

Carnegie Mellon University
School of Music

MARTA SANCHEZ
DALCROZE TRAINING CENTER
music.cmu.edu/dalcroze

2023–2025 Certificate and License Handbook

“Rhythm, humanly and musically speaking, is a condition of body, feeling and mind which cannot be learned, but which must be earned, and has to be assimilated through experience before becoming of any practical use.”

—Placido De Montoliu, Dalcroze student and teacher, 1932



Dalcroze at Carnegie Mellon Pittsburgh
music.cmu.edu/dalcroze

MSDTC Certificate and License Handbook

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The Dalcroze Professional Certificate

I. The Dalcroze Professional Certificate

Introduction

The Dalcroze Professional Certificate, granted from the Marta Sanchez Dalcroze Training Center (MSDTC) and authorized by the Institut Jaques-Dalcroze of Geneva, Switzerland, indicates that the holder has demonstrated proficiency in rhythmic movement, Dalcroze solfège, improvisation for movement, and the teaching of beginning-level students, and is authorized to offer beginning-level classes or introductory experiences using the Dalcroze method. note: Successful completion of the Certificate does not guarantee acceptance into the Licence program. see pg. 8 for License requirements.

Students who wish to pursue the Dalcroze Certificate must formally apply for candidacy. Earning the Dalcroze Certificate requires completing a minimum of 180 hours – six credits or 18 units – and demonstrating sufficient progress at the MSDTC. Applicants must demonstrate eligibility for the Certificate Exams and successfully complete the following:

1. **Rhythmic Movement Exam**
2. **Keyboard Improvisation Exam**
3. **Dalcroze Solfège Exam**
4. **Plastique Animée Exam**
5. **Teaching Portfolio**
6. **Research Paper**

Dalcroze Certificate Candidacy

Approved Certificate candidacy places the student on a track where the stated goal is to gain the Dalcroze Certificate. The classes and opportunities in the CMU Summer Dalcroze Workshops are arranged to facilitate this goal.

Students must have completed a minimum of three weeks of training at the MSDTC or the equivalent to apply for Certificate candidacy. Applicants must submit the MSDTC Dalcroze Certificate Candidacy Application (page 20) to the Director of the Training Center in order to be considered for Certificate track. Upon receipt of the application, the Director may ask for supporting information and/or an interview. Approved candidacy does not guarantee immediate Certificate Exam eligibility.

Eligibility for and Scheduling of Certificate Exams

Upon approval of the Director, Candidates may take one or more Certificate exams (Rhythmic Movement, Keyboard Improvisation, Dalcroze Solfège, and/or Plastique Animée) at the end of the sixth week of training at the MSDTC. Exams must be taken in their entirety; Candidates may not request to schedule partial exams. Candidates are encouraged to monitor progress toward exams in consultation with the faculty. In order to be scheduled for exams, a written request must be

submitted to the Director prior to June 1st of the exam year.

Teaching Portfolio

Evaluation of the Teaching Portfolio takes place after the successful completion of the Rhythmic Movement, Keyboard Improvisation, Dalcroze Solfège, and Plastique Animée exams. Candidates must submit video excerpts of practice teaching to the Director in advance of scheduling the Teaching Portfolio Evaluation.

Suggestions for Certificate Candidate Continued Study

It is strongly suggested that all Certificate Candidates find or create experiences with beginning students where they can practice their Dalcroze-influenced teaching. Options may include a peer study group, a general music classroom in the schools, or a community-based music and movement class.

Candidates are encouraged to seek out experiences with a variety of Dalcroze teachers by attending weekend workshops and by hosting master teachers in their local communities.

We strongly encourage all candidates to become active participants of the various online and in-person national and international Dalcroze communities. The Virtual Dalcroze Meet-up, the Dalcroze Society of America, the International Conference of Dalcroze Studies, and the Institut Jaques-Dalcroze in Geneva Switzerland all offer rich experiences.

It is also an option for Certificate Candidates to arrange visits to Pittsburgh where they can observe Saturday children's classes through the CMU Preparatory School, sit in on undergraduate and graduate Eurhythmics classes, participate in the February Dalcroze Immersion weekend, and request follow-up meetings with the MSDTC faculty.

