

AES Fall 2020 Newsletter
President's Message



Welcome to our Fall AES Newsletter! We know that most of our members are continuing to navigate uncharted waters by teaching in unique situations as school begins. The saying, “we are not in the same boat, but we are in the same storm” can help us to build collective strength for our students and ourselves. During this unprecedented time, AES is committed to supporting our music teachers by providing materials to teach in a virtual or socially distanced music classroom. Here are three specific ways we are lending support -

- A FREE Virtual AES National Conference on October 10th from 10-3 (more information in this newsletter)
- Two videos (previously distributed to our members in late spring) containing a variety of exercises – <https://youtu.be/fCCPcPhU5yY> Focus exercises (6 minutes)
https://www.youtube.com/watch?v=dEptXisd_uk&t=2s 5 Eurhythmic Activities (13 minutes)
- Monthly lessons/videos/articles, as well as our seasonal newsletter, will be distributed to provide teaching strategies/ideas

Even in a Covid-19 world, students can move musically. Specifically, non-locomotor movement can be an effective vehicle when locomotor movement is not feasible due to distancing protocols or if the students are remote. If teaching is in-person, hula hoops can be one of the greatest tools we can use. The hoops can be placed so the students are physically separated while providing a parameter for the students to move in either small locomotor ways or with non-locomotor movements only. Placing the hula hoops outdoors is even better, weather permitting. Eurhythmic teachers know how to be creative in their teaching and students can be creative in their learning!

We invite our teachers to share ideas via the American Eurhythmics Society Facebook Page so we can compile as many strategies as possible. Photos are always welcome.

The AES Board is proud to have created a statement on equity as we commit to being part of an inclusive world where we present quality, expressive music that represents and honors all people

for our music classrooms. Thank you to the committee for crafting a meaningful statement to guide our teaching philosophy and music selections. The statement is located in this newsletter.

The AES Board wishes you the best start of the year possible and looks forward to seeing you at the Virtual Conference on October 10th!

AES Equity Statement

The American Eurhythmics Society is committed to supporting the diverse musical cultures of the world. As a democratic organization run by and for its members, we will work to promote and support diversity, equity, and inclusion by:

- seeking to grow a more diverse and inclusive membership
- promoting research that supports DEI issues
- sharing and creating DEI teacher resources
- including diverse musical cultures through song, purposeful movement, dance, and joyful expression
- respecting movement that looks different across cultures and abilities

We believe that caring for our members, practitioners, and students starts with a culture that preserves and protects diversity, equity, and inclusion.

AES VIRTUAL NATIONAL CONFERENCE 2020

We are excited to offer our 4th Annual AES National Conference virtually. It is FREE to both AES members and non-members. The AES Board is proud to support our music teachers by providing meaningful materials to use with their students. Here is the information –

- Date: October 10, 2020
- Time: 10:00-3:00 EST
- Cost: FREE to both AES members and non-members
- Conference Delivery: Zoom Webinar
- Registration: All participants MUST register by September 25th for technical considerations and for links/conference information to be sent. Registration begins August 15th on the AES website (www.americanEurhythmics.org).
- Professional Development Contact Hours Certificate (4.5) will be provided by Penn State University
- Conference Schedule –
 - 10:00-10:30 Introductions of Board and Master Teaching Artists, Opening Address, Focus Exercises
 - 10:30-11:30 Sessions 1 & 2 followed by Q&A and plastique animée videos
 - ❖ Rhythm and Phrasing in a Confined Space
 - ❖ World Music in the Eurhythmics Classroom

- 11:30-11:45 Break
 - 11:45-12:45 Sessions 3 & 4 followed by Q&A and plastique animée videos
 - ❖ Piano Improvisation for All
 - ❖ Virtual Choral Warm-Ups
 - 12:45-1:15 Lunch Break
 - 1:15-2:15 Sessions 5 & 6 followed by Q&A and plastique animée videos
 - ❖ Eek! Squeak! Boo! It's Almost Halloween! Eurhythmics Activities for Your Music Classroom in October
 - ❖ Movement Canons
 - 2:15-2:45 Breakout Sessions
 - 2:45-3:00 Plastique Animée Virtual Performance by Participants, Wrap-Up
- All conference materials (hand-outs and videos) will be available on the AES website approximately one week following the conference
-

Zoom! Zoom! Let's Move! Movement in Online Music Lessons

Skye C. McManus

About Skye C. McManus- Skye C. McManus has been an active member of the American Eurhythmics Society since its inception. She received the first American Eurhythmics Society Eurhythmics Certificate in 2015. She is on the AES board and strives to build musicality and community by presenting Dalcroze Eurhythmics workshops to both teachers and students in central Texas. She has taught voice, piano, musicianship, and summer camps at Orpheus Academy of Music in Austin, TX for the last 12 years.



