

Appendix: Sample Exercises Demonstrating Certification Standards

A.1 Level 1 Summary with Examples (Introductory Credential in Dalcroze Education)

This appendix builds on the skills described in Chapter 3, adding example examination exercises and outcome descriptions for each level. These exercises and outcomes serve as a guide for both teachers and students as to what is the minimum standard for achieving a passing examination for each level. Students should not assume that these exercises will be presented in their examinations; however, the exercises should provide an idea as to what level of difficulty will be expected at each level.

A.1-E Eurhythmics Level 1

These guidelines represent the minimum requirements for certification and examination at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced as desired. The examinations will require students to demonstrate their knowledge of the following subjects through movement, analysis, notation, improvisation, and physicalized gesture. Musical compositions will be used to illustrate the subjects during the actual teacher training courses. The examples for each level show a variety of means and applications in which the instructor might evaluate the students during exams. The outcomes describe the desired results for a passing exam.

- **All examples are simply suggestions to give students and faculty ideas for how the standards can be realized; they are not regulations. However, they are taken from evaluations and classes that have been used in the past in Dalcroze teacher training courses.**
- Subjects will be taught through the Dalcroze Strategies and Techniques at each level of study.
- Throughout the program the subjects will invite different types of expression and nuance:
 - Affect, Mood
 - Dynamics, Articulation, Accents, Texture
 - Tempo, Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy

❖ **Beat Type** (Eurhythmics Level 1)

- Binary and ternary beats.
 - Step the beat and clap the division (and the reverse). At a given signal, clap binary or ternary divisions.

Outcome: Student will demonstrate the difference in quality between the binary and the ternary beats.

❖ Meter (Eurhythmics Level 1)

- Simple Meter (binary beats)
 - Clap the crasis and step the beat in meters of 2, 3, and 4.
 - Step the crasis or the beat and conduct using arm beats in meters of 2, 3, and 4.

Outcome: Student clearly demonstrates the meter of the music though showing a clear sense of crasis and meter. The student must move with precision, accuracy, and musicality while demonstrating the measure shape.

- Compound Meter (ternary beats)
 - Clap the crasis and step the beat in meters of 2, 3, and 4.
 - Step the crasis or the beat and conduct using arm beats in meters of 2, 3, and 4.

Outcome: Student clearly demonstrates the meter of the music though showing a clear sense of crasis and meter. The student must move with precision, accuracy, and musicality while demonstrating the measure shape.

- Changing Meter: Simple meter and Compound meter
 - Step the beat and/or crasis; conduct arm beats in meters of 2, 3, or 4. At TWO, be in 2-time, at THREE, be in 3-time, at FOUR be in 4-time.
 - Improvise a phrase using a series of changing meters with a partner.

Outcome: Student conducting and stepping is congruent with quick reaction meter change. The student must move with precision, accuracy, and musicality while demonstrating the measure shape.

❖ Rhythms (Eurhythmics Level 1)

- Rhythmic Patterns/Modes and Durations in Simple Meter

- | | |
|--|--|
| ▪ Beat: e.g.  | ▪ Anapest: e.g.  |
| ▪ 1 st Division: e.g.  | ▪ Dactylic: e.g.  |
| ▪ 2 nd Division: e.g.  | ▪ Trochée: e.g.  |
| ▪ 1 st Multiple: e.g.  | ▪ Iamb: e.g.  |
| ▪ 2 nd Multiple: e.g.  | |

Outcome: Students will learn to move, hear, sense, analyze, write, read, these rhythms in the context of Dalcroze exercises. Their movement technique will demonstrate control, coordination, and balance along with a reflection of weight and flow so that the result will be precise, accurate, and musical.

- Rhythmic Patterns/Modes and Durations in Compound Meter

- | | |
|--|--|
| ▪ Beat: e.g.  | ▪ 2 nd Multiple: e.g.  |
| ▪ 1 st Division: e.g.  | ▪ Trochée: e.g.  |
| ▪ 2 nd Division: e.g.  | ▪ Iamb: e.g.  |
| ▪ 1 st Multiple: e.g.  | ▪ Sicilian: e.g.  |

Outcome: Students will learn to move, hear, sense, analyze, write, read, these rhythms in the context of Dalcroze exercises. Their movement technique will demonstrate control, coordination, and balance along with a reflection of weight and flow so that the result will be precise, accurate, and musical.

- Basic Complementary Rhythm

- Using basic rhythms in simple and/or compound meter, students step rhythmic patterns/modes at clap the complement of a given duration. At "Change," the students must change hands and feet.

Outcome: The student's clapping and stepping is congruent with the reaction. The student must move with precision, accuracy, and musicality.

- Rhythmic Transposition (vs.)

- Student claps the ternary trochaic pattern above and steps the beat. At, “Hopp,” the student must change to the binary trochaic pattern above. At, “Change,” the student must change hands and feet.

Outcome: The student’s clapping and stepping is congruent with the reaction. The student must move with precision, accuracy, and musicality.

- Simple Polyrythm e.g. Beats vs. Division; Beats vs. Pattern

- Student steps a given beat while clapping the division. At, “Change,” the student must change hands and feet.
- Student steps a given beat while clapping a given rhythmic pattern/mode from above. At, “Change,” the student must change hands and feet; at, “Hipp,” the student must change the beat to the division; at, “Hopp,” the student must change the beat to the multiple; at “Beat,” the student must change back to the beat.

Outcome: The student’s clapping and stepping is congruent with the reaction. The student must move with precision, accuracy, and musicality.

❖ **Phrase and Form** (Eurhythmics Level 1)

- Antecedent/Consequent and phrase-period structure

- Student will move to an antecedent phrase and consequent phrase

Outcome: Movement embodies crasis or anacrusic phrase beginnings, then endings with congruent cadential gestures; spatial movement changes direction for consequent phrase.

❖ **Arm Beats through Meters of 4 Beats** (Eurhythmics Level 1)

- Canons

- Step a basic canon at the measure using simple meter rhythms above in meters of 2, 3, or 4.
- Step a basic canon at the measure using compound meter rhythms above in meters of 2, 3, or 4.

Outcome: Students must show clear duration and points in space. The flow and energy of the conducting gestures must match the music. The student must move with precision, accuracy, and musicality while demonstrating the measure shape.

A.1-S Solfège Level 1

These guidelines represent the minimum requirements for certification and examination at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced as desired. Students will physicalize, sing, hear internally, analyze, read, write, and improvise in Dalcroze Solfège. The examinations will require students to demonstrate their knowledge of the following subjects through reading, singing, writing, analysis, improvisation, and physicalized gesture. The examples for each level show a variety of means and applications in which the instructor might evaluate the students during exams. The outcomes describe the desired results for a passing exam.

- **All examples are simply suggestions to give students and faculty ideas for how the standards can be realized; they are not regulations. However, they are taken from evaluations and classes that have been used in the past in Dalcroze teacher training courses.**
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- Throughout the program the subjects will invite different types of expression and nuance:
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 - Tempo, Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy

❖ Scales (Solfège Level 1)

- C to C Scales/Do to Do Scales beginning on any scale degree Major (sing/perform, hear/analyze)
 - Sing the requested major C to C scale first with numbers, then pitch names. Clap on tonic, snap on the dominant.
 - Sing the requested C to C scale with numbers, then pitch names. On the signal "Hipp," stop singing; "return," resume singing.
 - Teacher plays a C-to C scale; student sings the tonic that belongs to that scale.

Outcome: Student will demonstrate an understanding of C-to-C scales in major.

- Given the pitch C, sing the Do to Do scale to which a given dominant 7th chord belongs.

Teacher Plays: Student Sings the Do to Do Scale Using Pitch Names: (Resolution)



Outcome: Student demonstrates the ability to hear the key and determine the function of C from a dominant 7th chord.

- Given the pitch C, sing a Do-to-do scale without using the piano for harmonic support.

Teacher asks for a Do to Do scale in G Major: Student Sings the Do to Do Scale Using Pitch Names: (Resolution)

Outcome: Student will demonstrate the ability to hear the function of C and/or be able to construct scales from half and whole steps.

❖ Polychords and Intervals (Solfège Level 1)

- Dichords and Trichords
 - Sing a given scale in di-chords, using 8th notes for the whole steps and triplet “turnarounds” for the half steps.