Certificate Timetable

Apply for Certificate Candidacy	Any time after the completion of the 3rd week of study at MSDTC. (see MSDTC Dalcroze Certificate Candidacy Application, page 20)
Request to take one or more exams (Rhythmic Movement, Keyboard Improvisation, Dalcroze Solfège, and/or Plastique Animée)	<p>Contact the Director prior to June 1st of the specific exam year to schedule the exam eligibility consultation.</p> <p>Plastique Animée Exam - The musical work to be choreographed for the Plastique Animée must be approved by the Director prior to June 1st of the exam year. Candidates should submit up to three selections for the Director's consideration, and must include both an audio file and a scanned copy of the score for each proposed selection. After receiving approval for a work, Candidates must also generate a hard copy of the score showing a structural (not harmonic) analysis, which is to be submitted just prior to the Plastique Animée exam. (See section III. Specific Requirement Guidelines – Plastique Animée Exams)</p>
Teaching Portfolio and Research Paper	<p>After successfully completing all exams, Candidates are to submit the Teaching Portfolio and the Research Paper.</p> <p>Candidates must submit video excerpts of practice teaching to the Director in advance of scheduling the 30-minute Teaching Portfolio Evaluation.</p> <p>Unlike the 15-minute excerpts, which Candidates may record at their convenience and which are based on approved subjects of the Candidate's choosing, the 30-minute Eurhythmics lesson and accompanying materials must be recorded and submitted within a particular time frame based on the subject chosen by the Director. Candidates may request this subject from the Director at any time, but the web link to the teaching video, the lesson plan, the goals and objectives of the lesson, and the candidate's self-critique of the lesson must be submitted electronically within two weeks of receiving the teaching subject. (see section III. Specific Requirement Guidelines – Teaching Portfolio)</p> <p>Videos submitted on or before November 1 will receive feedback by November 21. Videos submitted on or before February 1 will receive feedback by February 21. Videos submitted on or before May 1 will receive feedback by the opening of the summer workshops.</p>
Time frame start to finish	Candidates have 5 years from the first exam to complete the Certificate examination process.

Dalcroze Professional Certificate Examination Requirements

The Dalcroze Professional Certificate, granted from the Marta Sanchez Dalcroze Training Center (MSDTC), and authorized by the Institut Jaques-Dalcroze of Geneva, Switzerland, indicates that the holder has demonstrated proficiency in rhythmic movement, Dalcroze solfège, improvisation for movement, and the teaching of beginning-level students, and is authorized to offer beginning-level classes or introductory experiences using the Dalcroze method.

Candidacy

Applicants must submit the Marta Sanchez Dalcroze Training Center (MSDTC) Dalcroze Certificate Candidacy Application to the Director of the Training Center in order to be considered for Certificate candidacy.

Candidacy does not imply immediate eligibility for exams. Exam eligibility requires successful completion of a minimum of 180 hours – six credits or 18 units – at the MSDTC, satisfactory progress in the work, and the approval of the Director.

Candidates have 5 years from the first exam to complete the Certificate examination process.

To obtain the Dalcroze Certificate, applicants must demonstrate eligibility and successfully complete the following:

1. Rhythmic Movement Exam

The Candidate should be able to demonstrate through movement:

- Stepping and conducting in simple, compound, and irregular meters
- Subdivisions of a large beat (2, 3, 4, 5)
- Complementary rhythm
- Cross rhythms – 3:2, 2:3, 2:5, 5:2
- Rhythmic canon via singing, stepping, clapping, and/or conducting

Evaluation will be based on both accuracy and artistry (time-space-energy, dynamics, articulation, and nuance).

2. Keyboard Improvisation Exam

In traditional style, the Candidate should be able to:

- Harmonize major and minor scales in the following tonalities:
Major - C, G, D, A, F, B^b, E^b
Minor - a, e, d, g
- Use above major tonalities to improvise using the following chord progressions:
I vi IV ii⁶⁻⁵₄₋₃ I
I iii vi IV ii⁶⁻⁵₄₋₃ I
Use above minor tonalities to improvise using the following chord progressions:
i ii⁶₇ V⁷ i
i VI ii⁶₇ V⁷ i
- Harmonize a given melody.
- Modulate in simple phrases from a given major tonality to its dominant or sub-dominant tonality (i.e., G to D or G to C) and from a given major tonality to its relative minor (i.e., G to e). Be able to do this in various meters.

For parts e. through h., Candidates should improvise in simple, compound, and irregular meters in traditional or contemporary styles.

- Improvise on a given rhythm pattern in traditional or contemporary style.
- Improvise for children's movements. Some should be played using minor, modal, or contemporary harmony.
Walking/Marching
Running/Jogging
Skipping/Galloping
Swinging
Slow walk
Jumping
- Improvise an accompaniment for a given rhythmic movement sequence.
- Play simultaneously two different rhythms. (i.e. eighth notes with the right hand and quarter notes with the left hand or the reverse.)
- Prepare a short story with music that children can perform in movement. (two to three minutes in length total)
- Sing a simple song and accompany it.
- Prepare short compositions for practical classroom application using two of the following forms:
AB, ABA, Rondo
Candidates may compose in any style and are not bound to traditional form and structure. The compositions may be performed with printed music. Copies of both compositions are to be given to the jury at the time of the examination.