It has now been twenty-one weeks that we've been exclusively teaching online at Orpheus Academy of Music in Austin, Tx. Teaching both private (piano and voice) as well as group classes has been a challenge. To try incorporating movement into this new lesson platform seemed daunting at best. But, with the help of colleagues, mentors, and webinars, I embarked and found it was not as impossible as I had envisioned, and that students were happy and willing to get up and move in whatever capacity they had available. This article provides suggestions and ideas for integrating movement into online music lessons.

Overall Goals:

First one must identify the overall goals for a music lesson in the online universe. Mine are two-fold:

1. Student(s) and teacher connect
2. Student(s) actively connect to the music

With consideration to the aforementioned goals, one does not care if students move with precision, but focuses on the essence of how the activity connects the student with the music. Is the student actively engaging with the music? Is the student engaging with me? If so, then camera angle and precision are superseded by flow, musicality, and artistry; creating joyful movement in each online lesson.

These activities are mostly ones that I am currently using in my online teaching (both group and private). The intention of these activities is that one can immediately put these into your lessons without too much additional preparation. These activities can be done in a single lesson, but work best with repetition and extension. The activities are divided into three categories: warm-ups/focus activities, meter, and rhythm, followed by practical tips and resources.

Warm-up or Focus Activities for the Young Student (ages 4-6)

Before a student can march happily, or creatively move like a bug, the teacher must have the student's full attention. **I present to you your secret weapon: INTEREST!** Young students often want to show their toy, stuffed animal, lego, etc. as the lesson begins. Why not use this to your advantage? Have the student use this manipulative as a dance partner, audience member, practice watcher, etc. This is very helpful in focusing or re-focusing students who are surrounded by a chaotic environment or are otherwise distracted.

Focus activities can begin the lesson, or re-focus two-thirds of the way through (when the four-year-old has started rolling on the floor or begging for a snack).

The following activities have been used with students ages 4 and up, but mostly ages 4-6.

Cuckoo Bird

This is a vocal and body warm up. The teacher may have a bird finger puppet (or just pretend) and sing cuckoo in a beautiful minor third. The student echoes. The teacher improvises short phrases using "cuckoo" and the student echoes back. After the singing voice is beautifully displayed, the teacher says "now fly around little cuckoo" and improvises music for the student to fly about the room. For further directive, the teacher may later add "now fly high....now fly low, etc," and a later lesson may have the child move high and low as directed by the piano register only, with no verbal cue, or other similar listening and reaction directives.

Big Pig

This is another vocal and body warm up. The teacher dramatizes this dialogue with high and low voices:

(high voice) Where are you going big pig, big pig?

(low voice) Out in the garden to dig, dig dig

(high voice) Out in the garden to dig, dig dig?

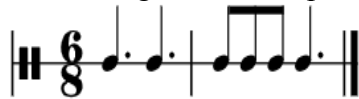
(high voice) Shame on you big pig, big pig!

(low voice) I'm sorry ma'am, but I'm only a pig,

(low voice) And all I can do is dig, dig, dig!

After a lesson or two, the student will be able to recite parts of the poem. Later, the teacher is one voice and the student is the other.

At the conclusion of the poem, the teacher says "time to roll in the mud" and improvises music in a low register while speaking "roll, roll, roll in the mud"

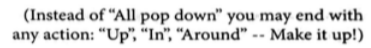


Then the pig can do other things such as look for acorns, etc. Ask the students for suggestions. In a later class they will just fall on the floor during the lesson and that is the teacher's cue to play the "pig" music!

