

THE
DALCROZE
SCHOOL OF
MUSIC & MOVEMENT
Artistry in Motion Since 2010!

2024 DSM Student Handbook

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General Information for Dalcroze Certification and Licensure

Admission

- ❖ At the outset of the program, each student must map out a program with the Director to determine goals and trajectories. In an initial meeting, the Director will give a short entrance exam to determine at what level each student will begin the program and what, if any, additional coursework may need to be completed, including any movement courses and/or summer programs.
- ❖ Students must have the skills necessary to successfully begin the program. If not, we will outline a path to help the student enter the program at a later date, or the first Checkpoint may take longer than most students. These exam requirements may include:
 - The ability to play the piano at an early intermediate level (for example: Kabalevsky's Op. 27, Clementi Sonatinas, or Schumann's Op. 68)
 - Pre-requisite basic knowledge of Solfège and Music Theory. Candidates should be prepared to:
 - Present a harmonic analysis of a Bach chorale of your choice
 - Present a prepared melody with Solfège
 - Present a prepared harmonization of a folk song
 - Sight reading exercises in Solfège, Rhythm, and Keyboard Harmony
 - A résumé of teaching experience in music or movement
 - A short essay describing the candidate's intentions, goals, and objectives (in short, describe what the candidate expects to gain from the program?)
 - A brief examination of basic movement skills

Courses and Checkpoints

- ❖ Eurhythmics is the cornerstone of the method Jaques-Dalcroze, so participation in weekly Adult Eurhythmics courses is mandatory unless extenuating circumstances will not allow. If this is the case, we will need to make provisions to ensure that appropriate standards are being met. A minimum of 45 class hours of eurhythmics study is required for Certification, and 75 class hours of eurhythmics study is required for Licensure. For students with previous Dalcroze experience, equivalence must be documented. For students enrolling in long-distance studies throughout the year, special arrangements will need to be made to ensure that these requirements are met. In Eurhythmics it is imperative that students have adequate time and experience in movement and music related activities. **In this way, the skills they learn will be fully integrated in the body and can be easily manifested. To this end, students should assume that all information received throughout the program is cumulative.** Any work begun at the beginning of one's study is fair game for demonstration at the end of the program.
- ❖ The program is divided into the three main branches of Dalcrozian study, Eurhythmics, Solfège, and Improvisation. In addition, there is a fourth area: Methodology, which embraces pedagogy, history, and other studies associated with the philosophy Jaques-Dalcroze. On the following pages one can find general Mind Maps of each of these four areas. In addition, one can find a unit-by-unit schedule of these subject areas along with specific requirements for the Checkpoint Observations. There are a total of three Checkpoints (1, 2 and 3) for the Certificate and two Checkpoints (4 and 5) for the License. Each checkpoint is divided into two parts (1A, 1B, 2A, 2B, etc.) for ease of discussion and separation of subject material.
 - Checkpoint 1 A/B
 - Checkpoint 2 A/B (Optional pedagogy exam here for the Level 2 Applied Credential)
 - Checkpoint 3 A/B (This is the exit exam for the Certificate.)
 - Checkpoint 4 A/B
 - Checkpoint 5 A/B (This is the exit exam for the License.)

- ❖ During the academic year, students may opt to take a portion of a checkpoint: Checkpoint 1A or 1B, for example. During The Dalcroze Academy we would like to avoid splitting the Checkpoints into two parts, as it can make for complicated examinations and difficult record keeping, though sometimes, we may offer separate sections of improvisation if necessary. As a general rule, you may not omit a particular segment of a Checkpoint. For example, you must take all 4 segments of each Solfège Checkpoint; you may not omit the Sight-Reading Segment and take it at a later date. If you have any questions regarding the content or procedures of the checkpoints, *please contact the Director well in advance of the Checkpoint*. Again, these Checkpoints should be positive events. If you and the Director honestly believe that you are ready, then you should have no problem achieving success!
- ❖ For Levels 2, 3, 4, and 5, we discourage giving Checkpoint evaluations after the month of February before The Dalcroze Academy of that year. This is because we want students to have ample time to work on subjects during the Academic year. This way, most of the Dalcroze Academy will be experienced polishing skills with faculty rather than trying to assimilate new skills. However, if there is a strong reason for an exam from March through July, the student can petition the director for an exam.

Time Requirements and Residency

- ❖ The time requirement for obtaining Certification or Licensure is entirely dependent on the student's abilities coming into the program and his/her capacity to integrate the Dalcrozian component of the pedagogy required to teach these branches. In the Dalcrozian philosophy, all subjects must be demonstrated with the body, voice, and/or instrument. When required, these subjects must be explained in writing. Additionally, it is assumed that students will spend time between semesters or summer programs studying, practicing, and working towards their credential. The more one participates in skype lessons throughout the year, the more quickly he/she will move through the program.
- ❖ All students must take a minimum of 3 summers at The Dalcroze Academy in order to achieve the Dalcroze Certificate. It will require an additional 3 summers to achieve the Dalcroze License. It is not required that students study throughout the academic year (in person or via Skype), but it is HIGHLY recommended that they do so. Working in person each week on Eurhythmics, Solfège, and Improvisation helps to solidify and develop the ideas that we aim to impart through *la Méthode Jaques-Dalcroze*; it is very difficult to do this if the only contact you have with the faculty is during The Dalcroze Academy. It is possible to finish either the Certificate or License program in two academic years + 3 summers at The Dalcroze Academy, but in all likelihood, it will take significantly longer to finish the program if you are not enrolled in the year-round program plus The Dalcroze Academy.
- ❖ Checkpoint observations will be held at the end of The Dalcroze Academy or scheduled privately throughout the year. As the student moves through the program, we can work together to decide when we might meet for additional lessons and/or when additional Checkpoint Observations will be made. These Checkpoint Observations will be scheduled in advance at a mutually convenient time for the student and the Director. However, the last checkpoint of the credential (Checkpoint 3 for the Certificate or Checkpoint 5 for the License), must be reviewed by a committee of Licentiates/Diplômés. The benefit of the Checkpoint Observation is that the students will get individual feedback on their performance throughout their studies, and it will allow them to plan their study in stages.

Communication

- ❖ Students should refer to their schedule to be aware of the necessary requirements for Certification and Licensure found in this document. If one follows the plan closely, there should be no surprises or unfavorable Checkpoint Observation experiences. The Director has written examples of many of the Improvisation and Solfège Checkpoint segments, so students should not hesitate to request this information to aid in their personal practice. Still, it is important to bear in mind that the descriptions of the Checkpoint requirements are merely to suggest the types of activities the student will perform. *In the actual Checkpoint, certain elements might be altered or changed in order*

to maintain the improvisatory and spontaneous nature of Dalcroze education. This is why it is important to maintain clear communication with the Director about progress and evaluation. Often, it can be useful to write down the questions you have or provide written examples of your work in order to facilitate your progress. **It is the aim of this program to make the Dalcroze work accessible and at the same time, service the needs of individual students without sacrificing the quality or breadth that this education can offer.** We will commit to working with students until they have achieved their goals, but only in as much as they are demonstrating effort and progress both inside and outside the classroom.

Checkpoint Observations, Examinations, and Fees

- ❖ To keep tuition costs low and the quality of education high, all checkpoint observations and examinations will require a small fee. This is because the juries must be paid for their time for creating and administering the evaluations.
- ❖ Because different levels require different numbers of jury members, the cost varies per level. This cost information can be found online under the professional studies information page on the DSM website.
- ❖ Please contact the Director if you have any questions or concerns.

Accreditation by Dalcroze Society of America

- ❖ In 2017, the DSM became an accredited Dalcroze training school by the Dalcroze Society of America. In accordance with the requirements implemented by DSA accreditation, the DSM restructured its programs to reflect the DSA Professional Development Committee T² Manual's minimum standard. The PDC T² Manual can be found on the DSA website (www.dalcrozeusa.org). Students are strongly encouraged to look at and study this manual in detail. The DSM's program upholds the entire minimum standards set forth by the DSA, plus several additional standards that the director feels are essential to a Dalcroze Education.
- ❖ The previous version of the DSM training program used a letter system for level designations: A1/A2, B1/B2, C1/C2, D1/D2, and E1/E2. The new program now uses a number system: 1A/1B, 2A/2B, 3A/3B, 4A/4B, and 5A/5B. Much of the previous program transferred directly to the new program.

Transfer Students

- ❖ At the Dalcroze School of Music and Movement and The Dalcroze Academy, we will honor work obtained at authorized Dalcroze training centers in the US or abroad. However, all transfer students will be assessed based on their skills in Eurhythmics, Solfège, Improvisation, and Methodology. This may require some additional study so that students are all at the same level for each Checkpoint within the program.
- ❖ If students have taken examinations at a DSA-accredited institution, The Dalcroze School of Music and Movement will of course honor those levels without an examination. However, the student must adapt to the standards in place at the DSM, which has additional requirements for study at each level of training. Transfer students must also provide documentation of their examinations by submitting their evaluation forms to the director.

Mind Maps of the Dalcroze Subjects by Branch

(These are not comprehensive, but they do provide a good starting point!)

Basic Types of Locomotion: Walk; Slide (Slow Walk); Skip/Gallop, Trot/Jog, Running, leaping

Movement Technique; Dance Technique
 Warm-up Activities
 Spatial Exploration
 Plastique Animé
 Basic Elements of Theater
 Non-Verbal Communication
 Movement Improvisation
 Solo and Group Folk Dance Development

Phrase and Form
 Phrase Shape
 Anacrusis, Crusis, & Metacrusis
 Antecedent/Consequent Length/Proportion

Dalcrozie Approaches
 Quick Reactions (Verbal, Aural, Tactile, Visual)
 Associations/Dissociations
 Inhibitions/Incitations
 Canons
 Follows
 Series/Sequence/ Systemization
 Relationships of Time-Space-Energy:
 Spatial Orientation and Exploration
 Imagination, Improvisation, and Invention
 Plastique Animée (as process)
 Social Interaction/Group Exercises

Beat type: Divisions of 2's and 3's
 Divisions, Subdivisions, & Multiples

Eurhythmics
 Musical Styles: Classical, Jazz, Folk, Popular

Meter: Simple, Compound, Composite (measures of unequal beats)
 Arm Beats (measures of 2 through 5)
 Measure Shape
 Anacrusis, Crusis, & Metacrusis
 Metric Transformation
 Division Equals Division (Divisions of 12 Eighths)
 Metric Modulation
 Beat equals Beat and Division Equals Division in Sequence
 Metric Syncopation (Also, Rhythmic Syncopation)

Silences (internalization of time/ space in the absence of sound)
Affect in Relation to Placement in a Measure or Phrase
Duration

Augmentation and Diminution
 Leitmotifs
 Simple : 2 beats in length).
 Complex :4 beats in length, including dotted values and syncopations .
 Measures of 3 and 5 Beats.
 Hemiola
Themes from Literature.
 Phrases (constructed from a series of augmentation and diminution of a single leitmotif).