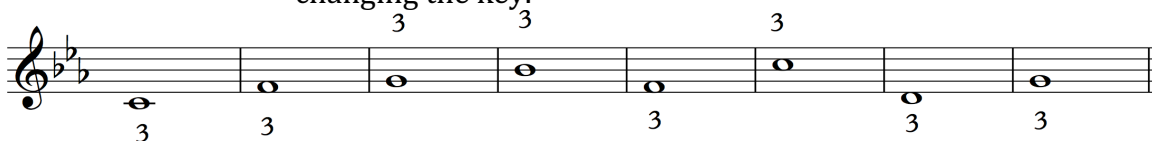
Teacher asks for a Scale using Dichords in F Major: Student Sings Using Pitch Names:

Outcome: Student will demonstrate a concrete identification of whole and half steps

- After hearing a trichord, use hand gestures to indicate the half and whole steps, then sing each possible C-to-C scale that begins with the trichord. Sing scales with numbers then pitch names.

Outcome: Student will demonstrate the ability to recognize trichords and use trichords to build C-to-C scales.

- Determine the key of the example below; sing the C-to-C scale, then perform the trichord exercise below, first with numbers, then pitch names, in the given rhythm. Indicate half steps with a closed fist, whole steps with an open hand. Repeat, changing the key.



Rhythm:



1. As performed in E $\flat$ Major



2. As performed in G Major



Outcome: Student will demonstrate an understanding of the C-to-C scale and relationship of half and whole steps.

- Identify the species of a given trichord. From the degrees of the scale that the trichord can fall on, choose one of them, and create a phrase that leads convincingly to the tonic tone.

Teacher Plays: Student Sings Using Pitch Names or Numbers:

Outcome: Student will demonstrate the ability to identify different trichords and to create a convincing melody (which will include the degrees of 4 and 7) that goes to the tonic tone.

❖ Harmony (Solfège Level 1)

- Triad qualities (major, minor, diminished)
 - Show with hand signals (as determined in class) the identification of triads as they are played.
 - Sing the tones of these qualities on demand.

- Sing, in order, with letter names, the four triad types from the same root note. (Maj., Min., Dim.); repeat, singing the triad signaled by the teacher (quick reaction exercise)
- Create a gesture to match each of the four triad types; when you hear a triad, indicate which quality you hear by performing the gesture

Outcome: Student will demonstrate the ability to recognize/sing any of the three triads.

- I, IV, V⁷, vi, ii
 - Show with hand signals (as determined in class) the identity of the harmony in a piece as played by the teacher.
 - Sing the bass line of the chord progression below, then use the motif below as the foundation of a melodic improvisation over the progression. Sing first numbers, then repeat with pitch names.



I vi IV V⁷ vi ii V⁷ I

Outcome: Student will demonstrate the ability to blend melody and harmony together to create a short melodic phrase.

- As you listen to an improvisation, step the beat; when you hear a tonic harmony, step forward; predominant, sideways, and dominant, backwards. Use fingers to indicate the specific harmony you hear.

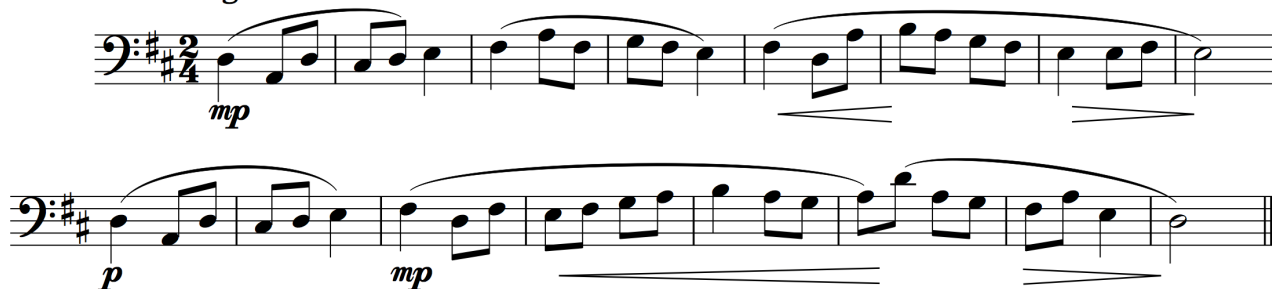
Outcome: Student will demonstrate the ability to hear harmonic function.

❖ Sight-singing (Solfège Level 1)

- Mostly scalar motion with leaps within the Tonic triad in major keys through 3 sharps and 3 flats
 - These will be short pieces or excerpts that the students will have two minutes to examine before being tested.

Outcome: Student will demonstrate the ability to sight-sing melodies with a sense of phrase and with good intonation.

Allegretto



Waltz-time **German Folk Song**

p *mf*

f

Outcome: Student will demonstrate the ability to sight-sing a melody musically and in-tune using pitch names and scale degree numbers.

❖ **Melodic Improvisation** (Solfège Level 1)

- Antecedent/consequent Relationships, various cadence types, and motivic development
 - The teacher sings an antecedent; the student sings a musical consequent of the same length that goes to the tonic.

Outcome: The student sings both the antecedent and consequent, with logical phrasing.

- Articulate the rhythm below with a neutral syllable, then repeat, improvising a melody over it. The melody should contain a melodic motif that is presented and repeated on different scale degrees. Create an antecedent phrase the first time that ends on a note within the Dominant triad, then repeat with a consequent that ends on tonic. Sing first with numbers, then letters.

Outcome: Student will demonstrate an understanding of motif and phrase structure as it relates to form.

- The teacher gives the student a short melodic motif; the student creates a short tune that utilizes this motif through repetition or sequence.



given motif

Student improvises something like:



Outcome: The student will demonstrate the ability to manipulate aspects of melody (and rhythm) to create successful phrases and tunes.

A.1-I Improvisation Level 1

Students should be able to demonstrate the following skills. They will be evaluated on the criteria listed below. Musical compositions will be used to illustrate the subjects during the actual teacher training courses. The exercise examples, listed below each subject, are suggestions only and reflect exercises that might be used during examinations.

- **All examples are simply suggestions to give students and faculty ideas for how the standards can be realized; they are not regulations. However, they are taken from evaluations and classes that have been used in the past in Dalcroze teacher training courses.**

In all examples, the students should demonstrate the ability to use the following musical ideas without the aid of a written score:

1. Major keys and all forms of minor keys through 1 sharp and 1 flat.
2. Clear antecedent/consequent phrase-period structure
3. Use of motivic development
4. 1 voice is required (2 or more voices is optional)
5. A variety of nuances will be utilized including changes in:
 - a. Register
 - b. Dynamics
 - c. Articulation x

❖ **Playing for Movement** (Improvisation Level 1)

- Students will prepare each example below in a minimum of 2 different keys using an 8 bar antecedent/8 bar consequent.
 - Walking/Marching: e.g. 
 - Slow/Lunging Steps: e.g. 
 - Trotting/jogging/tip-toe running: e.g. 

Outcome: student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

❖ **Eurhythmics Applications** (Improvisation Level 1)

- Beat/Division/Multiple in Simple Meter
 - Beat: e.g. 
 - Division: e.g. 
 - Multiple: e.g. 

Outcome: the student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

- Rhythmic Patterns and Modes in Simple Meter
 - Anapest: e.g. 
 - Dactylic: e.g. 
 - Trochée: e.g. 
 - Iamb: e.g. 

Outcome: the student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

❖ Pedagogical Applications (Improvisation Level 1)

- Students should prepare at least 2 different examples of Dalcroze Strategies and Techniques from the list below.
 - Quick Reactions
 - Aural Reactions
 - Simple Follow: pianist plays a pattern or movement rhythm while changing a variety of nuances
 - Spin-offs using a folk tune: pianist plays a folk tune and at the end of the tune or at the end of a phrase, he/she changes the music and improvises new music. At the end of a phrase or the improvised music, he/she returns to the folk tune. The pianist repeats the whole process: ABA, ABACA, ABACABA, etc.
 - Verbal Reactions using (Hipp, Hopp, Change, etc.)
 - Systemizations

Outcome: the student will demonstrate the ability to give appropriately timed signals within the context of a Eurhythmics exercise.