3. Dalcroze Solfège Exam

The Candidate should be able to:

- a. Prepare a given melody by identifying and labeling at least five instances in the score in which Dalcroze rules of nuance, accentuation, and/or phrasing can be applied. Sing the melody, demonstrating these nuances in your performance. This melody will be given 24 hours in advance.
- b. Sing C-to-C scales in any given major or minor (natural, harmonic, melodic) key and resolve by step to the tonic. Singing should demonstrate both accuracy and nuance. Either fixed or movable syllables are permitted.
- c. Improvise a vocal melody incorporating parameters specified by the faculty.
(i.e. key, meter, use of given rhythmic motive, etc.)
- d.
 1. Sight-sing a given Dalcroze melody.
 2. Manipulate the melody as directed by the faculty.

4. Plastique Animée Exam

The Candidate is required to realize a composition through movement.

- a. The Plastique must be three to four minutes in length and be performed with a partner or with a group.
- b. The selected composition must be submitted for approval prior to June 1st of the specific exam year.
- c. The score, annotated with a structural (not harmonic) analysis, must be submitted at the beginning of the exam.
- d. Compositions of any genre may be submitted for approval so long as they contain sufficient musical interest to sustain movement and the score is available.

5. Teaching Portfolio

After successfully completing all other exams, Candidates are required to submit a series of videos:

- a. The Director will request an average of four 15-minute benchmark examples of teaching on topics of the Candidate's choosing that demonstrate the Candidate's skills utilizing Dalcroze techniques and games. One of these lessons must be a lesson in Dalcroze Solfège. These benchmark videos are to be submitted individually, allowing for feedback between each submission.

The teaching examples may be planned for children (age 5 or older) or adults. Candidates may choose the subjects for these lessons with the approval of the Director. The web links to the videos, the lesson plans, goals and objectives of the partial lessons, and the Candidate's self-critique of the sessions are to be submitted at the same time.

- b. One 30-minute Eurhythmics lesson on an assigned topic

The Candidate is to submit a 30-minute lesson with children (age 5 or older) or adults. Candidates must be in contact with the Director of the training center to request the teaching subject. The web link to the video, the lesson plan, the goals and objectives of the lesson, and the Candidate's critique of the lesson are to be submitted electronically within two weeks of receiving the teaching subject. The lesson should demonstrate the Candidate's understanding of Dalcroze principles, and the ability to use those principles in a lesson, to improvise at the piano, to choose appropriate music to illustrate the subject being taught, and should acknowledge the feedback offered from the prior 15-minute benchmark videos.

6. Research Paper

The research paper is intended to establish the Candidate's familiarity with and understanding of the Dalcroze literature and to demonstrate the Candidate's ability to recognize and incorporate in his or her work the principles found in both primary and secondary sources.

The paper must be 2000-3000 words and must conform to standard academic expectations in regard to citations, footnotes, and bibliography. While it is expected that Candidates will read more widely, a minimum of three sources must be cited in the paper and at least two of these must be the writings of Emile Jaques-Dalcroze.

Teaching exam videos and submitted research papers become the property of Carnegie Mellon University and cannot be published or distributed without written consent.

The Dalcroze License

II. The Dalcroze License

Introduction

The Dalcroze License, granted by the Marta Sanchez Dalcroze Training Center (MSDTC) and authorized by the Institut Jaques-Dalcroze of Geneva, Switzerland, entitles the holder the right to offer courses in all branches of the Dalcroze Method.

Students who wish to pursue the Dalcroze License must formally apply for candidacy. Earning the Dalcroze License requires completing a minimum of 180 hours – six credits or 18 units – beyond the Dalcroze Certificate and demonstrating sufficient progress at the MSDTC. Applicants must demonstrate eligibility for the License Exams and successfully complete the following:

1. **Rhythmic Movement Exam**
2. **Keyboard Improvisation Exam**
3. **Dalcroze Solfège Exam**
4. **Plastique Animée Exam**
5. **Teaching Portfolio**
6. **Research Paper**
7. **Compositions**

Dalcroze License Candidacy

Approved candidacy places the student on a track where the stated goal is to gain the Dalcroze License. The classes and opportunities in the CMU Summer Dalcroze Workshops are arranged to facilitate this goal.

Students must have completed the Dalcroze Certificate and gained significant field experience before applying for License Candidacy. Applicants must submit the MSDTC Dalcroze License Candidacy Application (page 21) to the Director of the Training Center in order to be considered for License track. Upon receipt of the application, the Director may ask for supporting information and/or an interview. Approved candidacy does not guarantee immediate License exam eligibility.

Eligibility for and Scheduling of License Exams

Upon approval of the Director, candidates may take one or more License exams (Rhythmic Movement, Keyboard Improvisation, Dalcroze Solfège, and/or Plastique Animée) at the end of the sixth week of License training at the MSDTC. Exams must be taken in their entirety; Candidates may not request to schedule partial exams. In order to be scheduled for exams, candidates must request consultation with the Director prior to June 1st of the exam year.

