

# Licentiate



**CDTA**  
**ACROBATIC DANCE**  
**PROFESSIONAL**  
**EXAMINATION**  
**MANUAL**

# Steps to Achieving Licentiate Professional Qualification



1. Join CDTA as a Pre-Associate/Affiliate and review exam prerequisites (Login as a member on our website to download the "Professional Examination Handbook")

2. Begin study of Technical Training by attending Syllabus Intensive and Teacher Development Courses (TDC) and reading suggested materials . Secure a mentor/teacher to assist with your exam preparation.

3. Submit Exam Entry Form (with Biography) to Exam Registrar.

4. Prepare all Written Work to send to Examiner (include Biography) (Anatomy, Musical Terms, and Detailed Lesson Plans).

5. Video your classes and choreograph two short combinations (to include tricks) in contrasting musical styles to present to Examiner on Exam Day.

6. Send all written work and class video links to Examiner two weeks prior to Exam Day.

7. **Exam Day!!!:** Meet with Examiner (in-person or virtually-approximately 1.5 hours) for final assessment and evaluation.

# BIOGRAPHY

Please include:

- \*Years of Training
- \*Teaching Experience
- \*Certifications
- \*Future Goals

Please submit this bio to the Exam Registrar with your exam entry form, as well as forward it to Examiner with your Written Work

Licentiate Candidates must  
attend both the Junior and Senior  
Intensives

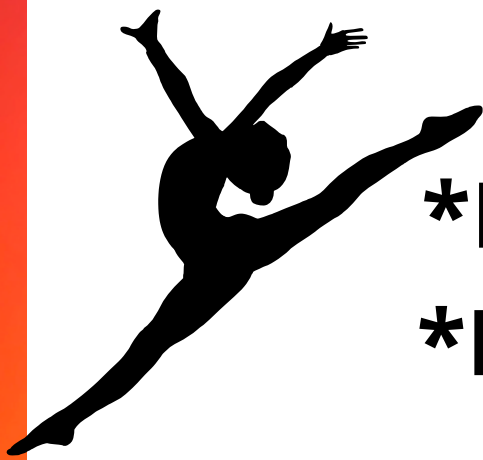


**CDTA Annual  
Syllabus  
Intensive for  
Teachers**

**Visit  
[www.cdtanational.ca](http://www.cdtanational.ca) for  
more information**



All Candidates must attend our  
"Teacher Development Courses"  
(TDC)



- \*Anatomy**
- \*Dance History**
- \*Music Rhythm**
- \*Pedagogy**

**Visit**  
**[www.cdtanational.ca](http://www.cdtanational.ca) for**  
**more information**



# Technical Knowledge

Be prepared to answer the following:

- \*How can the hands, wrists and arms be strengthened?
- \*How should legs and feet be used for tricks?
- \*What exercises can loosen shoulder & tight chest?
- \*Neck placement for headstand?
- \*How can feet and legs help all tricks?
- \*How can you help with weak arms and core?
- \*What exercises strengthens back muscles?
- \*What are the progressions to develop flexibility for back bend?

Licentiate Candidates will prepare and teach **two non-syllabus classes** Grade 3 level (approx. 45 minutes) and Elementary Level (approx. 1 hour).

**Classes will be pre-recorded and video links emailed to the examiner two week prior along with the written lesson plans.**

Licentiate Candidates are required to have full knowledge of the **CDTA Junior and Senior Acrobatic Dance Syllabi (Grade 4 to Elementary)**

**Video files and Syllabi** for each grade are available from the CDTA National website to assist you in mastering the Terminology and Syllabus work required for your examination.

CDTA “**Terminology and Trick Tutorials**” are also offered periodically by Zoom.

