

## Criteria Concerning the Primary School Students' Perception of Music Teaching Methods

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### Abstract

The applicability of the three methods- Dalcrose, Orff and Kodaly-in music education in primary schools has been investigated in this study. The participants are 35 last year students that are being taught in Music Education of Muğla University. These student teachers employed these three methods in the various seven-grade classrooms of the primary school. The researcher developed daily lesson plans according to the method to be implemented in the classroom. These lesson plans were used by the student teachers in the primary schools during their teaching practicum. After the implementations the seven-grade students were asked to reflect their own opinions regarding the method implemented. Student opinions were analyzed by using data analysis method. Although the students held positive opinions towards the three methods investigated they had various preferences among the three methods.

**Keywords:** Teaching music, dalcrose, kodaly, orff

## İlköğretim Öğrencilerinin Müzik Öğretim Metodlarını Algılamalarına İlişkin Kriterler

### Özet

Bu çalışmada Dalcrose, Orff ve Kodaly metotlarının ilköğretim müzik derslerinde uygulanabilirliği ele alınmıştır. Araştırmanın örneklemini Muğla Üniversitesi Müzik Eğitimi Bölümünde öğrenim gören 35 son sınıf öğrencisi oluşturmaktadır. Öğretmen adayları üç araştırma yöntemini 7 ilköğretim okulunun farklı sınıflarında gerçekleştirmişlerdir. Model alınan müzik öğretim yöntemlerine göre araştırmacı tarafından günlük ders planları geliştirilmiştir. Bu planlar öğretmen adayları tarafından uygulama okullarında uygulanmıştır. Uygulama sonrası ilköğretim öğrencilerinden uygulanan yönteme ilişkin görüşleri alınmıştır. Öğrencilerin bu yöntemlere yönelik görüşleri data analiz yöntemi ile analiz edilmiştir. Öğrencilerin her üç yönteme ilişkin görüşlerinin olumlu olmasına karşın, yöntem tercihleri farklılaşabilmektedir.

**Anahtar Kelimeler:** Müzik öğretimi, dalcrose, kodaly, orff

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## 1. Introduction

It was a Friday; I went to schools to observe my student teachers who were doing their practicum. A teacher working in a primary school and old enough to retire told me “I am learning new things from your kids”, and then asked me “every group of student teachers performed different activities and accordingly the methods used were in great variety, how you think our primary school students were affected from these various applications and methods?” When I heard the question, I felt a bit unsure whether the teacher liked what my student teacher did.

Therefore, I decided to determine how the various methods used by student teachers are conceived in the primary schools where they are doing their practicum. For this purpose, I developed daily lesson plans according to *kodaly*, *dalcrose and orff methods*. Through these plans, my objective was to obtain more objective and concrete data about the implementation of these three main methods of music teaching that the students from the secondary level (10-11 age group) and third level (12-14 age group) can be exposed to in their music courses.

Here, the student teachers are expected to determine the methods that facilitate learning in the learning-teaching environment and to develop and enrich methods by considering students’ profile; that is, their feelings and emotions.

The tasks of the student teachers should carry out the learning-teaching process by taking the learning principle into account are as follows:

\*Guiding and motivating the learner in line with the objectives,

\*Helping students to achieve the objectives by creating suitable and adequate learning conditions,

\*Contributing to the development of the student as a whole person(Türkoğlu,1993).

In this respect, the student teachers should be able to guide the students towards the basic logic of the methods he/she is using in the music course; that is, towards the objectives and helps them to develop strategies in their learning experiences within the context of principles and approaches of music education.

“The first thing that should be known by teachers and students is the fact that meaningful, entertaining and needed experiences are the experiences easiest to remember. And the second one is that in such situation, memory works without having difficulty in the best way” (Hold,1999). In this way, if the student teachers behave according to child-centered teaching approach by considering the interests, feelings, emotions and opinions, they will certainly be able to make contributions to the development of children as a whole person.

