

The Professional Certificate Jaques-Dalcroze

STIPULATIONS

Candidates who hold this qualification are prepared to teach Jaques-Dalcroze Eurhythmics to children and amateur musicians. However, under international copyright law, those who have earned this qualification may not use the name Dalcroze or Jaques-Dalcroze in any capacity. The use of the word eurhythmics is encouraged at this level.

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.

PREREQUISITES

All candidates applying for the Jaques-Dalcroze Advanced Certificate must hold a Bachelor's degree in music or music education, and hold the Level II Applied Certificate Jaques-Dalcroze.

REQUIREMENTS

The candidate must attend a two-week Summer semester at the Bethlehem campus to complete coursework and examinations in all subjects including plastique animée and the practicum in student teaching. Level III is not offered at the satellite campuses at the moment. Furthermore, candidates are required to receive a pass in all courses including plastique animée and the student teaching practicum. The jury must consist of at least two Diplomats and one Licentiate. In addition, all candidates are required to practice solfège and improvisation daily under the supervision of a faculty member or graduate assistant, (license candidate) and to complete the daily assignments in all branches of study.

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 they believe 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 to 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 and II 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](#)

Professional Certificate

Course Requirements, Descriptions and Examination Examples

EURHYTHMICS - Professional Certificate

Prerequisite

Successful completion of Level Two Certification Jaques-Dalcroze.

Description

Metric and rhythmic transformation and the exploration of poly-metrics of 2/3 and 4/3 with the composite rhythms they create are studied with and without arm beat patterns. Arm beats patterns in meters of 5, 6, 7, and eight also studied further. Also included is the study of canon at the measure, rhythm phrases twice as fast and slow, intra-measure and chained syncopation by retardation and anticipation, and poly-rhythmics using complete rhythm phrases.

Examination Description All 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. Canon at the measure using octaves and with voices entering on the anacrusis of the measure
 2. Arm-beat patterns in a simple and compound meter including arm beats in 5, 6, 7, and 8 while stepping complete rhythm phrases.
 3. Simultaneous interaction between hands and feet of intra-measure and chain syncopation by anticipation and retardation
 4. Augmentation and diminution of complete rhythm phrases by two times fast and slow between hands and feet as a poly-rhythmic experience
 5. Anacrusis Phrasing in the simple and compound meters of 4 and 3 — the use of the pentatonic *doh-to-doh* scales as a memory device
 6. Unequal Measures — changing simple and compound meter while stepping rhythm patterns and phrases including meters of 5, 6, 7, and 8 beats
 7. Poly-rhythmics — two voices between hands and feet using complete rhythm phrases over the beat and over the division including twice as fast and slow
 8. 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. Candidates will move among the meters using the divisions (♩=♩) or (♩=♩.)
 - d. Rhythmic/Metric Transformation over 6 and 12 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 - Professional Certificate Level

Prerequisite

Successful completion of Level Two Certification Jaques-Dalcroze.

Description



The continuing development of tonality, function, pitch, and interval through specific exercises and songs, duets, and canons in two voices. Also covered are all triad types found in major and minor keys in all inversions, and the first, and fifth espèce chords (seventh chords) in root position, in all inversions. Work on the *doh-to-doh* scales of *Doh, Sol, Ré, La, Mi, Fa, Sib, Mib*, and *Lab* major and *La, Mi, Si, Fa#, Doh#, Ré, Doh*, and *Fa* minor with an introduction of the harmonic minor tetrachords. An introduction to the pentatonic *doh-to-doh* scales is provided. The further development of changing clef using the seven Dalcroze clefs, plus transposition via the clef, and modulation to the dominant and the relative minor key when in major and the relative major key when in minor. Work with a partner on all exercises and music literature is mandatory.

Examination Suggestions

The candidate is given 20 minutes to review the exam with a piano.

