syllabus and ensure that they are able to perform the tests required in section B of this examination.
6. The aural training examination may be taken in either fixed or movable *Doh* but candidates may not switch systems during the examination.
7. In certain circumstances and only by arrangement the *Plastique Animée* (rhythmics); conducting and teaching a song (aural training);—movement with an object and *bruitages* (improvisation) may be presented on a separate occasion from the rest of the examinations to which they belong.
8. During the course and at a time or times determined by the tutor, all students will be required to a) perform a song and b) perform one or more pieces on the piano and/or their first instrument (where this is not the piano) to their class. They will receive feedback and/or a report on these performances.

## Part 1 Rhythmics Examination

The candidate should demonstrate “an ability to respond to the expressive power of sound.” *Quality and appropriateness of gesture, ease of co-ordination, adaptability and good use of space will be considered as important as rhythmical accuracy.*

*Rhythmic and phrasing exercises may be either crusic or anacrusic.*

*All the following tests will be played by the examiner on the piano.*

### 1. Follow the music

Recognise and realise using whole body movement:

- a) changing tempi.
- b) dynamics, accent, rhythmic patterns, changing qualities in the music.
- c) relative tempo - step two, three and four times faster or slower than a given pulse.
- d) quick response – step a given division one beat after each is a) called and b) played.
- e) maintain an ostinato adapting to changes in the music.

### 2. Metrical Analysis

- a) Using Dalcroze full arm beating, show the changes of quality of the beats and follow metrical changes: 2/4 - 6/4; 6/8.
- b) Beat as above and step subdivisions of the beat and simple rhythmic elements.

### 3. Rhythmic Dictations

#### a) Regular:

Beat, step and write down a given rhythmic phrase of up to four bars duration in 2/4, 3/4, 4/4 or 6/8.

- b) The following rhythmic elements, with or without ties, may be included:



and all combinations of quaver and semiquavers.

- b) **Changing Bar Times:** Beat, step and write down a given rhythmic phrase of four to eight bars duration. The phrase may include any of the above rhythmic elements.

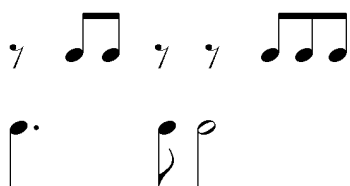
- c) **Unequal beats:** Beat, step and write down a given rhythmic phrase of four to eight bars duration. The time signature may be 5/8, 7/8, 8/8, 9/8. The groupings of the beats in twos and threes will be constant throughout.

#### 4. Rhythmic Canon

Beat and step in canon with the piano, with a delay of one bar, an unprepared rhythmic phrase of four to eight bars duration in 2/4, 3/4, 4/4 or 6/8.

#### 5. Association and Dissociation

- a) **Polyrhythm:** (*Prepared in advance*). The examiner will choose *one* of three rhythmic patterns not more than two bars long. The candidate will be asked to perform the selected pattern using hands and feet, reversing their roles after a set number of repetitions. (*Polyrhythms will be given two weeks in advance*)
- b) **Complementary Rhythm:** (*Unprepared*) Step a given rhythmic pattern and clap its complementary rhythm, changing parts at a signal eg.



- c) **2 : 3**
- Using the floor and either body percussion or a drum, tap 2 with one hand against 3 with the other and change over.
  - Clap and step on the spot 2 against 3 and change over.
  - Step and clap, following the treble and bass of the piano, changing parts at a signal.
  - Step the grouping in opposition to the piano.

#### 6. Phrasing (*Prepared in advance*)

Show in movement the character and phrasing of the melodic line of a short set piece. Changes of dynamics, cadence, form, mood and quality should also be clearly presented. (*Choose **one** of the pieces set, which will be given two weeks in advance*)

#### 7. Plastique or Movement Composition

(*Prepared in advance*)

**Either:** Realise a piece of music in movement, either **as a solo** or **for a group**, showing form, phrasing, dynamics, mood, time-space-energy relationships and the relationships between parts, foreground and background etc. The presentation should be accompanied by a written description of the music and how the work was devised. Where the work presented is a group choreography for which more than one candidate is to be examined, the accompanying written document must show how each candidate contributed to the work. Choreographies may be arranged for groups in which the choreographer does not perform (e.g. for groups of children).

