

# The Licence d'Enseignement Jaques-Dalcroze

---

## STIPULATIONS

*This document confers the right to advertise courses under the name Jaques-Dalcroze and to teach eurhythmics, and an introduction to solfège and instrumental improvisation to children, adolescents and amateur adults in higher education schools of music and conservatories, state universities and settings such as social or cultural centers, associations or private courses.*

---

## DESCRIPTION

Jack Stevenson, Diplôme Supérieur serves as director of studies and works in cooperation with other qualified Jaques-Dalcroze colleagues. The program is in line with the stipulations set forth by the Foundation Jaques-Dalcroze, Geneva, Switzerland. It is based on the same traditional values handed down by Emile Jaques-Dalcroze and refined to train and educate the twenty-first-century musician and educator.

---

## PREREQUISITE

All candidates applying for the Jaques-Dalcroze License must hold a Master's degree in music or music education, and hold the Professional Certificate Jaques-Dalcroze. The examinations are designed to prepare the candidate to pass the entrance examinations for the Diplôme Supérieur Jaques-Dalcroze program at the Institute Jaques-Dalcroze, Geneva, Switzerland.

---

## REQUIREMENTS

The candidate will attend two successive Summer semesters or its equivalent to complete coursework in all subjects including the plastique animée and student teaching schemes with the diplomats and their associates on staff. Both schemes include work with Level I, II and Professional Certificate candidates.

Also, the candidate is expected to teach a fifty-minute Jaques-Dalcroze Eurhythmics lesson before a jury consisting of at least two diplomats and two licentiates in addition to the director of studies who must hold the diplôme. The lesson presented will be suitable for professional musicians at the university level and contain work in solfège and piano

improvisation. The candidate is also expected to perform the prepared *plastique animée* project before the jury and submit the required compositions before any personal examination are scheduled.

Finally, the candidate, in conjunction with the program director, will choose a topic for the required term paper. The written project will be completed, reviewed by the Director of Studies, and submitted to the jury before any examinations can be scheduled.

---

## SYLLABI

There are no syllabi for this program. The absence of an outline is to ensure that the teacher retains the right as a Dalcrozian to creatively cover the stipulated subjects in each course as they deem appropriate and in a manner that will best meet the needs of the students.

---

## EXAMINATIONS

The teacher or teachers of the course write the exams. We encourage the faculty to produce tests that are musical, creative and serve as a learning experience for the candidate. The examinations will include a majority of the material covered in class and able to exhibit the student's skill as a musician, knowledge as an educator, and experience as a Dalcrozian.

### Disclaimer:

*The examinations presented in this document along with the music examples and exercises serve only to provide general information as to the level and scope of the course. Do not mistake them for the actual tests.*

---

## OUTCOMES

Throughout all the examination, the candidate will perform musically and accurately without pauses, uncertainty, or hesitations. In each exercise, the body will remain poised and balanced so that the movement can demonstrate dynamic and agogic nuance, phrasing, metric integrity, and musical accuracy.

---

## Required Textbook

*Pursuing a Jaques-Dalcroze Education, Solfège Volumes I, II, and III* by John Robert Stevenson  
Publisher: iBooks

The text may be purchased and downloaded through iBooks on the USA iTunes store. Click the links below



[Volume I](#)  
[Volume II](#)

# Licence d'Enseignement

## Course Descriptions and Examination Requirements

---

### EURHYTHMICS - Licence Level


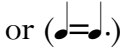
#### Prerequisite

Successful completion of Level III Advanced Certification Jaques-Dalcroze.

#### Course Description

Metric and rhythmic transformation and the exploration of poly-metrics of 5/2, 5/3, 5/4, 4/3, 2/3 with and without arm beat patterns. Also, "complex" meter in five through eight beats along with the further use of arm beats in meters of 5, 6, 7, and 8. The study of three times as fast and slow plus advanced study in canon, syncopation, and poly-rhythmics is also included.

#### Examination Description

- A. Candidates in a small group are given a "mini" lesson lead by a faculty member. The class will take at least fifteen to twenty minutes.
- B. Candidates are expected to follow the lesson and perform exercises and activities that focus on at least four of the solfège subjects covered throughout the entire training process. Subjects may include:
  1. Complex changing meter via the division using divisions grouped in twos and threes and creating patterns of 2, 3, and 4, unequal beats.
  2. Arm-beat patterns in a complex meter
  3. Augmentation and diminution of rhythm patterns up to three times as fast and slow using the division of the triplet to transition from one tempo to another
  4. Poly-metrics including:
    - a. Meters of two beats against three and the composite rhythms they create
    - b. Meters of three beats against four and the composite rhythms they create
    - c. Meters of five beats against two, three, and four plus the composite rhythms each configuration creates
    - d. Candidates will move among the meters using the beat or the divisions () or ()
    - e. Rhythmic/Metric Transformation over 6, 10, 12, 15, and 20 divisions.
- C. Throughout the examination, the candidate is expected to demonstrate an understanding of the eurhythmics subjects by:
  1. **Listening** to best define the specific quality of music, its tempo, meter, form, and style.
  2. Demonstrating the correct use of **resistance** and its flow in relation to the time provided by the music and the given space to perform all locomotion and gesture.