Andy Pandy

Andy Pandy is a joyful song reviewing high and low in a very active way. The teacher sings the song and instructs the students to "do what the song says." The students listen and sway along to the beat (dotted quarter note pulse), until the teacher sings either "all jump up" (up to high tonic) or "all fall down" (down to tonic). First, the teacher sings it a cappella. Then, the teacher sings while playing an accompaniment that invites the sway. The teacher should use an ascending or descending glissando to represent jumping or falling, respectively. Finally, the teacher says, "Now the piano (instrument) will tell you whether to jump or fall." The teacher sings only the first phrase, "Andy Pandy sugar and candy," and then just plays the end with the glissando of choice. Other variations include asking one student to lead by falling or jumping (or giving "thumbs up" or "thumbs down") at the right time, while the teacher and other students follow their cue at the instrument. This gives each child some choice, and the use of visual cues serves to prevent any mute/unmute disruption.

Movement Game



English Round



This gets students going immediately and without much discussion needed. Students get on the floor in a ball, then slowly stand and stretch the entire body in eight counts, then back down in eight counts. Then, they repeat this in four, two, and finally one count. For eight counts, the teacher counts while singing or playing an ascending major scale, then back down. For four, use the major arpeggio, then the octave for two, and high tonic for one. For the one count, do it three times so they end standing up (high tonic, low tonic, high tonic). This can segue into Statues.

Then, the student will freeze (except for breathing and blinking). The teacher will instruct the students to “make a statue that’s very high,” or “make a statue that’s very low” etc. There’s a variety of ways to make statues. In this instance, I use it to reinforce tonic and dominant, by playing the dominant chord for high statues in a higher register and playing the tonic chord in a low register for low statues. After a few statues, they are ready to “move around your house.”

The teacher instructs the student to move through space in various ways (walk, hop, jump, etc) into different parts of their house, perform an action there, and return back. For example, “Hop to the kitchen, wave out the window and come back,” or “Dance into the bathroom, make a funny face in the mirror, and return.” After a few times, a student may choose the room or the movement.

These examples can be used to preview a new meter or new song or review a meter that is particularly challenging, such as simple triple meter or compound duple meter, etc. Further meter examples that may be appropriate for older students, but require a bit more coordination are ball bouncing and scarf tossing.

Rondo Form with Repertoire and Improvisation (All Ages)

I frequently use this as a way to introduce new repertoire, especially new repertoire that includes a new meter. Create rondo form with the student's repertoire (folk song or short method book piece) as the A section, and the teacher will improvise a B section. Then give directives such as "sway back and forth when I'm singing, but then dance around the room when I'm not." They are hearing multiple repetitions of their piece, actively engaging, and NOT singing= (at least not a first)! A student must typically hear a piece four to seven times to be able to sing it back (or audiate it) with some accuracy. By the end of this activity, I may ask them to sing along with me, but not until they have heard the song at least four times.

Here are examples I am currently incorporating the rondo form idea:

- Folk songs for voice or piano:
 - Lavender's blue
 - Bells in the Steeple
 - Joshua Fought the Battle of Jericho
- Two Little Marches (put the two marches together to create Rondo Form) for piano

One could also try this on an instrumental passage of a longer work for a more advanced student.

Beautiful Performance of Repertoire (All Ages)

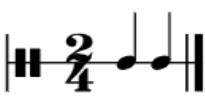
It is always a nice introduction to a piece to give the student a wonderful performance as they move through space. Directive or not, an artistic live performance of any piece is meaningful. I usually just say "move around to this piece."

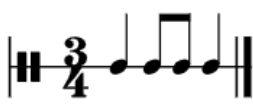
Here are examples:


- For voice: Dancing
- For piano: Merry March
- For piano: Three Pirates

Ball Bounce (Older Elementary and Up)

The students bounce the ball on the strong beat then do any combination of movements for the other beats. Suggested phrases and movements while bouncing:

Bounce, catch: 

Bounce, catch and pass: 

Bounce, catch, back and forth: 

This may be particularly useful in simple duple or triple meter (Petzold's Minuet in G works well for bouncing on beat one and moving the ball through space for weak beats).