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For instance, the works of the music educators employing the method of C.Orff show that when the children are provided with opportunities to produce their own songs and compositions, they may display fast development in music and speaking. Based on this, we can make a generalization and argue that the child should be in a natural environment while learning and should be able to experiment, touch, discover, play, write, speak and express what he/she has produced.

### **2. Music Education in Primary Schools in Turkey**

The most formal focus of music education in primary schools is the music course; it is a course where students can (1) express, (2) develop skills, (3) develop their content knowledge, (4) and their cultural knowledge. While at the second level (10–11 age group), the emphasis is on expression, content and skill, at the third level (12–14 age group) the emphasis is on skill, content and culture (Uçan,2006).

The current curriculum of the music course determined by the Ministry of Education requires the use of active learning methods (Dalcroze, Orff, Kodaly, etc.) complying with the student-centered approach together with the general teaching methods in the primary school music courses.

In line with the expected gains from the music course, employing the teaching methods complying with the principle of “play, dance, move” is of great importance. Based on the principle that in general music teaching, teaching musical note is not the goal but means, the current primary school music curriculum starts note teaching not at the fourth grade, but in the 7th and 8th grades, due to the changes taking place in their voices, listening, playing and creativity education is attached more importance than singing(MEB, 2008).

### **3. The Language of Music Teaching Methods**

The music teaching methods referred in the study, while evaluating the teaching performances of the student teachers in the classroom are presented shortly as follows.

Dalcroze; Eurhythmics: To teacher's improvised piano (or xylophone) music, children walk the pluse, clapping on beat one. Solfège: While conducting a meter, chant the solfège syllables (do, re, mi, fa, sol, la, ti, do), on per beat; chant them backward, repeating the do. Improvisation: In a frame of four or eight beats, partner 1 plays on piano (or on xylophone or drum, for example) an antecedent, to which partner 2 plays an improvised consequent phrase of equal length.

In the present study, in light of the sample model suggested by Campbell (1995) , the expected gains of the students in the lesson plan to be implemented are subsumed under such headings as “musical hearing, reading, writing, and expressing words through rhythmic body movements”. Hand and foot beatings in the concepts and symbols of the unit were displayed with sample drawings. According to Dalcrose approach, the students were required to beat their hands and feet at semibreve notes and quaver notes and they started with eurhythmics stage. At the Solfège stage, students attention was drawn into the weak and strong times of the song and they were told about singing/reading at different speeds and at the improvisation stage, the students were asked to express the words with movements in groups. At this stage, homogenous and heterogenic groups were formed, and while one group was singing, the other can sing the song altogether.

Sampling Kodály; Inner hearing I: Recall the melody of an art-music selection or folk song, and sing it using solfège syllables. Later, sing with hand signs. Inner hearing II: Sing a familiar song. Literacy I: Following study of isolated rhythmic and melodic patterns –their sounds and notational symbols-sight read a new song that includes these patterns. Literacy II: Take dictation on familiar, and later not-so-familiar, songs and musical selections.

In Kodaly method, by considering the hearing and reading-writing approach in the sample the objectives of the lesson plan to be implemented were subsumed under these headings: musical hearing, reading, writing, and learning to read the song with the correct sounds by concretizing the pitch of different sounds with hand movements. For the concepts and symbols of the unit, flash cards were designed and great emphasis was put on the appropriate hearing of the notes.

For making students understand the melody and the rhythm of the song to be taught, it was recommended to apply the method of teaching through body language to teach the use of “ta” in semibreve notes, “ta-te” in quaver notes and “taa” in minim notes.

Moreover, Literacy IV -II stages, singing the song with different melodies according to hand movements was recommended. Moreover, after singing the whole song with hand movements, it was recommended to make the students read the song and write the rhythms while playing the melody.

Sampling Orff; Imitation: Imitate a partner’s eight-beat body percussion piece. Exploration: Experiment with different ways of rendering a familiar folk song altering just one musical element at a time (for example, dynamics, tempo, mode, meter, accompaniment).Literacy: Compose an eight-beat piece that can be graphically notated. Write it as closely as possible on staff notation. Pass the piece to a friend or a new group the perform. Improvisation: Choose a poem.