**Or:** Choose a maximum of five movement words from a given list. Explore them in movement and devise a movement composition which gives a clear presentation of tempo, rhythm, bar time, dynamics, phrasing and form. Create your own music for it, record the piece and move to the recording. An accompanying description of the candidate's ideas and processes should also be presented.

Students may under certain circumstances present the Plastique on a separate occasion from the rest of the rhythmic examination.

## Part 2 Improvisation Examination

### SECTION A (*Prepared Work*)

*The quality of melody, tone and phrasing will be considered as important as rhythmical accuracy.*

*The candidate's improvisation should demonstrate an understanding of the expressive power of sound.*

*Improvisation in Dalcroze Eurhythmics should aim to initiate a response in movement.*

*Any instrument or more than one may be used including voice and percussion but it is advisable to play a harmonic instrument, particularly the piano, to a good standard.*

*Diatonic work: candidates must be able to play in the keys of C, G, D, A, F, Bb, and Eb majors and their relative minors.*

#### **1. Playing for five natural movements**

Movements can be chosen from the following but must include a jumping movement such as hop, skip, jump or leap: walk, run (jog, trot), skip, gallop, jump, stride and sway. The music must be linked by a pivot note, modulation or linking passage. Using appropriate repertoire, candidates should show imaginative and sensitive use of dynamics, register, keys, modes or other pitch based material such as intervals etc. and metre.

#### **2. Theme and Variations**

Create variations on a well-known tune. This may include playing in different styles and moods and for various, different natural movements.

*Material for tests 3-6, with the exception of 6a), will be given two weeks in advance.*

#### **3. Improvise over a given ostinato of one or two bars**

##### **a) rhythmic**

**b) melodic:** The added or free part should be independent of the ostinato in rhythm and phrase-length. The ostinato must start in the given key but may be transposed during the course of the improvisation using piano, percussion, or percussion and voice.

#### **4. Adapt a given piece of music (e.g. a song or piano piece) for use in a rhythmic class**

Show how it could be used or developed. This may involve extending the piece to an ABA form with an original contrasting B section.

#### **5. Accompaniment/Arrangement of a given melody:**

Play on a harmonic instrument - piano, tuned percussion, guitar etc. – or sing and play.

#### **6. Two parts:** Play/sing and play, changing parts giving a verbal signal:

**a) combinations** – the examiner will select *one* of the following:



**b) a given polyrhythm.**

**c) a given complementary rhythm.**

**7. Movement with Vocal Accompaniment**

**Either:** Devise a short solo or group movement piece accompanied with 'bruitages' (vocal sounds) showing rhythm, dynamics, phrasing and form. The piece could be inspired by movement words, a picture or poem and use text. In an ensemble piece each performer must have a clearly independent part.

**Or:** Create a short movement solo in which the movement is initiated and developed from body-percussion and accompanied with vocal sound.

**8. Play/sing and play for movement with an object:**

**a) bouncing and throwing a ball.**

**b) an original movement piece or activity:** Use *one* of the following objects - ball, scarf, rope, stick, hoop or ribbon wand.

Other materials may be submitted in advance for approval.

**SECTION B** (*Given 30 minutes beforehand*)

**1. Continue a melody from an opening phrase**

Sing or play an answering phrase and complete the tune developing the given material and ending in the original key or mode.

**2. Play for a given rhythmic pattern**

Show different dynamics, accents, styles and an awareness of form.

**3. Play, sing, or sing and play for *one* of a choice of three given imaginative ideas.**

**SECTION C** (*Unprepared Work*)

**1. Play or sing an accompaniment for a demonstrated short movement sequence.**

**2. Play or sing in two or three given metres.**

## Part 3 Aural Examination

*Candidates trained in Solfège may use 'fixed Doh' syllables instead of movable Doh, but may not switch systems during the examination.*

### SECTION A Personal skills

*Candidate must demonstrate aural ability, and be able to sing in tune alone as well as with a partner or accompanying instrument.*

*Vocal tone, musicality, articulation and breathing will be considered as important as accuracy in pitch and note naming.*

*The choice of bar times and rhythmic elements will be the same as in the rhythmic exam.*

*Candidate will be expected to be familiar with the modes, chromatic notes and modulation to closely related keys. The keys tested will be chosen from C, G, D, A, F, Bb and Eb majors and their relative minors.*

*Candidate should choose items for performance which are appropriate to his/her personal skill.*

#### 1. Two part

- a) Sing one part using solfa and play the other
- b) Sing a duet in solfa with another candidate  
(Material for both tests will be given two weeks in advance)

#### 2. Sightsing a short melody

Sing in solfa a diatonic or modal melody with chromatic alterations and/or a simple modulation.