❖ Chord Progressions (Improvisation Level 1)

- $I^{\frac{5}{3}} - IV^{\frac{6}{4}} - V^{\frac{6}{3}} - I^{\frac{5}{3}}$
 - Student will demonstrate a progression in both a minor key and a major key chosen by the jury.

Outcome: student will play with fluency and accuracy using blocked chords, hands together, each chord played at ♩ = 60.

A.2 Level 2 Summary with Examples (Applied Credential in Dalcroze Education)

A.2-E Eurhythmics Level 2

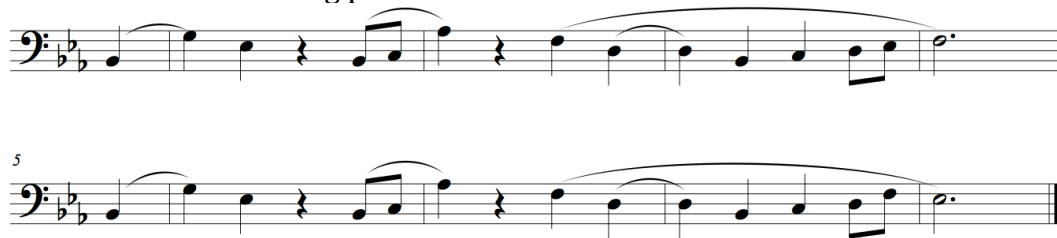
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❖ Anacrusis, Crusis, Metacrusis (Eurhythmics Level 2)

- Measure Shape: Anacrusis, Crusis, Metacrusis

- Realize the following phrase:



Outcome: student will articulate or move the phrase demonstrating the relationship between the Anacrusis, Crusis, and Metacrusis (Preparation, Release, Repose). Perform the same exercise using Dalcroze arm beats.

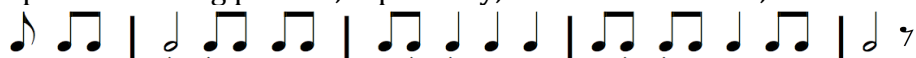
- Conduct using arm beats while stepping an Anacrusis Systemization in meters of 2, 3, and 4.



Outcome: Students will step, articulate, and/or sing the above example with accuracy and nuance while conducting arm beats. Change directions with every Anacrusis.

- Phrase Shape: Anacrusis, Crusis, Metacrusis

- Step the following pattern, repeatedly, without arm beats, and then with arm beats:



Outcome: Student will show in movement the Anacrusis, which moves toward a decisive Crusis, followed by a falling away for the Metacrusis.

- Listen to (or sing) a piece such as #15 of Jaques-Dalcroze's *Trent Leçons Melodiques*:



- Step only the cruses of the measures; move through the body to express the sense of metacrusis and anacrusis. Experiment with longer phrases and move through crusis, anacrusis, metacrusis; design a simple plastique with a partner, using varied phrase lengths.

Outcome: Student will demonstrate changes of direction, resistance, speed and intensity of movement should indicate differences between the parts of the phrase and illustrate its shape.

❖ **Silence/Rests:** internalization of time/space in the absence of sound (Eurhythmics Level 2)

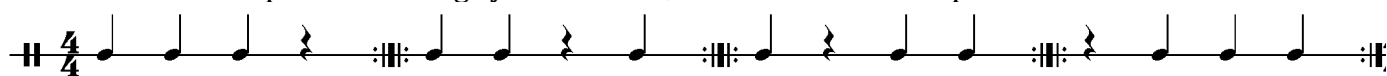
- Quality of rest and/or affect in relation to placement in a measure, phrase, or large-scale musical context

- Step the following pattern, clapping the rests. Then clap the pattern and step the rests.



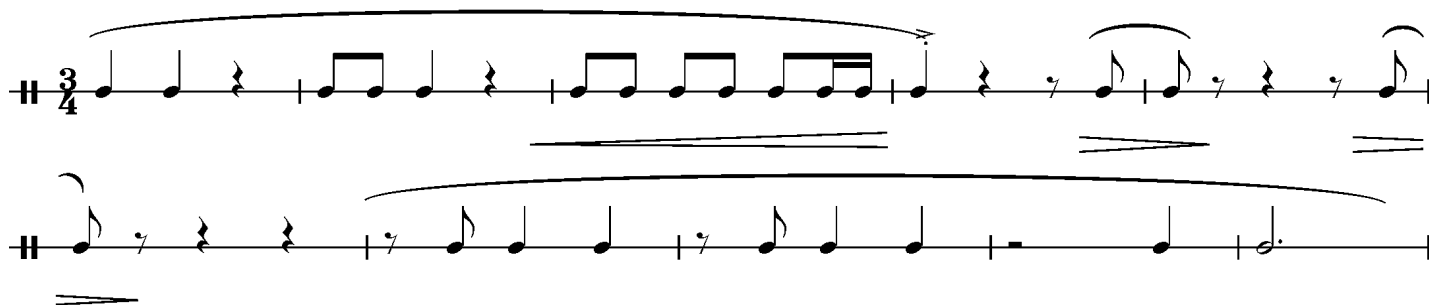
Outcome: Student will show the rests as having their own phrasing. This is different from Complementary Rhythm, in that the rests will vary in length.

- Step the following systemization, with and without repeats.



Outcome: Student will show the rests in a variety of manners: arresting the movement, gesturing the duration of the rest, leaving the ground, etc.

- Perform the following rhythmic phrase in movement, demonstrating different qualities of rests.



Outcome: Student will show the rests in a variety of manners: arresting the movement, gesturing the duration of the rest, leaving the ground, etc.

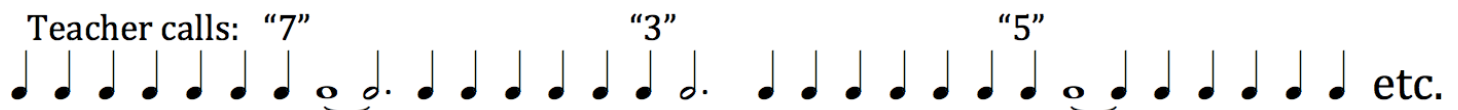
❖ Duration (Eurhythmics Level 2)

○ Changing Durations

- Step, clap, or tap on a drum a simple pattern, such as . On signal, continue twice as slow. Continue elongating until durations are approximately $\text{half note} = 50$.

Outcome: Student will show clarity and precision both in the pulses and in the durations using time, space, and energy in a variety of manners.

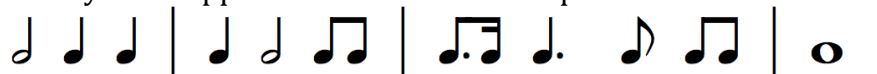
- Students step a pulse. At a given number, the student stops and gestures for the duration of that number of pulses then resumes walking.



Outcome: Student will show clarity and precision both in the pulses and in the durations using time, space, and energy in a variety of manners.

○ Repose/internalization

- Clap the following pattern. At “Hopp” command stop, but continue feeling the pattern internally. At “Hipp” command resume the pattern



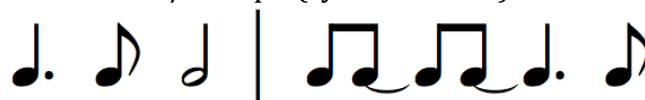
Outcome: Student will demonstrate precision and accuracy using time, space, and energy in a variety of manners.

- Step a simple rhythmic phrase. On “Hopp,” cease stepping but continue to sense the rhythm internally; on “Hipp” resume stepping.

Outcome: Student will demonstrate precision and accuracy using time, space, and energy in a variety of manners.