Polyrhythms
Complementary Rhythm
Divisions: quarters vs eighths, for example
Patterns, Leitmotifs:
 quarter and two eighths vs. two eighths quarter, for example.
Polymetrics: (two against three; three against four; three against five; four against five)

Expression (Nuances)
 Affect/Mood
 Dynamics
 Articulations
 Accent
 Melodic
 Dynamic
 Pathetic
 Agogic
 Harmonic
 Texture
 Tempo
 Accelerando & Ritardando
 Breathing
Rhythm: accuracy and precision.
Phrase: metaphor for phrase/preparation also for Tension and Release
 Flow, Momentum, Energy

All Eurhythmics Musical Goals

Sight reading & Conducting
Scale Degree Numbers
Letter names

Aspects of Solfège Training
Listening
Analyzing
Hearing
Singing
Playing

Major and All Three Minor Scales
C to C scales
Function via Scale Degree Numbers
Note names via Letter Names

Melodic Shape and Structure
Repetition and Development
Phrases and Phrasé
Cadences
Breath

Corporal Representation of Aural Events
Moving the C to C scales
Embodying Harmony
Embodying Nuance

Other Twentieth Century Techniques
Quartal Quintal Harmony
Tall-tertian Harmony
Planing
Atonal Techniques

Exercises from the Method Books of Jaques-Dalcroze
Dichords, Trichords,
and other Polychords

Basic Vocal Technique
Warm-up Techniques

Solfège

Intervals Up and Down
Compound Intervals
Melodic and Harmonic

Modulation

Neighboring Keys
Distant Keys
Advanced Chromaticism

Varied Styles:

Classical Literature
Folk Literature
Jazz Literature
Popular Literature

Modes

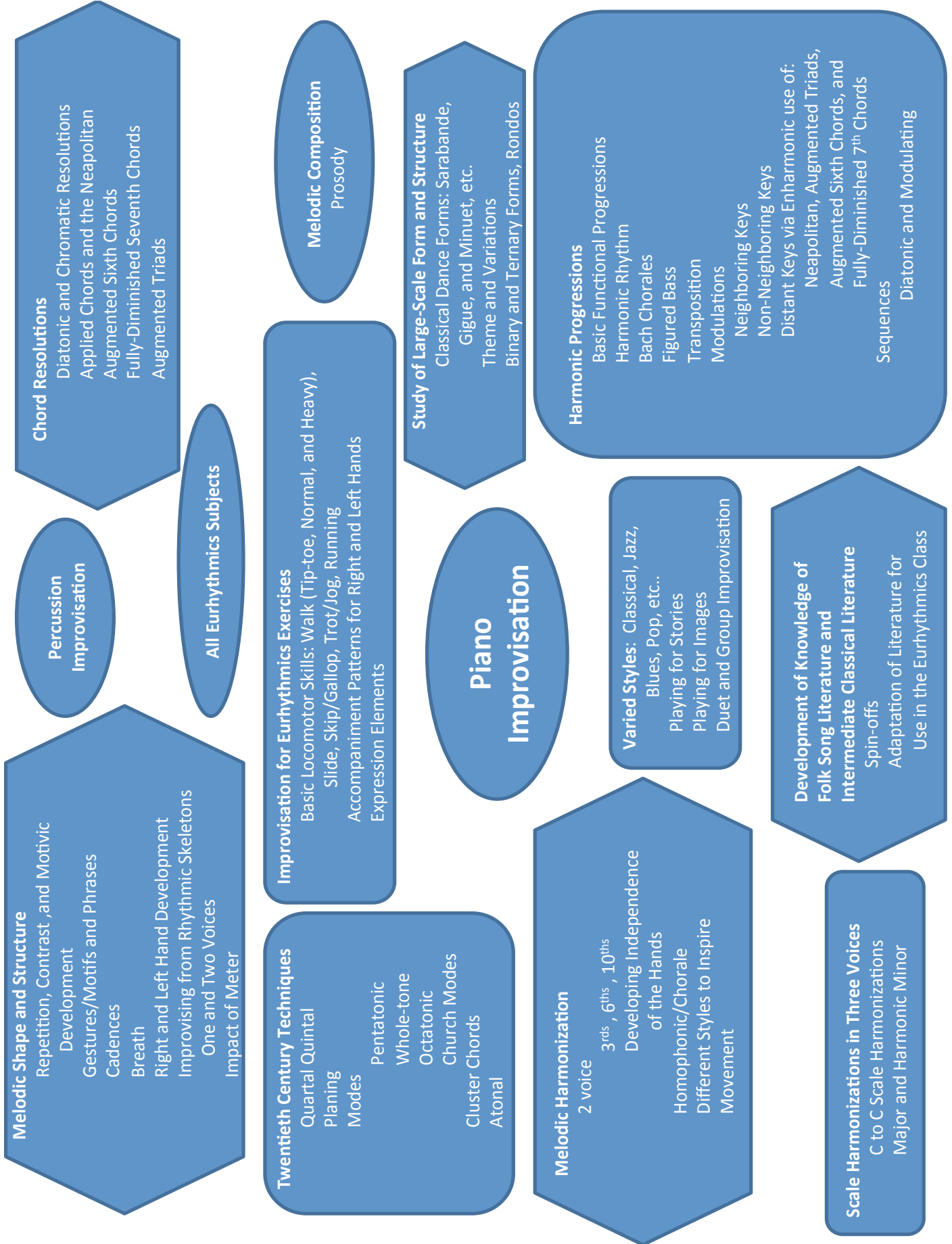
Pentatonic
Whole-tone
Octatonic
Church Modes

Vocal Improvisation

Scat Syllables
Scale Degree Numbers
Letter Names
Motivic Development,
Repetition, and Contrast

Triads and Seventh Chords and their inversions

Major, Minor, Augmented, Diminished
MM; Mm; mm; half-diminished; fully-diminished
Resolution of chords in descending fifths and thirds
Progressions
Applied Chords



Business Aspects

How to Start a Program

What to Look for in a Good Studio Space

Developing Studio Policies

Necessary Materials for start up

How to Grow Your Program

Informing Parents, Motivating Children

How to Advertise in Print

How to Promote Yourself in Person

How to Network

How to Teach Song Literature

What makes a song age-appropriate or not?
Different Dalcrozian techniques for teaching and utilizing song literature

Building Your Personal Dalcroze Library

Assigned Reading from Required Texts

Methods

Music Literature

Pedagogy Literature

Lesson Plan Analysis

Useful Note Taking

Dalcrozian Approaches

Quick Reactions (Verbal, Aural, Tactile, Visual)

Associations/Dissociations

Inhibitions/Incitations

Canons

Follows

Systemization/Phrase

Time-Space-Energy:

Orientation of the Space

Improvisation

Plastique Animée

Social Interaction/Group

Exercises

How to Create a Spectacle

At the End of a Semester

For a short-term summer-camp

Sets and Costumes

Lighting

Methods & Pedagogy

Dalcrozian Philosophical Goals

The Body is the Instrument

Discovery-based, Experiential Learning

Joyful; the Spirit of Play

Use of Time-Space-Energy

Use of Imagination/Improvisation

Socially Interactive

Music is the Stimulator, Motivator, and

Regulator

Theory Follows Practice

Use of Dalcrozian Approaches

Movement Technique and Pedagogy

Lesson Structure and Composition

Sequencing and Development of Lesson Subjects

Clear Directions with Specific Musical/Movement Goals

Incorporating Variety

Different Learning Styles

Use of Recorded Music

Modifying Recordings of Classical Repertoire

Use of Other Instruments than Piano or Voice

Use of Materials

Use of Story-telling and Drama

Use of Folk and Classical Literature

How to Create Effective Handouts

Maintaining Flexibility

Curriculum Development

Classroom Management

Dealing with Behavioral Issues

Children with Special Needs

Parent Education

How to Watch and Assess Students





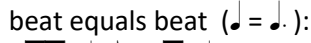

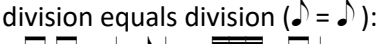
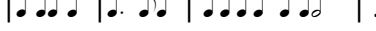
How to Offer Constructive Criticism

How to Set Up Self-Correcting Activities

Program Outlines by Checkpoint Evaluations

Eurhythmics Schedule

page 1

Checkpoint Observations with proposed subjects for the given unit of study.	<p align="center">Follows (Reactions of Changing Expression and Nuances)</p> <p align="center">Conduct the measure using arm beats; maintain stepping a rhythmic pattern while making adjustments based on changes in nuance coming from the piano or other music.</p>	<p align="center">Canons</p>
<p>Checkpoint Observation 1A: Beat; Division; Multiple; Simple Time in meters of 2, 3, and 4; Complementary Rhythm</p>	<p>Step a crusic rhythmic pattern from the following list:</p> 	<p>Step basic patterns from the rhythms to the left in canon with the piano (with one beat or one measure delay) and conduct the measure using arm beats.</p>
<p>Checkpoint Observation 1B: Beat; Division; Multiple Compound Time in meters of 2, 3, and 4; Complementary Rhythm</p>	<p>Step a crusic rhythmic pattern from the following list:</p> 	<p>Step basic patterns from the rhythms to the left in canon with the piano (with one beat or one measure delay) and conduct the measure using arm beats.</p>
<p>Checkpoint Observation 2A: Phrase; Anacrusis, Crusis, Metacrusis; Measure Shape; Breath</p>	<p>Move or step a given anacrusic phrase ().</p>	<p>Using the material from the previous exams, step a canon that contains changing anacrusic elements while conducting arm beats.</p>
<p>Checkpoint Observation 2B: Augmentation and Diminution; Silences; Syncopation</p>	<p>Move or step a given syncopation pattern ().</p>	<p>Step or clap an interrupted canon at 1 measure while conducting arm beats in 4. If the melody goes up, step the pattern twice as fast, four times. If the melody goes down, step the pattern twice as slow, one time. If the melody stays the same, step the same rhythm (the theme), exactly as played.</p>
<p>Checkpoint Observation 3A and Exit Exam for the Certificate: Changing Meter; Divisions of 12 eighths and Metric Transformation</p>	<p>Move or step a phrase of measures that changes meters: beat equals beat ():  or division equals division ():  .</p>	<ol style="list-style-type: none"> 1. Step or clap a pattern canon that corresponds to the 4 beat divisions of 12 eighths. 2. Step/conduct canons that show basic patterns in metric transformation of simple triple to compound duple.

Eurhythmics Schedule page 2

Checkpoint Observations	Phrase; Systemization of a Rhythmic Pattern	Dissociation and Association; Inhibition and Incitation	Improvisation; Plastique Animée; Group Exercises
Checkpoint Observation 1A:	Use one of the rhythmic patterns used in the follow and systematically work it through each beat of 3 or 4 time in a coherent phrase.	Step the value of each measure and while you clap the beats; change hands and feet. Alternatively, do the same but with the beats as the complement to the measure.	With a partner or group and any material or your choice, creatively demonstrate 3 different simple meters using gestures or images that come from an amusement park.
Checkpoint Observation 1B:	Use one of the rhythmic patterns used in the follow and systematically work it through each beat of 3 or 4 time in a coherent phrase.	The piano plays ♩ and you step ♩ ; the piano plays ♪ ♪ and you step ♪ ♪ ; the piano plays ♫ ♫ and you step ♫ ♫ ; also, the contrary for each (If the piano plays ♩ you step ♩ . etc.). Use arm beats to show the measure.	With a partner or group and any material or your choice, creatively demonstrate 3 different compound meters using gestures or images that come from the sea.
Checkpoint Observation 2A:	Move using arm beats with systematically additive or subtractive anacrusis gestures in 3 or 4 time: ♪ ♪, ♫ ♪, ♫ ♪ ♪; etc.	Follow the piano as it plays phrases that change in length/duration. Step only the pulses of the Anacrusis; clap the Crusis; gesture the pulses of the Metacrusis.	Improvise a series of movements that demonstrates your knowledge of the 8 Laban effort action drives.
Checkpoint Observation 2B:	Step a systemization in augmentation/diminution of a given motif while conducting arm beats: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	1. Clap ♫ ♫ while stepping ♩, ♫, or ♫. Change hands and feet. 2. Walk and clap a series of 8 eighth notes; the teacher will call out two numbers between 1 and 8. The hands must rest on those numbers. Do the same thing but for the feet.	Create and teach a short folk dance with contrasting sections that corresponds to a ballade, folk song, or piece of classical literature. Provide a written account of the musical/movement goals, and any Dalcrozian concepts used.
Checkpoint Observation 3A and Exit Exam for the Certificate:	Step the suite of 4 beat values (♩, ♩, ♩, ♩) associated with the 12 eighths and clap the complementary divisions. Change hands and feet at the end of the phrase or at the end of each grouping.	Step ♫♫ ♩ while tossing a ball in the air for ♩ and catching it for the following ♩ . At HIP take away a beat from both (feet will step ♫♫ , and ball will do ♩ ♩). At HOP add a beat to both (feet will step ♫♫♫ ♩ , and ball will do ♩ ♩).	Begin work on a Plastique Animée solo or group based on literature of the director's choice (short: 2-3 minutes).