*On Exam Day, the examiner(s) will ask for some terminology, one limber and one combination per grade to be counted, demonstrated and danced. May be asked to demonstrate to music.*

*The Candidate will be asked to explain the terms used in those exercises and give teaching tips for them.*

*The Candidate is also to choose one trick from Elementary and give the preceding tricks needed to achieve this trick. A student may be used for demonstration. Additional info listed on pages 6, 11, 12, 14, 15, & 19. (Total time = 1.5 hrs)*



For each of the classes you prepare and video, you will need to write detailed lesson plans. Each should include the following:

- counts for each exercise with time signature
- demonstrate one of the highest tricks and show the progression that develops in all levels of grades
- music that you have selected (it is recommended that you choose a slow, medium and fast tempo for each exercise)
- exercises for warm up, barre, limbering, ticks, and combination
- the “why-what-where” for every exercise. Include: Why are you doing this exercise? What you will look for? Where you will go with this exercise (next progression)?

Please note that you must use CDTA terminology throughout.

The more you include in your lesson plan the better!

The TDC Pedagogy Course will provide more information on how to plan a class and what to include in different types of lesson plan



# Anatomy



## **Anatomy**

“Please answer the questions below, using an anatomy reference as needed (suggested reference listed in Appendix)”.

1. Briefly describe the components of proper alignment.
2. Define flexion, extension, abduction and adduction.
3. In what position are all your joints flexed?
4. How do you correct a Hyperextended lumbar spine?
5. Why are the abdominal muscles so important?
6. What effect does the gluteus maximus have on the hip?
7. Describe proper alignment of the knee with the hip, ankle and foot.
8. Why do knee injuries usually occur?
9. Why is dancing on a sprung floor important? If such a floor is not available, what could a dancer do?
10. What is the proper alignment of foot and ankle when standing on whole foot?

Please forward all your written material to the Examiner  
two weeks prior to your Exam.

*On Exam Day, Examiner(s) will ask two questions based on our TDC “Anatomy Course” (chosen from list below), and on elements observed after viewing candidate’s submitted videoed classes.*

## **TDC Anatomy Questions**

1. What is the diaphragm and what important role does it play for dancers?
2. What establishes turnout?
3. Explain why core strength is so important to dancers and name some of the core muscles?
4. What is pronation of the foot?
5. What role does the pelvis have in achieving efficient and productive turnout?
6. Where are your hip adductors and what are they responsible for?
7. Where are your hip abductors and what are they responsible for?
8. How do you explain proper posture to students?
9. What is the proper alignment of the spine and body when standing?
10. What is hyper mobility?
11. How many joints and bones are in the feet?
12. Name some bones in the foot?
13. How are injuries prevented?
14. Why is temperature an important factor when stretching?

Be prepared to offer suggestions on how you can help students with the following anatomical problems:

“Observe and Guide”

- \*Rolling Feet
- \*Turned in feet
- \*Difficulty executing a plié
- \*Shoulder blades protruding like wings
- \*Shoulders are tense and raised
- \*Difficulty staying up on balls of feet when required
- \*Limited flexibility
- \*“Sitting” into the standing (supporting) hip
- \*Hyperextension (legs, back, arms)
- \*Protruding ribcage
- \*Twisting in arabesque

Of course, there are many other problems that may arise; these are just some common examples.





# Music



## Music

**A Dance Teacher should have knowledge of the following Musical Terms. Please define the terms listed below.**

Whole Note  
Half Note  
Quarter Note  
Eighth Note  
Sixteenth Note  
Rest  
Triplet  
Time Signature

Measure/Bar  
Tempo  
Accent  
Cross Phrasing  
A Cappella  
Canon  
Syncopation

Please forward all your written material to the Examiner  
two weeks prior to your Exam.