Teaching Portfolio

Evaluation of the teaching portfolio takes place after the successful completion of the Rhythmic Movement, Keyboard Improvisation, Dalcroze Solfège, and Plastique Animée exams. In addition to the three recorded lessons, License candidates must teach one Eurhythmics lesson and one Solfège lesson at the MSDTC Summer Workshops.

Suggestions for License Candidate Continued Study

The Dalcroze License is the confirmation of advanced training and accomplishment in Dalcroze work. Students working toward the License are pursuing mastery-level skills as well as developing a personal philosophy of the work through continued hands-on practice and scholarship. License Candidates should immerse themselves in the writings of Émile Jaques-Dalcroze and current and past teachers of the method. They should be contributing to the CMU and national/international discourse (i.e. volunteering with the VDM, ICDS, DSA and DSA local chapters). License Candidates are expected to seek out experiences with a variety of Dalcroze teachers by attending weekend workshops and by hosting master teachers in their local communities.

License Candidates are also encouraged to arrange visits to Pittsburgh where they can observe Saturday children's classes through the CMU Preparatory School, sit in on undergraduate and graduate Eurhythmics classes, participate in the February Dalcroze Winter Workshop, and request follow-up meetings with the MSDTC faculty.

Of special note: We would recommend all License Candidates apply for "Visiting Scholar" status or apply to the "Advanced Music Studies" option in Dalcroze pedagogy <<https://www.cmu.edu/cfa/music/programs/certificate-programs/advanced-music-studies.html>> at Carnegie Mellon, both of which permit the candidate to study one-on-one with the MSDTC faculty and participate-in/observe undergraduate & graduate Eurhythmics classes at Carnegie Mellon during the full fall and/or spring semester(s). (See the Director for more information about "Visiting Scholar" status and the certificate in "Advanced Music Studies".)

License Timetable

Apply for License Candidacy	Students must have earned the Dalcroze Certificate and gained significant field experience before applying for License Candidacy. (see MSDTC Dalcroze License Candidacy Application, page 21)
Request to take one or more exams (Rhythmic Movement, Keyboard Improvisation, Dalcroze Solfège, and/or Plastique Animée)	<p>Contact the Director prior to June 1st of the specific exam year to schedule the exam eligibility consultation.</p> <p>Plastique Animée Exam - The musical work to be choreographed must be submitted to the Director prior to June 1st of the exam year. Candidates may submit up to three selections for the Director's consideration, and must include both an audio file and a scanned copy of the score for each proposed selection. After receiving approval for a work, Candidates must generate a hard copy of the score showing a structural (not harmonic) analysis, which is to be submitted in advance of the Plastique Animée exam. (See section III. Plastique Animée Exams)</p>
Teaching Portfolio	<p>After successfully completing all exams, Candidates are to submit the Teaching Portfolio.</p> <p>Videos submitted on or before November 1 will receive feedback by November 21.</p> <p>Videos submitted on or before February 1 will receive feedback by February 21.</p> <p>Videos submitted on or before May 1 will receive feedback by the opening of the summer workshops.</p>
Research Paper and Compositions	The Research Paper and Compositions may only be submitted after successful completion of all exams and the Teaching Portfolio.
Time frame start to finish	While there is no predetermined time frame for completion of the License, sufficient progress toward the accreditation must be maintained.

Dalcroze License Examination Requirements

The Dalcroze License, granted from the Marta Sanchez Dalcroze Training Center (MSDTC), and authorized by the Institut Jaques-Dalcroze of Geneva, Switzerland, grants the holder the right to offer courses in all branches of the Dalcroze Method.

Candidacy

Students must have earned the Dalcroze Certificate, a degree in music or its equivalent, and gained significant field experience before applying for License Candidacy. Applicants must submit the MSDTC Dalcroze License Candidacy Application to the Director of the Training Center in order to be considered for License candidacy. An interview is required for all License Candidacy Applicants.

Candidacy does not imply immediate eligibility for exams. Exam eligibility requires successful completion of a minimum of 180 hours – six credits or 18 units – beyond the Dalcroze Certificate at the MSDTC, satisfactory progress in the work, and approval of the Director.