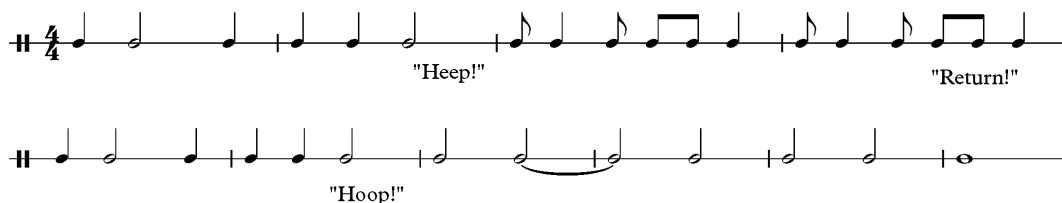
❖ Augmentation and Diminution of Motifs (Eurhythmics Level 2)

- A variety of lengths and complexities (2 or more beats in length, dotted values, and syncopations)
 - Step the pattern, both with consistent arm beats in 4/4: Tempo/Twice as Fast 2X, / Tempo / Twice as Slow/ Tempo (systemization)



Outcome: Student will demonstrate how the Time/Space/Energy reflects the changes. Students will step with shifts of weight that show the syncopation.

- Articulate the rhythmic pattern of the first two measures below while conducting. On “Hipp,” perform the rhythm twice as fast; “Return”= resume the original durations; “Hopp,” = perform the pattern twice as slow



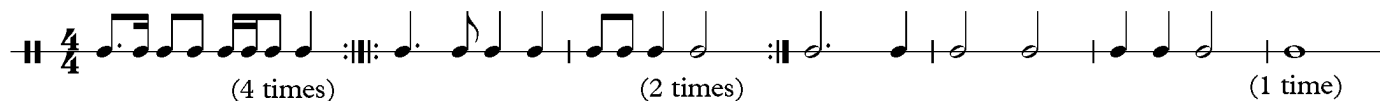
Outcome: Student will demonstrate how the Time/Space/Energy reflects the changes and portray the rhythms musicality and changes of nuance.

- Phrases: systemizations/sequences/series of augmentation and diminution of a single motif
 - Step a systemization using one of the rhythmic modes: anapest, dactylic, amphibrach, trochée, or iamb. For example, using anapest (♪ ♪ ♪):



Show how the energy of the rhythmic pattern changes; demonstrate precision and clarity with both the feet and the arm beats.

- The teacher (or another student) plays a short motif; student steps the rhythm while clapping beats according to a systemization of augmentation and diminution. For example:



Outcome: Student will demonstrate precision and accuracy using time, space, and energy in a variety of manners.

❖ Syncopation (Eurhythmics Level 2)

- Step, articulate, and/or sing in a simple meter of 4. At THREE syncopate beat 3 through anticipation for one measure.

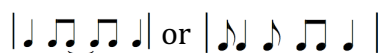


THREE

TWO

2 & 3

- Step a Tempo and Dynamics Follow using this syncopated pattern: ♪ ♪ ♪ ; for example:



- Step and clap the beat. At “Hopp hands,” syncopate by retardation in the hands. At “Hopp feet,” syncopate by retardation in the feet. At RETURN, return to stepping and clapping the beat. At “Hipp hands,” syncopate by anticipation in the hands. At “Hipp feet,” syncopate by anticipation in the feet.

Outcome: Student will demonstrate precision and accuracy using time, space, and energy in a variety of manners.

A.2-S Solfège Level 2

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❖ Scales (Solfège Level 2)

- C to C Scales/Do to Do Scales through 3 sharps and 3 flats in Minor
 - Sing the requested minor C to C scale first with numbers, then pitch names. Clap on tonic, snap on the dominant.
 - Sing the requested C to C scale with numbers, then pitch names. On the signal "Hipp," stop singing; "return," resume singing.
 - Teacher plays a C-to-C scale; student sings the tonic that belongs to that scale using numbers and pitch names.
 - Sing a Major Scale followed by the Relative Minor with a scalar link using pitch names and numbers.

F Major/D Minor

5 6 7 1 2 3 4 5 5 4 3 2 1 7 6 5 1 5 1

5=7 #7 1 7 1 2 3 4 5 6 7 7 6 5 4 3 2 1 7 1 5 1

1=6 5 1 5 6 7 1 2 3 4 5 5 4 3 2 1 7 6 5 1 5 1

Outcome: Student will demonstrate an understanding of C-to-C scales in minor and their relationship to the relative major scales.

❖ Polychords and Intervals (Solfège Level 2)

○ Tetrachords

- Sing a tetrachord containing whole and half steps. Improve a melody fixing it in a major or minor key.
- Determine the key of the example below; sing the C-to-C scale.
- Perform the tetrachord exercise below, by first singing each pitch and a 4th above or below it (as indicated), first with numbers, then pitch names.
- Using the given rhythm, sing the tetrachord patterns. Indicate half steps with a closed fist, whole steps with an open hand.



Rhythm:



As realized:



- In the exercise below, Roman numerals indicate scale degrees, the Arabic numbers indicate the tetrachord. When the 4 is below, sing the tetrachord ascending from the starting pitch; when it is above, sing the tetrachord descending, treating the Roman numeral (scale degree) as the lowest note of the tetrachord.

Realize the example in G minor, using the harmonic form of the scale.

V 4 4 II V 4 4 V
4 I III 4 4 VI I 4

As realized:



Outcome: Student will demonstrate the ability to hear scale degrees and understand the function of each note as it related to tonic.

❖ Harmony (Solfège Level 2)

- Major and minor triads in inversion
 - Using pitch names and numbers, sing the major triad arpeggio pattern, then sing the same triad arpeggio in a minor.



In A Major: 3 5 1 5 1 3 5 3 1 3 1 5 1 5 3 5 3 1



In A Minor: 3 5 1 5 1 3 5 3 1 3 1 5 1 5 3 5 3 1

- Sing a major triad in 1st inversion up from a given pitch; using the same pitch, sing a major triad in 1st inversion down. Repeat, singing a minor triad.
- Sing a major triad in 2nd inversion up from a given pitch; using the same pitch, sing a major triad in 2nd inversion down. Repeat, singing a minor triad.
- From a given pitch, sing this chain of chords, with pitch names and then numbers: Major $\frac{5}{3}$ – minor $\frac{5}{3}$ – Major $\frac{6}{3}$ – minor $\frac{6}{3}$ – Major $\frac{6}{4}$ – minor $\frac{6}{4}$
- Sing a C to C scale, then sing the circle of 5ths progression in major, with numbers, then letters. Repeat, clapping on the root of each chord.
- Teacher improvises; student names the quality and inversion of chords through hand gesture. (For example, a major triad in 1st inversion might be r.h. open fist, l.h. shows “1” for first inversion, while a minor triad in 2nd inversion might be r.h. closed fist, l.h. shows “2” for second inversion.)

Outcome: Student will demonstrate the ability to hear and sing harmonic function and inversion of all diatonic harmonies in isolation or in a progression.

- Sequences of descending 5ths in Major
 - Sing a C to C scale, then sing the circle of 5ths progression in major, with numbers, then letters. Repeat, clapping on the root of each chord.
 - *Outcome: Student will demonstrate the ability to sing diatonic harmonies in isolation or in a progression.*
- i, iv, V⁷, VI, III, ii^o
 - As you listen to an improvisation, step the beat; when you hear a tonic harmony, step forward; predominant, sideways, and dominant, backwards. Use fingers to indicate the specific harmony you hear.

Outcome: Student will demonstrate the ability to hear harmonic function and inversion of all diatonic harmonies.

- ## Andante con moto

Two staves of music in 4/4 time. The first staff shows a progression of chords: I, IV, I, V7, and vi. The second staff shows a progression: IV, ii, V7, I, IV, V7, and I. The music is written on a grand staff with a treble and bass clef. The first staff has a key signature of one flat (Bb) and a time signature of 4/4. The second staff has a key signature of one flat (Bb) and a time signature of 4/4. The music is written in a simple, clear style with a focus on the harmonic progression.

❖ **Sight-singing** (Solfège Level 2)

- ## Andante cantabile

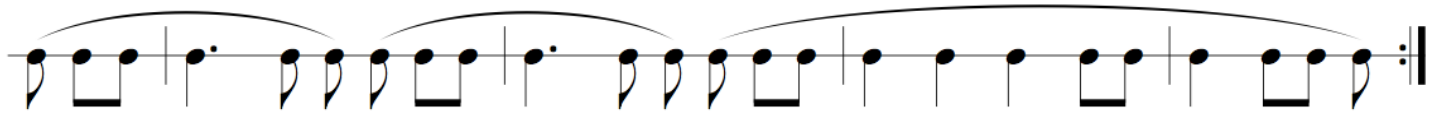
The musical score for 'The Rose Tree' is presented in two systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody starts with a half note G4, followed by a quarter note F#4, and then a series of eighth notes: E4, D4, C4, B3, A3, G3, F3, E3. The second system continues the melody with eighth notes: D3, C3, B2, A2, G2, F2, E2, D2. The score includes dynamic markings: *p* (piano) at the beginning of the first system and *mf* (mezzo-forte) at the beginning of the second system. The piece concludes with a double bar line and a *rit.* (ritardando) marking.