3. Demonstrating **coordination** of the body while performing associations and dissociations within the context of quick reaction exercises that require the simultaneous use of inhibition and excitation.
4. Maintaining **concentration** and demonstrating **memory** while performing.
5. Employing the correct **body technique** and **breathing** while performing gesticulation such as moving from the "core," and locomotion such as skipping.

## SOLFÈGE - Licence Level

### Prerequisite

Successful completion of Level III Advanced Certification Jaques-Dalcroze.

### Course Description

The continuing development of tonality, function, pitch, and interval through specific exercises and songs, duets, and canons in three and four voices. Also covered are the first, second, third, fourth and fifth espèce of seventh chords in root position, and all inversions. Work on all the major and harmonic minor *doh-to-doh* scales with continued work on the minor tetrachords with an introduction to pentachords, heptachords, and hexachords in major and minor keys. The continued development of changing clef using the seven Dalcroze clefs, transposition by way of the clef, and modulation to all nearly related keys and unrelated keys. The introduction of the augmented 6 chord and the Neapolitan 6th chord and their resolutions to keys one half-step above or below. Work with a partner on all exercises and music literature is mandatory.

### Examination Examples

The candidate is given 20 minutes to review the exam with a piano. The examination will include five exercises from group B in addition to the prepared play and sing.

#### A. Work Prepared in Advance

1. With two days preparation, the candidate will sing the melody and play the accompaniment of one selection from *Leçons Mélodiques* by Emile Jaques-Dalcroze. The assignments is usually from the second half of the volume.

#### B. Work Performed before the jury

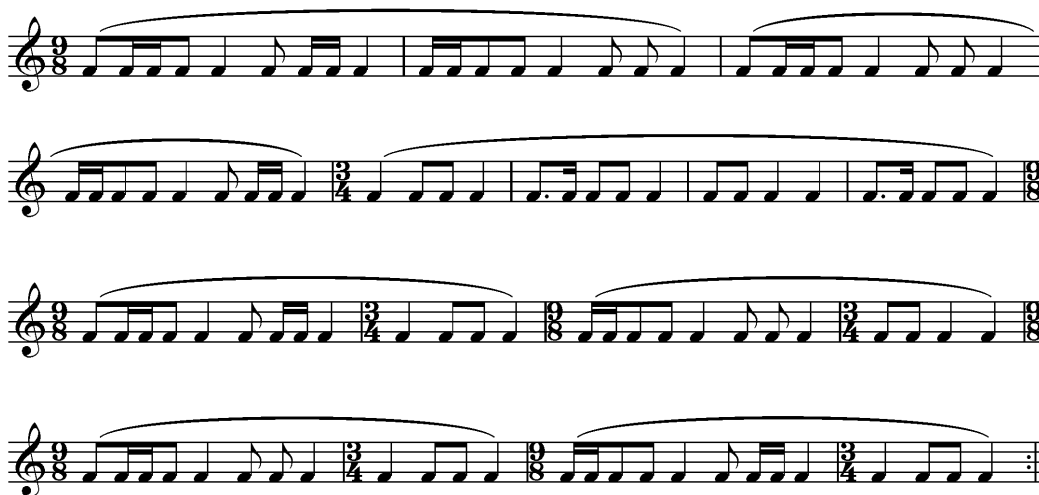
1. *Doh-to-Doh* Scales:
  - a. The candidate will identify any *doh-to-doh* scale in major or harmonic minor by singing the minor dyad cadence.
  - b. The candidate will sing any given *doh-to-doh* major or harmonic minor scale in both directions.
  - c. The candidate will chain all the major or harmonic minor *doh-to-doh* scales beginning with seven sharps or seven flats.

- d. The candidate will sing any two related or un related *doh-to-doh* scales in pairs. The first scales is to ascend and the second scale is to descend.
2. Pitch Sets:
  - a. The candidate will identify any pitch set (trichord, tetrachord, hexachord) in any of the prescribed major and harmonic minor keys.
  2. The candidate will sing any chord class in any key, including the harmonic minor keys and then identify to which key or keys the pitch set belongs.
3. Sight Singing Literature
  - a. The Candidate will sight sing a given piece of vocal literature first without and then with piano accompaniment provided by a jury member. *Orpheus With His Lute* by W. Schumann or *Ständchen*, Op. 106, No. 1 by J. Brahms or any selection from *Metrique et Rythmique Melodies* by E. Jaques-Dalcroze are examples.
  - b. The piece will be in any tonality other than *doh* major or *la* minor. The composition will be either in simple or compound meter and contain modulations.
  - c. The candidate will sing the appropriate *doh-to-doh* scale to establish the tonality.
4. Sight Singing Melody with Changing Clef
  - a. The candidate will sight-sing a given sixteen-bar melody using changing clefs while using arm beats.
  - b. The candidate will sing the appropriate *doh-to-doh* scale to establish the tonality.