To obtain the Dalcroze License, applicants must demonstrate eligibility, and successfully complete the following:

1. Rhythmic Movement Exam

In addition to the subjects listed under the Dalcroze Certificate Requirements, the Candidate should be able to demonstrate through movement:

- a. Memorization and realization of a given 12/8 follow
- b. Metric Transformation
(12/8 – 6/4 – 3/2, 8/8 – 4/4 etc.)
- c. Cross rhythms – 3:4, 4:3, 3:5, 5:3, 4:5, 5:4
- d. Regular and irregular augmentation and diminution of rhythmic motives and phrases
- e. Realization of a polyrhythm
- f. Realization of a canon in irregular beat/irregular meter

2. Keyboard Improvisation Exam

The Candidate should be able to:

- a. Harmonize all major and minor scales with the scale in the soprano or the bass.
- b. Improvise for all teaching subjects in traditional and contemporary styles. Contemporary style may include jazz.
- c. Modulate from one tonality to any other tonality using diminished 7ths, augmented 6ths, augmented triads and/or Neapolitan chords.
- d. Harmonize given melodies and bass lines that may include modulations, irregular meters, and phrases of irregular length.
- e. Realize a given augmentation and diminution.
- f. Realize a given metric transformation.
- g. Realize a given polyrhythm.
- h. Improvise in cross rhythms. – 3:4, 4:3, 3:5, 5:3, 4:5, 5:4
- i. Improvise over changing metric units, either spontaneously or as directed.

3. Dalcroze Solfège Exam

The Candidate should be able to:

- a. Sing a prepared melody employing at least five Dalcroze rules of nuance, accentuation, and/or phrasing. This melody will be given 24 hours in advance.
- b.
 1. Sing C-to-C scales in any given major or minor key and resolve by step to the tonic.
 2. Improvise in a given C-to-C scale
- c. The candidate should be able to: improvise a vocal melody incorporating parameters specified by the faculty (key, meter, use of given rhythmic motive, etc.).
- d.
 1. Sight-sing a given Dalcroze melody.
 2. Manipulate the melody as directed by the faculty.

4. Plastique Animée Exam

The Candidate is required to realize a composition through movement.

- a. The Plastique must be four to five minutes in length and be performed with a partner or with a group.
- b. The selected composition must be submitted for approval prior to June 1st of the Plastique exam year.
- c. The score, annotated with a structural (not harmonic) analysis, must be submitted prior to the exam.
- d. Compositions of any genre may be submitted for approval so long as they contain sufficient musical interest to sustain movement and the score is available.

5. Teaching Portfolio

After successfully completing all other exams, Candidates are required to present a series of teaching examples:

Live teaching during the Summer Workshops:

- a. Eurhythmics Lesson
The Candidate will be required to teach a 50 minute rhythm lesson on a given subject to students above elementary age. The lesson should demonstrate the Candidate's understanding of Dalcroze principles, his/her ability to improvise and to select appropriate music examples to illustrate the subject being taught. The subject will be given to the Candidate 24 hours prior to the exam. The Candidate is to submit a written explanation of the subject and a lesson plan stating goals and objectives.
- b. Solfège Lesson
The Candidate will be required to teach a 30-40 minute solfege lesson to students above elementary age, demonstrating the use of Dalcroze solfège techniques and games for teaching ear-training and sight-singing. The candidate is to submit a written explanation of the subject and a lesson plan stating goals and objectives.

6. Research Paper

The research paper is intended to establish the Candidate's familiarity with and understanding of the Dalcroze literature and to demonstrate the Candidate's ability to recognize and incorporate in his or her work the principles found in both primary and secondary sources.

The paper must be 3500-4500 words and must conform to standard academic expectations in regard to citations, footnotes, and bibliography. While it is expected that Candidates will read more widely, a minimum of five sources must be cited in the paper and at least two of these must be the writings of Emile Jaques-Dalcroze.

7. Compositions

The Candidate is to present four original compositions that can be used for teaching Dalcroze subjects. The Candidate may present:

- a. A set of four vocal or instrumental pieces with piano accompaniment or other instrumental combinations. The set may be written in traditional style or two movements in traditional style and two movements in contemporary style.
- b. An original arrangement of four folk songs for children or adult choir.
- c. A set of four compositions in a style of the candidates choosing.

Teaching exam videos and submitted research papers become the property of Carnegie Mellon University and cannot be published or distributed without written consent.



Guidelines for Specific Requirements and Nomenclature

III. Guidelines for Specific Requirements and Nomenclature

Keyboard Improvisation Exams

Certificate

On exam day, students must pick up the Keyboard Improvisation Exam packet 30 minutes before the scheduled exam time. The packet names the specific tonalities for scale harmonizations, harmonic progressions, rhythmic patterns for improvisation, and contains the composed melody for harmonization.

License

Students must pick up two Keyboard Improvisation Exam packets. The first is offered 24 hours before the scheduled exam time and the second is offered 1 hour before the exam. The packets contain musical examples that must be prepared in advance.

Solfège Exams

Students must conduct for all examples and are required to sing scales with syllables (fixed or moveable).

Certificate and License Exams

Students may pick up the Solfège Exam packet 24 hours before the scheduled exam time. The packet contains the melody that is to be prepared for Part 3, demonstrating at least five of the Dalcroze rules of nuance, accentuation, and/or phrasing.