-
- Andante
- Germany (Brahms)
- mf* *p* *mf*
- p*
- mf* *p*

Outcome: Student will demonstrate the ability to sight-sing a melody musically and in-tune.

❖ Melodic Improvisation (Solfège Level 2)

- Motivic development; cadence types; changing phrase lengths; ornamentation: appoggiatura, neighbor tones
 - Articulate the rhythm below with a neutral syllable, then repeat, improvising a melody over it. The melody should contain a melodic motif that is presented and repeated on different scale degrees. Create an antecedent phrase the first time, a consequent on the repeat. Sing first with numbers, then pitch names.
 - Repeat the same exercise and add various types of ornamentation: appoggiaturas and neighbor tones.



A.2-I Improvisation Level 2

Students should be able to demonstrate the following skills. They will be evaluated on the criteria listed below. Musical compositions will be used to illustrate the subjects during the actual teacher training courses. The exercise examples, listed below each subject, are suggestions only and reflect exercises that might be used during examinations.

- **All examples are simply suggestions to give students and faculty ideas for how the standards can be realized; they are not regulations. However, they are taken from evaluations and classes that have been used in the past in Dalcroze teacher training courses.**

In all examples, the students should demonstrate the ability to use the following musical ideas without the aid of a written score:

1. Major keys and all forms of minor keys through 3 sharps and 3 flats.
2. White Key Modes: A Aeolian, D Dorian, E Phrygian, F Lydian, G Mixolydian
3. Clear antecedent/consequent phrase-period structure
4. Use of motivic development
5. 2 or more voices for all exercises
6. A variety of nuances will be utilized including changes in:
 - a. Register
 - b. Dynamics
 - c. Articulation
 - d. Texture and Counterpoint
 - i. One voice and two voices
 1. Melody in either hand
 - ii. Basic forms of counterpoint: contrary, parallel, oblique, and similar motion
 - iii. Fauxbourdon
 - iv. Accompaniment patterns

❖ **Playing for movement** (Improvisation Level 2)

- Students will prepare each example below in a minimum of 2 different keys using an 8 bar antecedent/8 bar consequent.
 - Walking/Marching
 - Slow/Lunging Steps
 - Trotting/jogging/tip-toe running
 - Sway/Swing
 - Skipping/Galloping

Outcome: student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

❖ **Eurhythmics Applications** (Improvisation Level 2)

- Beat/Division/Multiple in Compound Meter
 - Beat: e.g. 
 - Division: e.g. 
 - Multiple: e.g. 

Outcome: the student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

- Rhythmic Patterns and Modes in Compound Meter
 - Trochée: e.g. 
 - Iamb: e.g. 

Outcome: the student will demonstrate appropriate music for the time, space, and energy required for the locomotor movement.

❖ Pedagogical Applications (Improvisation Level 2)

- Students should prepare at least 2 different examples of Dalcroze Strategies and Techniques from the list below. Students should be able to watch the class and give instructions/commentary/corrections while playing.
 - Quick Reactions
 - Aural Reactions
 - Simple Follow: pianist plays a pattern or movement rhythm while changing a variety of nuances
 - Spin-offs using a folk tune: pianist plays a folk tune and at the end of the tune or at the end of a phrase, he/she changes the music and improvises new music. At the end of a phrase or the improvised music, he/she returns to the folk tune. The pianist repeats the whole process: ABA, ABACA, ABACABA, etc.
 - Verbal Reactions using (Hipp, Hopp, Change, etc.)
 - Systemizations
 - Canons: 1 voice required

Outcome: the student will demonstrate the ability to closely watch the mover and offer feedback during the exercises. The student will also demonstrate the ability to give appropriately timed signals within the context of a Eurhythmics exercise.

❖ Harmonic progressions (Improvisation Level 2)

- Authentic, Half, and Deceptive cadences
- Primary and secondary triads and their inversions, for example:
 - $I_3^5 IV_4^6 vii_3^0 iii_4^6 vi_3^5 ii_4^6 V_3^5 I_3^5$
 - $I_3^5 V_3^{(6)} I_3^6 ii_3^6 V_2^6 I_3^6 IV V^7$
 - $I_3^5 vi IV V_2^6 I_3^6 ii_3^6 V^7 vi_3^5$
 - Student will demonstrate a prepared progression using melody and blocked accompaniment in both a minor key and a major key chosen by the jury. The progression will be repeated at least 3 times, once each with a half cadence, deceptive cadence, and concluding with an authentic cadence.

Outcome: student will play with musicality, fluency, and accuracy while demonstrating a command of motif.

- 12 Bar Blues
 - I-IV-I-I; IV-IV-I-I; V-IV-I-I
 - Student will prepare the 12 bar blues in both a major key and a minor key using melody and blocked accompaniment.

Outcome: student will play with musicality, fluency, and accuracy while demonstrating the style.

❖ **Anacrusic Systemization OR Harmonization of all major and minor scales** (Improvisation Level 2)

- Prepare an Anacrusic Systemization in a meter of 4 at the division level in the melody in the key of C major. Choose two different types of harmonizations at the beat, division, or multiple.

OR

- Student prepares harmonizations of major and minor scales through 3 sharps and 3 flats.

Outcome: the student will demonstrate the ability to creatively, musically, and fluently harmonize scales using a variety of harmonies and inversions studied.

❖ **Harmonization** (Improvisation Level 2)

- Melodies: children's songs, folk tunes, etc.
 - Bring 3 prepared melodies to the evaluation
 - Harmonizations should demonstrate a knowledge of counterpoint and/or chord inversion

Outcome: the student will demonstrate the ability to creatively, musically, and fluently harmonize melodies using a variety of harmonies and inversions studied.

These guidelines represent the minimum requirements for certification and examination at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced as desired. The examinations will require students to demonstrate their knowledge of the following subjects through movement, analysis, notation, improvisation, and physicalized gesture. Musical compositions will be used to illustrate the subjects during the actual teacher training courses. The examples for each level show a variety of means and applications in which the instructor might evaluate the students during exams. The outcomes describe the desired results for a passing exam.

- **All examples are simply suggestions to give students and faculty ideas for how the standards can be realized; they are not regulations. However, they are taken from evaluations and classes that have been used in the past in Dalcroze teacher training courses.**
- Subjects will be taught through the Dalcroze Strategies and Techniques at each level of study.
- Throughout the program the subjects will invite different types of expression and nuance:
 - Affect, Mood
 - Dynamics, Articulation, Accents, Texture
 - Tempo, Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy

- Complex Meter (unequal beats)

- $7_4^{3+2+2} 2_4^{2+2+3}$

Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape. After the exercise, the student should be able to write what he/she stepped with various time signatures in both conventional and Dalcrozian notation.

- tempo and dynamics follow:
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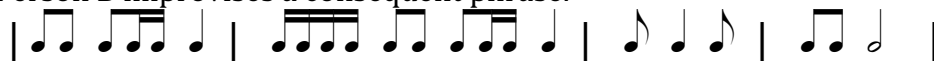
Outcome: Student's footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape and the rhythmic pattern. The upper body should be involved too, demonstrating movement from the body's core along with the nuances of the music.

- Changing Meter

- Step the beat and/or crusis; conduct arm beats in meters of 2, 3, or 4. At TWO, be in 2-time, at THREE, be in 3-time, at FOUR be in 4-time. Change meters rapidly.

Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape. After the exercise, the student should be able to write what he/she stepped with various time signatures in both conventional and Dalcrozian notation.

- Improvise a phrase using a systemization of changing meters with a partner while beating time using arm beats. Person A improvises an antecedent phrase and then Person B improvises a consequent phrase.



