



Remarks from our AES President

Right now, life is not the same. The AES leadership is sending good thoughts to you from locations all over the country. Several of our members are preparing movement lessons that they are using as part of the new delivery system of education needed right now. We hope to share some of those with our membership group. We want to continue to help music teachers do their job in alternative ways as we get through this very challenging time. If you have lessons/videos/ideas to share with other members, please email me marlabutke1@gmail.com. My email has changed as I have just retired from my university position. This has been planned for some time even though unfortunately, I finished teaching several weeks earlier than expected. I look forward to having even more time to devote to AES and presenting workshops throughout the country.



We have several summer workshops planned for 2020 but it is uncertain if they will actually happen. Please check the website for updates. As far as scholarships, the AES leadership has decided to wait and award them in 2021.

AES is moving forward with many signs of growth and success. We have expanded our board from three members to seven to better serve AES as we continue to grow. I am thrilled to welcome our newest board members – Debbie, Rachel, and Skye. They bring a wealth of expertise and enthusiasm to the AES leadership. Here is your current board –

- President – Marla Butke
- Vice-President – Kay Piña
- Secretary – Debbie Gibson
- Treasurer – David Frego
- Social Media Chair – Rachel Kraft
- Member-at-Large – Steven Robbins
- Member-at-Large – Skye McManus

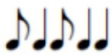
Dalcroze Application to the Private Lesson: Rhythm and Meter

Skye McManus

Dalcroze Eurhythmics is a powerful tool to help students embody music in a way that transfers directly to playing an instrument. In this article, I will present suggestions to help students internalize (embody) rhythms and meter, with opportunities for improvisation. These are presented within the context of the private lesson, with consideration to the spatial constraints of a small studio.

Tj { vj o 'y luj 'qr r qt wplslgu'ht 'lo r t qxluc vqp+''

Rhythm is fundamentally felt, not seen, so why not begin from there? The teacher identifies an upcoming rhythm that is predictably difficult (before presenting the related repertoire). The teacher and student work together to feel this rhythm internally before presenting notation or labeling the rhythm.

Here is an example in simple meter: 

Here are some ways to embody this rhythm within the small space of a private studio:

Vgcej gt/wq/UwfgpvVt cpulgt 'qh'Tj {vj o ''

Using neckties or elastics of some kind, the student and teacher face each other, putting one foot slightly forward of the other foot. Each holds onto one end of each necktie and adjusts the neckties until there is some tension (may want to wrap ties about hands once). The student and teacher pull the neckties across the space (an alternating motion: one arm pulls while the other allows the partner to pull) to create the rhythm as they both vocalise the rhythm (counting or nonsense syllables, whatever is appropriate). The teacher improvises a melody with their voice as they repeat the rhythm like an ostinato. (It is important to ONLY use the prescribed rhythm, not to deviate, at this point).

Be sure to allow the whole body to move with the neckties, using hips and legs, as well as arms. Speak the rhythm as the motion is repeated. The teacher is transferring the embodiment to the student with every move. Additionally, the student and teacher may feel more connected to each other by making music in this manner.

Vt cpulgt 'qh'Tj {vj o 'wq'Tgeqtfgf 'O wuk''

In continuation, listen to a recording of the upcoming repertoire and do this rhythmic pattern as an ostinato (using neckties or clapping).

Hwtvj gt 'Gz vgpukqp 'qhtTj {vj o "

Teacher improvises other rhythms at the instrument while the student claps given rhythm. Conversely, the teacher claps other rhythms while the student plays the prescribed rhythm.

Vgcej gt 'cpf 'Uwfgpv'Kó rtqxlucvkap 'cpf 'Ego rqukkqp "



Using neckties to embody rhythm

Another possibility, or continuation, is for the teacher to play an improvised melody, but again only using the prescribed melody, while the student is clapping and saying/singing the rhythm. Then, the teacher and student switch. The student is at the instrument improvising a melody using the prescribed rhythm, always saying/singing the rhythm, while the teacher claps and says/sings the rhythm. The teacher provides technical restrictions depending upon the student's abilities (example for piano: use a C major five finger pattern, right hand only). This could turn into a student composition for future lessons, and/or student/teacher improvised duet.

O gyt "

Students can also understand meter more easily through feeling than description. A scarf, or other such object that is easy for the student to toss in the air and catch, is an easy way to begin. (The same objectives can be accomplished using a ball, but saying “bounce and catch” as opposed to “toss and catch”).

Here is a way to “speak” each meter:

- ❖ Duple meter: Toss and Catch (♩♩)
- ❖ Triple meter: Toss, Catch, and Swing (♩♩♩)
- ❖ Quadruple Meter: Toss, Catch, Swing and Swing (♩♩♩♩)

The teacher demonstrates duple meter with the scarf while saying, “toss and catch.” The student tosses the scarf with the teacher, as the teacher continues to say “toss and catch.” After a few times, the teacher begins to improvise a melody to the words “toss and catch” (with their voice), as the student continues to toss the scarf. Next, the teacher improvises a melody using the “toss and catch” rhythm at the instrument.

The next several classes, the teacher may repeat some of the above activities and then explore the following options: (The same process can be applied to triple and quadruple meters).

CGUP gy ugwgt 'Nguqp'

VGCEJ KPI 'HNQY 'Y KJ 'J CNH'CPF 'Y J QNG'PQVGU

Marla Butke

Flow/Half notes – “Bell Horses”

- a. Pull pretend gum from various parts of the body as half notes
- b. Tap half notes individually vertically in hand
- c. Tap half notes in a partner's hand vertically
- d. Pull elastics with a partner as half notes
- e. Walk half notes showing the time and flow of the 2 beats
- f. Sing “Bell Horses” while pulling pretend gum, tapping individually, tapping with a partner, pulling elastics with a partner, walking half notes

Flow/Whole notes – “No One’s in the House but Dinah”

- a. Pull pretend gum from various parts of the body as whole notes
- b. Tap whole notes individually vertically in hand
- c. Tap whole notes in a partner's hand vertically
- d. Pull elastics with a partner as whole notes
- e. Walk half notes showing the time and flow of the 4 beats
- f. Sing “Dinah” while pulling pretend gum, tapping individually, tapping with a partner, pulling elastics with a partner, walking whole notes

aa

Uwo o gt 'Vt ckpki 'Y qt muj qr u'

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