Eurhythmics Schedule page 3




Checkpoint Observation	<p align="center">Follows (Reactions of Changing Expression and Nuances)</p> <p align="center">Conduct the measure using arm beats; maintain stepping a rhythmic pattern while making adjustments based on changes in nuance coming from the piano or other music.</p>	Canons
<p>Checkpoint Observation 3B and Exit Exam for the Certificate: Form; Composite Meter Cross Rhythms; 2:3; 3:2; Hemiola</p>	<p>Step a measure of 3 or 4 time with various rhythms that uses unequal beats: ♪♪♪ ♪♪ ♪ .</p>	<p>Step a canon in a meter of 5 while conducting arm beats in 5.</p>
<p>Checkpoint Observation 4A: Metric Transformation; Simple Polyphony; Superimposition of the Augmentation and Diminution of a single motif</p>	<p>Step a given pattern in simple triple meter and transform it into compound duple meter: ♪♪♪ ♪♪ ♪ turns into ♪♪♪ ♪♪ ♪ .</p>	<p>Step a canon that employs elements of metric transformation while conducting the corresponding arm beats.</p>
<p>Checkpoint Observation 4B: Polyrhythms and Polymetrics</p>	<p>Step the composite rhythms for 3 against 4: ♪. ♪♪ ♪♪ ♪♪ or 3 against 5: ♪. ♪♪ ♪. ♪♪ ♪. .</p>	<p>Step an ostinato in divisions of 3, 4, or 5 while clapping a one beat canon that employs beats, duplets, triplets, quadruplets, or quintuplets.</p>
<p>Checkpoint Observation 5A and Exit Exam for the License: Polyphony Continued</p>	<p>Step a given pattern while clapping another: ♪ ♪ ♪ in the feet and ♪ ♪♪ in the hands.</p>	<p>Step a given ostinato in 2 time while clapping a canon at the measure.</p>
<p>Checkpoint Observation 5B and Exit Exam for the License: Metric Modulation; Canons in 2 and 3 voices</p>	<p>To be announced at the exam.</p>	<p>Improvise a melody with the voice; step in canon at the measure in simple and compound meters using basic rhythm patterns.</p>

Eurhythmics Schedule page 5

Notes on Eurhythmics Schedule:

- ❖ In all cases, the majority of the Eurhythmics work will culminate from a wide variety of composed musical examples. In this way, the connection between Solfège, Eurhythmics, and Improvisation will be made concrete and applicable to music and corporal studies.
- ❖ In general, whatever subject is presented for a Checkpoint Observation, the student must be at ease with the subject material at the time of evaluation. Perfection is not the objective, but conviction and comfortable facility is vital.
- ❖ Students must demonstrate a purposeful and imaginative use of the space while performing the exercises. Students must take care to avoid moving in circles or overly repetitive patterns. At the same time, students must be aware of others moving in the space as well, not only with their eyes and ears, but their non-verbal communication.
- ❖ Students must show the dynamic relationship among time, space, and energy. Nuances, tempi, and dynamics, as well as rhythmic precision and accuracy must be visually represented in the body. Additionally, the subject of flow must also be addressed and/or demonstrated. In this aspect, the student must demonstrate a continuity and unity of the rhythm through the body that corresponds to the music. For example, when moving slow music, we generally ask the students demonstrate the length of the notes with their entire bodies: a toe glide in the passive foot, elongated gestures with the arms, and a general forward direction from the body's core.
- ❖ A purposeful and adroit use of weight is critical. In general, students should move with the weight of their bodies on the forward part of their feet so that the first point of contact with the floor are balls of the feet or the mid-step. While the movement techniques of the Dalcroze classroom do not require students to move *en pointe*, walking with a heel-toe step can often be rhythmically problematic and can also result in injury. However, in certain musical circumstances, the stepping technique might be modified: for example, certain expressive gestures and/or extremely slow music might require the heels to make contact with the ground first. We will explore many different ways of walking and running, along with the technique required to execute each one and transition from one type of movement to another in the Eurhythmics classroom. Naturally these different ways of moving will correspond directly to different types and styles of music.
- ❖ Arm beats will be used in place of conducting gestures, unless the music is too rapid. The gestures should be large, graceful, and expressive with the arms stretched fully at the apex of each beat. The fists should be closed at the debut of each Crusis. The specifics of these techniques will be discussed in the classes.
- ❖ The skip, the gallop/chassé, and the leap are used at different times for different types of musical gestures. Here is a short list of typical uses. In each case, the energy of the body should demonstrate the energy of the rhythms. This includes pointed toes (to initiate lift), swinging arms, clear sense of direction with respect to energy and flow.

Eurhythmics Schedule page 6

- The Gallop/Chassé is a ternary gesture that, in direct contrast to the skip, is traditionally viewed as anacrusic and stems from a run. The musical information that will differentiate this gesture from the skip will be discussed in detail, but in general its anacrusic nature makes it distinctive. In this step, the mover leaves the floor with one foot and lands with the other. The pattern is the same no matter what; the mover always takes off with the same foot. For example, it's always right, left, right, left, etc.
- The skip can be used in binary or ternary beats. Regardless, it consists of a step-hop gesture on each foot and is a crusic gesture that stems from a walk. The feet constantly alternate leaving and landing, so no side of the body is dominant.
 - Ternary skips are the most natural (); most Americans skip in a ternary fashion. The gesture should look easy, and for most tempi, the body should take off and be in the air for the long note and it should land on the ground for the duration of the short note. There are many ways to perform the skip. In slow tempi, it is possible to keep contact with the floor for the long note and provide a quick hop directly before the short note. Still, the pattern remains a step-hop, step-hop on each foot: right, right, left, left, right, right, left, left.
 - The binary versions are more stylized (). These binary skips can be performed with most of the weight on the ground for the majority of the long note followed by a quick hop in the air before the short note, or it can be performed with a large leap in the air for the long note and a quick step on the ground for the short note. Regardless, the pattern remains the same: right, right, left, left, right, right, left, left.
- The leap happens in many cases (including both binary and ternary beats) and is similar to the Gallop/Chassé in that the mover leaves the floor with one foot and lands with the other. However, this gesture tends to be more of a lifting movement than the Gallop/Chassé and can be found on the long note of the following rhythms at fast tempi: . Other examples exist, but this is a good basis for making judgments in the future. When musically appropriate, the body should demonstrate the energetic nature of the long note with pointed toes (to initiate lift and absorb shock upon landing), straight legs, amplitude in leg separation, and use of the arms to aid in flow and buoyance.
- ❖ Finally, in addition to the above locomotor skills, other movements and gestures involving different parts of the body will be explored along with the appropriate techniques required to execute these gestures with efficacy and musicality. For example, various ways of conducting will be explored (large arm beats, just forearms, just wrists, or just fingers), distinctive ways of clapping will be examined (in different shapes or with different sonorities), or the diverse techniques to address breathing in relationship to music and movement will be investigated in order to demonstrate the music in as many ways possible.

*All Checkpoint Observations, Portfolio, and Video exams are subject to examination fees.
See the website for current information.*

Evaluation Form for Eurhythmics Checkpoint Observations and/or Exit Examinations

Name: _____ Eurhythmics Level: _____

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

❖ (See section 3.1 of T² program, for more details.)

	Suggested Elements For Evaluation	Comments	Score
F O L L O W	Time: Movement Quality/Precision		
	Space:		
	Energy: Musicality/ Adaptation to Changes in Nuance		
	Suggestions for Future Practice		
C A N O N	Time: Movement Quality/Precision (Arm Beat Quality & Precision, if Applicable)		
	Space:		
	Energy: Musicality/ Adaptation to Changes in Nuance		
	Suggestions for Future Practice		
S P Y R S E T P E A M R I E Z D A T I C O T N I V O I R T Y	Time: Movement Quality/Precision		
	Space:		
	Energy: Musicality/ Adaptation to Changes in Nuance		
	Suggestions for Future Practice		

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

		Suggested Elements For Evaluation	Comments	Score
A S S O C I A T I O N & N	D	Time: Movement		
	I	Quality/Precision		
	S	Space:		
	O	Energy: Musicality/ Adaptation to Changes in Nuance		
	S	Suggestions for Future Practice		

Total Score: _____

A student must score a 15 or more to pass the entire exam.

If a student earns a 2 or 1 on any section of the exam, then the jury reserves the right to require that the student retake that portion of the exam at a later date before the student receives a pass for the entire exam.

Pass ___ Redo ___ Examiner's Signature _____ Date _____

Solfège Schedule

page 1

Checkpoint Observations	Scales: Students will be expected to sing, analyze, hear, write, and improvise using the following scale types using pitch names and function identification.	Intervals/Polychords: Based on the 3 volume Solfège texts of Dalcroze, students will use Dalcroze's techniques to understand and demonstrate intervals harmonically and melodically.	Harmony: Students will sing, analyze, hear, write and improvise using the following chords using pitch names and function identification in major and minor keys through 3 accidentals.	Improvisation And Melody: Students will improvise using the voice, body, and/or an instrument. Students will sight sing and dictate melodies using numbers and letters.
Checkpoint Observation 1A	Major C to C scales through 3 sharps and 3 flats with note names and numbers	Major and Minor Dichords and their corresponding intervals	Triads sung/identified in root position as arpeggios within a Major or Minor scale: Major, Minor, diminished and augmented	<ol style="list-style-type: none"> 1. Phrase: Question and Answer 2. Simple meters of 2, 3, and 4
Checkpoint Observation 1B	Major C to C scales through 7 sharps and 7 flats with note names and numbers	Trichords and their corresponding intervals (Major keys only: no Aug. 2 ^{nds})	<ol style="list-style-type: none"> 1. Chord Samba with hand analysis gestures. 2. First and second inversion triads sing and identified as arpeggios in Major and Minor. 	<ol style="list-style-type: none"> 1. Phrase: Question and Answer 2. Compound meters of 2, 3, and 4
Checkpoint Observation 2A	Minor C to C scales through 3 sharps and 3 flats with note names and numbers	Tetrachords and their corresponding intervals (Major keys only: no Aug. 2 ^{nds})	<ol style="list-style-type: none"> 1. Sequences of descending 5ths using triads in various inversion patterns. 2. Dictation 	<ol style="list-style-type: none"> 1. Singing from a rhythmic skeleton; phrasé
Checkpoint Observation 2B	Minor C to C scales through 7 sharps and 7 flats with note names and numbers	Pentachords and their corresponding intervals. (Minor keys only through 3 accidentals: no Aug. 2 ^{nds})	<ol style="list-style-type: none"> 1. Dominant Seventh Chords in all inversions to tonic. 2. Dictation 	<ol style="list-style-type: none"> 1. Repetition, Contrast, and Motivic Development through Rhythmic Skeletons
Checkpoint Observation 3A and Exit Exam for the Certificate	Whole-tone, Chromatic, and Pentatonic Scales (all starting from C)	Dichords through Pentachords and their corresponding intervals (Minor keys through 3 sharps/flats: including Aug. 2 ^{nds})	<ol style="list-style-type: none"> 1. Sequences of descending 5ths using seventh chords in various inversions starting on any diatonic seventh chord. 2. Applied chords and their resolutions to tonic via descending 5ths: V⁷/V, V⁷/IV, V⁷/iv, V⁷/vi, and V⁷/III 	<ol style="list-style-type: none"> 1. Continued work with Repetition, Contrast, and Motivic Development through Rhythmic Skeletons

Solfège Schedule page 2

Checkpoint Observations	Scales	Intervals/Polychords	Harmony	Improvisation And Melody
Checkpoint Observation 3B and Exit Exam for the Certificate	Modulating C to C Scales to neighboring tonalities through 3 sharps or flats	Dichords through Pentachords and their corresponding intervals (Minor keys through 7 sharps/flats: including Aug. 2 ^{nds})	1. Dictation	ABA forms: Modulations to the Dominant, Sub-Dominant, and relative major/minor
Checkpoint Observation 4A	More Modulating C to C Scales in sequences of descending and ascending 5ths	Heptachords and their corresponding intervals/arpeggios (Major keys only: no Aug. 2 ^{nds} ...MM, Mm, dim min)	1. The Neapolitan 2. Other applied chords 3. Dictation	1. Modulations to other neighboring keys. 2. Rhythmic skeletons in unequal beats: measures of 5, 7, and 8
Checkpoint Observation 4B	Modulating C to C Scales to distant tonalities within 3 accidentals apart	Heptachords and their corresponding intervals/arpeggios (Minor keys: including Aug. 2 ^{nds} ...MM, Mm, dim min, dim dim, mM, augM)	1. All varieties of Augmented 6 th chords and their resolutions. 2. Dictation	1. Mixture 2. Series of Modulations in Rondo form (ABACA)
Checkpoint Observation 5A and Exit Exam for the License	More Modulating C to C Scales to distant tonalities greater than 3 accidentals apart	Hexachords and their corresponding intervals/arpeggios (Major keys only: no Aug. 2 ^{nds} ...MM, Mm, dim min)	1. Fully-Diminished seventh chords and their resolutions within a given key. 2. Dictation	1. Polyrythms: improvise one voice and clap the other 2. Medial Modulations and Chromatic Medial Modulations
Checkpoint Observation 5B and Exit Exam for the License	Octatonic scales and other exotic scales	Hexachords as inverted seventh chords and their corresponding intervals/arpeggios (Minor keys: including Aug. 2 ^{nds} ...MM, Mm, dim min, dim dim, mM, augM)	1. Continued work Fully-Diminished seventh chords and their resolutions as modulations 2. Dictation	1. Polyrythms: improvise one voice and clap the other 2. More Modulations to distantly related keys

Solfège Schedule page 3

Notes on Solfège Schedule:

- ❖ In all cases, the majority of Solfège examples will be derived from a wide variety of composed music; however, the ways in which we will explore these examples will incorporate Dalcrozian pedagogical techniques. These techniques will be similar to those found in the Eurhythmics and Improvisation classroom. In this way, the connection between Solfège, Eurhythmics, and Improvisation will be made concrete and applicable to music and corporal studies.
- ❖ In addition to the column headings, students will study folk literature, popular literature, and classical literature plus canons, duets, and other forms of sing/play (at the piano) experiences throughout their Dalcroze work. **Each checkpoint will include some sort of sight-reading example to be performed using pitch names and function identification while conducting.** Students should consider the Ottman *Music for Sight Singing*¹ text as a suggested guide to appropriate literature for sight-reading (Treble and Bass clefs only).