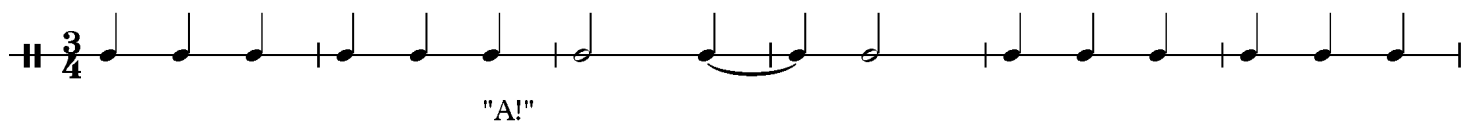
Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The phrasing should be clear, demonstrating a musical use of motivic development and contrast along with definitive cadence structure.

- Step | | while tossing a ball in the air for a | | and catching it for the following | |. At "Hip," take away a quarter note from both the feet and the gesture of the ball (feet will step | |, and ball will do | | |). At "Hopp" add a quarter to both (feet will step | | |, and ball will do | | |).

Outcome: Student will show clarity of beats with the ball using musical flow and appropriate time, space, and energy between each duration. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape. After the exercise, the student should be able to write what he/she stepped with various time signatures in both conventional and Dalcrozian notation.

- Hemiola: the interplay of 2 groups of 3 or 3 groups of 2

- In pairs, side by side with hooked elbows or arms around waists: Partners A and B step beats in 3. On signal "A" or "B," the partner indicated steps three durations twice as long thereby showing the "large, augmented three" of hemiola. For example:



Outcome: Student will demonstrate precision and accuracy using time, space, and energy in a variety of manners.

- Metric/Rhythmic Transformation (regrouping of divisions, as in the various groupings of 12 eighths)

- Bounce/catch a ball with the beats of music in compound duple meter. If the meter changes to simple triple, show the beats in a different way. The division remains constant (vs.).

Outcome: Student will show clarity of beats with the ball using musical flow and appropriate time, space, and energy between each duration.

- Using arm beats, step a given pattern in simple triple meter and transform it into

compound duple meter: | | turns into | |.

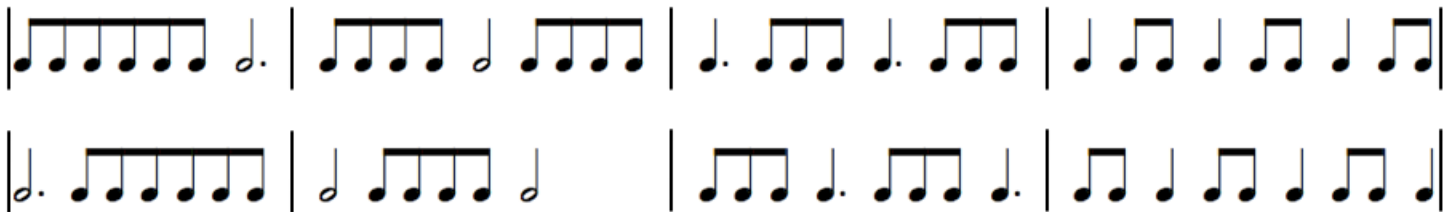
Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape. After the exercise, the student should be able to write what he/she stepped with various time signatures in both conventional and Dalcrozian notation.

- Step/Clap the systemization of 12 eighths: Step the duration and clap the division. Change hands and feet with each grouping.



Outcome: Student will demonstrate accuracy, balance, and exemplary control of weight and flow in relationship to time, space, and energy for each duration/division in both the feet and the hands. The student will also be able to demonstrate the resulting measure shape created by the various groupings.

- Step/Clap the systemization of 12 eighths: Step the durations or the divisions and clap the following systemization that alternates duration and the division every duration (each ♩ , ♩ , ♩ , or ♩). Change hands and feet at the end of the complete systemization.



Outcome: Student will demonstrate accuracy, balance, and exemplary control of weight and flow in relationship to time, space, and energy for each duration/division in both the feet and the hands. The student will also be able to demonstrate the resulting measure shape created by the various groupings.

- Arm Beats through meters of 5 beats.

- Students must show clear duration and points in space. The flow and energy of the conducting gestures must match the music.
- Step a canon in a meter of 5 while conducting arm beats in 5 using rhythmic patterns such as:



Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape. After the exercise, the student should be able to write some of the patterns he/she stepped with various time signatures in both conventional and Dalcrozian notation.

❖ **Phrase and Form** (Eurhythmics Level 3)

- A Variety of Phrase Lengths and Proportions
 - The teacher will design a variety of phrases on the board, with variations in phrase length and proportion. The student will realize these phrases in creative and innovative ways that show competence in the manipulation of Time, Space, and Energy.
 - Outcome: Student will show clarity and imagination in the movement while realizing the phrases with accuracy, precision, and flow.
 - Memorize a piece of music that has changing phrase lengths. Be prepared to demonstrate it, conducting with arm beats while you step the rhythm. For example, Faure's *Prison* Op. 83, no. 1

Outcome: Student will show clarity of arm beats with clear and musical flow between each beat. The footwork should show accuracy, balance, and exemplary control of the weight and flow in demonstrating the measure shape.

- Musical Forms
 - Take a short piece of music, and create a *Plastique Animée* with a group that demonstrates various musical aspects of the piece and clearly defines the form. Examples might include:
 - Binary/Ternary forms
 - Rondo forms
 - Sonata Allegro forms
 - Theme and Variations

Outcome: Students will show clarity of expression with the musical elements they wish to demonstrate in innovative and creative uses of time, space and energy. The form must also be visible and demonstrated with innovative and creative uses of time, space, and energy.

A.3-S Solfège Level 3

These guidelines represent the minimum requirements for certification and examination at each level. The learning process is left to the teacher's discretion; other topics not listed here may arise during training, and topics from later levels may be introduced as desired. Students will physicalize, sing, hear internally, analyze, read, write, and improvise in Dalcroze Solfège. The examinations will require students to demonstrate their knowledge of the following subjects through reading, singing, writing, analysis, improvisation, and physicalized gesture. The examples for each level show a variety of means and applications in which the instructor might evaluate the students during exams. The outcomes describe the desired results for a passing exam.

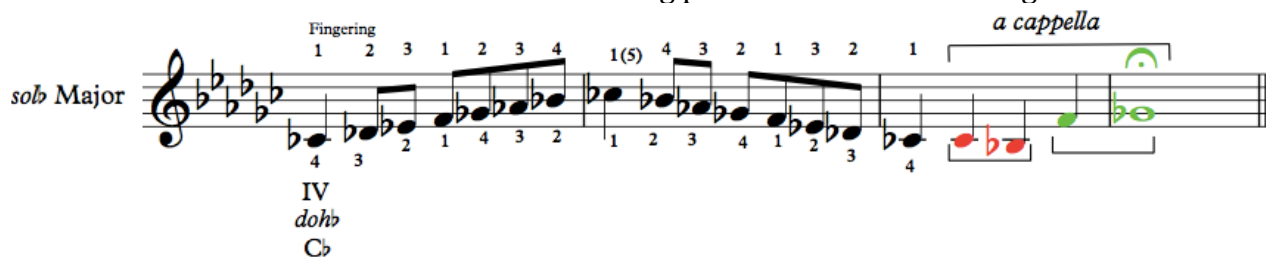
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- Subjects will be taught through the Dalcroze Strategies and Techniques at each level of study.
- Throughout the program the subjects will invite different types of expression and nuance:
 - Affect, Mood
 - Dynamics, Articulation, Accents, Texture
 - Tempo, Accelerando, Ritardando
 - Breath, Flow, Momentum, Energy

❖ Scales (Solfège Level 3)

- C to C Scales/Do to Do Scales through 7 sharps and 7 flats in Major and Minor
 - The teacher plays a V7 chord with a C, C#, or C $\flat$ on top. The students sing stepwise from C up to the corresponding tonic note, then sings the entire Do to Do scale.
 - Given the note C#, sing the scale of B major using Solfège syllables and scale degree numbers, beating time in 4/4. The student will then sing a resolution to the tonic.



- The teacher will play the following G $\flat$ major scale. The student will then sing a resolution to the tonic using pitch names and scale degree numbers.



Outcome: Student will demonstrate ability to hear & sing the scale in tune, musically, while conducting.

