

THE
DALCROZE
SOCIETY

LICENCE
IN
DALCROZE EURHYTHMICS

EXAMINATION SYLLABUS

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Notes

1. The Licence in Dalcroze Eurhythmics entitles the holder to teach adults and advanced students, to train Dalcroze teachers and, as appointed by the Director of Studies and other Diplômés, to assist in examining candidates.
2. The Licence shall be conferred on successful completion of all practical and written work.
3. Candidates must complete an application form for each examination. An examination fee is payable upon each application.
4. Entry requirements are as follows:-
 - Possession of the Certificate of the Dalcroze Society UK, or evidence of equivalent training to this level.
 - Attendance at a pre-Licence course assessment in rhythmics, improvisation, solfa, piano and vocal skills
 - Full command of spoken English – an IELTS score may be required
 - Written submission must be presented in English or Italian

Part 1 Rhythmics Examination

1. Follow

- a) Follow the music.
At a signal move with a contrasting quality to that being played, adapting to changes and returning to interpreting the music at a signal.
- b) Quick Response
perform a given rhythm or rhythmic element one bar/beat later than played.
- c) Perform a given rhythm pattern of one or two bars in length interpreting it in any or all of the following ways:
 - i. moving in different directions
 - ii. with various parts of the body or changing shape
 - iii. using varying amounts of space or fractions of the room
 - iv. changing direction in relation to self; in relation to the room; using wall numbers; following a grid or floor track

Any of the above in any order may be chosen by the examiner.

- d) Augmentation and Diminution:
At a given signal or in a pre-arranged sequence perform a given rhythm two or three times faster or slower than played. This will be performed as whole body movements or beating and stepping as appropriate. The beat may remain constant while the pattern alters or the speed of the beat may change.

The metre will either remain constant or change at the signal.

Augmentations and diminutions may not be supported on the piano

2. Metre and Measurement

Metrical Transformation: Using Dalcroze full arm beating, step a given rhythm pattern **either** in 6/8 transforming it to 3/4 (or vice versa) **or** in 12/8 transforming it to 3/2 (or vice versa).

3. Rhythmic Dictations

- a) **Regular:** Beat, step and write a rhythmic phrase of up to or approximately eight bars duration given in any simple or compound metre including alla breve metres such as 2/2; 3/2; 4/2.
- b) **Changing metre and unequal beats:** Beat, step and write a rhythmic phrase of approximately eight bars duration with changing bar times and mixed unequal beats. Unusual metres such as 11/8 or 13/8 may be included.
- c) **Additive rhythm:** perform using whole body movement, step and write down an additive rhythmic phrase. Perform the phrase in rhythmic augmentation or diminution at a signal.

Augmentations and diminutions may not be supported by the piano

4. Rhythmic Canon

Beat and step in canon with the piano with a delay of one bar. The canon will be either in 12/8 or alternating bars of 6/8 and 3/4.

5. Association and Dissociation

- a) **Two-part follow and/or layering rhythm patterns.**
- b) **Polyrhythm** (*Given ½ hour in advance*) Change at a signal. OR an ‘on the spot’ layered ostinato with changing of parts.
- c) **Complementary Rhythm** (*Unprepared*) This can be given in any bar time. At a given signal the pulse level must be changed. Unusual metres such as 13/8 or alla breve metres may be included.
- d) **Crossrhythms 2 : 3, 3 : 4, 3 : 5, 2 :**
Crossrhythms may be required in any of the following forms:
 - i) RH : LH
 - ii) Hands : Feet
 - iii) Opposite the piano
 - iv) Layered sequences rotating the patterns from feet to hands or vice versa

6. Phrasing (*Given/chosen and prepared in advance*)

Show in movement the phrasing of the melodic line of a short set piece. Awareness of harmonic context, nuances in time, space and energy and the journey of the piece should be clearly communicated.

The rhythmic exam ends here. Plastique Animée section will be examined and marked separately.

SECTION 8

Plastique or Movement Composition (*Prepared in advance*)

a) **Solo Composition** (*Approximately 2-5 minutes*)

Realise **one** of the following showing form, phrasing etc:

- i. a piece of repertoire
- ii. five movement words with accompaniment
- iii. a piece performed in silence
- iv. a piece based on text or using other media

b) **Group Composition** (*Approximately 3-8 minutes*)

The candidate will devise a composition performed by a group of three or more. The chosen music will have a minimum of two voices. It could be a single, complete movement or a collection of short pieces.

The realisation must show phrasing and form, time-space- energy relationships and the relationship between parts or foreground and background of the piece.

The composition can employ costumes, lighting and props where appropriate.

Both compositions should be supported by a written presentation showing analysis, construction and development of the work.

Part 2 Improvisation Examination

In addition to the ability to improvise, the exam tests knowledge, application and understanding of harmony and musical styles. The ability to evoke atmosphere, play imaginatively and play for movement to the standard required for playing for Rhythmics tests at Certificate level should be shown.