Certificate and License Exam

In parts 1 & 3, prepared reading and sight-singing, the tonic chord and first note will be given. In part 2, C-to-C scales, “Do” will be given.

Plastique Animée Exams

“To see Balanchine’s choreography of the ‘Movements’ is to hear the music with one’s eyes; and this visual hearing has been a greater revelation to me, I think, than to anyone else. The choreography emphasizes relationships of which I had hardly been aware—in the same way—and the performance was like a tour of a building for which I have drawn the plans but never explored the result.”¹—I. Stravinsky

Description

Plastique Animée is the realization through movement of a musical composition. Its purpose is to demonstrate your understanding of the music, both the choices of the composer and the interpretative elements you would like to highlight. The Plastique Animée must be performed with a partner or small group; for this exam, it may not be performed as a solo. The Candidate is responsible for preparing the score, developing the choreography, and directing the performance.

Process

- a. The musical work to be choreographed must be submitted by the Director prior to June 1st of the exam year. In preparation for this deadline, Candidates are to submit three selections for the Director’s consideration, and must include both audio files and a scanned copies of the scores for each proposed work. Any genre is acceptable as long as the composition has sufficient musical interest to sustain movement and a printed score is available.
- b. Candidates must provide a hard copy of the score showing a structural (not harmonic) analysis, which is to be turned in at the exam. Determine the general form of the composition and be mindful of the various musical elements the composer uses to create and sustain musical interest and that can be shown through movement. Consider the type of analysis that a conductor of an orchestra might utilize. What is of primary importance? What is of secondary importance? What choices of the composer would you like to highlight? What interpretative elements of your own would you like to emphasize?

¹ Stravinsky, I., & Craft, R. (1966). *Themes and Episodes*. New York: Knopf, p. 25.

Cautions

- a. Do not impose a story onto a composition or act out a pantomime. Avoid program music, dances, or songs with words. If an example of program music is approved, the plastique must reflect the musical structure of the piece and not the program.
- b. If requesting to use an excerpt from a larger movement or composition, the selection must demonstrate a formal structure with a clear beginning and ending.
- c. It is assumed that Plastique Animée exams will be presented without props. Requests to use props should be approved by the Director in advance.
- d. Be sure to choose attire that is uniform and that does not distract from the performance.

Some additional thoughts

- Candidates are encouraged to discuss and revise their ongoing annotations with the summer faculty prior to the summer workshops and throughout the three weeks in advance of the exam.
- Jan LaRue's Guidelines for Style Analysis may prove helpful when preparing the structural analysis. Please refer to the DTC Handbook Online Appendix for examples and further suggestions.
- Piano music can be challenging if it is primarily melody with accompaniment. Duos, trios, quartets, fugues, etc. are often quite successful.
- Consider your level of movement technique when choosing repertoire. Music with perpetual motion or fast tempi will require a greater movement technique to demonstrate the energy required.

After receiving approval for a work, Candidates should spend some time with it. Listen and experiment with moving to the music before studying the score.

Teaching Portfolio Practice and Final Videos

The teaching examples are the culmination of all the prior work since they demonstrate the candidate's ability to assimilate and project what has been learned.

Students are expected to send several practice videos before submitting the formal Teaching Portfolio. Practice videos may be shorter than 30 minutes. The videos that are part of the formal Teaching Portfolio (i.e., not practice videos) must be complete lessons. Collected excerpts from multiple classes are not permitted for the formal Teaching Portfolio but may be used for practice videos. Keep in mind that these videos represent your Dalcroze teaching. We are looking for Dalcroze ideals such as experience before analysis, music throughout the lesson, response to student creativity, various forms of improvisation by both teacher and student, progressions of known-to-unknown, nuance in performance by both teacher and student, and the creativity and joy which are the hallmarks of the work.

Candidates often underestimate the importance of thorough logistical planning when creating their videos. Successful teaching videos require thoughtful preparation.

- Please give attention to the placement and angle of the camera in the room.
- Be sure that the video captures both the teacher and students from head to toe.

Please submit videos electronically (via Google Docs or YouTube Unlisted) and provide the faculty with the proper links and permissions to be able to view the recordings.

Please send the following information with each video.

- In one or two sentences each, please tell us:
Who are these students?
What is their general background?
Where are they in their Dalcroze training?
- Please provide a brief outline of the teaching video listing the different activities and short descriptions of each.