- Student sings a C-C major or minor scale following in canon with the played C-C scale on the piano. (Easier version is to start with the piano.) Second voice starts when first voice gets to the third of the scale. Do not repeat the top C but turn around and start down meeting the canonic voice in a unison on B (B flat). Student must hear this unison and tune to it if there are tuning problems to be addressed.

Outcome: Students will learn to hear the scale as a melody reaching for its tonic note. They will learn to hear and create a modulation to the relative minor key and back again. They will begin to hear the scale as a melody that can have its own rhythm and become aware of its structure of half steps and whole steps.

- Student sings a designated Major C-C scale, ending on tonic. Then in that scale sings 1-5-1, to begin modulation to relative minor. 5 is then raised by half a step becoming 7 of relative minor key. Student then sings C-C relative minor ending on tonic and reverses the process to return to the Major tonic. 1 - 7 - 1 in minor followed by 6-5-1 in Major relative. (In the return to the Major 7 in minor gets lowered to become 5 in Major).

F Major
to
D Minor

Do re mi fa sol la si do do si la sol fa mi re do 1 5 1 5 7 1
5 6 7 1 2 3 4 5 5 4 3 2 1 7 6 5

Do re mi fa sol la si do do si la sol fa mi re do 1 7 1 6 5 1
7 1 2 3 4 5 6 7 7 6 5 4 3 2 1 7

Do re mi fa sol la si do do si la sol fa mi re do 1 5 1
5 6 7 1 2 3 4 5 5 4 3 2 1 7 6 5

Outcome: Student will demonstrate ability to sing the scales accurately and with ease through the modulation.

- Sing up in one C to C scale, and sing down in a closely related key using pitch names and scale degree numbers.

Modulation to the Dominant (C Major to G Major)

4 Modulation to the Sub-Dominant (C Major to F Major)

7 Modulation to the Relative Minor/Sub-Mediant (C Major to G Major)

10 Modulation to the Super Tonic (C Major to D Minor)

Outcome: Student will demonstrate ability to sing the scales accurately and with ease through the modulation.

- Chromatic Scales (through 3 sharps and 3 flats)

- The student will line up hoops to create a diatonic C-C scale, showing the difference between half and whole steps. Chromatic half steps will be added one at a time behind the diatonic scale. (When this is done in C the result will look like the black keys of the piano.) The student will then sing the scale called for, including all the pitches (hoops), using fixed syllables, keeping the diatonic scale on the beat and the chromatic notes on the second of two eighths within the beat. The student will point to the notes that are being sung.

Outcomes: Students will develop a grasp of the theory behind the chromatic scale while learning to sing it so that the diatonic scale is still felt.

- Sing the chromatic scale of E flat Major using Solfège syllables and scale degree numbers, beating 4/4, placing all diatonic notes of the scale on the beats and the chromatic notes in between beats on the eighth note subdivisions.



Outcome: Student will demonstrate understanding of the Dalcroze C-C chromatic scale rhythms as well as ability to sing in tune.

❖ Polychords and Intervals (Solfège Level 3)

○ Pentachords:

- Given a pentachord, student will identify its function by applying numbers to the notes of the pentachord, and by proving its function through an improvised phrase arriving on the tonic.

Outcome: Student will demonstrate an understanding of the various types of Pentachords and the ability use them in a musical way through the exercise.

- Sing and identify by ear any prescribed pitch set and their outlining intervals.
- Sing any prescribed pitch set up and down from any given pitch using both scale degree numbers and pitch names.

For example:

1. Given pitch C#, sing the Pentascale that starts on scale degree 5. Student sings: C#, D#, E#, F#, and G#.
2. Given pitch E, sing the two pentascales that have the following dichord structure: Major-Minor-Major-Major. Student sings E, F#, G, A, B using the following scale degree numbers: 2-3-4-5-6 and 6-7-1-2-3.
3. Teacher plays the following notes: E#, F*, G#, A#, B. Student must sing it back using scale degree numbers and resolve to tonic: 6,7,1,2,3-1 (G#).

Outcome: Student will demonstrate an understanding of the various types of Pentachords and sing them accurately

❖ Harmony (Solfège Level 3)

○ V^7/V and V^7/IV , V^7/iv

- Student will listen to a given harmonic progression that includes V^7/V , V^7/IV , and V^7/iv and identify the chords with recognized hand signs.
 - Outcome:* Student will recognize and demonstrate the **correct bass note and root** through the demonstration of the chords in the progression using hand signs.
- Student will be given a minor chord to be sung as the Supertonic in major. The student must transform the chord into an V^7 of V and resolve it to Tonic using scale degree numbers and pitch names:

2 4 6 2 4 6 1 2 5 5 7 2 4 5 7 1 3 5 1

- Student will be given a minor chord to be sung as the Subdominant in minor. The student must transform the chord into an V^7 of IV and resolve it to Tonic using scale degree numbers and pitch names:

1 3 5 1 3 5 7 1 4 4 6 7 2 4 5 1 1 3 5

- Student looks at the following progression on the board. $i - V^7/iv - iv - V^7 - i$. Student sings the notes of each chord up from the root of the chord using scale degree numbers. Student is given a key and plays the progression in that key on the piano while singing the roots of the chords using pitch names.

Outcome: Student will sing with accuracy and fluidity using good intonation.

○ Inversions of V^7 and resolution to the Tonic in Major and Minor

- Student will listen to a V^7 chord, identify its inversion and resolve it properly first to the Major tonic then to the minor tonic using pitch names and scale degree numbers.
- Student is given the note C (or any other) and builds a root position V^7 from that note. Then resolves the V^7 to its tonic. Then starting on the third of the chord, the student builds a first inversion V^7 (V^5) and resolves it to the tonic. Repeat this process starting on the 5th, the student builds a second inversion V^7 (V^3) and resolves it to a first inversion tonic chord. Finally, the student starts on the 7th of the chord (V^4) and resolves to a tonic chord in first inversion.
- Student is given C and, singing pitch names and scale degree numbers, builds a root position V^7 from C followed by its resolution. Then a V^5 up from C (C-E flat-G flat-A flat), then its resolution (D flat - F - A flat) Then a V^3 up from C (C- E flat-F-A) and its resolution (D-F-B flat) finally a V^4 (C-D-F#-A) and its resolution (B-D-G).

- Student will be given a pitch and will then arpeggiate a given V⁷ chord and resolve it tonic in both Major and Minor using pitch names and scale degree numbers. For example:

Root Position

4 First Inversion

7 Second Inversion

10 Third Inversion

Outcome: Student develops security in both theoretical understanding and being able to sing the correct intervals to make each chord. Student hears the resolutions to the tonic from each inversion.

- Sequences of descending 5ths in Minor
 - Student is asked to sing the roots of a descending sequence of 5ths in minor using pitch names and scale degree numbers.
 - Student is asked to sing a sequence of descending 5ths in Minor using inversions. The student will sing using pitch name and scale degree numbers. For example:

Root Position to Second Inversion:

Tonic Sub-Dominant Sub-Tonic Mediant

Sub-Mediant Super-Tonic Dominant Tonic

First Inversion to Root Position:

Outcome: Student will sing with accuracy and fluidity using good intonation.

❖ **Sight-singing** (Solfège Level 3)

- Major and Minor keys through 7 sharps and 7 flats using mostly scalar motion with leaps within the Tonic triad, Subdominant, and Dominant Seventh Chord and more complicated rhythm patterns in simple and/or compound meter. Some applied chords or chromatic alterations can be expected, too (V^7/V and V^7/IV , V^7/iv).

- *One sight singing will be prepared in advance.* This will include more difficult rhythmic and tonal issues.

Allegro ma non troppo Mozart, Quartet, K. 421

The musical score consists of five staves of music in A major (three sharps) and 6/8 time. The tempo is marked 'Allegro ma non troppo'. The first staff begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes, with various phrasing slurs and rests. The key signature remains consistent throughout the piece.

Outcome: Student will demonstrate both accuracy and musicality throughout the performance.

- *One sing and play example will be prepared.* This may be a simple two-voice example or two adjacent voices of a Bach Chorale in either Major or Minor. For example:

Outcome: Student will demonstrate both accuracy and musicality throughout the performance.