* indicates tests that should be taken on the piano

SECTION A *(Prepared in advance)*

*1. Certificate Rhythmics Exam Tests

Play for the following:

- changing tempi
- changing dynamics, qualities, accents, rhythm patterns
- 2, 3, 4 times faster/slower than the set tempo
- subdivision of the following beat into 2, 3, 4 signal a) given verbally b) played
- rhythmic ostinato changing speed, dynamics, accents and qualities
- changing metre

2. Natural Movements

Play for the following - the examiner will choose **two**:

- jumps and leaps in simple and compound time, showing landing or being in the air on the beat
- swings and sways in different metres
- stretches
- syncopation: freely, by delay and by anticipation

3. Theme and Variations

Compose five variations on a given theme in a variety of styles including those of two or more composers.

*4. Crossrhythms

Play for 2 : 3 and 3 : 4 and signal a change of parts.

*5. **Arrangement of a melody** *(Given a day before the exam) NB: on intensive courses this may be given at the last lesson or a week before.*

*6. **Arrangement of a bass** *(Given a day before the exam) NB: on intensive courses this may be given at the last lesson or a week before.*

SECTION B *(Given to prepare 40 minutes before the exam)*

1. Two-Part Playing

Choose **one** of the following:

a) Ostinato

Improvise over a given melodic ostinato of two to six bars length.

***b) Polyrhythm**

Play a given polyrhythm and be able to signal a change of parts several times at irregular intervals.

***c) Complementary rhythm**

Play a given complementary rhythm and be able to signal a change of parts several times at irregular intervals.

***2. Modulation**

Improvise a piece modulating through a series of given keys. An opening theme or motif will be given and use of chromatic chords e.g. Aug 6th will be expected.

3. Augmentation and Diminution

Play a given rhythm twice as fast or slow as the original tempo, signalling the changes.

SECTION C (*Unprepared*)

1. Metre

The candidate will improvise on a given rhythm or pattern and the examiner will choose or invite the candidate to choose between **one** of the following

a) Changing metre **b)** Unequal beat **c)** Metrical conversion e.g. 6/8 – 3/4 or 12/8 – 3/2 and vice versa

***2. Continue in the style**

A piece of music will be put before the candidate who will start to play it. When the text is removed the candidate continues to improvise in the style of the piece and links back into the composition when the music is replaced.

Either: Play for three given pictures linking them together

or: Play for another imaginative test chosen by the examiner.

4. Play for a previously unseen movement.

Part 3 Solfa/Solfège Examination

The candidate must demonstrate good aural skills, and be able to sing in tune alone as well as with a partner or the accompanying instrument.

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

Tests may be presented in any key or metre.

* indicates where Solfa or Solfège names are required.

1. Sight Reading

Candidates are advised to beat time while singing

Sing the following:-

- a) a melody in treble or bass clef which will modulate to closely and distantly related keys. Solfa optional. The melody may be accompanied or a capella
- b) *an unaccompanied melody in treble or bass clef with modulations to closely related keys. Solfa required.
- c) a modern mode or short atonal melody.
- d) spoken rhythm. This sight-reading will include fast or less common rhythmical patterns and metrical changes.

2. Sing and Play/Score Reading

- a) Three parts: sing the middle part while playing the two outer parts.
- b) Score reading: four vocal parts in open score. Play all four parts on the piano.

3. Two-Part Singing *Prepared in advance*)

Sing a duet with a partner. The music will either include modulation or be atonal.

4. Improvisation

Continue a melody from a given opening, modulating to closely related, named keys. The melody should be well shaped, returning to the tonic.

5. Intervals and Chords

- a) Identify intervals including compound intervals such as 9ths, 10ths, 11ths etc.
- b) Sing intervals from a given note, ascending or descending as requested.
- c) Sing four part chords, including 7ths from the diatonic major or minor scales, from a given pitch in any inversion as requested.

6. Dictation

Write down the following in staff notation or solfa:

- a) a sequence of twelve four part diatonic chords in open position which will include 6th, 7th, 9th, 11th and 13th chords. Identify them using Roman numerals. The key will be specified.
- b) eight non-diatonic chords in close position. The first bass note will be named.
- c) a two-part dictation. The key will be specified.

7. Resolution

Resolve a given chord melodically into a named key. The chord will be played and the bass note given.

8. Conducting

Conduct a three, four or five part song. *(Given two weeks in advance).*

Part 4 Teaching Examination

The candidate will be required to teach **one** class for adults or advanced students for each of the following disciplines:

- Rhythmics
- Improvisation
- Solfa/Solfège

A topic will be given for each exam (*two weeks in advance*). A lesson plan showing how the Dalcroze Subjects are applied must be provided for each exam lesson.

Length of lesson:	Rhythmics	1½ hours
	Improvisation	1 hour
	Solfa/Solfège	1¼ hours

The exam lesson will be followed by a brief viva voce.

The Rhythmics lesson **must** include a movement preparation and the Solfa/Solfège lesson **must** include a vocal warm up.

