

THE JAQUES--DALCROZE LICENSE

The License Jaques-Dalcroze is an internationally recognized credential that qualifies the holder to train teachers at all three certificate levels and to train License candidates in coordination with a Diplomat of the Jaques-Dalcroze Approach.

I. **Solfège:** (20 minutes to review the exam without piano)

A. Performance

1. *Doh-to-Doh* Scales:
 - a) The candidate will sing any given *doh-to-doh* major or minor scale in both directions.
 - b) The candidate will chain all the *doh-to-doh* scales first in major and then in harmonic minor.
 - c) The candidate will sing any two given *doh-to-doh* scales in major one ascending and the other descending.
2. Single-clef Sight-Singing:
 - a) The candidate will sing the appropriate *doh-to-doh* scale to establish the tonality.
 - b) The Candidate will sight-sing a given piece of vocal literature first without and then with accompaniment. (E.g., “Orpheus With His Lute” by W. Schuman or *Ständchen*, Op. 106, No. 1 by J. Brahms or any selection from “*Metrique et Rythmique Melodies*” by E. Jaques--Dalcroze.)
 - c) The piece should be in any tonality other than *doh* major or *la* minor containing modulations to related keys, in a compound or simple meter.
3. Changing Clef Sight-Singing:
 - a) The candidate will sight-sing a given sixteen-bar melody using changing clefs.
 - b) The piece may use all seven Dalcroze clefs. (bass, baritone, tenor, soprano, mezzo soprano, treble, alto)
4. Rhythm Realization:
 - a) The candidate will realize two sixteen-bar rhythms.
 - b) One piece is a simple meter while the other is in a compound meter.
 - c) One piece is crusic while the other anacrusic.
 - d) For each piece the candidate will:
 - (1) First, articulate the rhythms on neutral syllables while using arm beats and then clap the rhythms on the repeat.
 - (2) Choose one rhythm on which to improvise a melody containing at least one transient modulation (tonicization) to and from related keys in a given major or minor tonality.
 - (3) The candidate will sing the appropriate *doh-to-doh* scale to establish the desired tonality.
5. Two-part Rhythm Realization:
 - a) Sight-sing an eight-bar, two-part rhythm in a simple or compound meter.
 - b) The candidate will clap the bottom voice while articulating the top.

- c) At “hop” the candidate will switch between the two parts.
- 6. The Espèce:
 - a) The candidate will sing and resolve chords in 1st, 2nd, 3rd, and 4th espèce in major and the fifth espèce in minor in all inversions.
 - b) The candidate is given a pitch and then asked to sing a particular espèce in a given inversion.
- 7. Play And Sing:
 - a) With four days preparation, the candidate will sing the melody and play the accompaniment of one selection from *Leçon Melodiques* by Emile Jaques-Dalcroze.
 - b) The assignment is usually from the second half of the volume.
- B. Written
 1. *Doh-to-Doh* Scales:
 - a) After hearing each scale, the candidate will first indicate the correct *doh* (natural, sharp or flat) on the staff paper and then show the correct scale.
 2. Rhythm Dictation:
 - a) The candidate will notate on staff paper a given eight-bar rhythm.
 - b) The rhythm should contain changing simple or compound meter with patterns at the beat, first, and second divisions.
 3. Two-part Rhythm Dictation:
 - a) The candidate will notate the rhythm of an eight-bar, two-part composition.
 4. Melodic Dictation:
 - a) The candidate will notate on staff paper a given eight-bar melody in a given tonality that contains one transient modulation.
 - b) The melody should be in simple or compound changing meter in any key other than *doh* major or *la* minor.
 5. Two-part Melodic Dictation:
 - a) The candidate will notate on staff paper a given eight-bar, two-part composition containing one transient modulation.
 - b) The composition will be in simple or compound meter in any major key other than *doh*.
 6. Bass Line Harmonic Realization: (en canon)
 - a) The candidate will notate in canon a given bass line on staff paper using whole notes with one transient modulation.
 - b) The bass may be in any given major key.
 - c) Once completed, the candidate will notate the figured bass symbols while listening to the realization.

II. Improvisation:

A. Musical Form

1. The candidate will prepare an unwritten composition in a Rondo or Ancient Dance form six days in advance of the physical examinations.

2. The director will choose a provided eight-bar theme.
- B. Solfege Subjects:
1. Create a suite of pieces that use at least four different solfège subjects i.e., poly metrics, poly-rhythmics, anacrusic phrasing, unequal measures, and beats, etc.
 2. To be performed with twenty minuets of preparation:
- C. Non-Figured Bass:
1. The candidate will realize a sixteen-bar non-figured bass line that suggests chromatic harmony.
 - a) The bass will contain at least one sequence and two modulations to a related key.
- D. Melody Harmonization:
1. The candidate will harmonize a sixteen-bar melody in a given tonality suggesting chromatic harmony.
 2. The theme should contain at least one sequence and two modulations to a related key.
- E. Rhythm Realization:
1. The candidate will realize a given sixteen-bar rhythm which changes meter from a simple to a compound meter by way of the beat and the division.
- F. Two-part Rhythm:
1. The candidate will realize an eight-bar, two-part rhythm in a simple or compound meter using at two or more voices in a given major or minor key other than Doh major or La minor.
 2. The rhythm should contain patterns with notes that match the beat, the first and second division and multiple.
- G. Modulations:
1. The candidate will improvise on a given harmonic progression, i.e., Fa major to La minor to Si Flat Major to Ré Major to Sol Minor and then return to Fa major.
 2. The candidate should use the basic color chords (iv, Neo. 6 Aug. 6 vii^{7°}) for modulation when possible.

III. Eurhythmics

- A. A eurhythmics class of candidates is formed specifically for the jury to observe and evaluate each.
1. The lesson will be designed to include but not limited to the following solfège subjects:
 - a) Canon: pattern and at the measure
 - b) Arm-beat patterns in a simple and compound meter Syncopation by anticipation and by retardation
 - c) Augmentation and Diminution of rhythm modes by two times fast and slow and three times fast.
 - d) Anacrusic Phrasing
 - e) Unequal Measures
 - f) Unequal Beats
 - g) Poly rhythmics using the four pure rhythm modes and Amphibrach.
 - h) Poly metrics (cross rhythms):
 - (1) Meters include:
 - (a) two against three and five

- (b) three against four and five
- (c) four against five
- i) Rhythmic/Metric Transformation
- 2. The candidate is expected to demonstrate the following eurhythmics subjects within the scope of the lesson.
 - a) Listening
 - b) Time - Space - Energy
 - c) Coordination
 - (1) Association
 - (2) Disassociation
 - d) Quick Reactions
 - (1) Inhibition
 - (2) Excitation
 - e) Concentration
 - f) Memory
 - g) Body Technique

IV. PLASTIQUE ANIMÉE

- A. With a group of three or more individuals, the candidate will compose and then choreograph the piece using the plastique animée approach.
- B. The piece should be at least thirty-two measures in length and have a clearly defined form.

V. PEDAGOGY

- A. The candidate will teach lessons in eurhythmics, solfège, and improvisation.
 - 1. Candidates may teach at least two but no more than three forty five-minute periods in each subject area.
 - a) Candidates must achieve two passes (out of the three tries) on a pass or fail basis. Detailed preparation precedes while constructive critical analysis follows each lesson.
 - 2. The examination classes take place during the Institute for Jaques-Dalcroze Education's Summer program with Module I, II, III, IV and V students.
- B. Each eurhythmics lesson must have a piece of music as the focal point and at the level of Module IV or V.
- C. Each solfège and improvisation class must be at the level of Module III or IV.