- *One sight singing will be unprepared.*

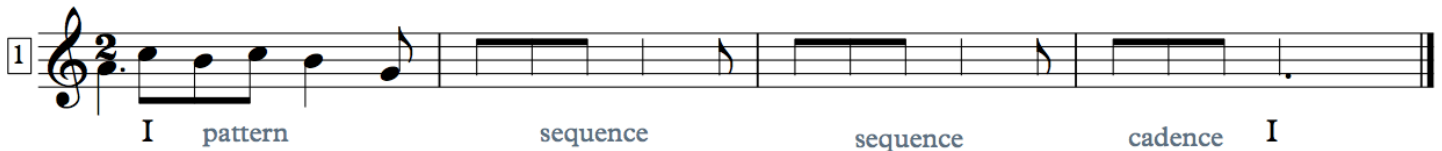
Anonymous, from *Noten-Büchlein vor Anna Magdalena Bach*

Outcome: Student will demonstrate both accuracy and musicality throughout the performance.

❖ Melodic Improvisation (Solfège Level 3)

○ Phrase extension

- Student is given a four bar phrase and is asked to extend it to 5 bars. (3 bars to 4 bars; 4 bars to 6 etc.)
- Teacher sings a phrase and asks the student to extend it to twice its length.
- Student will be given a short phrase or melodic-rhythmic motive and asked to use it to construct a longer two-phrase improvisation.
- Sing the first measure and then continue to sing the pattern in a diatonic sequence up or down and at any given interval until reaching the cadence. End on tonic.



Outcome: Student understands the rhythmic implications of adding measures to a given phrase and can do it artfully. Student will demonstrate both accuracy and musicality throughout the performance along with a sense of motivic development and fluency.

○ Modulation to Dominant, Subdominant, and/or relative major/minor

- Student will be asked to create a short ternary form that employs a given modulation. Pitch names are optional to allow for freedom of invention and to assure that the student really hears the modulation and knows how to accomplish it.

Modulation to the Dominant in Major



Modulation to the Subdominant in Minor



A.3-I Improvisation Level 3

Students should be able to demonstrate the following skills. They will be evaluated on the criteria listed below. Musical compositions will be used to illustrate the subjects during the actual teacher training courses. The exercise examples, listed below each subject, are suggestions only and reflect exercises that might be used during examinations.

- **All examples are simply suggestions to give students and faculty ideas for how the standards can be realized; they are not regulations. However, they are taken from evaluations and classes that have been used in the past in Dalcroze teacher training courses.**

In all applicable exercises, students should be able to watch the class and give instructions/commentary/corrections while playing.

In all examples, students should demonstrate the ability to use the following musical ideas without the aid of a written score:

1. Major keys and all forms of minor keys through 3 sharps and 3 flats
2. White Key Modes: A Aeolian, D Dorian, E Phrygian, F Lydian, G Mixolydian
3. Clear antecedent/consequent phrase-period structure
4. Use of motivic development
5. 2 or more voices for all exercises
6. A variety of nuances will be utilized including changes in:
 - a. Register
 - b. Dynamics
 - c. Articulation
 - d. Texture and Counterpoint
 - i. One voice and two voices
 1. Melody in either hand
 - ii. Basic forms of counterpoint: contrary, parallel, oblique, and similar motion
 - iii. Fauxbourdon
 - iv. Accompaniment patterns

❖ **Playing for Movement with 2 or More Voices** (Improvisation Level 3)

- Follow the Mover
 - A member of the jury moves at least 3 standard locomotor rhythms, and the student must follow.

Outcome: student will demonstrate appropriate music for the time, space, and energy exhibited by the mover.

- Rhythmic Patterns and Modes: 
 - Students will play a prepared example using 2 different rhythmic modes in ABA form that demonstrates use of applied chords and modulation. The student chooses the patterns and keys involved.

Outcome: student will demonstrate an understanding of form, harmonic structure, and melodic structure while maintaining the given rhythmic modes.

❖ Eurhythmics/Pedagogical Applications (Improvisation Level 3)

- Exercises demonstrating Changing Meter (beat equals beat).
 - Student plays at the piano while a jury member conducts in simple or compound meters of 2, 3, and 4. The student must follow using an accompaniment pattern and melody. Then the student takes charge and gives a verbal or musical signal to indicate a change of meter.

Outcome: the student will demonstrate the ability to adapt quickly to signals. Additionally, the student will demonstrate the ability to closely follow a conductor and maintain appropriate harmonic rhythm for the chosen meter. The student will also demonstrate the ability to give appropriately timed signals within the context of a Eurhythmics exercise.

- Augmentation and Diminution
 - Anapest: e.g.  ,  , 
 - Dactylic: e.g.  ,  , 
 - Amphibrach: e.g.  ,  , 
 - Students will play a given rhythmic pattern chosen by the jury. If the jury calls “Hipp,” the student must play the pattern in diminution, if the jury calls “Hopp,” the student must play the pattern in augmentation. If the jury calls “Return,” the student must play the original pattern. Then the student takes charge and gives the signals. The student must be able to offer feedback to the mover during the exercise.

Outcome: the student will demonstrate the ability to closely watch the mover and offer feedback during the exercise. The student will also demonstrate the ability to give appropriately timed signals within the context of a Eurhythmics exercise.

- Students should prepare at least 2 different examples of Dalcroze Strategies and Techniques from the list below.
 - Quick Reactions
 - Aural Reactions
 - Simple Follow: pianist plays a pattern or movement rhythm while changing a variety of nuances
 - Spin-offs using a classical repertoire: pianist plays a piece of classical repertoire and at the end of the piece or at the end of a phrase, he/she changes the music and improvises new music. At the end of a phrase or the improvised music, he/she returns to the piece. The pianist repeats the whole process: ABA, ABACA, ABACABA, etc.
 - Verbal Reactions using (Hipp, Hopp, Change, etc.)
 - Systemizations
 - Canons (1 voice required)

Outcome: the student will demonstrate the ability to closely watch the mover and offer feedback during the exercises. The student will also demonstrate the ability to give appropriately timed signals within the context of a Eurhythmics exercise.

❖ **Harmonic progressions** (Improvisation Level 3)

- Descending 5ths progressions: in root position and various inversion patterns (e.g. first inversion to root; root to second inversion; applied chords/secondary dominants: V^7/V and V^7/IV , V^7/iv)
 - Student plays a progression of descending 5ths in a key and inversion pattern chosen by the jury. The jury then chooses an applied chord from the above list for the student to incorporate into the progression. The student will play with an accompaniment pattern and melody.

Outcome: student will play with musicality, fluency, and accuracy while demonstrating a command of motif.

- Modulations to the Dominant, Subdominant, and/or relative major/minor.
 - Student plays short modulation using ABA form from the above list. The student will play with an accompaniment pattern and melody.

Outcome: student will play with musicality, fluency, and accuracy while demonstrating a command of motif. The modulations should be seamless and clear.

❖ **Composition as It Relates to Eurhythmics and Solfège** (Improvisation Level 3)

- Song Composition and Prosody
 - Compose 3 songs that could be used in a Eurhythmics or Solfège class. Each song should clearly illustrate a musical subject and be a well-behaved musical example.

Outcome: the student will demonstrate the ability clearly and creatively integrate a musical subject into a composition.

- Short story/narrative with accompaniment (approx. 5-7 minutes)
 - Composed songs can be incorporated into the narrative

Outcome: the student will demonstrate the ability to clearly and creatively integrate songs and movement in a way that makes logical musical and pedagogical sense.

❖ **Playing for an Image and/or Scenario** (Improvisation Level 3)

- The student will prepare in advance a short binary or ternary form that illustrates a picture, a short written description, etc. chosen by the jury.

Outcome: the student will demonstrate creativity, imagination, and fluency while depicting the image in a musically sound fashion.

❖ **Harmonization** (Improvisation Level 3)

- Melodies and/or folk tunes
 - Prepare 3 melodies that demonstrate different locomotor movements for the evaluation (these melodies should be different from those presented in Level 2).
 - Harmonizations should demonstrate a knowledge of counterpoint and/or chord inversion
 - One folk tune should include an applied chord

Outcome: the student will demonstrate the ability to creatively, musically, and fluently harmonize melodies using a variety of harmonies and inversions studied.