### *On Exam Day*

*... the Examiner(s) will ask two questions based on our TDC “Music Rhythm Course” (chosen from list below), and on elements observed after viewing Candidate’s submitted videoed classes.*

*... the Examiner(s) will play a piece of music in one of the following styles. The Candidate must recognize the style and provide some information and historical facts about it.*

*... the Examiner(s) will ask Candidate to perform their own prepared choreography(including tricks). A student may be used. Candidate must select two contrasting pieces of music and choreograph 16 bars of each, depicting the style and era for each. A student may be used for demonstration.*

## **TDC Music Questions**

1. Musical notation has changed and developed over the centuries. Describe the form of musical notation used by many musicians today, often referred to as “modern musical notation”.
2. What is the purpose of a “time signature” in music? Give a sample of one and describe what each number in it means. Clap and count that time signature.
3. What is meant by “tempo” in music? Name one musical terms that indicate a certain tempo and explain what it means.
4. Name a musical term based on a type of dance. Describe it.
5. Name two musical terms that relate to the volume music is played at.
6. How is “shading” created in music?
7. Explain “syncopated rhythm” in music. Clap two bars of music that include an example.
8. Explain “triplet rhythm” in music. Clap two bars of music that include an example.
9. What is meant by an “anacrusis” in music? Name a dance step that begins with one.
10. What is the purpose of a “metronome” in music and dance?

## List of Common Musical Styles

An audio file of musical styles will be sent to Candidate after their exam entry form is received. Examiner will play enduring exam for Candidate to identify.

**Charleston** While it developed in African-American communities in the USA, the Charleston became a popular dance craze in the wider international community in the 1920's. Despite its origins, Charleston is most frequently associated with White flappers and speak easies. Here, these young women would dance alone or together as a way of mocking the "drys", or citizens who supported the Prohibition amendment, as the Charleston was then considered quite immoral and provocative. While the Charleston as a dance probably came from the "star" or challenge dances that were all part of the dance called Juba, the particular sequence of steps which appeared in "Runnin' Wild" were probably newly divided for popular appeal. "At first the step started off with a simple twisting of the feet, to rhythm in a lazy sort of way. (This could well be the Jay-Bird). When the dance hit Harlem, a new version was added. It became a fast kicking step, kicking the feet, both forward and backward and later done with a tap." Further changes were undoubtedly made before the dance was put on stage. In the words of Harold Courlander, it "was a synthetic creation, a newly-devised conglomerate for wide-spread popular appeal." Although the step known as "Jay-Bird", and other specific movement sequences like the snare stare and of Afro-American origin, no record of the Charleston being performed on the plantation has been discovered. Although it achieved popularity when the song "Charleston", sung by Elisabeth Welch, was added in the production "Runnin' Wild", the dance itself was first introduced in Irving C. Miller's Liza in the spring of 1923. The characteristic Charleston beat, which Johnson said he first heard from Charleston dockworkers, incorporates the clave rhythm and was considered by composer and critic Gunther Schuller to be synonymous with the Habanera, and the Spanish Inge. Charleston was one of the dances from which Lindy Hop and Jazz Roots developed in the 1930's, though the breakaway is popularly considered an intermediary dance form. A slightly different form of Charleston became popular in the 1930's and 20's, and is associated with Lindy Hop. In this later Charleston form, the hot jazz timing of the 1920's Charleston was adapted to suit the swing jazz music of the 30's and 40's. This style of Charleston has many common names. Though the most common are Lindy Charleston, Savoy Charleston, 30's and 40's Charleston and Swing (ing) Charleston, in both 20's and Swinging Charleston the basic step takes 8 counts and was danced either alone or with a partner.

