

# The Basic Certificate Jaques-Dalcroze — Level I

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## STIPULATIONS

*Level I certification serves as the entrance requirement for the Applied and Advanced Certification programs. Under international copyright law, individuals who have earned this qualification may not use the name Dalcroze or Jaques-Dalcroze in any capacity.*

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## 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.

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## PREREQUISITES

All candidates applying for the Jaques-Dalcroze Basic Certificate must hold a Bachelor's degree in music or music education or be in the last year of a music degree program.

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## REQUIREMENTS

The candidate must attend a two-week semester at any of the three campuses (Bangkok, Taipei, or Bethlehem) to complete coursework and take examinations. Furthermore, candidates are required to receive a pass in all personal examinations including eurhythmics, solfège, piano improvisation before a jury. The jury must consist of at least one Diplomat 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.

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## 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.

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## EXAMINATIONS

The professor or professors 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 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.*

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## 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 any movement provided by the candidate including arm beats and clapping can demonstrate dynamic and agogic nuance, phrasing, metric integrity, and musical accuracy.

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## 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](#)

# Basic Certificate - Level I

## Course Descriptions and Examination Requirements

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### EURHYTHMICS - Basic Certificate Level I

#### Prerequisite

None.

#### Description

The development of physical techniques that will allow students to gain specific physical sensations and link those sensations to particular music parameters. The introduction to the use of space as it relates to time and energy. We also cover the art of listening, the experience of resistance and flow, the development of concentration and memory, plus basic principals in movement technique including gesture and locomotion.

Music subjects include simple and compound meter, arm beats, arm swings and body swing patterns, the Pure Rhythm Modes and several composite rhythm modes, the complementary rhythm at the beat and division, pattern canon, crusic phrasing, and the introduction to tuplets. Also explored is rhythms, beats, and meters twice and fast and twice as slow.

#### Examination Description

- A. Candidates in a small group are given a “mini” lesson led by the professor of the course. The class will take at least ten to fifteen 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. Pattern Canon using the four pure rhythm modes
  2. Arm-beat patterns in a simple, or compound meter of 2, 3, and 4 beats
  3. Intra-measure syncopation over a single beat by anticipation and retardation
  4. Augmentation and diminution of rhythm modes by two times fast and slow
  5. Crusic Phrasing
  6. Unequal Measures in simple and compound meter
  7. Poly-rhythmics — two voices using the pure rhythm modes.
- C. Throughout the examination, the candidate is expected to demonstrate an understanding of the eurhythmics subjects by:
  1. **Listening** to 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 **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 - Basic Certificate Level I

### Prerequisite

None.

### Description

The development of tonality, function, pitch, and interval through specific exercises and songs, duets, and canons. The introduction to the *doh-to-doh* scales, dyads, and trichords in *Doh, Sol, Fa, Ré, and Si<sup>b</sup>* major. The use the seven “Dalcroze Clefs” to transpose to different keys. Work with a partner on all exercises and sung literature is mandatory.

### Examination Suggestions

The candidate is allowed 15 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, Fa, and Sib*, major by singing the minor dyad cadence.
  - b. The candidate will sing any of the prescribed *doh-to-doh* scales in major in both directions.
  - c. The candidate will chain the prescribed major *doh-to-doh* scales beginning with two sharps or two flats.
2. Trichords:
  1. The candidate will identify and trichord in any of the prescribed keys.
  2. The candidate will sing any trichord in any of the prescribed keys and then identify to which key or keys the trichord belongs.
3. Sight Singing a Melody with Transposition
  - a. The composition will consist of eight bars and use one of the seven Dalcroze clefs. The melody may will be written in 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 - With Complementary Rhythm
  - a. The composition will be an eight-bar rhythm phrase in simple, or compound meter.
    1. The candidate will:
      - a. Articulate the rhythms on neutral syllables while using arm beats. Afterword, improvise a melody in a prescribed tonality using pitch placement (note names).

- b. Finally, the candidate will sing the melody again with pitch placement while clapping a strict complementary rhythm either at the beat or the division.
  - c. The candidate will sing the appropriate *doh-to-doh* scale to establish the tonality.
5. Two-part Singing:
- a. The candidate will perform either a duet or a two-part canon at sight with another candidate or another individual designated by the jury. The designated individual may be a jury member.

## IMPROVISATION - Basic Certificate Level I

### Prerequisite

None.

### Description

The development of keyboard musicianship skills for improvising music for basic locomotor movements such as walking, trotting, skipping, galloping, and marching, in simple and compound meter in the keys of *Doh*, *Sol*, *Fa*, *Ré*, and *Si<sup>b</sup>* major. Also covered is Rhythm realization, melodic harmonization, figured bass realization and crusic phrase structure.

### Examination Suggestions

The candidate is allowed 15 minutes to review the exam with a piano. The examination will also include work prepared in advance.

#### A. Work Prepared in Advance

1. Form:
  - a. The candidate will create a piece of music in A-B where the A section is based on one rhythm mode such as anapest while the B section is based on its opposite such as dactylic. The same exercise may be done with the trochaic and iambic patterns.
  - b. The A section should be in the tonic key of *Sol* or *Fa* major while the B section should be in the dominant of the original key.
  - c. The change of key may occur by direct modulation.

#### B. Work performed without preparation

1. Figured Bass
  - a. The candidate will realize an eight-bar figured bass line with only one voice.
  - b. The figures are limited to root position and first inversion.
2. Melody Harmonization
  - a. The candidate will harmonize an eight-bar melody in a prescribed major key using a single bass line.
  - b. The bass will be realized in first species counterpoint (note-to-note) where possible and use passing tones and other non-chord tones if feasible.

2. Rhythm Realization
  - a. The candidate will realize a rhythm phrase eight measures long by providing a melody on the rhythm and accompanied by a single bass line.
  - b. The melody should contain only skips and steps and remain within the confines of the tonic and dominant chords.
  - c. The bass line must move throughout the improvisation as demonstrated in the example above.
3. Follow the Movement
  - a. The candidate will improvise music at the piano that demonstrates the tempo and dynamics of the individual's movement who is galloping, skipping, trotting and marching as chosen by the jury.
  - b. The individual moving may be another candidate, a jury member or another individual designated by the jury.

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## PLASTIQUE ANIMÉE - Basic Certificate Level I

### **Prerequisite**

None.

### **Description**

An introduction to the art form known as plastique animée. Basic principles of music analysis of simple forms produced in space through creative improvised movement. Learning to create a seamless artistic experience between music structure and movement form.

### **Outcome**

There is no examination in plastique animée for Level I certification

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## PEDAGOGY - Applied Certificate Level

### **Description**

The introduction to Jaques-Dalcroze pedagogy covering quick reaction, disassociation, and the application of time, space and energy, and the use of layering within the lesson. The course also includes teaching rote songs using function and pitch placement.

### **Outcome**

There is no examination in pedagogy for Level I certification. However, students may be provided the experience of directing from the piano at least three eurhythmics exercises in quick reaction and dissociation using the pure rhythm modes or another appropriate music subject.