Here is a suggested sequence for ball bounce activities:

Student bounces the ball while*:

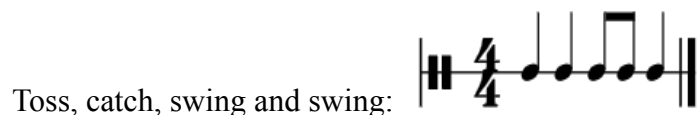
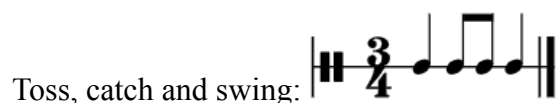
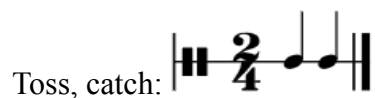
1. Teacher hums/sings directives ("Bounce, catch")
2. Teacher hums/sings target repertoire
3. Teacher improvises in the target meter
4. Teacher performs target repertoire or plays recorded music

*Along the way the student is welcome to sing along, but some students find it difficult to focus on singing and doing the activity, so I don't request they do both simultaneously.

Scarf Toss (elementary and up)

A similar idea is scarf tossing – or tossing any other item they might have around such as a washcloth, hand towel, or other small thing that you can toss easily. Toss on the strong beat and then do some sort of catch and improvised movement for the other beats. The same contexts we used in the ball bounce exercise apply here. Begin with spoken or sung directives, then improvise and apply repertoire. Sometimes students find it more manageable to use a scarf instead of a ball. Try both and see which one fits your student.

Suggested phrases and movements while tossing:



With the scarf, it is also fun just to let them "freestyle" for a while. Some students love improvising movement, while others are incredibly uncomfortable doing it. In the virtual world, I simply say, "Dance however you want, off the screen... I can't see you anyway!" and I hope that helps relieve any pressure or self-consciousness.

Rhythm (Later Elementary and Up)

The rhythmic echo canon and rhythmic ostinato are ways to target specific rhythmic values and rhythmic patterns, respectively. Many of the activities from the meter section could certainly be used to reinforce rhythm as well.

Rhythmic Echo Canon

The teacher has a target rhythmic note value such as half note (not a whole phrase, just a value or figure). The teacher plays an improvised phrase in rhythmic unison that includes the target note value (either 4 or 8 beats in length), while the student is standing and listening. The student immediately follows by stepping or clapping the rhythm in silence. They continue alternating for four or more times.

Rhythmic Ostinato Improvisation

The teacher has a target rhythmic phrase such as:



The teacher plays the phrase continuously, improvising the melody. When the student thinks they know the rhythm they can begin clapping it or stepping it. The teacher is only playing in rhythmic unison, but improvising the melody. After 4 or so times through, ask the student to clap the rhythm. For an extension, the student can notate the rhythm. Furthermore, the student can then create their own improvised ostinato music.

Conclusion

Here are just a few practical points to take away:

1. Connection - Let the top priority be the student connection: to the teacher and to the music
2. Attention - It is completely appropriate to “change gears” to a focus activity if the student is getting tired, bored, hungry, etc.
3. Persistence - Try out an activity at least two times to see if it works for that student.
4. Flow - Encourage students to move freely and not feel they need to redirect the screen every time. This is distracting and not necessary.
5. Lead by example - Be as musical as possible!! We are (most likely) the student’s closest musical example, so exhibit expression and artistry within each lesson!
6. Simplicity is key - Improvisation doesn’t have to be complicated; simply playing the chord structure and changing a bit of the melody is enough of a difference. Start with that.

Sources Used:

Pitch Exploration Stories, First Steps in Music, John Feierabend, GIA Publications

Adventures Through Sound Book 1, K. Steadman, J. Wu, S. McManus, et. al, Orpheus Academy of Music

Piano Adventures 2nd ed, Level 1: Performance and Goldstar Books, Randall and Nancy Faber, Hal Leonard

36 Solos for Young Singers, Comp. by J. F. Boytim, Hal Leonard.

Youtube Video: Zoom! Zoom! Let's Move!

<https://youtu.be/64Euukc7INA>

Piano Student Honors Kathy Thomsen



Barbara Deneen, a piano student of Dr. Kathy Thomsen, has made a gift to the American Eurhythmics Society. The gift honors Dr. Thomsen's retirement from Hamline University, her dedication to Dalcroze Eurhythmics, and for her continued giving through piano teaching and coaching.

Retired as a Public Defender in Minnesota, Barbara is committed to justice for all, as evidenced by her outstanding career defending clients who could not afford an attorney.

Barbara has maintained her interest in Dalcroze eurhythmics, and has contributed to the AES scholarship fund on numerous occasions. She values this methodology, particularly for children. Barbara believes that her relationship to music learning would have been very different had she worked with a Dalcroze teacher when she was a child and young adult.