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Chant is rhythmically, and then add a nonpitched percussion accompaniment. (Campbell,1995).

In Orff method, by carefully considering the imitation, exploration, literacy, improvisation stages in the sample, students' gains were subsumed under such headings as rhythm in music activity, creating music by using melody and movement together. While designing learning-teaching activities, improvisation started with concept finding and triggering the concepts through brain gymnastics then with few sample notes ( G,E ) free melody and rhythm creation was recommended. At the end it was told that the lesson could be finished with applications and movements accompanied by words, rhythms, and rhythmic tools. In this method, question-response based games, and leading the students to think the movements complying with the rhythm of the song were recommended to be included in the lesson plan.

In a study called Professional methodology: Introduction, Marilyn Jones (1981) mentioned the place of orff, kodaly and dalcrose methods in music education and stated: 'Principles for music in general education speak to the role that music should play in the education of the general student: (a) the musical intelligence of every child must be developed; (b) social and entertainment functions of music must be addressed; (c) programs must allow for the development of creativity in the arts; (d) musical performance should continue throughout life; and (e) musical and personal needs should be met at each stage of life.' (Gates, 1988).

We can express the principles of music teaching and learning in terms of skills, development of the primary school students having general music education as follows:

The theory of learning and instruction is not in a finished state, but it does contain a body of well-substantiated principles that are applicable to teaching and learning in all levels and specializations of music education:

- \*Objectives in term of student behaviour,
- \* Select valid subject matter and structure learning experiences that are relevant to the establishment of the desired behaviors,
- \*Provide for active participation of students in the learning experiences selected,
- \*Use a variety of devices to increase perception,
- \*Manage the learning environment to secure a high level of motivation (Gates,1988).

The students should be supported with high motivation in teaching-learning settings of the music course because there is a need for programs, units and lessons where they can gain some experiences, improve their creativity and show their performances. The performances displayed by students in music classrooms will be improved with the variety of the music teaching methods they encounter in music courses and balance will be created in speaking/rhythm, singing and moving.

For instance, for students to get through the stages of listening/rhythms, hearing/reading and improvisation, Dalcrose method which was developed by R.Steiner and based on the combination of singing and moving can be used. In this method, brain and body are in strong coordination and the student can reflect his/her feelings and emotions. According to this method, the most natural musical instrument of the human being is the body and the child gets to know himself/herself better through this method. (Uçan,1999) On the other hand, “In the view of Dalcrose, technique was only means to art. The goal of music education should not be to train performers on their particular instruments or singers in vocal technique, but to develop the musical faculties. The musicality of the individual should be the basis for specialized musical study” (Mark,1986).

The other method also called musical chant singing is Kodaly method. This method is based on the sound and movement as defined in modern music psychology. The language of the music is represented with hand and body movements called. This method is highly suitable to produce the sounds according to movements and for collective singing. Moreover, it can be helpful in improving musical reading and writing by means of singing in the classroom. Then comes the stages of singing, creating melody, creating rhythms, singing at the same tone and composing where the students display performance.(Uçan,1999).

On the other hand, “Rhythmic awareness and feeling are developed in children by means of movement and rhythm games that help them recognize and feel the basic beat and rhythm patterns aurally and visually” (Mark,1986).

Another method that can be used by the student teachers to teach music is Orff method. This method is shortly defined as naturally composing and creating. This method requires the teacher to have a flexible authority, tolerance, to create a positive learning environment, and to develop a music teaching approach where opportunities are provided for children to move, use the rhythm, speak, sing-play and improvise. On the basis of this method, there is a creating of one’s own music and movements.

In this process, students make use of their own bodies and sound producing organs and instruments in producing musical sounds and music. There are particular stages of Creating/finding rhythm, creating/finding melody,

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arranging the melody created, finding a tone for the melody created or finding the tone of the melody created in this method. This method can shortly be defined as performing music education by experimenting, entertaining, doing and creating (Uçan,1999).

On the other hand, "Orff believed that music education should be patterned on the evolutionary stages of mankind. Children must relieve the historical development of music in order develop musicality within themselves. Orff used the word elemental to refer both to the music of early man and to the music of young children" (Mark,1986).