Dalcroze Rules of Nuance, Accentuation, and Phrasing

Rules of Nuance

- NR1 Ascending melody—crescendo, and descending melody—decrescendo (§ 4.10)
- NR2 Marked rhythm—less nuance. (§ 4.10)
- NR3 Long note in ascending passage—crescendo. (§ 4.10)
- NR4 Repeated notes—crescendo. (§ 4.11)
- NR5 Repeated notes leading to the return of a theme—crescendo and rallentando. (§ 4.11)
Also: (1) Repeated notes at the end of a slow piece—rallentando.
(2) Repeated notes at the end of a fast piece—accelerando
- NR6 Repeated rhythmic group—change dynamics. (§ 4.11)
- NR7 Repeat of theme w/anacrusis—precede w/rallentando. (§ 4.11)
- NR8 Conjunct steps of the same duration at the end of a melody—staccato.
Conjunct steps at the end of a piece or section—rallentando and staccato. (§ 4.10)
- NR9 Notes of the same duration leading to a theme with notes twice as long—rallentando. (§ 4.11)
- NR10 Ascending notes of unequal duration—accent. (§ 4.10)
- NR11 Exception to NR1—opposite nuance. (§ 4.10)
- NR12 Isolated notes at the end of a piece—rallentando of silence. (§ 4.11)
- NR13 Two slurred notes—strong-weak. (§ 4.10)

Rules of Accentuation

- AR1 Tied notes over the bar—strongly accent. (§ 4.14)
- AR2 First note of a subdivided group—accent. (§ 4.14)
- AR3 Note between rests—accent. (§ 4.14)
- AR4 First note of a measure as a repeated note—doubly accent.
- AR5 Highest note of a descending group—strongly accent. (§ 4.15)
- AR6 Chromatic neighbor notes—slightly accent. (§ 4.15)
- AR7 Altered note inducing modulation—accent. (§ 4.15)

Rules of Phrasing

- PR1 Exact or sequential imitation—breathe or halt between. (§ 4.4)
- PR2 Final note of a rhythm, phrase, or period—loses sonority. (§ 4.8)
- PR3 Rhythmic groups of transition—breathe before and after. (§ 4.5)
- PR4 Repeated notes—breathe between (§ 4.6)
Except: (1) in weak endings,
(2) when part of a sequence,
(3) part of a rhythmic formula.
- PR5 Leaps of a fifth or more—breathe between. (§ 4.6)
- PR6 Leaps of a fifth or more as part of a weak ending—breathe after. (§ 4.6)
- PR7 Anacrusis—breathe before. (§ 4.5)
- PR8 Long note of a phrase—breathe after. (§ 4.7)
- PR9 Leap of fifth or more on the first beat—breathe between. (§ 4.6)
- PR10 Two-note groups in long/short pattern—halt after group. (§ 4.4)
- PR11 Long notes of I, IV, or V chord—breathe after. (§ 4.6)
- PR12 Long note after a run—breathe after. (§ 4.7)
- PR13 Two-note groups in short/long pattern—breathe after group. (§ 4.4)
- PR14 Echo and transitional groups—breathe before and after. (§ 4.5)
- PR15 Symmetrical groups—breathe between. (§ 4.4)

from Moore, Stephen. "The Writings of Emile Jaques-Dalcroze Toward a Theory for the Performance of Musical Rhythm", Ph. D Dissertation, Indiana University, 1992, translated from the French, citing:

Jaques-Dalcroze, Emile. *Méthode Jaques-Dalcroze III. Vol. 1. Les Gammes et les Tonalities, Les Phrases et les Nuances*. Lausanne: Sandor, Jobin & Cie., 1906. (STPN1)

Jaques-Dalcroze, Emile. *Méthode Jaques-Dalcroze III. Vol. 2. Les Gammes et les Tonalities, Les Phrases et les Nuances*. Lausanne: Sandor, Jobin & Cie., 1906. (STPN1)

Jaques-Dalcroze, Emile. *Méthode Jaques-Dalcroze III. Vol. 3. Scales, Tonalities, Phrasing, and Nuance*. Translated by Robert Abramson. New York: Privately printed, 1975. (STPN3)

C-to-C Scales

C : G¹¹ G : D⁷ D : A⁷

A : E⁷ E : B¹¹ B : F^{#7}

G^b : D^{b7} D^b : A^{b7} A^b : E^{b7}

E^b : B^{b9} B^b : F⁷ F : C⁷

Natural minor

Harmonic minor

Melodic Minor

Nomenclature

While there is no way for Carnegie Mellon to monitor the use of the terms “Dalcroze” or “Dalcroze teacher”, we suggest the following when using the Dalcroze name:

Non-certified teachers

We want to encourage you to brag about your Dalcroze experience and training. Please DO include mention of your Dalcroze interest and Dalcroze training anywhere you can (i.e. bios, CV, etc). We would discourage non-certified teachers from offering classes or workshops that mention Dalcroze in the title.

The term “Dalcroze Teacher” is so generic as to possibly be misunderstood. Instead we recommend wording such as:

“..... has studied Dalcroze Eurhythmics/Solfège/Improvisation at the Marta Sanchez Dalcroze Training Center at Carnegie Mellon University.”

