

THE
DALCROZE
SOCIETY

RHYTHMICS
EXAMINATION SYLLABUS
AND
TEACHER'S NOTES

GRADE 2

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EXAMINATION SYLLABUS – RHYTHMICS GRADE 2

Rhythmic accuracy, ease of movement, creative input and performance will all be considered in the assessment of every test.

Warm up

A set warm up sequence will include a selection of the following:

Quadrant sequence with steps, turns, gallops, high skips, spring/rebound and leaps.

Floor work – from standing, sit down and get up without the use of hands.

Jumps - ½ turn and full turn jumps.

Articulation and isolation - move shoulders, hips and torso in isolation.

Swinging and swaying with or without knee bends.

Lunges on a quadrant – forwards, backwards and to each side

Follow the music

Realise, with whole body movement, all basic locomotor movements in a continuous sequence.

Changes of dynamic (*f/p*, *cresc/dim*, *sf/subito p*) articulation (**legato/staccato**) and direction must be shown.

Leading and following

A candidate introduces his/her own one-bar rhythm pattern in 4/4 by clapping it twice with rhythmic solfa then stepping it. The other candidates join in.

Quick Response

Walk the pulse. Echo, two beats later, the following divisions of the beat with prepared full body movement

Dictation

A two-bar rhythm pattern in 4/4 will be played. The candidate will clap it, step it and then write it down.

Internalisation

Alternate walking with the music for eight beats with standing still, kneeling, sitting and lying down, each for eight beats, without the music.

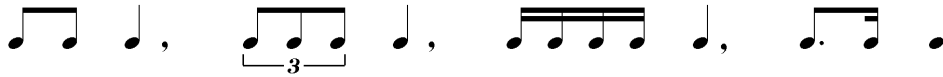
Stepping and beating

Step a simple rhythm pattern in 4/4, including the crotchet and one other rhythmic element, whilst using Dalcroze full arm beating.

Changes of Metre

(a) A three-bar sequence of different bar times will be played including 2/4, 3/4 and 4/4. Identify and show the bar time changes with strong fluent movements of the whole body.

(b) Bounce a ball in 3/4 with the music. At a given verbal signal, swing the ball for two bars of compound duple time.



Polyrhythm

Following the music, step the bass and clap the treble. Change parts on a verbal signal.

Anacrusis, crusis and metacrusis.

Show clearly in movement the anacrusis, crusis and metacrusis of a repeated phrase.

Phrasing (*Prepared in advance*)

Travel with an object and give it to another candidate at the end of the phrase showing clearly the line and quality of the phrase.

Form (*Prepared in advance*)

As a group, realise a short piece of music in movement, clearly showing the form. The chosen piece may be in binary, ternary or Rondo form.

Group composition (*Prepared in advance*)

Without music, perform a story or picture in movement using precise locomotor movement and incorporate three or more expressive movement words and at least two divisions of the beat.

TEACHERS NOTES - RHYTHMICS GRADE 2

In all these exercises the candidates should know exactly what is required of them. Each exercise should be announced but no explanations should be necessary. Where there is a choice of exercise, this should be made clear to the examiners. The teacher may use either the voice, piano, a melodic instrument or recorded music. A variety is to be encouraged.

Warm up

It is expected that all the warm up exercises will have been taught in class. Having chosen the exercises for the exam and set up the sequence, the teacher should select music to capture the characteristic qualities of each exercise. Each exercise should have its own introduction to establish a suitable tempo. The candidates should have memorised the sequence and be able to perform it without a break.

Follow the music

Ensure that appropriate and varied use is made of the whole body (**not just the arms**) and of space – personal and in the room. The directions, to be given vocally, will be forwards, backwards, to the sides and on the diagonals.


Leading and following


The teacher plays the candidate's rhythm, **only after the candidate has clapped and stepped it twice. The rest of the class may then join in.** Having played it a few times, it is brought to a close and the next candidate is chosen.

Quick response


The prepared full body movements should be sufficiently diverse to be clearly identified. The rhythm should be clearly articulated.

Examples:

 three jumps: legs apart, legs crossed and legs apart

 turn whole body a full circle while stepping the rhythm

 stop and 'patsch' the rhythm on the body with alternate hands (*delete the former text*)

 skip and step

Dictation (set by examiner)

The two-bar rhythm pattern in 4/4 will include three of the following elements:



The candidates listen to the dictation played twice. They clap it twice then step it four times. The candidates write down the dictation and then will step it twice more. **Ensure that**

longer note values, such as stride, are shown in space (i.e. the gesture is bigger whether clapped or stepped).

Internalisation

It is helpful if the exam director calls the sequence OR holds up cards showing the signs for stop, kneel, sit and lie in the order to be executed, especially for those with poor sequencing skills. This will enable them to execute the test well. However, the calls and signs should not be given in a way which indicates the exact moment of the change.

Stepping and beating (set by examiner)

The rhythmic pattern should be played slowly enough to ensure FULL arm beating. If the pattern then needs to be repeated it is helpful to ask the candidates to beat two bars of 4/4 before commencing the rhythm.

Changes of Metre

See syllabus.

Polyrhythm

Only the crotchet, quaver and minim pulses will be played.

Anacrusis, crasis and metacrusis (set by examiner)

The teacher will choose one of two rhythms set by the examiner. The rhythm will be played a minimum of eight times.

Phrasing (set by examiner) (*prepared in advance*)

A choice of two pieces with long and short phrases will be set by the examiner. The timing, spacing and energy of each phrase should be interpreted carefully.

Form (*prepared in advance*)

The teacher will select a suitable piece of music with a clear sense of form. An artistic performance showing the form clearly should be presented by the candidates. The approximate length should be one to two minutes.

Group composition (*prepared in advance*)

The piece should be approximately one to two minutes long. The group(s) will be responsible for the composition(s) with the teacher playing an advisory role.