In the present study, the answer was sought to this question "What are the opinions of the students studying in the classrooms where Kodaly, Dalcrose and Orff music teaching methods.

### **4. Details of the Study**

The daily lesson plans were developed according to the above-mentioned methods of music teaching to determine the students' perception of and opinions about the music teaching methods. These plans were developed under particular headings such as students' gains, objectives and target behaviors, unit concepts and symbols, teaching-learning methods and techniques, technologies, tools and equipment to be used, teaching and learning activities, assessment and evaluation and contingencies.

The procedure followed in the present study aims to investigate the applications of the student teachers from the music department during their practicum.

\*Daily lesson plans including the detailed presentation of various music teaching methods were sorted out according to the resources used in the schools,

\*Information was provided about how to use the lesson plans in the classroom according to the methods selected,

\*In the music department, micro teaching sessions were organized to demonstrate how to make use of the methods,

\*Lesson plans were carried out in a classroom environment with the student teachers,

\*Evaluations of the plans were performed both in groups and as a whole classroom,

\*The student teachers were requested to collect the students' opinions about their classroom applications of the plans after each lesson is completed, so the students wrote their opinions on distributed cards so that the researcher could evaluate them.

## 5. Methodology

In the present study, student teachers determined the current state of the students in the music course. In the teaching practice course, frequencies (f) and percentages (%) were used to quantitatively determine the students' perceptions of the music course. Moreover, the study uses the qualitative method to analyze the students' opinions. The universe of the study consists of the primary schools in Muğla. The sampling of the study consists of the second level students (10–11 age group) and third level students (12–14 age group) from 7 primary schools where 35 student teachers did their practicum.

The opinions of the students after each 45-minute lesson were collected from the students through an open-ended questions asking them whether they liked the lesson or not and why. The responses of the students were evaluated through qualitative data analysis, and the similar meanings ( ideas, opinions and comments) in the responses were collected together (Şeker and Gençdoğan,2006)

The opinions of the students about the teaching methods used in the music lessons were analyzed through data analysis method. The responses of the students given to the open-ended question were analyzed in such a way as to determine the common patterns. Frequencies and percentages were used to display the results.

## 6. Findings

Table:1 Opinions of the primary school second level students about Kodaly music teaching method

Opinions (positive)	f	%	Opinions (negative)	f	%
It is beautiful to express music by using our body language	55	37.68	I did not understand the movements	2	66.66
It is beautiful for the disabled	28	19.18	Others	1	33.34
It is beautiful for the disabled	28	19.18	Others	1	33.34
I want music lesson to be 2 hours	25	17.12			
I have learned a new language. And it will be useful throughout my life	16	10.95			
It improves my hand muscles and movements	8	5.48			
It is wonderful like an alphabet and every movement represent a	5	3.42			



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Two different language are combined	3	2.06		
We can express notes without using our Voice and I understand the notes better	2	1.36		
Others	4	2.74		
<b>TOTAL</b>	146		<b>TOTAL</b>	3

When we look at the above-presented reactions of the primary school secondary level students, we can see that 146 (95.34%) liked it and 3 (4,6%) did not.

Moreover, 4 (2.74%) out of the five students stating positive opinions reported that their voice complies with the movements, and they can perform the movements with their voice. On the other hand, 1 (33.34%) of the 3 students stating negative opinions reported that the speed of the song they are learning is very slow.

Table:2 Opinions of the primary school second level students about Dalcrose music teaching method

<b>Opinions (positive)</b>	<b>f</b>	<b>%</b>	<b>Opinions (negative)</b>	<b>f</b>	<b>%</b>
Playing and body movements are wonderful	36	43.38	I found the song very short	3	25.00
While beating our hands and feet We enjoyed ourselves	12	14.46	Movements are difficult	3	25.00
By using body language, we improved Note, this is a nice method	11	13.26	It is childish	2	16.66
We can make improvisations all the time to learn better	10	12.04	Others	4	33.34
We made a group, two people played xylophone to accompany the song	9	10.84			
The beginning and the end were good, We did not make any mistakes	3	3.62			
Others	2	2.40			
<b>TOTAL</b>	83		<b>TOTAL</b>	12	

In the second phase of the primary education (6.7 and 8 grades) the students assert that they liked the music lesson conducted with dalcrose music teaching method with a percentage of 81.30 which means 87 responses out 107, while 20 responses (18.70 %) expresses the reverse. The students' opinions were given in Table 2.