	Melody Types	Ottman 6 th Edition (Melody Numbers)	Ottman 7 th Edition	Ottman 8 th Edition
Checkpoint 1	Major Melodies ONLY	60-257 & 300-450	2.1-4.87 & 6.1-8.54	2.1-4.87 & 6.1-8.65
Checkpoint 2	Minor Melodies ONLY	258-299 & 300-635	5.1-5.41 & 6.1-12.60	5.1-5.41 & 6.1-12.60
Checkpoint 3	All Melodies	636-786	13.1-14.68	13.1-14.67
Checkpoint 4	All Melodies	718-970	14.1-16.83	14.1-16.83
Checkpoint 5	All Melodies	995-1199	17.28-21.72	17.28-21.74

- ❖ In general, whatever subject is presented for a Checkpoint Observation, the student must be at ease with the subject material at the time of evaluation. Perfection is not the objective, but conviction and comfortable facility is vital.
- ❖ Clear phrase-period structure is necessary for all improvised exercises.
- ❖ Good intonation and vocal modeling are required as well. Wide vibrato, pushed singing/belting, and/or vocal techniques that are not conducive for teaching children are not encouraged.
- ❖ As a general policy, the C to C scales (also known as the Do to Do scales) will be sung using letter names and numbers. Though we will not use the French Solfège syllables (fixed-Do) for note names or moveable-Do syllables when demonstrating function (Do-based minor or La-based minor) in class, students are welcome to use these systems at the Checkpoint Observations provided that they demonstrate both pitch names and function identification.
- ❖ For most exercises, students should be prepared to sing using numbers first and then letter names second. In this way the relationship between function and pitch is always clear. Students are not required to sing “sharp” or “flat” when improvising or sight singing as this can interfere with the musical flow.








¹Ottman, Robert. *Music for Sight Singing*, 6th ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2006).

Solfège Schedule page 4

Examples

For each column heading, many of the exercises will be derived using corporal, experiential, and discovery-based methods that inspire a spirit of play and creativity. The Dalcroze approach to Solfège aims to develop a keen sense of internal listening, facilitate rapid communication among the ear, eye, and voice, and above all, inform expressive musicianship. The examples that follow here give some insight as to the nature of the exercises and exam questions, but they do not constitute a comprehensive list of possibilities.

1. Scales

- a. For the C to C scales, students will be expected to sing or hear the scales in a variety of ways.
 - i. Given a C, the students must sing the specified scale up and down
 - ii. Given a Dominant with C on top, the students must sing the implied scale up and down
 - iii. Given a trichord or other polychord based on C, the students must sing the implied scales up and down
 - iv. The teacher plays a C to C scale, and the students must label the scale accordingly
 - v. The teacher plays a C to C scale up in a given rhythm, and the students must sing the same rhythm going down while clapping for each sharp or flat sung in the given key
- b. For the pentatonic, octatonic, and whole-tone scales, students must be able to sing the scales in a variety of positions and inversions.
- c. When moving the C to C scales in major and minor, the following rhythms will be assigned to each scale degree and will generally be done in a meter of 3. See the Director for specific examples.
 - i. Tonic:  (performed as a Tip-Toe or Trotting)
 - ii. Super-Tonic: 
 - iii. Mediant:  (performed as a Gliding-And)
 - iv. Sub-Dominant: 
 - v. Dominant:  (performed as a Skip-And)
 - vi. Sub-Mediant: 
 - vii. Leading-Tone:  (performed as a Leap-Running)

2. Intervals

- a. Using Dalcroze's 3 volumes of *Les Gammes et Les Tonalités, Le Phrasé et Les Nuances*, students must be able to sing and analyze Polychords and their corresponding intervals in a variety of contexts. These will relate to different manners of 'filling in' intervals using arpeggios of different inversions and functions. In addition, it will relate to the student's understanding of melodic shape and structure.
 - i. From the same note, the student must sing all of the various trichord *espèces* up and down along with their corresponding thirds
 - ii. A student might be required to improvise a dialogue with another student using only tetrachords that function in a given key and maintain good phrase-period structure. For example, a student must sing a hexachord that outlines a minor-minor seventh chord in second inversion as a ii chord in one tonality, but then sing it again as a iii chord in a different tonality, and then sing it as a vi chord in a different tonality

Solfège Schedule page 5

3. Harmony

- a. In regard to harmony, students will be required to sing chords as arpeggios up and down melodically as well as hear them harmonically. The majority of the focus will be on chord function and placement in a musical phrase or line, but sometimes chords will be studied, heard, and/or sung in isolation.
 - i. From the same note, the student must sing a diminished triad going up or down, followed by a minor triad up or down, followed by a major triad going up or down followed by an augmented triad going up or down
 - ii. From a given note, the student must sing a particular chord and place it in context of a tonality while improvising an antecedent or consequent phrase; for example, the student must sing a Super Tonic chord up from the note 'D', and finish the phrase ending on scale degree 5 (the Dominant)
 - iii. The teacher plays a particular seventh chord in an inversion; using a sequence of falling fifths, the student must improvise arpeggios of seventh chords just until resolution to the tonic (for example, the teacher plays a III^7 and the student must sing arpeggios of seventh chords until he arrives at the tonic: III^7 - $\text{VI}^{4/3}$ - II^7 - $\text{V}^{4/3}$ -I)
 - iv. The teacher plays chords in a progression. The students must show the chord root and inversion with hand signals.
 1. The number of fingers outstretched equals the number of the chord's root.
 - a. Triads show straight fingers.
 - b. Seventh chords show the fingers gently curved.
 2. If the hand(s) is positioned upright, then the chord is in root position.
 3. If the hand(s) is positioned sideways, then the chord is in first inversion.
 4. If the hand(s) is positioned upside down, then the chord is in second inversion.
 5. If the hand(s) is positioned horizontally pointing directly toward oneself, then the chord is in third inversion.

4. Melody and Improvisation

- a. Students will be expected to learn how to construct phrases of varying lengths using compositional techniques from the common practice period and contemporary music. As with all examples presented thus far, students should be prepared to sing using letter names and scale degree numbers, especially in the later Checkpoints: C, D, and E.
 - i. Given a particular rhythm, the student must improvise a period of phrases that clearly demonstrates antecedent and consequent relationships
 - ii. Given a particular rhythm, the student must improvise a period of phrases that demonstrates elongation or truncation of the phrase relationships (irregular phrase lengths)
 - iii. Given a particular melodic and/or rhythmic motif, the student must improvise a period of phrases that showcases the development of the motif through transposition, repetition, and contrast
 - iv. Given a suite of key relationships, the student must improvise a series of phrases that demonstrates antecedent consequent relationships while modulating from key to key

*All Checkpoint Observations, Portfolio, and Video exams are subject to examination fees.
See the website for current information.*

Evaluation Form for DSM Solfège Checkpoint Observations and/or Exit Examinations

Name: _____

Solfège Level: _____

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

(See section 3.1 of T² program for more details.)

	Suggested Guidelines For Evaluation	Comments	Score
S C A L E S	Embodiment, Gesture, &/or Conducting		
	Singing Accuracy, Intonation, &/or Vocal Quality		
	Musicality & Adaptation to Changes in Nuance/Energy		
	Suggestions for Future Practice		
P O L Y C H O R D S	Embodiment, Gesture, &/or Conducting		
	Singing Accuracy, Intonation, &/or Vocal Quality		
	Musicality & Adaptation to Changes in Nuance/Energy		
	Suggestions for Future Practice		
H A R M O N Y	Embodiment, Gesture, &/or Conducting		
	Singing Accuracy, Intonation, &/or Vocal Quality		
	Musicality & Adaptation to Changes in Nuance/Energy		
	Recognition & Identification		
	Suggestions for Future Practice		

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

	Suggested Guidelines For Evaluation	Comments	Score
M E L O D Y & I M P R O V E M E N T	Embodiment, Gesture, &/or Conducting		
	Singing Accuracy, Intonation, &/or Vocal Quality		
	Musicality & Adaptation to Changes in Nuance/Energy		
	Clarity of Form and Structure		
	Suggestions for Future Practice		
S I M P L E M E N T	Embodiment, Gesture, &/or Conducting		
	Singing Accuracy, Intonation, &/or Vocal Quality		
	Musicality & Adaptation to Changes in Nuance/Energy		
	Suggestions for Future Practice		

Total Score: _____

A student must score a 19 or more to pass the entire exam.

If a student earns a 2 or 1 on any section of the exam, then the jury reserves the right to require that the student retake that portion of the exam at a later date before the student receives a pass for the entire exam.

Pass ___ Redo ___ Examiner's Signature _____ Date _____

Improvisation Schedule

page 1

Checkpoint Observations	Harmonic Progression In major and minor keys notated.	Melody and Harmony Pedagogy Applications	Form and Structure Pedagogy Applications
Checkpoint Observation 1A	<ol style="list-style-type: none"> I-IV-V⁷-I in all inversions I-ii⁷-V⁷-I in all inversions Prepare in major and minor keys through 2 accidentals.	One voice improvisation (2, 3, and 4 time) using the right or left hand in both major and minor keys through 2 accidentals. Melody, Form and Structure, and Playing for Movement are all the same in Checkpoint 1A.	<ol style="list-style-type: none"> Antecedent and Consequent Phrases using one voice. Breath Melody, Form and Structure, and Playing for Movement are all the same in Checkpoint 1A.
Checkpoint Observation 1B	<ol style="list-style-type: none"> Cadences: Authentic (Perfect and Imperfect), Half, Deceptive, Phrygian, Plagal within the context of harmonic progression using figured bass and/or melodic harmonization. Progressions using inverted chords similar to Pachelbel's Canon in major and minor keys through 2 accidentals. 	Prepared, one voice improvisation based on various composed music selections (Spin-off) in ternary form based on a folk tune.	<ol style="list-style-type: none"> Antecedent and Consequent Phrases using two voices. Breath Form and Structure and Playing for Movement are both the same in Checkpoint 1B.
Checkpoint Observation 2A	Sequences of Descending 3 ^{rds} and Descending 5 ^{ths} both with Triads and Seventh Chords (root position, except for diminished chords).	Song accompaniment: melody and accompaniment. Prepare a selection of 4 tunes that correspond to a variety of movement styles/meters/keys using 3 ^{rds} , 6 ^{ths} , 10 ^{ths} , and other contrapuntal techniques.	Prepared Melodic Harmonization using Fauxbourdone and parallel second inversion chords
Checkpoint Observation 2B	Sequences of descending 5 ^{ths} in various inversions with triads (root to second inversion or first inversion to root) and seventh chords (second inversion to root or third inversion to first inversion)	12 bar blues: prepare an example of a 12-bar blues in both a major and a minor key.	Systemization of Changing Anacrusic Phrases using beat, division, and multiple as accompaniment patterns.
Checkpoint Observation 3A and Exit Exam for the Certificate	Applied chords: V ⁷ /V; V ⁷ /IV; V ⁷ /vi within the context of a sequence of Descending 5ths using seventh chords. Prepare in major and minor keys through 3 accidentals.	Spin-offs with accompaniment: two examples based on Folk Song Literature and one example based on Classical or Jazz Literature. One of the Folk Songs must be a skipping/galloping tune.	Playing for Images: candidate prepares an image of his/her choice; another is proposed by the jury (24 hours notice)

Improvisation Schedule page 2

Checkpoint Observations	Systemizations and Applications of Eurhythmics Coursework <ul style="list-style-type: none"> Two or more voices unless otherwise stated Prepare each example in 2 different tonalities: one major and one minor. Do not repeat a tonal center within a given checkpoint. 	Repertoire Music to be performed from memory. The collection should represent a diverse array of music suitable for the eurhythmics classroom. Be prepared to demonstrate how the piece might be used in a Dalcrozean classroom with clear and simple directions. Bring copies of the score plus brief written explanations of your activities for the checkpoint.	Playing for Movement <ul style="list-style-type: none"> Two or more voices unless otherwise stated In meters of 2, 3, or 4 unless otherwise stated Prepare each example in 2 different tonalities (where applicable); one major and one minor. Do not repeat a tonal center within a given checkpoint. Be sure your use of motivic development and/or contrast in the phrase-period structure is clear. Ensure there are changes in affect, nuance, and articulation
Checkpoint Observation 1A	One voice Systemization or To Be Announced (TBA): based on extracts from Eurhythmics lesson subjects	Intermediate Repertoire Piece 1	1. Walking, Trotting, Slow music; always with changes in affect, nuance, articulation (One voice only) 2. Accompanying movement with a drum and/or other percussion Melody, Form and Structure, and Playing for Movement are all the same in Checkpoint 1A.
Checkpoint Observation 1B	Systemization of Beat vs. Division in Compound meter or TBA	Intermediate Repertoire Pieces 1 and 2	Walking, Trotting, Slow music. Always with changes in affect, nuance, articulation. Two-voice improvisation based on 3 ^{rds} , 6 ^{ths} , 10 ^{ths} , and other contrapuntal techniques. Form and Structure and Playing for Movement are both the same in Checkpoint 1B
Checkpoint Observation 2A Checkpoint Observation 2B	Binary and Ternary Forms using white key modes: Dorian, Phrygian, Lydian, Mixolydian. One must include iamb/trochée; another must include beat/division/multiple in compound meter.	Intermediate Repertoire Pieces 1, 2, and 3	Swaying music. Always with changes in affect, nuance, articulation. Two-voice improvisation based on 3 ^{rds} , 6 ^{ths} , 10 ^{ths} , and other contrapuntal techniques. Also, students should be prepared to play for all previous locomotor movements learned.
	Systemization of Augmentation and Diminution	Intermediate Repertoire Pieces 1, 2, 3, and 4	Skipping and Galloping music. Also, students should be prepared to play for all previous locomotor movements learned.
Checkpoint Observation 3A and Exit Exam for the Certificate	Playing for basic Dalcroze exercises <ul style="list-style-type: none"> a. Simple Follows b. Changing Meter Exercise. 	Intermediate Repertoire Pieces 1, 2, 3, 4, and 5	Running music. Also, students should be prepared to play for all previous locomotor movements learned.