A. Work Performed before the jury

1. *Doh-to-Doh* Scales:
 - a. The candidate will identify any *doh-to-doh* scale in the keys of *Doh, Sol, Ré, La, Mi, Fa, Sib, Mib*, and *Lab* major and their relative harmonic minor keys by singing the minor dyad cadence.
 - b. The candidate will sing any given *doh-to-doh* major or harmonic minor scales in both directions.
 - c. The candidate will chain the above prescribed major *doh-to-doh* scales starting with either four sharps or four flats.
2. Tetrachords in Major and Harmonic Minor:
 1. The candidate will identify any tetrachord in any of the prescribed major and harmonic minor keys.

2. The candidate will sing any trichord or tetrachord in any of the prescribed keys, including the harmonic minor keys and then identify to which key or keys the pitch set belongs.
3. Sight Singing a Melody with Transposition
 - a. The composition will consist of eight to sixteen bars and use one of the seven Dalcroze clefs. The melody may contain triplets in simple meter or duplets in compound meter, and written in any one of the prescribed keys.
 1. The candidate will sing the melody at sight while using arm beats.
 2. Afterward, the candidate will transpose the melody by way of the clef to a different key as directed by the jury.
 3. The candidate will sing the appropriate *doh-to-doh* scale to establish the tonality before each performance.
4. Rhythm Realization
 - a. The composition will be a rhythm phrase approximately eight bars in simple, or compound changing meter via the division () or the beat ().
 1. The candidate will:
 - a. Articulate the rhythms on neutral syllables while using arm beats. Afterward, improvise a melody in a prescribed tonality that containing at least one modulation to the dominant key using pitch placement (note names).
 - b. The candidate will sing the appropriate *doh-to-doh* scales to establish the two tonalities.
5. Two-part Singing:
 - a. The candidate will perform either a duet or a two-part canon in minor mode at sight with either another candidate or an individual designated by the jury. The designated individual may be a jury member.

6. The Espèce Chords (seventh chords)

- a. The espèce is a system of seven species of seventh chords organized by the path of the resolution. Only the first, third, and fifth species are studied in the Advanced Certificate curriculum.
 1. The candidate will verbally identify the espèce and the inversion of chords played.
 2. 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.
 3. The candidate will construct 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.

1st sib minor

V_2^4 I_5^6

3rd sol major

III_3^4 VI^7 II_3^4 V^7 I_4^6

5th mi♭ minor

VII_5^6 V_3^4 I

IMPROVISATION - Professional Certificate

Prerequisite

Successful completion of Level Two Certification Jaques-Dalcroze.

Description

The further development of keyboard musicianship skills for improvising music for various solfège subjects such as poly-metrics or poly-rhythmics, and teaching eurhythmics in the major keys of *Doh, Sol, Ré, La, Mi, Fa, Sib, Mib*, and *Lab* and the minor keys of *La, Mi, Si, Fa#*, *Doh#*, *Ré, Doh*, and *Fa*. Also covered is anacrusic and crusic phrase structure in A-B and the ancient dance forms including minuets and gavotte. Included is rhythm realization, melody harmonization, and figured bass line realization with modulation to the dominant key when in major and the relative major key when in minor. The use of triads in all inversions and the first, third, and fifth species of seventh chords in all inversions in four voices. Also included is playing for locomotor movement and gesture.

Examination Suggestions

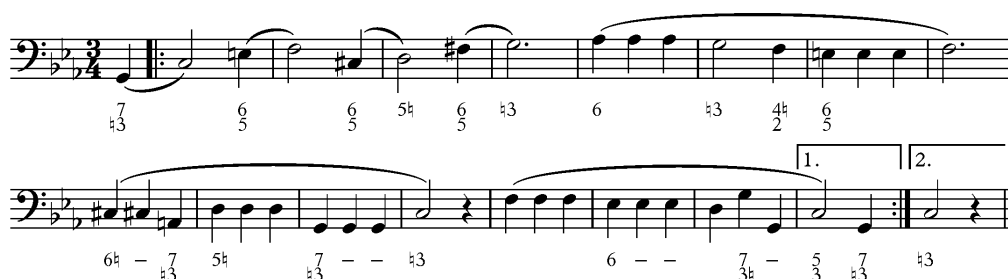
The candidate is given 20 minutes to review the exam with a piano. The examination will also include work prepared in advance.