In addition while two (2.40 %) out of 6 students who expressed positive opinions about this application told that they most liked the attitude the teacher showed and the way s/he got dressed and conducted the lesson with movements, four (33.34) hocam yüzdeleri control edebilir misn?) out of 12 students stated that they could not utter the notes without writing them down and there would be other forms of movements and when there are students who cannot accompany to the movements, the group are disturbed and cannot carry out the activity as dexpected. Alternatively, they suggested that the lesson could be supported by drawings and pictures.

Table:3 Opinions of the primary school second level students about Orff music teaching method

<b>Opinions (positive)</b>	<b>f</b>	<b>%</b>	<b>Opinions (negative)</b>	<b>f</b>	<b>%</b>
We played with the songs	32	34.40	There was too much noise in the class	2	2.22
It is beautiful to create rhythms with musical instruments	19	20.44	There are not some musical instruments	2	2.22
It is beautiful to sing with plays and movements	17	18.28	Everybody should stand up and perform	2	2.22
I was more successful in singing due to Plays and rhythms	15	16.12	Others	3	3.34
We learned various musical terms, Instruments and knowledge while Having fun	5	5.38			
Others	5	5.38			
<b>TOTAL</b>	<b>93</b>		<b>TOTAL</b>	<b>9</b>	

When we look at the general opinions of the primary school secondary level students about Orff method, we see that 76 (91.56%) out of the 83 responses are positive and 7 (8.44%) are negative. The opinions of the students can be seen in Table 3.

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Moreover, 5 (5.38%) out of the 8 students stating positive opinions reported that it soothes the sole of the people, it is an effective was of teaching, and more entertaining than other teaching methods; 3 (33.34%) out of the 9 students stating negative opinions reported that they want to play flute, do not like writing much and other musical instruments should be used in this method.

Table:4 Opinions of the primary school third level students about Kodaly music teaching method

<b>Opinions (positive)</b>	<b>f</b>	<b>%</b>	<b>Opinions (negative)</b>	<b>f</b>	<b>%</b>
It is entertaining and joyful	136	40.72	The movements were very difficult	15	31.32
I learned a very useful method, We all sang together	51	15.26	I did not like hand movements	6	12.76
It is suitable for our age	35	10.48	It was difficult to recite	5	10.64
While the teacher was playing, we exhibited some hand movements	23	6.88	It is not entertaining	5	10.64
We can learn the notes of the songs with movements and fun	21	6.28	It is not suitable for the second level	5	10.64
It is a nice way of learning the notes in groups	21	6.28	Not only one method should not be followed	4	8.51
We learn the notes altogether with their movements	14	4.20	There can not be music without rhythm dance	4	8.51
It is a nice method for the hearing impaired	9	2.70	It is a bit ridiculous	2	4.26
We express music with hand movements and our brains improve	8	2.40	Others	1	2.12
when played with a musical instrument it is more entertaining	6	1.80			
I have seen it for the first time and it is very relaxing	4	1.20			
Others	6	1.80			
<b>TOTAL</b>	<b>334</b>		<b>TOTAL</b>	<b>47</b>	

When we look at the general opinions of the students of the second phase of primary education about kodaly method, we see that 143 (79.44%) out of the 180 responses are positive and 37 (20.56%) are negative. The opinions of the students can be seen in Table 4.

Moreover, 6 (1.80%) out of the 7 students stating positive opinions reported that they studied the lesson in an entertaining way with pictures, they liked f note because it resembles negative sign, first intelligence, and then education and finally fun comes, though s/he did not play any musical instrument s/he sang the song, and it is a very detailed method, 1 (2.12%) student stating negative opinions think that it is better for the students under 10.