Improvisation Schedule page 3

Checkpoint Observations	Harmonic Progression In major and minor keys through at least 3 accidentals.	Melody and Harmony Pedagogy Applications	Form and Structure Pedagogy Applications
Checkpoint Observation 3B and Exit Exam for the Certificate	Modulation (through 3 accidentals) prepared with 24 hours notice: 1. to the Dominant 2. to the Subdominant 3. to the Relative Major/Minor	Prosody and song composition (3 songs that relate to the Telling a Story Through Music in Form and Structure)	Telling a Story Through Music: Include 3 of your own song compositions to tell a short musical story from memory with opportunities for Dalcrozian Pedagogy. Bring a brief outline of your story plus your compositions to the checkpoint.
Checkpoint Observation 4A	1. Applied chords to other scale degrees and their inversions 2. The Neapolitan 6 th 3. Planing 4. Unfigured Bass Lines (24 hours preparation)	1. Harmonization of major scales (3 voices, melody in the soprano) 2. Simple one and two-voice rhythmic skeletons	Modulation to any closely related key and back again.
Checkpoint Observation 4B	1. All varieties of Augmented 6 th Chords 2. Quartal-Quintal harmony/clusters 3. Mode mixture and substitution within a tonality 4. Unfigured Bass Lines (24 hours preparation)	1. Harmonization of Harmonic Minor Scales (3 voices, melody in the bass) 2. Simple one and two-voice rhythmic skeletons	Modulation to closely related keys within a Rondo form: ABACA. (Prepared with 24 hours notice)
Checkpoint Observation 5A and Exit Exam for the License	1. 20 th Century Harmonic Techniques: Augmented Triads and Whole-Tone Improvisation 2. Unfigured Bass Lines (24 hours preparation)	1. Harmonization of the C to C scales in Major keys through 3 [♯] s and 3 [♭] s 2. More complicated one and two-voice rhythmic skeletons (15 min. of preparation)	Mixture and substitution as a means to modulate to distantly related keys within Ternary Forms (Prepared with 24 hours notice)
Checkpoint Observation 5B and Exit Exam for the License	1. Fully diminished seventh chords as applied chords and to facilitate modulation to remote keys 2. Unfigured Bass Lines (24 hours preparation)	1. Harmonization of the C to C scales in Major keys through 3 [♯] s and 3 [♭] s 2. More complicated one and two-voice rhythmic skeletons (15 min. of preparation)	Modulation to distantly related keys within a Rondo form: ABACA (Prepared with 24 hours notice)

Improvisation Schedule page 4

Checkpoint Observations	Systemizations and Applications of Eurhythmics Coursework <ul style="list-style-type: none"> Two or more voices unless otherwise stated Prepare each example in 2 different tonalities (where applicable); one major and one minor. Do not repeat a tonal center within a given checkpoint.	Repertoire Music to be performed from memory. <p>The collection should represent a diverse array of music suitable for the eurhythmics classroom. Be prepared to demonstrate how the piece might be used in a Dalcrozian classroom with clear and simple directions. Bring copies of the score plus brief written explanations of your activities for the checkpoint.</p>	Playing for Movement <ul style="list-style-type: none"> Two or more voices unless otherwise stated In meters of 2, 3, or 4 unless otherwise stated Prepare each example in 2 different tonalities (where applicable); one major and one minor. Do not repeat a tonal center within a given checkpoint. Be sure your use of motivic development and/or contrast in the phrase-period structure is clear. offer corrections and commentary while playing. Ensure there are changes in affect, nuance, texture, figuration, and articulation
Checkpoint Observation 3B and Exit Exam for the Certificate	Reaction Exercise: create an activity using Anapest, Dactylic, Troche, lamb, and/or Amphibrach in variations of “Theme, Augmentation, and Diminution”.	Intermediate Repertoire Pieces 1-6 (Transfer students must acquire their pieces throughout their License and present them at the end of their studies.)	Follow the mover: play for basic locomotor movements and rhythmic patterns given by a mover; offer corrections and commentary while playing. Demonstrate a variety of keys, modes, and harmonic variety (including inversions and applied chords)
Checkpoint Observation 4A	Reaction exercise: create an activity using Augmentation and Diminution of a single motif in Polyrythm	Intermediate Repertoire Pieces 1-7	Hand/feet dissociation of unequal Beats in 5 or 7 using beats vs. divisions or beats vs. compliments. 5s can be grouped as 3+2 or 2+3. 7s can be grouped as 3+2+2 or 2+2+3; teacher leads, then student leads. Create a follow in unequal beats of 5 divisions.
Checkpoint Observation 4B	Systemization of 12 eighths using beats vs. divisions or beats vs. compliments.	Intermediate Repertoire Pieces 1-8	Hand/feet dissociation of unequal Beats in 8 using beats vs. divisions or beats vs. compliments. 8s can be grouped as 3+3+2, 3+2+3, or 2+3+3; teacher leads, then student leads. Create a follow in unequal beats of 8 divisions.
Checkpoint Observation 5A and Exit Exam for the License	Reaction exercise using 2 rhythmic patterns (anapest in hands, lamb in feet for example)	Intermediate Repertoire Pieces 1-9	Metric transformation of rhythmic patterns: Simple Triple vs. Compound Duple or Simple Quadruple vs. Complex Triple; teacher leads, then student leads. Create a follow in metric transformation.
Checkpoint Observation 5B and Exit Exam for the License	Reaction exercise using a rhythmic phrase against an ostinato (follow a mover)	Intermediate Repertoire Pieces 1-10	Polymeter and Cross-rhythms = 2:3; 2:5; 3:4; 3:5; 4:5; teacher leads, then student leads. Create a follow using a composite rhythm for 3:4 or 3:5.

Improvisation Schedule page 5

Notes on Improvisation Schedule:

- ❖ In all cases, the majority of the Improvisation examples will be derived from a wide variety of composed music; however, the ways in which we will explore these examples will incorporate Dalcrozian pedagogical techniques. These techniques will be similar to those found in the Eurhythmics and Solfège classroom. In this way, the connection between Solfège, Eurhythmics, and Improvisation will be made concrete and applicable to music and corporal studies.
- ❖ In general, whatever subject is presented for a Checkpoint Observation, the student must be at ease with the subject material at the time of evaluation. Perfection is not the objective, but conviction and comfortable facility is vital.
- ❖ Students should work to explore a wide variety of tonalities. **Within a given Checkpoint, students should avoid repeating any segment of the Checkpoint in the same tonal center.**
- ❖ Students should also work to explore a wide variety of meters. Try to include meters of 2, 3, and 4 equally throughout a given Checkpoint, regardless of whether the focus is on simple meters, compound meters, or composite/complex meters.
- ❖ All improvisation for movement must invite and inspire the movement, not merely represent the rhythm and melody. The affect, vitality, and character of the music are as important as the rhythmic precision.
- ❖ Clear and organized phrase-period structure is essential at all times. In the beginning Checkpoints, students should aim for phrase-period structures where the antecedent and consequent phrases are the same length. In later Checkpoints (Checkpoints C, D and E), command of irregular phrase lengths is expected.
- ❖ Changes in nuance, expression, texture and/or register must be integrated into the student's music.
- ❖ A diverse variety of soundscapes is imperative. Especially when improvising for Follows, Canons, and Melody, an assortment of modes, tonalities, scales, and styles is indispensable for a musically satisfying Dalcroze experience. As students progress through their studies, a wider range is expected.

*All Checkpoint Observations, Portfolio, and Video exams are subject to examination fees.
See the website for current information.*

Evaluation Form for DSM Improvisation Checkpoint Observations and/or Exit Examinations

Name:

Improvisation Level:

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

(See section 3.3 of T² program, for more details.)

	Suggested Guidelines For Evaluation	Comments	Score
Levels 1-3: Assigned Movement Pieces (all are cumulative from level to level)			
4A: Complex Meters of 5 & 7; 4B: Complex meters of 8; 5A: Metric Transformation; 5B Polymeters			
P L A M O Y I V N E G M E F N O R	Clarity: Introduction, Phrasing, Form and Structure		
	Relationship of Music to Movement/Gesture		
	Musicality, Variety of Styles, Variety of Nuances		
	Ability to Watch & Adapt to Movers		
	Suggestions for Future Practice		
1A: 1-Voice Sys.; 1B: Compound Sys.; 2A: Modes; 2B Aug/Dim Sys. 3A: Changing Meter; 3B Aug/Dim Reaction; 4A: Aug/Dim Polyrhythm; 4B: Systemization in 12 eighths; 5A: Polyrhythm of 2 Cells; 5B: Polyrhythm of a Phrase			
A E P U R L H I C T A H T M I O C N S	Clarity: Introduction, Phrasing, Form and Structure		
	Relationship of Music to Movement/Gesture		
	Musicality, Variety of Styles, Variety of Nuances		
	Pedagogical Considerations		
	Suggestions for Future Practice		
ALL Levels: Repertoire Pieces 1A: Reaction or Canon Activity			
P E D A G O G Y	Clarity: Introduction, Phrasing, Form and Structure		
	Relationship of Music to Movement/Gesture		
	Musicality, Variety of Styles, Variety of Nuances		
	Pedagogical Considerations		
	Ability to Watch & Adapt to Movers		
	Ability to Offer Corrections or Commentary (Levels 2 and 3 only)		
	Suggestions for Future Practice		

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail

	Suggested Guidelines For Evaluation	Comments	Score
Levels 1-3: Assigned Progressions; Levels 4 and 5: Modulations, Unfigured Bass Lines			
P R O G R E S S I O N S	Harmonic Accuracy		
	Appropriate Melody		
	Musicality, Variety of Nuances		
	Suggestions for Future Practice		
NO LEVEL 1; 2A: Fauxbourdone; 2B: 12 Bar Blues; 3A: Images; 3B: Playing for a Story 4A/B and 5A/B: Prepared Follow			
I M P O S I T I O N S	Clarity of Introduction, Phrasing, Form and Structure		
	Musicality, Variety of Nuances		
	Suggestions for Future Practice		
NO LEVEL 1; 2A: 2-Voice Songs; 2B: Anacrusic Systemization; Level 3A: Spin-offs; 3B: Original Songs; 4A/B Tonic to Tonic Scales, Rhythmic Skeletons; 5A/B C to C Scales, Rhythmic Skeletons			
H A R M O N I S	Harmonic Structure		
	Musicality and Nuances		
	Suggestions for Future Practice		

Total Score:

For Level 1, a student must score a 15 or more out of 20 possible points to pass the entire exam.

For Levels 2, 3, 4 & 5, a student must score a 23 or more out of 30 possible points to pass the entire exam.

The number totals for each section reflect a minimum passing percentage of at least 75%.

If a student earns a 2 or 1 on any section of the exam, then the jury reserves the right to require that the student retake that portion of the exam at a later date before the student receives a pass for the entire exam.