#### 3. Sing back

- a) Four phrases
- b) A melody played in a higher or lower tessitura than the voice (Solfa is optional)

#### 4. Complete a melody from a given opening phrase

Develop the opening material and return to the original key if modulating. (Solfa is optional – melody will be given 20 minutes in advance).

#### 5. Vocal Improvisation

Create a melody to a given rhythm using solfa. (Rhythm will be given 20 minutes in advance).

#### 6. Melodic dictation Write in the treble clef:

- a) A single melody of eight bars.
- b) A two part melody of four bars.

#### 7. Intervals and triads

The following will be those commonly used in diatonic scales.

- a) Intervals
  - i) Identify intervals played harmonically.
  - ii) Sing the intervals requested from a given note ascending or descending.
- b) Triads
  - i) Identify and describe given triads.
  - ii) Sing in solfa a chord in its root, 1<sup>st</sup> or 2<sup>nd</sup> inversion from a given pitch.

**c) Harmonic dictation**

Identify and write down in staff notation or solfa a sequence of eight triads played in root, 1<sup>st</sup> or 2<sup>nd</sup> inversion. These will include the chords of I, II, IV, V and VI which will be in closed positions, and the sequence may be in a major or minor key.

**SECTION B Professional Application for Teachers**

**1. Sing two or more verses of a folksong from memory:** One song will be requested from a list of ten. Copies of all the songs must be handed in at the start of the examination. The list must include pentatonic, Ionian, dorian, mixolydian and Aeolian songs.

**2. Demonstration of teaching skill in a group situation**

**a) Warm up**

**Give a vocal and aural warm-up suitable for the song to be sung.** Demonstrate method, hand signs may be used. Allow 3 minutes.

**b) Composition**

Set a given text to music, to be performed in the examination from memory. (*Text will be given two weeks in advance*). There will be no accompanist in the examination.

**c) Teaching**

Teach the group the above composition or a song of candidate's choice which is new to the group by rote. Allow 5 minutes.

**3. Conducting**

Choose and conduct a canon or part-song from a list which will be given 2 weeks in advance. Demonstrate skill in the basic conducting techniques and musical interpretation.

**Part 4 Teaching Examination**

Devise and demonstrate two lessons appropriate to candidate's field of work. Present a lesson plan specifying age and level of development of the pupils as well as the context in which it would be used and purpose of the exercises. One lesson should be for beginners of any age, the other should show a more advanced group or the same group some time later.

Choose *one* of the following:

**a)** two rhythmic lessons

**b)** one rhythmic lesson and one solfa lesson

**c)** two combined rhythmic and solfa lessons

## Part 5 Written Work

Candidates must present the following:

**(a) An Essay**

This essay is a personal reflection on your own experience of Dalcroze Eurhythmics and how you see its place in your own field of interest. It should also include reference to specific movement exercises you have learnt and how they have affected you.

**(b) A Scheme of Work**

A graded series of ten lessons for beginners should be presented. The length of the lesson, the age, experience and size of the group and the context must be specified. Any specific observations of the group that might affect the design and content of the course must be included.

The plans should include the following:

- Chief focus of each lesson and subsidiary aims.
- Expected attainment targets.
- Descriptions of exercises and their purpose.
- Repertoire and equipment used.

**(c) A Folder**

The Folder should contain examples of games/exercises, and music including both repertoire and the candidate's own compositions, all for future use as source material for teaching. The music should show a variety of styles and periods and may be recorded. Some pieces may be used for more than one purpose.