5. Rhythm Realization
  - a. The composition will be a rhythm phrase approximately sixteen-bars in a given simple, compound, or complex meter using changing meter via the beat or the division, not both ( $\text{♩}=\text{♩}$ ) or ( $\text{♩}=\text{♩.}$ )
    1. The candidate will:

- a. Articulate the rhythms on neutral syllables while using arm beats improvise a melody containing at least one modulation to a related key in a given major or minor tonality other than *la* minor or *doh* major.
- b. The candidate will sing the appropriate *doh-to-doh* scales to establish the desired tonalities.



#### 6. Melody Transposition

- a. The composition will be approximately sixteen bars in a given meter, melodic minor key, and use crusic or anacrusic phrase structure.
  1. The candidate will sight sing the melody using arm beats.
  2. Afterward, transpose the same melody to a different key by way of a clef change as requested by the jury.



## 7. Two-part Rhythm Realization

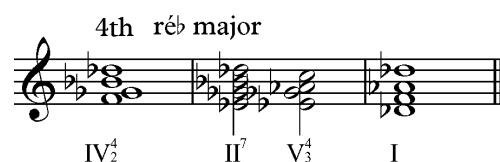
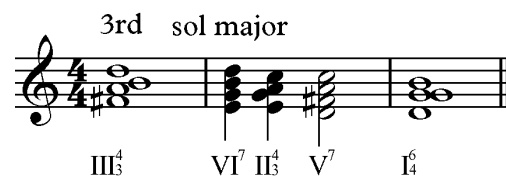
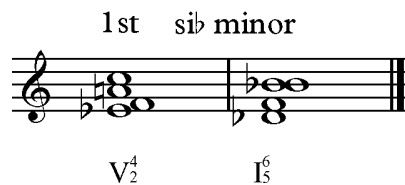
- The composition will be approximately sixteen measures written in two parts in complex meter.

  - The candidate will clap the bottom voice while articulating the top.
  - At the repeat the candidate will switch roles between the two parts.



## 8. The Espèce Chords (seventh chords)

- The espèce are a system of seven species of seventh chords organized by the path of the resolution. The first, second, third, fourth, and fifth species are covered
- The candidate will identify the espèce and the inversion of chords played.
- The candidate will build and then sing a chord in a specific espèce and in a given inversion on a specified pitch and then identify to which key or keys the chord may belong.
- The candidate will build and then sing a chord in a specified espèce and its subsequent resolution after having been provided with the pitch, the key, the function and the inversion.



## IMPROVISATION - Licence Level

### Prerequisite

Successful completion of Level III Advanced Certification Jaques-Dalcroze.

### Course Description

The continued development of keyboard musicianship skills for improvising music for teaching various solfeggi subjects such as poly-metrics or syncopation while using the eurhythmics subjects such as quick reaction or dissociation exercises in any major and minor tonality. Playing for gesture and locomotor movement is continued. Also covered is anacrusic and crusic phrase structure in an A B, A B A, and rondo form. Also included is the further development of rhythm realization, melody harmonization, and figured and non-figured bass line realization with modulations. Chords such as the augmented six, the Neapolitan sixth, and the third and fifth espèce chords are covered extensively for their use in modulations.

### Examination Examples

The candidate is given 20 minutes to review the exam with a piano. The examination will also include work prepared in advance.

#### A. Work prepared in advance

1. Prepare in advance a suite of at least four pieces where each piece uses a different solfège subject. Examples include polymetrics, polyrhythmics, anacrusic phrasing, or unequal measures.
  - a. Each composition will be at least 32 bars in length. The candidate will submit the material at least three weeks in advance of the personal examinations.
  - b. Specific pieces will be chosen for performance before the jury
2. Modulations (48 hours preparation)
  - a. The candidate will prepare a composition on a given harmonic scheme of unrelated keys provided 48 hours in advance of the exam. One example would be to begin in *fa* major then modulate to *la* minor then to *sib* major to *ré* major to *sol* minor and then return to *fa* major.
  - b. The candidate will use the chromatically altered chords for the modulations where possible
  - c. The work is prepared as a chain of specific solfège subjects such as anacrusic phrasing, syncopation, and poly-metrics, etc. changing with each key.

#### B. Work performed without preparation

1. Non figured bass
  - a. The candidate will realize a sixteen-bar figured bass that suggests chromatic harmony.
  - b. The bass will contain modulations to related keys.