**Disco** is a genre of dance music that originated in African American, Psychedelic, and gay communities in New York City and Philadelphia during the late 1960's and early 1970's. While disco was a form of black commercial pop music and a craze amount black gay men especially, it did not catch mainstream attention until it was picked up by the predominantly white gay clubs of New York. Latinos and women embraced disco as well, and the music eventually expanded to several other popular groups of the time. The disco phenomenon was the last mass popular music movement that was driven by the baby boom generation

**Foxtrot** It is often said that foxtrot took its name from its inventor, the vaudeville actor Harry Fox; however the exact origins are unclear. The dance was premiered in 1914, quickly catching the eye of the talented husband and wife duo Vernon and Irene Castle, who lent the dance it's signature grace and style. W.C. Handy ("Father of the Blues") notes in his autobiography that Noble Sissle told a story that Handy's Memphis Blues was the inspiration for the Fox Trot. Jim Europe, the Castle's music director, would play slowly the Memphis Blues during breaks from the fast-paced Castle Walk and One-step. The Castles were intrigued by the rhythm and Jim asked why they didn't create a slow dance to go with it. The Castles introduced the "Bunny Hug" in a magazine article. They went abroad and in mid-ocean sent a wireless to the magazine to change the "Bunny Hug" to the "Foxtrot". It was later standardized by Arthur Murray, in whose version it began to imitate the positions of Tango. At its inception, the Foxtrot was originally danced to ragtime. Today, the dance is customarily accompanied by the same big band music to which swing is also danced. From the late teens through the 1940's, the foxtrot was certainly the most popular fast dance and the vast majority of records issued during these years were foxtrots. The waltz and tango, while popular, never overtook the foxtrot. (Even the popularity of the Lindy Hop in the 1940's didn't dent the foxtrot because the foxtrot could be danced to those Lindy Hop records, as well.) When rock and roll first emerged in the early 1950's, record companies were uncertain as to what type of dance would be

most applicable to the music. Famously, Decca Records initially labeled its rock and roll releases as “Foxtrots”, most notably “Rock Around the Clock” by Bill Haley and His Comets. Since that recording by some estimates, went on to sell more than 25 million copies, “Rock Around the Clock” is technically the biggest-selling “Foxtrot” of all time. Over time, Foxtrot split into slow (Foxtrot) and quick (Quickstep) versions. In the slow category, further distinctions exist between the International amor English style of foxtrot and the continuity American style, both built around a slow-quick-quick rhythm as the slowest tempo, and the social American style using a slow-slow-quick-quick- rhythm at a somewhat faster pace. In the context of International Standard category of ballroom dances, for some time Foxtrot was called Slow Foxtrot, or Slowfox. these names are still in use, to distinguish from other types of Foxtrot.

**Jazz** is a music genre that originated at the beginning of the 20th century in African American communities in the Southern United States from a confluence of African and European music traditions. From its early development until the present, jazz has incorporated music from 19th and 20th century American popular music. It's West African pedigree is evident in its use of blue notes, improvisation, poly rhythms, syncopation, and the swung note by one of jazz's iconic figures Art Blakey has been quoted as saying, “no American, no jazz, It've seen people try to connect it to tother countries, for instance to Africa, but it doesn't have a dam thing to do with Africa.” The word “jazz” began as a West Coast slang term of uncertain derivation and was first used to refer to music in Chicago in about 1915. From its beginning in the early 20th century, Jazz has spawned a variety of subgenera, from New Orleans Dixieland dating from the early 1910's, big band -style swing from the 1930's and 1940's, bebop from the mid-1940's and 1960's, jazz fusion from the 1970's and late 1980's developments such as acid jazz, which blended funk and hip hop influences into jazz. As the music has spread around the world it has drawn on local national and regional musical cultures, its aesthetics being adapted to its varied environments and giving rise too many distinctive styles.