Pass Redo

Adjudicator's Signature: _____ Date: _____

Pedagogy Schedule

page 1

Pedagogy

Each group represents an area of study that will correspond to the various Checkpoint Observations with the other Dalcroze branches. Because the Dalcroze work is not precisely linear by design, the pedagogy will not be precisely linear either. We will explore various aspects of each group at different times, returning to previously explored subjects as we encounter new ones and vice-versa. Each group will have specific written work to be collected and placed in the student's personal Portfolio.

1. Basic Principles of a Dalcroze Education in Music; the Philosophy and History of La Méthode Jaques-Dalcroze

- a. Music is the stimulator, the motivator, and the regulator
- b. Movement is the mode for learning; the body is the Instrument
- c. Discovery-based, experiential learning
- d. Experience before analysis; theory follows practice
- e. Spirit of Play; joy
- f. Relationships of Time-Space-Energy in ways to help understand concepts
- g. Use of imagination, improvisation, and invention
- h. Social interaction
- i. The specific techniques and strategies that make a lesson Dalcrozian
 - i. Quick Reactions: Students must change behavior based on a signal of some kind
 1. Verbal (signal is spoken prose)
 2. Aural (signal is musical, and woven into the musical fabric of the exercise)
 3. Tactile (signal is stimulated by a change in touch)
 4. Visual (signal is pictorial, graphical, or illustrative)
 - ii. Associations and Dissociations
 - iii. Inhibitions and Incitations (Excitations)
 - iv. Canons
 - v. Follows
 - vi. Series/Sequence/Systemization
 - vii. Relationships of Time-Space-Energy
 - viii. Spatial Orientation/Exploration
 - ix. Improvisation
 - x. Plastique Animée (as process)
 - xi. Social Interaction/Group Exercises

2. How to Plan and Construct a Lesson for Children

- a. Sequencing and development
- b. Clear directions with specific musical/movement goals
- c. Ways to integrate tenants and approaches of the philosophy Jaques-Dalcroze
- d. Maintaining flexibility during a lesson
- e. How to create effective handouts
- f. Ways to use song literature
- g. Ways to stimulate imagination
- h. Ways to address different learning styles

Pedagogy Schedule page 2

3. Curriculum Development

- a. What is the purpose of a curriculum
- b. Various models
- c. How to keep flexibility and structure together

4. Mechanics

- a. How to watch and observe students while playing the piano, moving, and/or improvising
- b. How to give directions while playing the piano, moving, and/or improvising
- c. How to give imaginative, constructive feedback
- d. Basics of teaching, inspiring, and improving movement technique

5. Incorporating Visual Art, Dance, Theater, and Plastique Animée in the Classroom

- a. Imagery and visual art
- b. Folk dance
- c. Creative expression with the body
- d. Story-telling and drama
- e. Basic principles of Plastique Animée

6. Use of Materials

- a. Different types of materials; how to make them useful
- b. How to use certain materials and for what purpose
- c. Use of recorded music in the classroom
- d. Use of other instruments

7. Classroom Management

- a. Behavioral issues
- b. Children with special needs
- c. Parent Education

8. How to create a Spectacle

- a. Goals and objectives
- b. Applications for various venues and time frames
- c. Sets and costumes
- d. Lighting

9. How to Construct a Lesson for Adults

- a. Workshops
- b. Institutes
- c. Amateurs vs. Professionals
- d. Senior Citizens

10. Business Aspects

- a. How to start a program
- b. Educating parents
- c. Advertising
- d. Self-promotion
- e. Networking

Pedagogy Schedule page 3

Resources, Required Reading, and Bibliography

Each unit will be accompanied by assigned readings from the following list and other sources.

- **Works Specifically by Emile Jaques-Dalcroze**
 - *Eurhythmics, Art, and Education*
 - *Eurhythmics, Music, and Education*
 - *Rhythmic Movement Volumes I and II*
 - *Coordination et Disordination Des Mouvements Corporels*
 - *Music Movement and Ear Training Games and Exercises*
 - *Dalcroze Action Songs Books I-II*
 - *164 Marches Rythmiques Pour Une Voix*
 - *Cours D'improvisation Mélodies à Harmoniser*
 - *Les Gammes et Les Tonalités, Les Phrasés et Les Nuances Volumes I-III*
 - *30 Leçons Mélodiques de Solfège*
 - *Rhythmic Solfège Vocal (Translation by B. Abramson)*
 - *Rhythmic Dances Volumes I-III*
 - *12 Petites Images pour Enfants*
 - *50 Etudes Miniatures de Métrique et Rythmique Livres I-IV*
 - *50 Esquisses Rythmiques pour Piano*
 - *Figurines, Portraits, et Caractères Volumes I et II*

- **Methodology, Philosophy, Pedagogy**
 - *Move with the Music*, F. Aronoff
 - *Music and Young Children*, F. Aronoff
 - *Dalcroze Today*, M. Bachmann
 - *The Rhythm Inside*, J. Black and S. Moore
 - *The Unfolding Human Potential*, M. Brice
 - *Discipline by Design*, B. Churchward
 - *Comparing Dalcroze, Orff, and Kodaly*, Comeau
 - *Lesson Plans for Fall/Winter/Spring*, M. Dale
 - *Experience and Education*, J. Dewey
 - *A Pathway to Dalcroze Eurhythmics*, E. Driver
 - *Rhythm and Movement*, E. Findlay
 - *Lesson Plans for 4-6 Year-Olds*, H. Gell
 - *Music, Movement, and the Young Child*, H. Gell
 - *The Eclectic Curriculum in American Music Education*, B. Landis and P. Carder
 - *Discipline Without Stress Punishments or Rewards*, M. Marshall
 - *Encountering the Fundamentals of Music*, V. Mead
 - *Music in Today's Classroom*, V. Mead
 - *Dalcroze Handbook*, E. Vanderspar
 - *Mostly Movement Vol. I and II*, E. Wax and S. Roth
 - *Yardsticks*, C. Wood

Pedagogy Schedule page 4

- **Music Resources and Song Collections**
 - *Easy Classics to Moderns Volumes 17 and 27*, D. Agay
 - *For the Children Volumes I and II*, B. Bartók
 - *The Monsterpieces*, W. Bolcom
 - *Album of Children's Pieces op. 27 and op. 39*, D. Kabalevsky
 - *Essential Keyboard Repertoire Volumes I and II*, L. F. Olson
 - *Pictures for Children*, V. Rebikov
 - *Album for the Young*, R. Schumann
 - *Album for the Young*, P. Tchaikowsky
 - *Petite Suite*, J. Ibert
 - *Americas All-Time Favorite Songs*, A. Appleby
 - *The Library of Children's Songs Classics*, A. Appleby and P. Pickow
 - *Songs North America Sings*, R. Johnston
 - *Sail Away 155 American Folk Songs*, E. Locke
 - *150 Rounds*, E. Bolkovac and J. Johnson
 - *150 American Folk Songs*, P. Erdei and K. Komlos
 - *The Folksong Fake Book*, Hal Leonard
 - *The Ultimate Broadway Fake Book*, Hal Leonard
 - *The Book of Songs and Rhymes, Songtales, Call and Response*, J. Feierabend

- **Solfège Resources**
 - *5 Livres de Solfège pour Les Années Élémentaires de FEGM*
 - *Folk Song Solfège*, E. Crowe, A. Lawton, and G. Whittaker
 - *How Can I Keep from Singing!*, C. Waterhouse, L. Allen, E. Compton, and N. Hollins
 - *Cent Dictées*, N. Gallon
 - *Music for Sight Singing*, R. Ottman
 - *Rhythm and Pitch*, J. Stevenson and M. Porterfield

- **Movement Resources**
 - *First Steps in Teaching Creative Movement for Children*, M. Joyce
 - *Principles of Dance*, B. Mettler
 - *The Book of Movement Exploration*, J. Feierabend and J. Kahan
 - *Laban for All*, J. Newlove and J. Dalby

- **Improvisation Resources**
 - *In the Mode*, J. Kane
 - *Sketches at the Keyboard*, L. Campbell
 - *Harmony and Voice Leading*, E. Aldwell and C. Schachter
 - *Potpourri of Music for Improvisation*, J. Yelin
 - *Fresh Recipes for Improvisation Books I, II, and III*, J. Yelin
 - *Pattern Play Books I, II, III, IV and V*, A. Kinney and F. Kinney

- **Additional Resources (as needed)**

Certification and Licensure Requirements

Dalcroze Credentials and Dalcroze Certification Offered in the United States under the Professional Development Committee Teacher Training Program (T² Program)

The Dalcroze School of Music and Movement is an Accredited Teacher Training Program with the Dalcroze Society of America and a proud participant in the DSA T² Program. The following information is taken from the T² Program Manual; this manual can be found on the DSA website. The following descriptions of the different levels of training and their corresponding definitions, rights, and authorities can be found below. These levels correspond directly with the levels described for each branch of Dalcroze Study. At this time, only the Certificate descriptions are listed because the DSA standards for Licensure are a work in progress.

The Introductory Credential in Dalcroze Education (Level 1)*

- This credential identifies that its holder has passed all of the examinations pertaining to the introductory level (Level 1) in Dalcroze Education.
- The Level 1 Introductory Credential in Dalcroze Education is the first stage in working toward the Dalcroze Certificate. The DSA recognizes that the recipient has established the groundwork on which to build and obtain greater mastery of Dalcroze Education.

The Applied Credential in Dalcroze Education (Level 2)*

- This credential identifies that its holder has reached a deeper level of proficiency in Dalcroze Education and has passed all of the examinations pertaining to both the introductory and applied levels (Levels 1 and 2) in Dalcroze Education.
- The DSA acknowledges the recipient's ability to make applications of Dalcroze Education to one's own discipline.

The Dalcroze Certificate (Level 3)

- The holder of The Certificate in Dalcroze Education has passed all of the examinations pertaining to the introductory, applied, and certificate levels (Levels 1, 2, and 3) in Dalcroze Education.
- This internationally recognized credential affirms that the holder is a Dalcroze teacher and grants the authority to offer introductory coursework in Dalcroze Education.
 - i. The Certificate in Dalcroze Education prepares a teacher to teach students of any age up to an early-intermediate level.
 - ii. The Certificate in Dalcroze Education prepares the teacher to incorporate Solfège and Improvisation into a Dalcroze-Eurhythmics class, but the teacher is not certified to offer independent Dalcroze-Solfège or Dalcroze-Improvisation lessons.

** Levels 1 and 2 acknowledge the participation in Dalcroze Teacher Training. It is not a teaching credential or Dalcroze Certificate, so it does not enable a person to teach Dalcroze courses or advertise oneself as a Dalcroze teacher. Only the Level 3 Dalcroze Certificate grants the authority to call oneself a Dalcroze Teacher or advertise Dalcroze coursework.*

Notes on the above Program

These levels comprise the PDC T² program. Students do not need to pass all levels at the same time, though in order to achieve a specific credential, they must pass all branches at that level. For example, a student may have passed exams in Eurhythmics Levels 1 and 2, Solfège Levels 1 and 2, but will not receive the Introductory Level in Dalcroze Education until at least the Level 1 Improvisation exam has been passed.

Students must pursue Level 3 studies at a Diplômé-run training center in order to gain authorization to use the name “Dalcroze Eurhythmics” in describing their teaching or classes. Students should keep copies of their examinations and all credentials received, as most Diplômés will want to see these documents before admitting transfer students to study at Level 3.

Checkpoint Level 2 Applied Credential Pedagogy Examination and Portfolio Requirements

Once a student has passed all of their requirements at for Level 2 in Eurhythmics, Solfège, and Improvisation, they can officially submit the necessary requirements for their Level 2 Applied Credential. Students may submit all written work from the start of their studies on an ongoing basis, but it must be collected and presented with a portfolio and teaching video to receive the Applied Credential. Students are not required to complete the Applied Credential if they plan to obtain the Dalcroze Certificate, but we strongly encourage them to do so because it will help give them valuable feedback in preparation for Dalcroze Certification.

The Applied Credential in Dalcroze Education: an overview

- ❖ Pass Checkpoints through level 2A/B in Eurhythmics, Solfège, Improvisation, and Pedagogy
- ❖ Participate in at least 1 group *Plastique Animée* performance during the summer
- ❖ Pedagogy Requirements: submit the level 2 portfolio and video requirements (see below)
- ❖ **15-20 minute video of application teaching**
 - The video can be of any application of the Dalcroze work to virtually any domain (i.e. Dalcroze-Eurhythmics classes, musicianship classes, group lessons, private lessons, instrumental lessons, choral applications, other rehearsal situations, etc.). However, your pedagogy instructor should approve your topic prior to submitting the video.
 - The camera must be placed in such a way as to include how you interact with the students and deal with any of the technical and musical aspects of their performance in the lesson.
 - The lesson must be accompanied by a written lesson plan submitted to the jury. The lesson must also include a self-critique of your video: what did you do well and what might you improve upon in the future. See the next chapter titled “Pedagogy Practicum and Video Information: An Outline” for more specific information.
 -
- ❖ **Written work:**
 - 1 Short essay describing a musical subject from the different Dalcroze branches (Measure Shape: Changing anacrusis, crasis, and Metacrusis, the different *espèces* of pentachords, principles of improvisation for movement, etc.)
 - These essays should be 2-3 pages, double-spaced; they should provide an overview of the topic, an explanation of its relevance or importance to the Dalcroze work, and at least two cogent musical examples.
 - 1 Short essay describing a different Dalcrozian Strategy/Technique (Inhibition, Dissociation, Systemization etc.) or a different Principle of Dalcroze Education (Theory Follows Practice, Time Space Energy, etc).