Part 5 Written Work

The candidate must present the following:

1. A One Year Course Plan (30 lessons)

Write a one year course plan for teaching Rhythmics, showing progression and development from Level 3 standard upwards. Include some examples of exercises and musical material and plans for the first **five** lessons.

2. A Folder

As source material for teaching, the Folder should contain examples of exercises **and** music that includes both repertoire and the candidate's own compositions, for the following:

- Rhythmic dictations in 2/4, 3/4, 4/4 and 6/8
- Rhythmic dictations – (i) changing bar times (ii) unequal beats
- 3 Polyrhythms
- 2 complementary rhythms
- 4 Canons: include two, three and four part canons in a variety of metres (including alternating bars of 6/8 and 3/4) and with delays of one beat, one bar or one phrase
- 6 pieces of repertoire for use in rhythmics lessons
- 3 pieces for movement exercises (must include jumps) with first beat accents up and down, in simple and compound time
- Anacrusis
- Syncopation
- 1 composition for Plastique
- Harmonisation of a bass melody
- Harmonisation of a given bass line
- 1 song composed to a text of candidate's choice
- 1 accompaniment of a melody with modulations
- 3 pieces for the Subjects

3. The Dalcroze Subjects

Subjects more usually associated with the arts, experience, expression and interpretation but which are also used in the learning process

- 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

Subjects more usually associated with the learning process

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

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

a) Find examples 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 examples for each of the categories
- personal commentary on and analysis of the examples

b) Select **two** substantial pieces of repertoire – one tonal and one non-tonal – and make a musical analysis of each according to the Subjects chosen.

NB Holders of the UK Dalcroze Certificate may incorporate material previously submitted for the Certificate exam.

Part 6 Options

The options allow the candidate to demonstrate applications of Dalcroze Eurhythmics in his/her area of special interest.

Choose **one** of the following:-

Create a choreography for children or adults with adequate movement instructions, an analysis of the music used and an account of how the presentation was achieved with a particular group. The choreography should show an awareness of space, body movement and groupings. A copy of the music selected should be included in the folder.

Write an essay on a special Dalcroze-related project in education, therapy or theatrical work. There will be a viva voce.

Compose a piece for movement and indicate how it would be realised using diagrams and explanations on paper.

Present a dissertation on preparing the body for movement with particular reference to teaching adult beginners on Rhythmics courses. It should include a description of common problems encountered, with suggested solutions in the fields of body-consciousness, stretching, strengthening and basic “good use”. There will be a viva voce in which the candidate may be asked to demonstrate.

Present a dissertation on the teaching of basic voice production and suitable warm up exercises. An awareness of the following should be shown: remedial vocal work, diagnostic skills and knowledge and understanding of voice classification in adults, the teaching of singing to children and rehearsing and conducting vocal groups and choirs. There will be a viva voce in which the candidate may be asked to demonstrate.

Demonstrate and teach a selection of dances from the Renaissance and Baroque periods, or folk or character dances, with suitable music.

Create compositions for accompanying a chosen type of dance class eg. classical, contemporary, jazz. The compositions may be quite short and used for improvisation in class. In the viva voce, the candidate may be asked to improvise on one or more of them and show an awareness of phrase length, preparation, suitable touch, articulation, texture and a stable sense of tempo. The candidate must also be able to adapt to different speeds and rhythms.

Jazz improvisation for movement. In the viva voce the candidate will demonstrate how to use Jazz styles in teaching movement and rhythmics

Design and /or light a musical work for the stage.

Compose music for a film or make a film and put music to it.

Write an essay and give a presentation on work with adults or children with special needs eg. dyslexia, deafness, autism, physical or mental disability etc. Include an assessment of difficulties and abilities and a repertoire of songs, poems, pieces of music etc. for therapeutic or educational use.

Write an outline of a first year course on pitch training for children, adult beginners, conservatory students, rhythmic students or those with special needs and give a demonstration lesson.

Write a course outline for the teaching of improvisation for a chosen group and give a demonstration lesson.

Write an outline on the application of Dalcroze Eurhythmics to the various stages of preparation and performance in a chosen field.

Write an essay on Laban's movement analysis in connection with Dalcroze Eurhythmics. Include exercises for developing connections between Laban's work and Eurhythmics.

Write an essay on the work of Doris Humphrey, José Limon, Jiri Kilian, Mark Morris, Meredith Monk or any other contemporary choreographer showing connections between their work and Dalcroze Eurhythmics.

NB Video and CD may be used in class and as part of submissions.

Part 7 Performance

The candidate must give a performance of fifteen to twenty minutes duration. It may be vocal or instrumental, solo or ensemble or conducting.

Part 8 Plastique Animée (see page 4)

Presentation of Written Work

Guidelines

Presentation

All written work should be 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, diagrams, drawings, mind maps 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. Where research projects are presented as part of an Option in which the preservation of confidentiality may be considered important 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:-

- 18 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.