A. Work Prepared in Advance

1. Movement Improvisation (prepared in advance)
 - a. The candidate will improvise a suite that could function as a "follow the music" exercise. The piece may include music for marching, trotting, skipping, galloping, or walking any of the pure rhythm modes.
 - b. The sections of the suite should remain linked, and yet each is in a different key with well-developed modulations to and from closely related keys.

B. Work performed without preparation

1. Figured Bass
 - a. The candidate will realize a sixteen-bar figured bass in a traditional four-voice choral style with the bass used as the bass line.
 - b. The bass will contain at least one modulations to the dominant key and use the prescribed seventh chords



2. Melody Harmonization

- The candidate will harmonize a sixteen-measure melody in a given tonality suggesting movement among nearly related keys in a traditional four-voice choral style with the melody used as the soprano part.
- The melody may contain sequence and repetition plus modulations to the

Con moto

related keys.

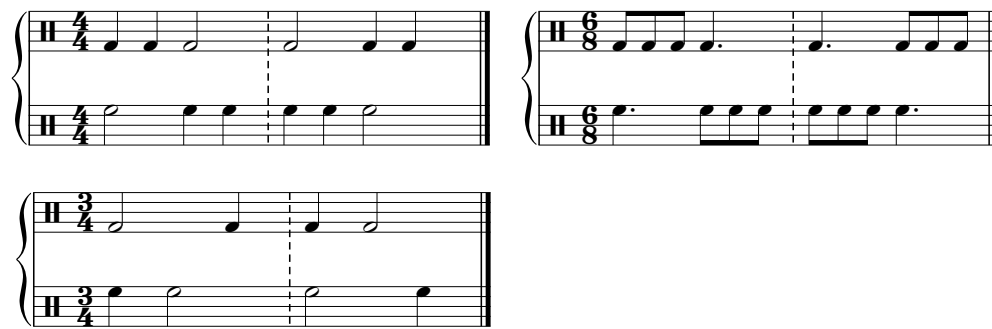
3. Rhythm Realization

- The candidate will realize a rhythm phrase sixteen measures long as a four-part chorale with the rhythm played as the soprano part.

A bene placito

4. Two-part Rhythm

- a. The candidate will realize a two-part rhythm eight measures long in a specific form in a simple or compound meter. The top part serves as the soprano voice and the bottom part as the bass line. The top part may contain chords.
 - b. The realization will be in any prescribed key other than *doh* major and *la* minor.
 - c. The rhythm may contain the four pure rhythm modes including amphibrach plus triplets if in simple meter and duplets if in compound meter.
5. Rhythm Mode Improvisation in Two Parts
1. The candidate will improvise in equal phrase lengths in an A-B-A¹ form using any of the three examples listed below. The A section will use the example as written, but the B section will switch the parts between the two hands.



6. Interpretation

The candidate will choose a painting from a selection of two or three and then improvise a short piece of music in equal or unequal phrases that best describes the image. The music may be in any style and from any historical period.



PLASTIQUE ANIMÉE - Professional Certificate

Prerequisite

Successful completion of Level Two Jaques-Dalcroze Certification.

Description

The creating of choreographies based on a rote song for children including choreography notation techniques. Further work to develop analytical methods through movement and rehearsal and practice techniques with a group of children.

Plastique Animée Practicum

The candidate will produce one short choreography based on a rote song or small piano piece as part of the pedagogy practicum. The candidate will also perform in a choreography as directed by a the professor of plastique animée. The candidate will demonstrate marked improvement in all aspects of movement as an art form. Also, the candidate will further depict the relationship between the music played and the action performed while using live music.

PEDAGOGY - Professional Certificate 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.

Teaching Practicum

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

1. Candidates teach at least two but no more than three thirty-minute eurhythmics classes. 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 professor. Each lesson must be rooted in a piece of music which the candidate develops throughout the experience and concludes the lesson with a group activity or a musical visualization.
2. After the practicum is complete the examination class takes place with at least two Diplomats and three licentiates serving as a jury and following the practicum during the Summer semester.