- These essays should be 2-3 pages, double-spaced; they should provide an overview of the topic, an explanation of its relevance or importance to the Dalcroze work, and at least two cogent musical examples that help explain your points.
- 10 Reaction papers (each 1-2 pages, double-spaced: 2/3 summary, 1/3 reaction)
 - 5 from Checkpoint 1 Pedagogy Readings
 - 5 from Checkpoint 2 Pedagogy Readings
 - At any time, a reaction paper based on an article from the Plastique Pedagogy Readings can substitute for one of the 10 Reaction papers.

Note: All of these written requirements can count towards the final certificate portfolio, not in addition to the final portfolio. In other words, all of this written work can be revised and reused for the certificate portfolio in Level 3. The Applied Credential is not a requirement for completion of the Dalcroze Certificate, but students are strongly encouraged to do complete these pedagogy requirements in preparation of the Dalcroze Certificate.

All Checkpoint Observations, Portfolio, and Video exams are subject to examination fees. See the website for current information.

Dalcroze Certification

The meaning of the Dalcroze Certificate at the Dalcroze School of Music and Movement

- ❖ The internationally renowned Dalcroze Certificate offered by the Dalcroze School of Music and Movement does not mean the same thing to all people. Different authorized Dalcroze training centers and schools around the United States have various understandings of the Certificate. However, at the DSM, the holder of this credential is granted the following:
 - use of the name Jaques-Dalcroze and Eurhythmics in all advertisements, promotional materials, and course descriptions and
 - the authority to offer Dalcroze coursework (Eurhythmics, Solfège, and Improvisation) to beginners. Beginning Dalcroze students include:
 - young children (up to approximately age 9 or so)
 - older children and adults with less than 1 year of Dalcroze training.
- ❖ It is expected that if a teacher is wishing to teach beyond the scope of the above description, they will pursue the Dalcroze License *first* before offering these classes for compensation.
- ❖ Dalcroze Education is life-long learning. Graduates are encouraged to continue their study with a variety of different teachers to learn new approaches and styles to this rich work.

Requirements for Dalcroze Certification

- ❖ Students must pass each of the Checkpoint Observations in levels 1, 2, and 3 or the equivalent.
- ❖ Certificate candidates must observe several Dalcroze classes of children and Dalcroze classes of adults. They must write 6 observation reports for these classes (3 for children's classes and 3 for adult classes) including a

detailed account of what happened in the lesson, the goals and objectives of the teacher, the Dalcroze strategies and techniques used, and finally the student's personal observations and reactions to the lesson.

- ❖ It is strongly encouraged that Certificate candidates practice-teach both children's classes and adult classes. Certificate candidates are required to fulfill one, if not both, of the requirements below:
 1. During their studies students must attend and participate as a teacher assistant in the same children's class (young children, ages 4-9) each week for at least one semester. In these classes, the students will practice teach several times with feedback provided by the supervising teacher. If it is not possible to teach children in an on-going Dalcroze class, the student must arrange for a group of children to teach on his/her own and submit videos of these classes to the supervising teacher prior to the teaching exam.
 2. During their studies, students must attend and participate in adult enrichment eurhythmics classes and teach a portion of these classes for at least one semester. In these classes, the students will practice teach several times with feedback provided by the supervising teacher. If it is not possible to teach adults in an on-going Dalcroze class, the student must arrange for a group of adults to teach on his/her own and submit videos of these classes to the supervising teacher prior to the teaching exam.
 3. For students who do not plan on teaching children in their careers, they can substitute an extra semester of adult Eurhythmics student teaching for the children's classes.
 4. All students must submit several teaching examples, either live or via video, to *at least* two different faculty members approved by the Director. Students must submit written lesson plans to accompany these videos. Students must schedule private consultations to discuss their teaching with the faculty (payment must be made directly with these faculty members as private lessons). A student must receive an official endorsement from these faculty members before submitting their official teaching exam videos.
- ❖ Once Director approval has been obtained, students must teach one children's class or one adult class and submit this videoed material via a private YouTube channel to a juried panel. The 45-minute video should represent the candidate's very best work. It should contain a wide variety of Dalcroze strategies and techniques and most all of the principles of a Dalcroze Education. A written lesson plan, and a 2-3 page self-critique of the class citing positives and elements for improvement should also accompany the video. Students should ensure that the video camera is positioned to include a view of the candidate playing the piano, interacting with the students in the class, and any written work done at the board.
- ❖ At the end of their studies students must submit a portfolio with the following materials
 - 6 Observation Reports (3 Adult classes and 3 Children's Classes)
 - 3 Short essays, each describing a musical subject from the different Dalcroze branches (The division of twelve eighths, the different *espèces* of pentachords, principles of improvisation for movement, etc.)
 - These essays should be 2-3 pages, double-spaced; they should provide an overview of the topic, an explanation of its relevance or importance to the Dalcroze work, and at least two cogent musical examples.
 - Aim to submit these to faculty in advance of the portfolio for approval.

- 3 Short essays, each describing a different Dalcrozian Strategy/Technique (Inhibition, Dissociation, Systemization etc.) or a different Principle of Dalcroze Education (Theory Follows Practice, Time Space Energy, etc.).
 - These essays should be 2-3 pages, double-spaced; they should provide an overview of the topic, an explanation of its relevance or importance to the Dalcroze work, and at least two cogent musical examples that help explain your points.
 - Aim to submit these to faculty in advance of the portfolio for approval.
 - The collection of harmonized folk songs from improvisation exams
 - The collection of piano literature from improvisation exams plus activity descriptions
 - All original compositions/improvisations from improvisation exams
 - A collection of sequenced lesson plans of 45-60 minutes per lesson (at least 3 for children **or** 3 for adults). For each activity, these lesson plans must clearly demonstrate:
 - Music/Movement Goals
 - Dalcroze Strategies/Techniques
 - Dalcroze Principles
 - Detailed descriptions of exactly what the students will do/how the activity will take place (even if this changes in the lesson, it's important to have a clear intention)
 - Precise language for all instructions in addition to the moments of theory follows practice that lead to discovery
 - Written responses/reactions to the assigned readings for the pedagogy requirements (the candidate can choose from any of the articles at each level)
 - There should be 5 from each checkpoint level, for a total of 15 papers. *Plastique Animée* readings can be substituted at any time for any of the readings.
 - These must be read by faculty before submitting the portfolio. Include the marked copies in your portfolio.
 - These responses/reactions should be completed throughout one's studies. Aim to finish all of Level 1 and 2 papers within the first year of study. Aim to finish all of the Level 3 papers before finishing the Level 3 exams.
 - Other written assignments from the pedagogy course
- ❖ When students have completed all of their exit examinations in Eurhythmics, Solfège, and Improvisation, turned in their portfolios, and have successfully completed their teaching examinations, they will receive the internationally recognized Dalcroze Certificate.

All Checkpoint Observations, Portfolio, and Video exams are subject to examination fees.

See the website for current information.

Dalcroze Licensure

The meaning of the Dalcroze License at the Dalcroze School of Music and Movement

The Dalcroze License is the highest credential offered in the United States. The internationally recognized Dalcroze License grants the holder the following authority:

- ❖ to use the name Jaques-Dalcroze and Eurhythmics in all advertisements, promotional materials, and course descriptions and
- ❖ to offer Dalcroze coursework (Eurhythmics, Solfège, and Improvisation) to students of all ages and levels.

Only those who hold the Diplôme Supérieur are authorized to direct their own training center. However, Dalcroze Licentiates may work under direct supervision of Diplômés in Dalcroze teacher training and participate as jury members for examinations. Dalcroze Education is life-long learning. Graduates are encouraged to continue their study with a variety of different teachers to learn new approaches and styles to this rich work.

Requirements for Dalcroze Licensure

- ❖ Students must pass each of the Checkpoint Observations 1, 2, 3, 4, and 5 or the equivalent. They must attend at least 3 full summer sessions (3 weeks each) at the License level or demonstrate equivalency. They must take at least 2 academic years of training, or e
- ❖ License candidates must observe several Dalcroze classes of children and Dalcroze classes of adults. They must write 6 observation reports for these classes (3 for children's classes and 3 for adult classes) including a detailed account of what happened in the lesson, the goals and objectives of the teacher, the Dalcroze strategies and techniques used, and finally the student's personal observations and reactions to the lesson.
- ❖ It is strongly encouraged that License candidates practice-teach both children's classes and adult classes. License candidates are required to fulfill the requirements below.
 1. During their studies students must attend and participate as a teacher assistant in at least two children's classes of varying age levels for one semester at each level. In these classes, the students will practice teach several times with feedback provided by the supervising teacher. If it is not possible to teach children in an on-going Dalcroze class, the student must arrange for a group of children to teach on his/her own and submit videos of these classes to the supervising teacher prior to the teaching exam.
 2. During their studies, License candidates must attend and participate in adult enrichment eurhythmics classes and teach a portion of these classes for at least one semester. In these classes, the students will practice teach several times with feedback provided by the supervising teacher. If it is not possible to teach adults in an on-going Dalcroze class, the student must arrange for a group of adults to teach on his/her own and submit videos of these classes to the supervising teacher prior to the teaching exam.
 3. For students who do not plan on teaching children in their careers, they can substitute an extra semester of adult Eurhythmics student teaching for the children's classes.

4. All students must submit several teaching examples, either live or via video, to *at least two* different faculty members approved by the Director. Students must submit written lesson plans to accompany these videos. Students must schedule private consultations to discuss their teaching with the faculty (payment must be made directly with these faculty members as private lessons). A student must receive an official endorsement from these faculty members before submitting their official teaching exam videos. See the next chapter titled “Pedagogy Practicum and Video Information: An Outline” for more specific information.
- ❖ Once Director approval has been obtained, students must teach one children’s class or one adult class and submit this videoed material via a private YouTube channel to a juried panel. The 45-60 minute video should represent the candidate’s very best work, demonstrate License-level teaching, and it must include applications of Solfège. It should contain a wide variety of Dalcroze strategies and techniques and most all of the principles of a Dalcroze Education. A written lesson plan and a 2-3 page self-critique of the class citing positives and elements for improvement should also accompany the video. Students should ensure that the video camera is positioned to include a view of the candidate playing the piano, interacting with the students in the class, and any written work done at the board.
 - ❖ Students must submit a video or present a live solo *plastique animée* of a piece of their choice. We strongly suggest using one of the 10 repertoire pieces or something like it. The *plastique* should demonstrate excellent mastery of time, space, and energy; show a wide movement vocabulary, and exhibit the body as an instrument through use of the body core, limbs, and facial expression. The piece should be substantial enough to demonstrate a variety of contrasts and nuances. A recording for the performance is permissible, but live music is preferred. One suggested example might be that the student can make a recording of his/her performance of the piece and use that version for the performance. All License students must also direct a group *plastique animée* at the DSMDA. This piece may be imposed by the director
 - ❖ At the end of their studies students must submit a portfolio with the following materials. No materials may be re-used from the Certificate Portfolio.
 - 6 Observation Reports (3 Adult classes and 3 Children’s Classes)
 - 3 Short essays, each describing a musical subject from the different Dalcroze branches (The division of twelve eighths, the different *espèces* of pentachords, principles of improvisation for movement, etc.)
 - These essays should be 2-3 pages, double-spaced; they should provide an overview of the topic, an explanation of its relevance or importance to the Dalcroze work, and at least two cogent musical examples.
 - Aim to submit these to faculty in advance of the portfolio for approval.
 - 3 Short essays, each describing a different Dalcrozian Strategy/Technique (Inhibition, Dissociation, Systemization etc.) or a different Principle of Dalcroze Education (Theory Follows Practice, Time Space Energy, etc.)
 - These essays should be 2-3 pages, double-spaced; they should provide an overview of the topic, an explanation of its relevance or importance to the Dalcroze work, and at least two cogent musical examples.
 - Aim to submit these to faculty in advance of the portfolio for approval.
 - The collection of all harmonizations from improvisation exams
 - The collection of piano literature from improvisation exams plus activity descriptions
 - All original compositions/improvisations from improvisation exams

- A collection of sequenced lesson plans of 45-60 minutes per lesson (at least 3 for children or 3 for adults) that demonstrate License level teaching. There should be Solfège applications in each lesson. These lesson plans must clearly demonstrate for each activity:
 - Music/Movement Goals
 - Dalcroze Strategies/Techniques
 - Dalcroze Principles
 - Detailed descriptions of exactly what the students will do/how the activity will take place (even if this changes in the lesson, it's important to have a clear intention)
 - Precise language for all instructions in addition to the moments of theory follows practice that lead to discovery
 - Written responses/reactions to the assigned readings for the pedagogy requirements (the candidate can choose from any of the articles at each level)
 - There should be 5 from each checkpoint level, for a total of 10 papers. *Plastique Animée* readings can be substituted for at any time for any of the readings.
 - These must be read by faculty before submitting the portfolio. Include the marked copies in your portfolio.
 - These responses/reactions should be completed throughout one's studies. Aim to finish all of Level 4 papers within the first year of study. Aim to finish all of the Level 5 papers before finishing the Level 5 exams.
 - Other written assignments from the pedagogy course
- ❖ When students have completed all of their exit examinations in Eurhythmics, Solfège, and Improvisation, turned in their portfolios, and have successfully completed their teaching examinations, they will receive the internationally recognized Dalcroze License that, under the auspices of the *Collège de l'Institut Jaques-Dalcroze*, confers the right for them to teach the method Jaques-Dalcroze to children and adults and use the name Jaques-Dalcroze in their advertisements and course descriptions.

