



American Eurhythmics  
Society

Winter Newsletter

Greetings from your vice-president! I hope this newsletter finds you well. The AES has lots of good news to share! In this newsletter, you will find summer trainings and scholarship information, news about our executive board and an announcement about our 2018 AES National Conference. This newsletter also contains a wonderful piano improvisation lesson from MTA, Dr. Kathy Thomsen.

The AES has been very busy presenting workshops around the country and in China. The Events page of the AES website has a list of upcoming workshops. If you would be interested in having one of our MTAs present a workshop in your area, please contact one of our board members. Our member of the season, Tabetha Horn, recently hosted a workshop at her elementary school in Austin, Texas.



We would like to thank all of our members for your continuing support of the AES!

Below are a few highlights from the past few months.

**National and State Conferences** - Our organization continues to get national exposure through both national and state music education conferences.

**Social Media** – We would like to thank Kay Piña for being our social media chair. If you have an AES event to announce or media from an event, please contact Kay at [kaylpina@gmail.com](mailto:kaylpina@gmail.com). Please check out our AES Facebook page!

**2018 AES National Conference** - The AES is thrilled to announce we are planning to hold our annual National Conference in Austin, Texas on October 12th and 13th . More information on the location will follow. Come join us!

**Executive Board Changes** - Please join us in welcoming and congratulating our 2018-2019 Executive Board: President: Dr. Marla Butke, Vice President: Mr. Steven Robbins, Secretary/Treasurer: Dr. David Frego.

**A Special Thank You** - We would like to express our heartfelt appreciation to our 2016-2017 board members for their service to the AES and music education. Dr. David Frego served as president, Dr. Marla Butke served as vice-president and Dr. Kathy Thomsen served as secretary/treasurer. Their work during the formative years of the AES was instrumental in establishing our organization as a recognized presence in the American music education landscape.

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## MEMBER OF THE SEASON

Tabetha Horn earned her Bachelor's degree in Music Studies at the University of Texas at San Antonio in 2015. She currently teaches elementary music for Austin Independent School District. In 2017, she was selected as Teacher of Promise for her campus.

Tabetha has attended several Eurhythmics workshops to include the week-long summer training at UTSA. She is currently working to fulfill the requirements of certification.

## AES Scholarship Information

The AES board is pleased to announce the offering of two \$250 scholarships to be applied towards the tuition of one of the summer training workshops in 2018. The five choices are:

2018 AES Training Centers (for certification and/or professional development)

- June 12-16, Anderson University, Anderson, Indiana - Marla Butke, David Frego
- June 13-22, Colorado State University, Fort Collins, Colorado, Fritz Anders, Bonni Jacobi
- June 18-29, University of St. Thomas, St. Paul, Minnesota - Kathy Thomsen
- July 9-13, China – Marla Butke, David Frego
- July 9-20, University of Kentucky, Lexington, Kentucky - Todd Anderson
- July 16-20, Ashland University, Columbus, Ohio - Marla Butke, David Frego

The criteria for receiving a scholarship are:

- Must be a member of the AES
- Must be actively seeking certification
- Must submit the following materials to Marla Butke (mbutke@otterbein.edu) by May 1, 2018.

- ~Current resume/vitae
- ~Letter stating Dalcroze training, ways you have implemented Dalcroze
- ~Eurhythmics in your practice, where you are in the certification process, and why you want to pursue certification
- ~Letter of recommendation which supports your teaching and pursuit of training in Dalcroze Eurhythmics

A committee of three MTAs will make the decision by May 15, 2018.

### **Certification in Progress**

We have several members who are in the midst of the certification process. We want to encourage those people to complete the tests to receive certification. Certification tests are done as a checklist, so you are free to take the portions of the tests while continuing to work on the portions you need more time on.

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### **Master Teaching Artists**

We need you! The work we do in a eurhythmics classroom is not common knowledge among music educators. By growing our number of Master Teaching Artists, we will be able to offer more trainings and workshops. We only grow when we share and teach, so those who are certified and want to pursue Master Teaching Artist status should email president, Marla Butke ([mbutke@otterbein.edu](mailto:mbutke@otterbein.edu)) to go over qualifications.

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### **Call for Lesson Plan Submissions for the AES Website**

If you have a eurhythmic lesson that has been successful and would like to share it with AES members, please email the lesson plan to Steven Robbins ([steven.robbins@comalisd.org](mailto:steven.robbins@comalisd.org)).

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**HOPE TO SEE YOU AT A SUMMER  
TRAINING WORKSHOP!!**

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## A Piano Improvisation Lesson from Dr. Kathy Thomsen

### **BE MY ECHO**

First for the teacher to practice piano improvisation

- Select a number, for example, 8.
- Play 8 sounds in a steady tempo using single notes. Explore dynamics, register, articulation, pedal. Can be atonal or tonal.
- Then rest for the same 8, in silence, feeling the beats internally.
- Without pause after feeling those 8, play 8 more sounds in a different, but still steady, tempo. Continue to explore dynamics, register, articulation, etc.
- Then rest/silence for those 8 while you feel them internally.
- Repeat this sequence, changing tempos between sets, but keeping the tempo within a set steady.
- Pitch material should begin with single notes, but can expand to harmonic 2nds, or two voices, clusters, or chords. A non-tonal scheme allows you to focus on musical features without worrying about playing "right notes."
- The internalization in silence is as important as playing.

### **Applications**

- Ask movers to BE MY ECHO. Tell them they are to listen for 8 sounds, then they should move the 8 sounds they just heard.
- Watch them! On beats 6, 7, 8 get ready to play 8 more sounds.
- This exercise is designed to be continuous, my turn/your turn, without pause in between. Staying with the same tempo for several rounds, especially at first, is advised
- Change a musical aspect of your playing - articulation, dynamics, register - to see if you can elicit corresponding changes in movement.
- Once they can play the game successfully, call out a new number, or change tempo of the new set of 8 to challenge them.
- The more musical variety you offer them in terms of dynamics, articulation, style, and tempo, the more opportunity they have to expand their movement vocabulary.
- Assessment is visual observation.

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