“.....’s teaching is informed/influenced by the teachings/writings/Eurhythmics of Emile Jaques-Dalcroze.”

“..... is a student of Dalcroze Eurhythmics.”

“.....’s work/class/teaching is based on the principles of Dalcroze Eurhythmics.”

Candidates for the Dalcroze Certificate

Candidates for the Dalcroze Certificate are students who have formally entered candidacy (by submitting the Dalcroze Certificate Candidacy Application and receiving approval from the Director).

In addition to the wording mentioned above, approved students should advertise that they are a “Candidate for the Dalcroze Certificate” and include this information in their bios, CV, etc.

Certified Dalcroze teachers

Certified Dalcroze teachers (those who have passed all exams and received the Certificate) should call themselves a “Certified Dalcroze teacher”, and may offer beginning-level classes or introductory experiences using the Dalcroze method. Some amount of tact and thoughtfulness is required at this juncture. While the Certified teacher has a minimum of 180 contact hours, has passed the basic proficiencies in improvisation, eurhythmics, solfège, and pedagogy, and obviously has great zeal for the work, we consider the Certificate level to be “basic” training.

This presents a dilemma. The only way to gain more than basic proficiency is to “jump in” and get to practicing the hands-on work, yet the presenting of advanced courses in Dalcroze Pedagogy or Dalcroze Eurhythmics requires more than Certificate level proficiency. We only ask that pre-License Candidates keep the conversation open. Include conversations with the Marta Sanchez Dalcroze Training Center faculty in your work. Continue to study, ask questions, submit videos, search out advanced training and pursue the License. We want to support you in your advanced training.

Candidates for the Dalcroze License

Candidates for the Dalcroze License are students who have formally entered candidacy (by submitting the Dalcroze License Candidacy Application and receiving approval from the Director).

In addition to the wording mentioned above, approved students should advertise that they are a “Candidate for the Dalcroze License” and include this information in their bios, CV, etc.

Licensed Dalcroze teachers

Licensed Dalcroze teachers (those who have passed all exams and received the License) should call themselves a “Licensed Dalcroze teacher”, and may offer courses in all branches of the Dalcroze Method. We hope that the Licensees will teach advanced classes, teach teachers, offer workshops, write papers and books, make presentations at conferences, and take on the role as leaders of the Dalcroze work.

Candidacy Applications

Dalcroze Certificate – Candidacy Application

For an interactive PDF of this form with typeable fields, please visit music.cmu.edu/dalcroze.

Students must have completed a minimum of three weeks of training at the Marta Sanchez Dalcroze Training Center (MSDTC) or the equivalent to apply for Certificate Candidacy. Applicants must submit the MSDTC Dalcroze Certificate Candidacy Application to the Director of the Training Center in order to be considered for Certificate candidacy. Upon receipt of the application, the Director may ask for supporting information and/or an interview.

Please attach a resume or CV and a short statement discussing how you believe the Certificate study will impact you as a musician and teacher.

Please submit all information to:
Director, Marta Sanchez Dalcroze Training Center
Carnegie Mellon School of Music
Pittsburgh, PA 15213-3890
music-dalcroze@cmu.edu

Approved Certificate Candidacy places the student on a track where the stated goal is to gain the Dalcroze Certificate. The classes and opportunities in the CMU Summer Dalcroze Workshops are arranged to facilitate this goal. Approved candidacy does not guarantee immediate Certificate exam eligibility.

Applicant full name:	
Date:	
Email:	
Preferred phone #:	
Current teaching position:	
Please list your prior Dalcroze Experience. (Teachers, Institutions, type and length of classes):	

Dalcroze License – Candidacy Application

For an interactive PDF of this form with typeable fields, please visit music.cmu.edu/dalcroze.

Students must have earned the Dalcroze Certificate and gained significant field experience before applying for License Candidacy. Applicants must submit the Marta Sanchez Dalcroze Training Center (MSDTC) Dalcroze License Candidacy Application to the Director of the Training Center in order to be considered for License candidacy. An interview is required for all License Candidacy Applicants.

Approved candidacy places the student on a track where the stated goal is to gain the Dalcroze License. The classes and opportunities in the CMU Summer Dalcroze Workshops are arranged to facilitate this goal. Approved candidacy does not guarantee immediate License exam eligibility.

Please attach a resume or CV and a short statement discussing your teaching experiences and how you believe the License study will impact you as a musician and teacher.

Please submit all information to:
Director, Marta Sanchez Dalcroze Training Center
Carnegie Mellon School of Music
Pittsburgh, PA 15213-3890
music-dalcroze@cmu.edu

Applicant full name:	
Date:	
Email:	
Preferred phone #:	
Current teaching position:	
Please list your prior Dalcroze Experience. (Teachers, Institutions, type and length of classes):	

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