Table:5 Opinions of the primary school third level students about Dalcrose music teaching method

<b>Opinions (positive)</b>	<b>f</b>	<b>%</b>	<b>Opinions (negative)</b>	<b>f</b>	<b>%</b>
It is very enjoyable and entertaining	94	42.72	It was boring, I could not do it	11	36.67
It was a different activity, I got relaxed	33	15.00	It was without enthusiasm	5	16.67
Singing, playing and moving are really Enjoyable, everybody should learn it	35	10.48	I did not find any opportunity	3	10.01
I liked the movements and the method is suitable to do some movements	15	6.82	It is more suitable for the second level students	2	6.66
It is a good method to improvise music It is easy to learn	13	5.90	It was too noisy	2	6.66
I learn the songs better and the progression Of the lesson was nice	11	5.00	It was initially difficult, I did not know the notes	2	6.66
By remembering the characteristics of the Sounds and beats, I remember the notes Once more	9	4.10	Others	5	16.67
I learned the music with the tunes in piano In an enjoyable way, it was really instructive	6	2.73			
I learned another language, it was nice lesson	6	2.73			
I may select this profession in the future	2	0.90			
Others	4	1.82			
<b>TOTAL</b>	<b>220</b>		<b>TOTAL</b>	<b>30</b>	

When we look at the general opinions of the primary school level students about dalcrose method, we see that 125 (81.70%) out of the 153

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responses are positive and 28 (18.30%) are negative. The opinions of the students can be seen in Table 5.

Moreover, 4 (1.82%) out of the 9 students stating positive opinions reported that the method was appropriate to their age, very beautiful sounds were produced in the lesson and music is the food of the soul, 5 (16.67%) of the students stating negative opinions reported that they think the method is more appropriate for the children under 10, the lesson should be longer, the method should be developed, a musical instrument should be given to everybody and the method takes too much time.

Table:6 Opinions of the primary school third level students about Orff music teaching method

<b>Opinions (positive)</b>	<b>f</b>	<b>%</b>	<b>Opinions (negative)</b>	<b>f</b>	<b>%</b>
It was entertaining and enjoyable	125	36.02	It was childish	21	60.00
With new techniques, it was a nice Method endearing music course	45	12.96	The classroom was too noisy	7	20.00
Everybody was able to participate everybody should use this method	28	8.06	It was difficult to play rhythm instruments steel triangle, and rings	3	8.58
It was a nice, easy and educative method	27	7.78	Others	4	11.42
We produced our own rhythms, I liked It too much, I learned to play rhythm instruments	23	6.62			
Using body language with all my friends Was fun	16	4.62			
It was nice to start with rhythms instead Of notes	15	4.32			
We composed together	14	4.04			
It was a nice, easy and enjoyable Way of learning	14	4.04			
We learned with more fun through body language	14	4.04			
we learned (fast-slow) how to work	12	3.46			

While creating rhythmic patterns, we improved our creativity	8	2.30		
Music helps brain and body to work together	3	0.87		
The children learned better with initial sound	3	0.87		
<b>TOTAL</b>	347		<b>TOTAL</b>	35

When we look at the general opinions of the primary school tertiary level students about orff method, we see that 144 (82.28%) out of the 175 responses are positive and 31 (17.72%) are negative. The opinions of the students can be seen in Table 6.

Moreover, 4 (11.42) of the students stating negative opinions reported that they think some of their friends exaggerated the lesson, it was very childish and reminded them their childhood, the lesson might have been more entertaining and the time was not enough. Following responses to the open-ended question aiming to solicit the students opinions about the methods used were obtained from the second level students:

#### **6.1. Some Opinions of The Primary School Second Level Students About Kodaly Method;**

Student F.B., "... I liked to express the notes with my hands, moreover, without the participation of the teacher, we were able to sing the song altogether and I think the method is ideal for the hearing\_impaired people....";

Student İ.K., "... If one day I teach notes to the people with hearing problems, I will use this method and I will be happy as I can help these people, I learned new things and I am very happy ...";

Student A.K., "I realized that by doing such activities, we can learn the notes while having fun. Rhythms were very easy and by looking at the hand signs, I was able to read the notes. ... we can show notes to each other with hand movements ...".