Examples should illustrate the following:

1. **Musical Concepts and Expression**
2. **Pitch and Vocal Training**
3. **Movement and Body Awareness**

### 1. Musical Concepts and Expression

Include examples of games/exercises **and** music (some pieces may be used for more than one purpose) for the following:

- natural movements eg. walk, run, stride, skip, gallop, jump, sway, etc. (note values)
- tempo (including relative and changing)
- pulse (including all divisions)
- metre (including 2/4 – 5/4 and 6/8 and changing bar times)
- duration
- rhythm pattern and ostinato
- phrasing and musical forms eg. AB, ABA, Rondo, Sonata Form, Fugue
- dynamics: *pp - ff*
- nuance eg. staccato/legato; pesante/leggiero; articulation
- plastique ie. realisation of music in movement
- the Dalcroze Subjects eg. Accent, Anacrusis, Silence, Repetition etc.
- syncopations and cross rhythms
- rests

## 2. Pitch and Vocal Training

Include the following:

- three pieces of music and three exercises using (i) intervals (ii) modes and scales
- one example each of a 2, 3, 4 and 5 note song
- three songs in different modes
- one song each in a major and minor tonality
- two call and response songs
- two canons, a two-part song and a three part song

## 3. Movement and Body Awareness

Include one or more exercises to develop:

- a sense of balance: static and locomotor
- good posture and use of the body
- good use of feet and legs
- use of shoulder and arm
- co-ordination of right/left sides
- co-ordination of upper/lower body
- co-ordination of hand/eye
- co-ordination of the body when changing direction
- quick response
- good use of space – personal and in the room
- awareness of floor patterns
- pair and group work: leading and following, unison and polyrhythm
- elevation and rebound: jump, skip, hop and leap
- sustained movement

The candidate will choose examples which are relevant to the context of their Dalcroze teaching.

For example:

- class music in schools (with reference to the National Curriculum)
- instrumental or choral training and rehearsal
- rehearsing chamber groups and orchestras
- training professional musicians
- dance or theatre training
- therapy
- Dalcroze Eurhythmics for adult amateurs
- Dalcroze Eurhythmics in a situation of candidate's choice agreed by his/her teacher and the Director of Studies

### (d) The Dalcroze Subjects

A folio of work must be presented on **three** of the Dalcroze Subjects.

The Dalcroze Subjects are the fundamental elements of expression and experience and form the foundation of the Dalcroze approach to teaching and learning.

## **Subjects more usually associated with the arts, experience, expression and interpretation**

- Time: pulse and measure, duration, metre, additive rhythm, timing, time patterns
- Anacrusis, Crusis, Metacrusis
- Form: phrasing, shape, process
- Repetition and Contrast
- Silence: space, repose
- Accent: change, emphasis
- Polyrhythm and Cross Rhythm
- Augmentation and Diminution
- Nuance: gradations of tempo, duration, texture, pitch, articulation and dynamics
- Time, Space, Energy: weight and flow

**(i)** Select **two** of the Subjects from the above list and find examples of them in the following categories:

- Life: the natural world and human experience
- The Arts
- Music
- Teaching

Material should include:

- a definition and summary of the Subject
- differentiation of the types within a Subject
- 5 – 8 varied examples for each of the categories
- personal commentary on and analysis of the examples

**Subjects** more usually related to teaching and learning processes.

- Reaction, Readjustment, Response
- Use of Automatism
- Internalisation
- Incitation and Inhibition
- Association and Dissociation

**(ii)** Give a brief definition of **one** of the Subjects from the above list with an example of a relevant teaching exercise.

# **Presentation of Written Work**

## **Guidelines**

### **ESSAY**

Candidates must present a personal reflection on their experience of Dalcroze Eurhythmics and its application to their own special field of interest.

### **Presentation**

Essays should be 2,000 – 2,500 words and typed or word processed. Write on one side of the paper only and leave a left hand margin of approximately 1 inch or 2.5 cm. If relevant, you may use subheadings. Musical examples or other appendices (videos, lesson plans, examples of pupils' work, other data) may be included.

- number pages consecutively
- underline titles of texts
- refer to the notes regarding bibliographies for correct referencing

### **Bibliography**

All sources, whether written, musical, personal communication or lecture must be acknowledged. In those cases where confidentiality would be advisable (such as when describing classes observed in a school), in order to preserve confidentiality it would be advisable to refer to Teacher A and School B etc. rather than by the actual names.

List sources alphabetically according to author, and in the following order:

- author - surname and initial
- year
- title (italic or underlined)
- place of publication
- publisher

References to articles should be made in the following way:

- author
- date
- title of article
- title of journal
- volume number

When acknowledging the source of quotations integrated in the text include the author and, in brackets, the date and page of the reference.

### **SCHEME OF WORK**

The plans must be typed or word processed and may include supplementary material and personal resources. All sources must be acknowledged.

### **FOLDER**

All sources must be acknowledged.

### **DALCROZE SUBJECTS**

Candidates opting to use Mind Maps must ensure they are clearly annotated.