*All Checkpoint Observations, Portfolio, and Video exams are subject to examination fees.
See the website for current information.*

Checklist of Requirements for Certification and/or Licensure

Checkpoint Observations	Eurhythmics Date Completed	Solfège Date Completed	Improvisation Date Completed
Checkpoint Observation 1A/1B			
Checkpoint Observation 2A/2B			
Checkpoint Observation 3A/3B Exit Exam for the Certificate			
Checkpoint Observation 4A/4B			
Checkpoint Observation 5A/5B Exit Exam for the License			

Methods Requirements	Certificate Materials Date Completed	License Materials Date Completed
Completed Portfolio		
Video of Children’s Eurhythmics Class and Supporting Documents		
Video of Adult’s Eurhythmics Class and Supporting Documents		
Video of Live Performance of a Solo or Duo Plastique	N/A	
Other Supplemental Requirements:		

Pedagogy Practicum and Video Information: An Outline

1. General Guidelines

- a. **When:** DSM professional studies students who are currently in Level 3 Improvisation (Certificate students) or Level 5 Improvisation (License students) should begin their pedagogy practicum. Student will mentor with two faculty; License students should aim to have two Diplômés as their mentors.
- b. **How Long:** Students should plan to offer minimum of a semester long session of weekly classes that they video and submit to their pedagogy mentor: approximately 10-15 weeks of classes (As a general guide, plan for a minimum of 6-7 classes will be with the first mentor and a minimum of 3-4 classes will be with the second mentor). However, keep in mind that the practicum will last until both pedagogy mentors are satisfied that the student has met all requirements and is ready to submit an exam video.
 - i. Videoed classes for the Certificate should be approximately 45 minutes in length.
 - ii. Videoed classes for the License should be approximately 60 minutes in length.
 - iii. Pedagogy practicum lessons with your mentor are generally 60 minutes in length.
- c. **With Whom:** The videoed classes can be with any age demographic, but it is best to use the demographic that you typically teach.
 - i. Certificate students should plan to teach introductory level coursework (i.e. Level 1 Eurhythmics material).
 - ii. License students should plan to teach more intermediate and advanced level coursework (i.e. Level 2 and 3 Eurhythmics material).
 - iii. While not required, it is best to have students who are enrolled in a “Dalcroze only” learning environment. It can prove to be challenging to fit your Dalcroze studies into a pre-existing program. However, this is ultimately up to you and your pedagogy mentors.
- d. **How Many:** A minimum of 4 students is absolutely necessary for these videoed classes. However, it’s best to aim for at least 6 students. More than 12 students is possible, but not recommended as it can get unwieldy to manage. Discuss this with your pedagogy mentors if you have questions.
- e. **What to Call It:** You may not call the classes “Dalcroze or Dalcroze-based” in the title, nor may not call yourself a Dalcroze teacher until you have a Dalcroze Certificate in hand. However, you can use any creative name for the class: i.e. “Music that Moves You” or “Jumpin’ Jams with Jeremy” etc. In the description of the class, you can and should describe that you are using Dalcroze methodology and that the class is in support of fulfilling your Dalcroze Education requirements.

2. Learning Environment

- a. **Room size:** the room should be large enough for the students to run, skip, and gallop freely; a minimum of 50-75 square feet per person is needed (5-7 square meters).
- b. **Equipment:** the room should have an acoustic piano and a white board.
 - i. Both of these should be visible from the perspective of the camera while still allowing for a complete view of the room. If you place the piano and the white board near one another and the camera at the opposite end of the room, this can be easily accomplished.

- ii. If an acoustic piano is not available, an electronic keyboard may be used. However, it must have weighted, touch-sensitive keys and a sustain pedal. You will be evaluated based on your musicality and musicianship, so the sound quality must be excellent.
- c. **Floor:** the floor can be virtually anything, but plush carpet should be avoided.
- d. **Attire:** the teacher should wear clothing suitable for movement: the students should be able to readily see the teacher's body movements (particularly movement at the knee, ankle, and nuances of the body core), and the movement should not be restricted by the clothing in any way. The students should be barefoot and dressed for movement. At the Certificate level, there is some flexibility here: i.e. public-school teachers may not be able to require that students move in bare feet, and they may not be able to change their clothes for class. However, at the License level, there is less flexibility. Discuss this with your pedagogy mentors if you have questions or concerns.

3. Video Details

- a. **View:** the piano, white board, and movers must be visible from the camera's perspective. Get in the habit of filming yourself teach and watch them afterwards; it's scary at first, but the more you do it, the easier it gets. You can also gain valuable footage for future use from doing this!
- b. **Quality:** the videos do not need to be in HD, but they should not be blurry. The camera does not need to be monitored by a camera person, it can simply be set up and left for the duration of the class. Ensure that the sound is clearly audible; a microphone may be necessary.
- c. **Sharing Videos:** the videos must be uploaded and shared with your mentors using some kind of online video sharing platform: YouTube, Vimeo, Zoom, Google Drive are all possible. Be sure to share these links with your pedagogy mentors in advance of the lesson so that you are sure the links will work.
- d. **Exam video:** the examination video must meet the above requirements, and it may only be submitted when both pedagogy mentors agree that the student is ready. It must be a video that neither of the mentors has seen. The video must be accompanied by a detailed lesson plan and a 2-3 page self-critique of the lesson.

4. Pedagogy Mentorship

- a. **With Whom:** Students should secure two pedagogy mentors who will oversee their practicum. One must be the DSM director. The other can be any approved Dalcroze Diplômé or Licentiate. While others are possible, a short list includes:
 - i. Laetitia Disseix-Berger, Diplôme Supérieur: laetitia.disseixberger@gmail.com
 - ii. Mary Dobrea-Grindhal, Diplôme Supérieur: marydobreagrindahl@gmail.com
 - iii. Eiko Ishizuka, Diplôme Supérieur: eiko_ishizuka@hotmail.com
 - iv. Dr. Michael Joviala, Diplôme Supérieur: mikejoviala@gmail.com
 - v. Katie Couch, Diplôme Supérieur Candidate: mkatiecouch@gmail.com
 - vi. Lauren Hodgson, Dalcroze License: lhodgsonmusic@gmail.com
 - vii. Fumi Nakayama, Dalcroze License: fnakayama@carthage.edu
 - viii. Emma Shubin, Dalcroze License: emma.shubin@gmail.com
- b. **Frequency:**
 - i. Students should meet with their first mentor weekly to watch and discuss their pedagogy videos.
 - 1. These lessons are generally private lessons, so the student must pay their mentor directly for these lessons.

2. Lesson fees are determined by each instructor, so be sure to discuss this upfront.
3. All lesson fees must be paid before any Dalcroze credential will be awarded.
- ii. Once the first mentor feels that the student has satisfied all requirements and is ready to move on to the director, then the lesson shift to the director. Once the director feels the student has satisfied all requirements, then the student may submit a video for examination.
- iii. Not all mentors will be available; it is best to secure lesson times with your mentor in advance.

c. Content:

- i. Most students will use Eurhythmics classes for their pedagogy practicum. However, it is possible to teach Rhythmic-Solfège classes; be sure that you show significant full body movement in your work and exam videos. If you have questions in this regard, be sure to discuss this with your pedagogy mentors.
- ii. The pedagogy practicum lessons will address many aspects of the student's Dalcroze Education. Mentors will expect students to incorporate their advice into the next lesson that is taught.
- iii. At first, students should submit shorter videos of their teaching, or pinpoint specific segments of their videoed class material to view with their mentor. As the lessons progress, the videos may increase in length.
- iv. All videos should be accompanied by detailed lesson plans that outline descriptions, musical and movement goals, Dalcroze principles, along with Dalcroze strategies and techniques.
- v. Each mentor will proceed in their own unique way and present their own unique viewpoints. It is expected that students and faculty work respectfully in acknowledging, incorporating, and understanding the rich diversity each of us brings to Dalcroze Education.

5. Evaluation:

- a. Be sure to use the most recent version of the Pedagogy Exam form found in the Dalcroze Student Handbook located online on the DSM Professional Studies webpage.
- b. At first, it is not necessary to follow this form, but as the practicum continues, it will become more important to make sure you are meeting these guidelines.
- c. The video must be accompanied by a detailed lesson plan, and a 2-3 page self-critique of the lesson. The jury will want to know what you liked about the lesson and what you thought went well; also include what you would change about the lesson if you could do it again.

6. Questions: If you have questions, during the practicum, do not wait to ask your pedagogy mentor or the director.

Pedagogy Evaluation Form

Name:

Description of Class Level/Age:

5 = Outstanding; 4 = Good; 3 = Fair; 2 = Needs Improvement; 1 = Fail; 0=Not Seen

Areas for Evaluation	Score	Comments
1. Lesson Structure and Pedagogy		
a. Clear Musical/Movement Goals		
b. Clarity of Directions		
c. Lesson Development		
d. Creativity of the Lesson Plan		
e. Ability to Watch Students		
f. Use of Signals and Commands from Piano		
g. Appropriateness of Musical &/or Corporal Concepts		
h. Adaptability to the Students		
i. Ability to Correct Errors & Improve Accuracy		
Total: needs a 27 to pass section 1		
2. Principles of a Dalcroze Education		
a. Music as Motivator, Stimulator, and Regulator		
b. Movement as the Means for Learning; the Body as Instrument		
c. Active Listening		
d. Adaptation		
e. Relationships of Time, Space, and Energy		
f. Discovery-based learning		
g. Experience Before Analysis		
h. Use of Imagination, Improvisation, and Invention		
i. Spirit of Play		
j. Social Interaction		
Total: needs a 30 to pass section 2		

Areas for Evaluation	Score	Comments
3. Use of a variety of Dalcroze Strategies and Techniques (Demonstrate at least 3 from the list below; ONLY the top 3 scores will be counted for the total score.)		
a. Quick Reactions (verbal, aural, visual, tactile)		
b. Canon		
c. Follow		
d. Series/Sequence/ Systemizations		
e. Spatial Orientation/Exploration		
f. Improvisation		
g. Plastique Animée		
h. Group Exercises		
Total: needs a 10 to pass section 3		
4. Musicianship: Improvisation, Pianism, Singing, etc.		
a. Effective Improvisation: does the music inspire the activity and/or movement?		
b. Variety of Tonalities, Modes, Pianistic Styles etc.		
c. Musicality, Nuance, and Affect		
Total: needs a 10 to pass section 4		
5. Movement Quality (of the teacher/exercises)		
a. Purposeful Movement and Movement Demonstration		
b. Variety of Ways to Embody the Music		
c. Demonstration of Nuance and Expression through the Body and/or Gesture		
Total: needs a 10 to pass section 5		

A student must pass all individual five sections of the pedagogy exam in order to pass the Level 3 Pedagogy Exam and earn the Dalcroze Certificate. If any section does not receive a passing score, the student must redo the exam. For Level 2 Pedagogy, each individual training program will determine the exam requirements and evaluation criteria for its Level 2 Pedagogy Exam.

The number totals for each section reflect at least a minimum passing percentage of at least 67%.

Pass Redo

Adjudicator's Signature: _____ Date: _____

Notes: