

**Creative movement in 3rd grade general music classroom: Using a
Dalcroze plastique anime to demonstrate $\frac{3}{4}$ meter**

by

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Abstract

The topics demonstrated in this report are focused on student creative movement in triple meter using the Dalcroze approach. The Dalcroze approach utilizes students' becoming a part of the music making while using their hearing and movement skills. These lessons incorporated Dalcroze-inspired approach using different movement warmups, experiencing meter in different ways, identifying different parts of music, and developing a plastique anime with a group of other students to demonstrate their response to music. I designed these lessons for my students based on new ideas I gained from study during my master's program in the areas of Dalcroze in music symposium. I have noticed that as a teacher, my students experienced moving with a steady beat, but did not experience different types of meters or being able to hear or feel what meter they were moving in. By using the different techniques learned in the Dalcroze method, students were able to use new movement activities that previously have not been utilized, new listening skills to become part of music making, and use a different outlet for their creativity.

Over the course of my Masters' degree, I have expanded my knowledge and understanding of a different methodology and listening in my World Music class as well as moving and listening techniques in the Dalcroze course helped me create lessons based on listening and moving. Being certified in the Orff-Schulwerk methodology has been extremely beneficial to my teaching, but I am always striving to become a more skilled teacher to give more experience to my students. When creating this creative movement unit, I wanted to use the new Dalcroze techniques I learned in symposium.

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Dedication

This report and master's degree are dedicated to Raymond and Eleanor Bachand, my grandparents, who both did not have the opportunity to go to school past the 8th grade. All four of their children graduated high school, and all nine of their grandchildren graduated with an undergraduate degree, many of them with post graduate degrees. Their sacrifice and faith will never be forgotten. I hope the legacy I leave for my students is as faithful and loving as theirs was for my family.

Chapter 1 - Teaching Philosophy

As a music educator, I believe that music is a personal and crucial part to my existence as a person. I also believe that music is an artform that reaches every student. Our artform is what sets us apart from all other forms of life. It is our duty and responsibility as educators to provide an accessible education rich in musical exposure, opportunity, quality, and doing. The education provided needs to be influenced with humanity, knowledge, and moral ideals.

The purpose of school and education is for humankind to become successful productive members of society. At each point of our development, there are certain milestones humans must meet to develop to the next. In education, there are functions for students and teachers to meet and follow to succeed. Students need to learn in order to lead our society into the next generation with intelligence and morality. Teachers need to impart knowledge in order for the next generation to grow and develop.

Why music? Music is a sustainable art that reaches everyone in all parts of the globe. In all areas of the world and in history, music and the arts is the one subject and activity that each culture has maintained. Music has been sustained by every generation and in every time and place. Music is the common thread that brings humanity together. Music is also a driving force in humankind and in daily life. It is an instinctual and internal feeling that creates a connection between ourselves and others. Whenever people gather, music is present. Whether it be at family and friend gatherings, funerals, weddings, sporting events, and so many other places and events, music forms a sense of community. Music is an impactful experience that should be taught by an artistic teacher with the experience of doing through singing, playing, moving, performing, improvising, and evaluating.

Why music education? Music education gives opportunities for experiences that stimulate self-identity, self-growth, and self-knowledge. Music creates a safe space for things that cannot be seen or said alone through spoken words. Through the process of learning, students deepen their skills of knowing, recalling, reasoning, judging, evaluating, believing, and being able to feel and think for their own personal gain. Both musical processes and products advanced learners' cognitive abilities. Although music is an internal subject with many intrinsic rewards and values, music is just not a noun. It is a verb with many different layers and dimensions to which to grow (Elliott, 2005).

Children need educators to help draw out their given gifts and talents. It is in the hands of a qualified teacher that gives each child the right tools for that child to grow and blossom into a creative masterpiece. Music is a gift to be given each day for everyone. It can be seen in many ways, but given the right tools and the right environment, teachers and students will grow in their knowledge together and create a better generation.

How My Philosophy Informs My Teaching

My philosophy of music education is present in this master's report by including multiple ways of sharing the art of music through movement and listening. By utilizing different avenues, students can deepen their understanding and use their own thinking processes to use music to create their own art in their bodies to create movement to what they hear.

During this project, students were asked to experience music in a way they had not experienced often. Students had to put trust into the teacher and themselves to move independently and safely. Students felt safe to move freely, and make mistakes. The opportunities presented gave students multiple ways to think and move by their choice or by collaboration by encouraging students to explore different ideas on how their bodies move and

react to music. By working collaboratively, students were able to make music with others and build a community in the classroom based on trust and commonality.