All sources must be acknowledged.

# GENERAL ASSESSMENT CRITERIA FOR CERTIFICATE EXAMS

## **Rhythmics**

Candidates will be expected to demonstrate:

- a) mental and physical co-ordination and aural sensitivity
- b) control of pulse and rhythmic accuracy
- c) controlled and spontaneous responses to musical or verbal signals
- d) mental alertness, adaptability and memory of pattern
- e) general quality of movement: ease, fluency and musicality
- f) good technical use of the body
- g) appropriate use of space in all tests
- h) an ability to interpret music expressively and artistically
- i) an ability to share space with others

General impression: Credit will be given for an aesthetic and well communicated performance throughout the exam.

## **Improvisation**

Candidates will be expected to demonstrate:

- a) quality of tone, touch and articulation
- b) an ability to create a convincing melodic line
- c) control of pulse, metre, rhythmic accuracy and
- d) good understanding of phrasing, cadence and a sense of a line
- e) good use of harmony to support the expressive or musical intention
- f) the ability to initiate an appropriate response in movement through their playing
- g) creative use of improvisatory skills
- h) appropriate and adequate instrumental and/or vocal technique

## **Aural Training**

### **Personal skills**

#### **Candidates will be expected to:**

- |                           |  |
|---------------------------|--|
| <b>use of solfa</b>       | a) be fluent in use of solfa/solfège in all the tests where they are required  |
| <b>intonation</b>         | b) sing in tune with others and/or the instrument played   |
| <b>technical skills</b>   | c) (i) demonstrate good breathing and breath support and good vocal tone<br>(ii) be proficient and legible in melodic and harmonic dictation |
| <b>improvisation</b>      | d) improvise vocally, showing awareness of tonality, phrasing and form   |
| <b>modulation</b>         | e) modulate and return to the tonic key where required   |
| <b>harmonic awareness</b> | f) identify, construct and describe intervals and triads   |
| <b>ensemble</b>           | g) show sensitivity to group regarding balance of sound, intonation and rhythm   |
| <b>general impression</b> | h) demonstrate an aesthetic and well communicated performance through the examination  |

## **Professional Applications for Teachers**

#### **Candidates will be expected to:**

- |                        |  |
|------------------------|--|
| <b>Repertoire</b>      | a) have a repertoire of songs with text and perform them from memory   |
| <b>Composition</b>     | b) create music to fit a given text  |
| <b>Conducting</b>      | c) demonstrate correct beating, dynamics, cues and phrasing  |
| <b>Handsigns</b>       | d) use handsigns appropriately   |
| <b>Warm up methods</b> | e) have a repertoire of vocal and aural warm up techniques   |
| <b>Communication</b>   | f) (i) give clear instructions and show good method in teaching<br>(ii) demonstrate eye contact and facial communication |
| <b>Memorising</b>      | g) demonstrate an ability to memorise  |

## **Teaching**

#### **Candidates will be expected to:**

- show logical development and variety in the lesson
- provide balance between moments of activity and repose
- teach a lesson appropriate to the age and stage of the class

- d) sing in tune, move well, communicate enjoyment and demonstrate involvement with the class
- e) demonstrate good contact with the class:
  - (i) give coherent verbal instructions, use spoken voice appropriately and give encouragement
  - (ii) praise, correct and control
  - (iii) allow time and space for pupils' own experience and response
  - (iv) attend to group work and social relations
- f) choose suitable repertoire and improvise showing a variety of keys, suitable tempi and rhythmic accuracy
- g) attend to the musical and movement expression of the class
- h) assess:
  - (i) what the class has learnt
  - (ii) own planning and performance

## **Written Work**

### **Candidates will be expected to:**

- a) present work as specified in the Guidelines for Written Work
- b) express their own views and draw from personal experience
- c) select from appropriate bodies of knowledge and identify sources
- d) make an aesthetic presentation of the work overall including clear, accurate and legible text\* and/or diagrams and annotated Mindmaps and including visual, musical, literary and other examples.

Plagiarism disqualifies the student from passing the written work module of the Certificate. Plagiarism is defined as follows: Presenting material in such a way as to disguise the original source and which may, to some extent, deceive the reader.

Work is to be presented in final draft form.

*\* Where English is not their first language, candidates may receive assistance with the presentation of their work as authorised in advance by their tutor.*