**Jive** is a dance style in 4/4 time that originated in the United States from African Americans in the early 1940's. It is a lively and uninhibited variation of the Jitterbug, a form of swing dance. Jive is one of the five International Latin dances. In competition it is danced at a speed of 44 bars per minutes. although in other cases this is reduced to between 32 and 40 bars per minute. Many of its basic patterns are similar to those of the East Coast Swing with the major difference of highly syncopated rhythm of the Triple Steps (Chasses), which use straight eights in ECS and hard wing in Jive. To Jazz musicians who were the players of swing music in the 1930's and 1940's “Jive” was an expression denoting glib or foolish talk. American soldiers brought Lindy Hop/Jitterbug to Europe around 1940, where this dance swiftly found a following among the young. In the United States the term “Swing” became the most common word used to describe the dance. In the UK, variations in technique led to styles such as Boogie-Woogie and Swing Boogie, with “Jive” gradually emerging as the generic term. After the war, the boogie became the dominant form for popular music. It was, however, never far from criticism as a foreign, vulgar dance. The famous ballroom dancing guru, Alex Moore, said that he had “never seen anything uglier.” English instructors developed the elegant and lively ballroom Jive, danced to slightly slower music. In the 1968 it was added as the fifth Latin dance in International competition. The modern form of ballroom jive in the 1990's-present, is a very happy and poppy dance, the lifting of knees and the bending or rocking of the hips often occurs.

**March** is a European and American musical style that can be traced back to the military music of the Ottoman empire. The martial purpose of the music was to regulate the functioning of armies in the field by communicating orders, and keeping time during marching and maneuvers. The tempo matches the pace of soldiers walking in step. Today, a military music event where various marching bands and units perform is called *tattoo*.

Marches can be written in any time signature, but the most common time signatures are 2/4, 4/4 and 2/2 (cut time). A march consists of a strong and steady percussive downbeat, reminiscent of military field drums, followed by a weaker upbeat. Each section of a march typically consists of 16 or 32 bars, which may repeat.

**Ragtime** (alternately spelled Ragged-time) is an originally American musical genre which enjoyed its peak popularity between 1897 and 1918. Its main characteristic trait is its syncopated, or “ragged”, rhythm. It began as dance music in the red-light districts of American cities such as St. Louis and New Orleans years before being published as popular sheet music for piano. It was a modification of the march made popular by John Philip Sousa, with additional polyrhythms coming from African music. The ragtime composer Scott Joplin became famous through the publication in 1899 of the “Maple Leaf Rag” and a string of ragtime hits that followed, although he was later forgotten by all but a small, dedicated community of ragtime aficionados until the major regime revival in the early 1970’s. For at least 12 years after its publication, the “Maple Leaf Rag” heavily influenced subsequent ragtime composers with its melody line, harmonic progressions or metric patterns.

**Swing** music, also known as swing jazz or simply swing, is a form of jazz music that developed in the early 1930’s and became a distinctive style by 1935 in the United States. Swing uses a strong rhythm section of double bass and drums as the anchor for the lead section of brass instruments such as trumpet and trombones, woodwinds including saxophones and clarinets, and sometimes stringed instruments such as violin and guitar; medium to fast tempos; and a “lilting” swing time rhythm. Swing bands usually featured soloists who would improvise a new melody over the arrangement. The danceable sing style of bandleaders such as Benny Goodman and Count Basie was the dominant form of American popular music from 1935-1945.

**Tango** is a style of music that originated among European immigrant populations of Argentina and Uruguay (Rioplatenses). It is traditionally played by the sextet, known as the orquesta típica, which includes two violins, piano, double bass, and two bandoneons. Earlier forms of the ensemble sometimes included flute, clarinet and guitar. Tango music may be purely instrumental or may include a vocalist. Tango music is well-known across much of the world, along with the associated tango dance. The most famous and recognizable tango songs of all time is La Cumparsita tango uruguayan of Gerardo Matos Rodríguez.

**Waltz** is a form of classical dance music in 3/4 time signature. Popular in Austrian, German, and French culture, the waltz was among the most common ballroom dance forms in the nineteenth and twentieth centuries. The accents in a waltz are S w w, S w, w (Strong, weak, weak).

# Choreography & Stagecraft

“On exam day, you will be asked questions on choreography and stagecraft, similar to the samples listed below:”

How would you create a dynamic piece of choreography?

List ways to make it more interesting.

What are different levels that you can use?

What is age appropriate?

List some different formations?