Making music in this project showed students receiving musical exposure, active learning, and opportunity to make music independently and with others. As students finished this project, they were able to learn from a knowledgeable teacher that provided multiple opportunities to experience music with multiple ways of learning.

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Chapter 2 Lesson Plan(s)

Lesson Plan 1

In the first lesson in this series of movement lessons I wanted to start with a familiar activity of putting a steady beat in the student's feet. I wanted students to feel successful during the first moments of the lesson so they are more apt to try new listening and new movement activities. I wanted to make colorful visuals so students could make the connection to strong and weak beats based on the colors and shapes described in the textbook *Rhythm and Movement*. I was pleasantly surprised the students noticed the posers and were quite interested as they walked into the room. As we were doing the movement exercises, many students observed and listened to what movement correlated to what poster.

It is sometimes hard to teach students how to listen. Having these visuals helped my students tremendously listen and move at the same time to think what type of meter they were moving to as well as the anticipation of what could change next. During this lesson, I used visual assessment as well as student self-assessment to check for learning. As this lesson progressed into the next, I kept the visuals up the entire time to keep students mindful of how beat is felt in different groupings and meter.

National Music Standards (2014)

MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

MU:Re7.2.3a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

Prior Knowledge/Skills

During lesson 1, students know how to keep a steady beat in their feet and switch tempos and styles based on what they hear.

Lesson Objective

Students will be able to hear different beat patterns and decide which pattern their strong and weak beats will be.

Assessment of the Lesson

Students will be successful when they can show which poster they are listening to, and show with their bodies and movement what poster with red and yellow triangle beats they hear (Findlay 1971). Teacher will use visual assessment if students are listening and following the strong and weak beats.

Relevant Contextual Factors and Modifications/Accommodations Needed

Some students will have difficulty with self control and impulsivity with the freedom of moving in open space. When a para is present, they will move next to the students to monitor student choices.

Instructional Materials, Resources and Technologies

Rhythm and Movement by Elsa Findlay, temple block set, and piano

Lesson Sequence

Warm Up: Students warm up by listening to the temple blocks keeping a beat in their feet. This is an activity students have done since kindergarten. Students use listening to move as the beat changes from fast, slow, marching, skipping, and running tempos.

Introduction: After a successful warm up, teacher posts triangle posters shown on page 30 of *Rhythm and Movement*. Teacher will then have students listen to a pattern played and decide which triangle poster is being played.

Activity: After listening to one pattern, students will decide which triangle poster is describing what they hear. Teacher will ask what type of locomotor movement students want to use to represent the strong red beat and the weak yellow beats (ie jump for strong and tip toe for weak). Students will experience 2/4, 3/4, 4/4, and 5/4 meters using this activity. Students will all use the same movements first then each student will be allowed to choose their own locomotor movement to choose their strong and weak beats.

Evaluation: Teacher will observe students moving to the different strong and weak beats. Teacher will also play examples of the different posters. Posters will be labeled 1, 2, 3, or 4. Students will hold up the number of the poster they hear for visual assessment. Discussion will also be used to collaborate with students what their favorite beat patterns were to move in. This will be in Kagan cooperative learning strategies of shoulder partner sharing.

Reflection: During this lesson, students found success. I was thankful I started with a warm up activity that students were already familiar with then when I added a different technique, students were not confused or upset about trying something new. It was enjoyable to watch their ideas of what type of movements would show a weak and strong beat. I only tried locomotor movements during this lesson, it would be interesting in the future to show strong and weak beats with non-locomotor movements. It would be a way to blend movement levels and statues with showing beat just using their body shapes and not movement. Adding the piano timbre especially helped my musicianship as well as the listening skills for the students.

Lesson Plan 2

This lesson was feeling meter in other ways than body movement. The goal was to give students another experience feeling meter and in a new way. Students had to use an instrument to demonstrate their understanding of the skill as well as listening to beat and meter. I used pre-teaching classroom strategies to set up expectations of instrument usage to help with behavior management. This took a chunk of classroom time to prepare for hand drums. Echo and simultaneous imitation were used to help students grasp the speed, playing technique, and nuance of the upcoming lesson.

During the first class of instruction, students had a hard time demonstrating the hand drum swing. After observing their difficulty, I switched my teaching directions and style to make it much more basic at the beginning of the lesson and progressed to harder skills. I thought my class could handle more of a challenge than they were ready to use. After switching teaching techniques to build upon echo imitation that included the swing movements, other classes found success much quicker. This activity challenged myself as a teacher on how to convey this new technique I had never used to help students that were having trouble with this new concept.

National Music Standards (2014)

MU:Re7.2.3a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

MU:Pr6.1.3a Perform music with expression and technical accuracy.

Prior Knowledge/Skills

Students have experienced moving to 2/4, 3/4, 4/4, and 5/4 meters using locomotor movements to show strong and weak beats.

Lesson Objective(s)

Students will use an exercise called “drum swing” and small hand drums to demonstrate metrical patterns in 3 (Findlay 1971)

Assessment of the Lesson

Students will be successful when students are able to demonstrate the proper way to do a drum swing by teacher observation.

Relevant Contextual Factors and Needed Modifications/Accommodations

Some students will have difficulty with self control and impulsivity with the freedom of moving in open space. When a para is present, they will move next to the students to monitor student choices.

Instructional Resources, Materials and Technologies

Rhythm and Movement by Elsa Findlay exercises 12 and 14 in metrical patterns, class set of hand drums, rhythm sticks, and piano

Lesson Sequence

Warm Up: Students will be grouped into three groups and numbered one, two, or three. Teacher will start tapping a steady beat on an instrument. Students start keeping the steady beat and counting at the same time.

Introduction: Once students are comfortable with the steady beat of counting to three and clapping or patting to the beat make each circle of students only speak their designated number. This will make students feel the anticipation of the beat so they will not rush or fall behind.

Activity: After students are successful speaking their number and clapping their number in turn, students will receive a drum. Students will experience learning the drum swing. The drum swing is important to experience because there are three moves which will help reinforce

3/4 meter. Students will observe teacher demonstrate each step of the drum swing and students will experience step 1 first, then step 2, then step 3. Once all students have mastered the three steps, each circle will only be playing on their designated number, but keep the motion in their drum.

Assessment: Teacher observation of success if students are actively playing and moving to each number.

Reflection: This lesson will need a lot of refinement and adjustment if I use it in the future for meter activities. Students had a hard time being independent with numbers and following my instructions. I will need to watch the video of me teaching several classes to decide how to give the information to the students. It is a hard concept to teach 3rd grade students to anticipate the upcoming beat. I know in the future, part of learning and feeling meter will have to include many more independent beat activities as well as more activities to experience the feel of anticipating the beat. If I do more lead up activities, I feel like this lesson would be more successful in the future.

Lesson Plan 3

The goals for this lesson was to give students the opportunity to listen critically for different instrumentation, style, dynamics, meter, and phrasing. This lesson is when the plastique anime is introduced and how it is structured. During the last two lessons, students had the opportunity to move in different activities to feel meter and experience different ways of listening. I used different Kagan cooperative learning strategies to prepare students to cooperate in their respected groups. I used posted expectations about working in a group and how to listen to different ideas based on our listening map.

A plastique anime is a movement based expression that visually and physically interprets music using the body instead of instruments or writing. Key characteristics that I wanted my students to understand about this concept was it was not a dance but a movement based on the music. It is not choreographed, but improvised and collaborated as a group or as an individual. It is important for students to experience this concept because it deepens the musical understanding by physically moving to the music, it gives the students multiple ways of experiencing a musical piece, and it encourages students to cooperate as a group Neely (2023).

Since my students had not done a plastique anime, and it was my first time teaching this concept, I would change how we came up with a listening map. The students chunked it into four different sections. The first was coming up with a movement based on soft dynamics with a few strings. The second movement sequence was when the brass joined in the melody. The third sequence was demonstrating the 3/4 meter. The last sequence was the finale showing forte dynamic marking and all instrumentation.

National Music Standards (2014)

MU:Cr3.1.3a Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.

MU:Pr4.1.3a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

MU:Pr4.2.3a Demonstrate understanding of the structure in music selected for performance.

MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

MU:Pr5.1.3b Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

Prior Knowledge/Skills

Students have experienced moving in multiple different ways to express meter and feeling meter in three beats.

Lesson Objective(s)

Develop a listening map to Jupiter Hymn from the Planets depicting instruments, dynamics, and meter. After coming up with a listening map, students will be put into collaborative groups to create a plastique anime.

Assessment of the Lesson

Students will be assessed on their cooperation in their group as well as listening skills.

Relevant Contextual Factors and Needed Modifications/Accommodations

Some students will have difficulty with self-control and impulsivity with the freedom of moving in open space. When a para is present, they will move next to the students to monitor student choices.

Instructional Resources, Materials and Technologies

Recording of Holst's Jupiter Hymn, scarves, and streamers.

Lesson Sequence

Warm Up: Students will be placed into cooperative groups spread out around the room.

Introduction: Teacher will play Jupiter Hymn. As students listen, they will hear four main points. The first thing they hear for the listening map is soft strings, then they listen for the trumpet to add to the melody, third they hear the timpani playing the triangle poster in groups of three, and finally the students hear many different instruments in forte dynamics.

Activity: Students will be placed in groups of four or more people. Teacher goes over rules and expectations of working collaboratively in groups. Students come up with creative ways to move their props and bodies to the main points they hear through the piece.

Assessment: Teacher observation of groups working and observing students move appropriately.

Reflections: This lesson is something I need to do more of in my classroom. Students benefited from working cooperatively in groups. I need to be more consistent and more willing to let students be creative and come up with movement and show their musicianship rather than always having class be teacher led. I would love to watch other teachers or watch videos online of how other music teachers manage creative groups with students having a lot of freedom. Giving away the control and giving it to students is nerve-racking. In the future I need to do more to get out of my comfort zone and continue to give students creative freedom to showcase the concepts of what we are learning in class.

Lesson Plan 4

The final lesson of this project were student demonstrations. Students were able to get back into their cooperating groups and show their classmates what their plastique anime looked like. During the demonstration, I was able to assess how students responded to the music and how they worked together to create their movement. This lesson was the best at assessing how well I taught the concepts and assesses my own teaching. By watching each group perform, I was pleasantly surprised by several creative groups and I was also disappointed at my teaching skills when the lack of creativity and musicianship was demonstrated with some student groups.

National Music Standards (2014)

MU:Pr4.2.3a Demonstrate understanding of the structure in music selected for performance.

MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

MU:Pr5.1.3a - Apply teacher provided and collaboratively developed criteria and feedback to evaluate accuracy of ensemble performances.

MU:Pr6.1.3b Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

MU:Re7.2.3a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

MU:Re9.1.3a Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

Prior Knowledge/Skills

Students have worked in collaborative groups and will perform their group's plastique anime to each other in class.

Lesson Objective(s)

Students will have the opportunity to perform for an audience and demonstrate how to be an appropriate audience member.

Assessment of the Lesson

Students will be assessed based on how well they worked in their collaborative group as well as if their group showed characteristics of the music.

Relevant Contextual Factors and Needed Modifications/Accommodations

Some students will have difficulty with self-control and impulsivity with the freedom of moving in open space. When a para is present, they will move next to the students to monitor student choices.

Instructional Resources, Materials and Technologies

Recording of Holst's Jupiter Hymn, scarves, and streamers.

Lesson Sequence

Each collaborative group will perform for each other. After each group's performance, students will have the opportunity to share what they noticed during the performance.

Overall, I felt like this was a beneficial unit for my students to experience. My students needed more experiences moving to music that is not choreographed. Most music that we move to has clear formations, instructions, or verbal cues for students to experience. These activities stretched their brains and creativity in ways that they had not experienced before. Several students were uncomfortable with not having clear parameters, and were uncomfortable with moving their bodies in different ways. That shows me that I need to give them more opportunities at a younger age to be creative and do more than folk dances and choreographed movement.

As a teacher, I had to really research and read up on how to teach students about creativity. It is a skill that is hard for me to personally teach, and it is hard to measure or grade. I hope to find a professional development or workshop that gives a practical approach at teaching creativity and how to assess the final project. I feel that is the concept I struggled the most with my teaching position in these lessons was how I approached teaching creativity.

In the creation of the plastique anime, I felt students did not use as much creativity as I thought they would, especially demonstrating three beats in a measure. There were things lost in translation from the Dalcroze exercises and the final product. In the future when I do this creative movement activity I will communicate better with my students about how to feel music, how to show the feelings, and using previous musical activities into what the project entails. I would also not wait until the last few weeks of April to complete this creative movement project. Many students were not getting along with each other, and the number of students who were not allowed by their classroom teacher to work with each other or students that were annoyed with each other by the end of the year made it difficult to collaborate successfully. This project would be better suited during the third nine-week cycle or before, not in the tail end of the last quarter.

It was slightly disappointing to see some of the collaborative groups come up with nothing to show with their listening ears except for twirling a ribbon the entire piece. It is hard to pour thought and mind into a project to see a disconnect between you and your students final project. When doing this project again, I will consider to have no props and just use their bodies to show how the music sound as well as have the first day of group collaboration just be with moving their bodies and not worry about any prop. Students were too busy with their props instead of making music.

Chapter 3 Reflections

As I have progressed through the K-State master's program I must reflect on several different thought processes and the reasoning why behind what happens in my classroom. I have been traditionally trained in the Orff-Schulwerk pedagogy. Taking three summers of pedagogy classes was a tremendous benefit to myself and my students. It helped me not struggle with the process of how to teach or in what order to teach concepts. When I decided to continue with a master's degree, I wondered what or how this degree would help me be a better teacher. My life had already changed when I applied the Orff practices into my classroom. I noticed my students becoming more successful in their music making and I had felt more success as a teacher the more I practiced the methodology than how I felt teaching my first years in education.

Orff trained me how to teach. This master's degree represents to myself the reason why I teach. In my first summer at K-State I took two classes that made me critically think about why I do what I do, and the reasoning behind those choices. Pedagogy classes do not have many discussions on the why. Learning about philosophers and the history of music education put my career into perspective.

In my second summer at K-State I took two classes that made me think critically about my students and their learning. I learned about the Dalcroze methodology in symposium. The Dalcroze methodology fascinated me because in Orff, movement was one of the three main classes you went to each day. It was interesting to study how many methodologies blend together and have some of the same characteristics. The second class second class taught me how to build a culturally relative pedagogy. The second class taught me how to teach students music from outside the Western's world point of view.

I was drawn to the idea of a creative movement masters report because I had never experienced a plastique anime before taking the symposium class. I loved how students became part of the music making as well as experiencing the movement. I felt like the listening portion of music making is one of the things my students lack when they leave my classroom. I want to leave my students with a well-rounded elementary experience that involves all kinds of music making from movement, instruments, ensemble playing, singing, creating, and projects. This project helped me expand the knowledge I learned in symposium into my classroom.

After I decided the direction I wanted to go in my masters report, I needed to understand why it is important for students to move in the music room. During this program, I had to critically think the reasoning behind why music educators teach the different content standards. Students actively involved in creative dance have the opportunity to learn, engage in and examine dance concepts either through teacher led direction, small group collaboration or independent improvisations (Wiens 2015). Students often engage in creative movement to learn about different music or movement concepts. Creative movement provides students with telling a story through their bodies to show different concepts and a different way of experiencing music. The benefits of learning how to move in different ways to create a collaborative language was what was lacking in my classroom. As I continue to research how to convey creativity and incorporate creative movement structures, students will be better equipped to be successful in trying new ideas in a plastique anime.

Over the course of my studies, my teaching philosophy and practices have evolved from a traditionally performance based, to one of being mindful of student needs and culture. I have gained knowledge from different philosophical points of view, research in education, curriculum design, viewpoints in different pedagogies, and how the role of a music educator in a diverse

classroom setting. As a result, I feel more reflective and intentional in my teaching and approach to my students and the type of music they learn and perform in our classroom. I seek the reason and history behind different pieces of music. I don't just teach a piece of music from Native Americans in November because it is Thanksgiving time. I use culturally relevant pedagogy and insights to connect students to the broader world around them.

As a result of the knowledge gained in this program, my priority has shifted from teaching towards a performance or performance skill and made it about student centered learning. I hope at the end of this program my classroom is more inclusive to student learning, student centered, collaborative, authentic, and gives children a safe place to learn and ask questions about their learning.

Teaching is a profession that gets better with age. It took me time to figure out what style of teacher I am. The biggest fear for me teaching this project was teaching in a methodology I was not familiar with and did not have practice teaching. It takes time to figure out what style of teacher you are and what your strengths and weaknesses are. Not knowing how a project will turn out or how students will react was a challenge. I did not know what to expect from each class while I was teaching these lessons or what creativity would come out.

I could have spent my entire career complacent with the training I had. I was proud that I had taken three summer intense pedagogy training courses. I was pleased with how my students made music. I thought getting my masters was the next step in my career. I am thankful I took the step to obtain my masters because it gave me insight to not just this is how you teach, but the reasoning behind why we teach it that way. I am thankful to be taken out of my comfort box. I was extremely nervous about teaching in a new style and methodology than I was trained in, but

I feel like the most growth I had this year was teaching things I had not taught before. K-State has definitely given me growth as an educator.

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