The gift will support scholarships for teachers investing their time in learning the Dalcroze approach. In an E-mail exchange with Barbara about this gift, she said, "I am pleased that the money will be used to help — teaching the teachers is how we all eventually learn."

Eurhythmics Lesson: Utilizing Limited Space

In Person or Virtual

Steven Robbins

About Steven Robbins- Steven Robbins has been an K-5 elementary music teacher in Texas for the past 16 years. In addition to being a Master Teaching Artist with the American Eurhythmics Society, Steven has utilized Eurhythmics as a therapeutic movement modality with adults. His principal instrument is the guitar and he enjoys utilizing both the guitar and the piano in his Eurhythmics classes.



1. Explore the space you are in
 - a. Seated, standing or laying down
 - b. Imagine yourself surrounded by a three-dimensional sphere of any size you choose.
 - c. Explore movements throughout that sphere in every direction you can find.
 - d. You are in charge of your own movements, so stay within your abilities to move without pain.
 - e. Inhibit-Try exploring space without using your arms/hands.
 - f. Try moving just your trunk, shoulders, head, etc.
 - g. Exploration can be arhythmic, allowing movements to occur naturally.
2. Interrupted Canon
 - a. Teacher plays rhythms with instrument of choice, depending on what is available.
 - b. Students will “echo” rhythm with movement of their choice.
 - c. The source material for the echo will revolve around the goals for this lesson. Material could be a short rhythmic piece, perhaps of your own creation, or an existing piece that you can play live or with a recording.
 - i. Example: the first few phrases from Beethoven’s Symphony Number 7, II. Allegretto...long, short short, long, long)
 - d. Could you use pitch direction instead of rhythm for the canon? Phrasing? Dynamics? Articulation? Duration? Subdivision?...Of course!

3. Inhibit the natural response

- a. As the interrupted canon continues, place restrictions on movement.
- b. “Now do these rhythms, but you are not allowed to use your arms!”
- c. “Can you move only your tongue?”
- d. “Try to find a way to use only changing facial expressions!”
- e. One shoulder? Wrist? Legs? Feet? Toes? Gentle neck motions? Blinking? Belly? Etc...
- f. Though small movements are not as noticeable visually, they are very noticeable experientially for the participant. Students may discover that space utilization is sometimes dictated by physical range of motion.

4. Synthesis

- a. With our interrupted canon explorations, we have replaced a large floor space with a personal microcosmic space.
- b. If space is limited to non-locomotor, variations in body usage can be used as a replacement for variations in locomotor spatial usage. For example, arms and shoulders use microcosmic space for section A, trunk movements with restricted arm movement could be used for section B...

5. Final Performance

- a. Have students explore movements as you play or perform the piece you are using.
- b. Movements should be reflective of the concepts you were working on during the interrupted canon portion of the lesson.
- c. Give feedback, if able.
- d. When ready, declare the last time a mini-performance.
- e. Celebrate! The music learning process continues!

Member of the Season

Congratulations to Oren Logan our newest Member of the Season!

Mr. Oren Logan is a K-5 Elementary Music Teacher at Olander School for Project-Based Learning in Fort Collins, CO. This is Oren's third year at the school after graduating from Colorado State University in 2017 with a bachelor's degree in music education. He uses Eurhythmics every day in his classroom to make music inspiring, fun, and meaningful for everyone.



Under the guidance and tutelage of Dr. Bonnie Jacobi and Fritz Anders, Mr. Logan was one of the first four from CSU to receive his certificate in Eurhythmics through AES. He credits his love and passion for teaching and using Eurhythmics to Dr. Jacobi, who he was lucky enough to learn from in many workshops, and Mr. Anders, who he was able to student teach under.

Mr. Logan has been fortunate to be able to present on Eurhythmics numerous times. Notable presentations include one for the summer "Education in Motion" class orchestrated by CSU staff Lisa Morgan, and a presentation on "Eurhythmic Stories" for the Colorado Music Education Association Conference in 2020 with his good friend Gregory Marxen.

Mr. Logan hopes to pursue an MTA status and eventual master's degree and looks forward to the many opportunities of teaching Eurhythmics to students of all ages. Oren enjoys biking, playing his saxophone, and taking care of his cat "Cloud" when not immersed in the world of Eurhythmics.