Above statements of the students indicate that students can express rhythms and sounds with hand movements in Kodaly music teaching method and they feel happy to sing the songs without the guidance of the teacher and they learn a new language.

#### **6.2. Some Opinions of The Primary School Second Level Students About Dalcrose Method;**

Student G.C., "... its requiring the accompanying movements is nice. Music courses should be taught in this way";

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Student C.E., "... we tell the song with movements, hence, I liked it very much. I wish we had two-hour music lesson and piano would always play ...";

Student S.Ç., "... the movements accompanying the song were wonderful, it was really meaningful to tell the song with rhythms."

From these statements of the students, it seems to be clear that the students can improve their the expression of their emotions, movements and cognition by knowing themselves better in Dalcrose music teaching.

### **6.3. Some Opinions of The Primary School Second Level Students About Orff Method;**

Student S.T., "I like the activity and I managed it in this method. I want to thank my teacher. In this method, we composed our own songs ...";

Student N.Z., "...we played as we wished with rhythm sticks. It was creative ... we acted out the song as we wished";

Student B.Ç., "I did a solo performance while singing the song with play, we were were singing chorally, I used my mimics. ";

From these statements of the students, it is possible to claim that in the center of this method the students found themselves and they felt happy.

According to this situation, some of the statements of the primary school secondary level students are presented below:

In Kodaly music teaching method, we liked to express the notes with hands, this can be a means of communication for the disabled,

In Dalcrose music teaching method, telling the songs with rhythms and hand movements was found to be enjoyable and easy to understand,

In Orff music teaching method, acting the songs out is very enjoyable and they were more successful through creative.

### **6.4. Some Opinions of The Primary School Third Level Students About Kodaly Method;**

Student L.A., "... I liked it, we learned a new method today, moreover, it improved our brains, I can count the notes faster and tell them";

Student D.K., "Music can be performed with different hand movements. It is suitable for our age, we talk about music in the classroom with hand movements. I can study music in this way forever."

Student A.L., "We learned the notes in the groups with lines and hand movements. It seems to be a different teaching method and I think it will be very useful for the deaf";

Student K.B., "... It is educative and intelligence improving. In this method, we learned the sounds of the notes according to some signs and then we

wrote them in our notebooks. The movements help us to think, to be educated and to have fun.

From these statements of the students, it seems that the students were content with learning rhythms and sounds with signs in the Kodaly method.

#### **6.5. Some Opinions of The Primary School Third Level Students About Dalcrose Method;**

Student M.T.,” ... it is beautiful, enjoyable, and nice. It is a nice method to respond to the movements of the music language with sounds and to improve the music”

Student A.A.,” ... It was entertaining, and it is suitable for our age. I learned the song by talking. In my opinion, to improve the writing of music the lesson can be taught in this way”;

Student A.C.,”We sang the song with fast and slow hand and foot movements, which made the music more lasting and I understood the notes better, I enjoyed myself very much”;

Students K.U.,”Singing with movements is nice but a bit childish.”

From these statements of the students, it seems that they felt relaxed and satisfied in the music lesson performed with Dalcrose method as they were able to use their body language and speak.

#### **6.6. Some Opinions of The Primary School Third Level Students About Orff Method**

Student M.Ç.,”It was nice, and enjoyable, though I did not play, I sang and I liked it. Keeping rhythm and enjoying with the group was wonderful”;

Student F.A.,”Everybody participated in the lesson, we sang the song composed with the musical instruments. It was creative. We sang the different parts of the song with different musical instruments. I most liked the part where we sang the song as if it was a rap song by talking”;

Student H.M.,”We played games in the classrooms and created music. In my opinion, it is easy to learn and enjoyable. Moreover, we made music with rhythms and used steel triangle, ring, tambourine and bars to produce music.