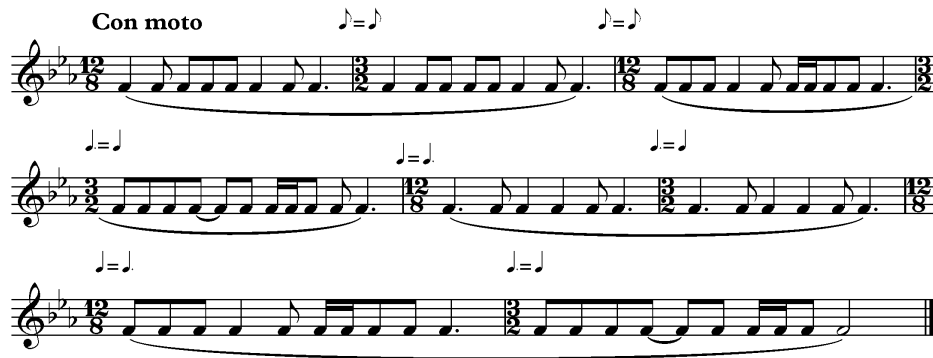


## 2. Melody Harmonization

- The candidate will harmonize a sixteen-bar melody in a given tonality suggesting chromatic harmony.
- The theme will contain a sequence and at least one modulation to a related key.

## 3. Rhythm Realization

The candidate will realize a rhythm phrase no more than 16 bars with changing meter by way of the beat and the division. See example below.



## 4. Two-part Rhythm:

- The candidate will realize a twelve-bar, two-part rhythm in ABA form using a simple or compound meter. Although the top part serves as the soprano voice and the bottom part as the bass line, the candidate will use more than two voices.
- The realization will be in any key other than *doh* major and *la* minor and contain modulations that define the form to and from nearly related and/or unrelated keys.
- The rhythm will contain patterns with notes that match the beat, the first and second division and the multiple in simple and compound meter.

5.



5. Follow the Conductor (playing for movement)
  - a. The candidate will improvise music at the piano that demonstrates the character of the conductor's arm beats when changing between complex meters of 2, 3, and 4 beats using (♩=♩).
  - b. The conductor may be another candidate, a jury member or another individual designated by the jury.
  - c. The improvisation will begin in a key other than *Doh* major or *La* minor.
  - d. The improvisation will be constructed in a discernible form with a melodic and harmonic phrase structure that produces modulations to and from nearly related and/or unrelated keys.
  - e. It is suggested that pattern and sequence be incorporated whenever possible.

---

## PLASTIQUE ANIMÉE - Licence Level

### Prerequisite

Successful completion of Level III Jaques-Dalcroze Certification.

### Course Description

The development of skills for creating a choreography on a specified composition. Students will study movement technique, group dynamics, and musical form and analysis while creating a group choreography. Also covered is the invention of musical visualizations (folk dances).

### Practicum

With a group of individuals from the class as assigned by the professor of plastique animée, the candidate will choreograph one of the prepared pieces submitted as part of the improvisation examination. The project is supervised and guided by the plastique animée professor.

---

## PEDAGOGY - Licence Level

### Description

The teaching of complete eurhythmics lessons based on vocal and instrumental music literature and include some aspects of Jaques-Dalcroze solfège and piano improvisation. Each class will end with a short choreography or music visualization of the piece.

### Practicum

Candidates must follow the following student teaching practicum while in residence throughout the two Summer semesters.

1. Candidates teach at least five but no more than six forty-five-minute eurhythmics classes that include solfège and piano improvisation. Detailed preparation precedes while constructive critical analysis follows each lesson. Each experience provides an opportunity for on-the-spot feedback and direction given by the teacher.
2. The examination class takes place with at least two diplomats and three licentiates serving as a jury and usually during the Summer semester. However, the exam may take place at another time deemed appropriate by the director of the program.
3. Each lesson must be rooted in a piece of music which the candidate develops throughout the experience and concludes the lesson with a plastique animée rendering.

---

## Term Paper

### Description

Candidates are asked to write a term paper on the candidate's personal experience as a Dalcrozian and how that experience has affected their work not only as an educator but as a musician. Hopefully, this will spur ideas for incorporating the work of Jaques-Dalcroze and his disciples into music making and music teaching of all types. The length of the paper is at the discretion of its author.

### Outcome

Candidates for the *Licence d'Enseignement* must submit the required term paper four weeks before taking any personal examinations in eurhythmics, solfège or piano improvisation. The document will be distributed among the jury members and deemed as acceptable or unacceptable by each member. Members of the jury will submit their findings to the director. The director of studies will then decide if the candidate will rewrite the paper or make corrections and revisions. Nevertheless, without a completed document deemed acceptable by each jury member the candidate may not participate in any personal examinations.