Student G.S.,”We learned how to compose music. We clapped hands and feet and we improvised the rhythms. The movements performed together were wonderful, they remind me my childhood years. Everybody in the classroom participated as they wished”;

From these statements of the students, it is understood that the students felt themselves free and enjoyed talking and playing rhythms in Orff music teaching method.



## Criteria Concerning the Primary School Students' Perception of Music Teaching Methods

Some of the statements of the primary school tertiary level students' opinions about the application of music teaching methods are as follows:

In Kodaly music teaching method, they can express the movements in the music with different hand movements, they can read faster, and it can be nice method particularly for the disabled;

In Dalcrose music teaching method, they find expressing the language of music with movements enjoyable, they think that it is suitable for their age, and the music lesson accompanied by the movements is more lasting and it is a bit childish;

In Orff music teaching method, they think that creativity can be developed through playing, creating rhythms, it is really enjoyable to play rhythm instruments and it reminds them their childhood years.

### 7. Summary of Findings

Table: 7 Opinions of the primary school second and third level students about the music teaching methods

Music teaching methods	Kodaly		Dalcrose		Orff	
	Positive	Negative	Positive	Negative	Positive	Negative
<b>Level Opinion</b>						
<b>Second level (10-11 age group)</b>	%95.34	% 4.60	%81.30	% 18.70	%91.56	% 8.44
<b>Thirdlevel (12-14 age group)</b>	%79.44	% 20.56	%81.70	% 18.30	%82.28	% 17.72

Opinions of the primary school second and third level students about Kodaly, Dalcrose, and Orff music teaching methods used by the student teachers in their practicum in a term are presented in Table 7.

The results indicate that 10-11 age group preferred Kodaly-Orff-Dalcrose music teaching methods,12-14 age group preferred Orff-Dalcrose-Kodaly methods. The interest level of the third level students in Orff and Dalcrose methods can be said to be high.

#### 7.1. Discussion

Although Orff method is seen as a partially suitable method for the third level students and as a nearly suitable method for the second level students when their opinions and ideas were analyzed, it is apparent that students mostly liked the improvisation activities and use of body language in the music class.arning ons third level students are patially repoted the similar opinions as the second

level towards Orff method. The third level students' preference for these methods may be due to their relaxing effects on the students.

Dalcrose method improving students' cognitive, emotional and physical development was recommended to be used within the first ten minutes of the music and physical education lessons in the High School Music course curriculum for the third year students in 1986 secondary and high school music teaching program (Kocabaş, 2003).

Moreover, Kodaly method was recommended for teaching a language to the hearing impaired by both groups of the students. This may be because of the increasing interest in integrating the hearing impaired into the society.

When the importance of time, sound and movement in modern music psychology is considered, it seems to be necessary to widen the implementation of these methods. The music education should be conducted according to the methods following the behavioral changes in respect to cognition, emotion and body.

## **7.2. Conclusion**

\* In Kodaly method, it was found that teaching music through hand movements to 10-11 age group is less understandable. Hence, it is desirable to use drawings, pictures and various visuals in the applications of this method for this age group.

\*The movements selected for 10-11 age group should be easy for the interaction among body language, improvisation and brain to be easier and faster. The abilities of students to produce rhythms, improvisation and movements should be placed in the center in Dalcrose method.

\*In order to meet the needs of each student and encourage them to participate in the lesson, the amount of the equipment required by Orff method should be increased and they should easily be available.

\* In 12-14 age group, it seems that teaching music through body language and hand movements is effective. In this way, the conception and thinking speed of the students are enhanced.

\*While using Dalcrose method in 12-14 age group, for children to get less bored, improvisation should be emphasized with the accompanying instruments, we can proceed with solfej (music reading) education where the basic note and interval information is applied. Moreover, to control the classroom better during choral works, group works should be opted for.

\* In 12-14 age group, while applying Orff method, we can direct students to rhythm and melody creation and composing activities. In this age group, Orff method can be used like a recreation activity so that students' interests can be promoted.

## Criteria Concerning the Primary School Students' Perception of Music Teaching Methods

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