

ORFF-SCHULWERK, KODÁLY, DALCROZE AND WILLEMS IN SLOVENIAN MUSIC SCHOOLS

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Through our research, we aimed to determine a number of factors relating to the implementation of the Orff-Schulwerk, Kodály, Dalcroze, and Willems approaches and methods in the subject Music Theory in public and private music schools in Slovenia. The factors we investigated are: prevalence of familiarity with the outlined methods, frequency of implementation, views on perceived effects, and obstacles in incorporating them. The study involved 51 teachers. The research results indicate that teachers are most familiar with the Orff-Schulwerk approach and the Willems method, which they also most frequently integrate into the teaching process. Teachers recognize that these approaches and methods offer the most in terms of holistic development. Teachers identify the obstacles in incorporating these approaches and methods as: insufficient familiarity with each approach, lack of didactic materials, time constraints, classroom size, existing curriculum, and large groups of students.

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ORFF-SCHULWERK, KODÁLY, DALCROZE IN WILLEMS V SLOVENSKIH GLASBENIH ŠOLAH

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Z raziskavo smo želeli ugotoviti razširjenost poznavanja, pogostost uporabe, mnenje o doprinosu in ovirah pri vključevanju glasbenih pristopov in metod Orff-Schulwerk, Kodaly, Dalcroze and Willems med slovenskimi učitelji predmeta Nauk o glasbi v javnih in zasebnih glasbenih šolah. V raziskavi je sodelovalo 51 učiteljev. Rezultati raziskave kažejo, da so učitelji v največji meri seznanjeni s pristopom Orff-Schulwerk in metodo Willems, katere tudi najpogosteje vključujejo v učni proces. Učitelji največji doprinos pristopov in metod prepoznajo v celostnem razvoju. Ovire pri vključevanju pristopov in metod učitelji prepoznajo v prešibkem poznavanju posameznega pristopa, pomanjkanju didaktičnega materiala, pomanjkanju časa, velikosti učilnic, obstoječem učnem načrtu in prevelikih skupinah učencev.



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1 Introduction

Music Theory is a mandatory subject in every public music school in Slovenia, which students attend alongside instrumental or vocal lessons. Basic activities include solfeggio (rhythmic and melodic training, sight-singing, the ability to analyze and understand musical theoretical and structural elements), performance and interpretation of musical literature, creation, and listening. The aim of these activities is to foster musical theoretical and structural knowledge. The Music Theory curriculum sets out the general objectives of the subject, which include the following: the development of musical perception and analytical perception; experiential-analytical listening; group and individual musical skills; knowledge of musical elements, literature, theoretical principles, and principles of aesthetic design; development of musical taste based on aesthetics; the ability to create musical content; knowledge of musical form; and contemporary music technology (Curriculum. Music Theory, 2022). In private music schools, Music Theory is not a mandatory part of the curriculum; the minimum requirement for its carrying out is the teaching of at least three orchestral instruments (Music School Law, 2000). Nevertheless, most Slovenian private music schools offer this subject, albeit in various ways, according to the institution's vision and objectives. In this context, it is important for teachers, whether in public or private schools, to be familiar with a variety of didactic approaches that can enrich and enhance the teaching process. In this regard, we focus on four approaches or methods developed by the following figures: Orff-Schulwerk (Carl Orff), Kodály (Zoltán Kodály), Dalcroze (Jaques-Dalcroze), and Willems (Edgar Willems). Each of these methods and approaches is informed by a unique philosophy and pedagogical approach. The Orff-Schulwerk approach foregrounds a physical experience with rhythm, beat, meter, and tempo using specially designed instruments. The Kodály method, a pedagogical system employed in Hungarian schools, combines elements of folk music, national culture, and contemporary music. Dalcroze emphasises a multidimensional approach to music, with learning taking place through a combination of basic musical elements such as rhythm, melody, and harmony with body movement (Collins, 2013). The Willems method is based on real-life experience with various properties of sound, rhythm, melody, rudimentary harmony (both classical and modern), singing, songs, and physical movement (Federation Internationale Willems, 2023).

These approaches and methods have also been the subject of scholarly discussion in recent decades. Existing research indicates the positive effects of implementing the Orff-Schulwerk approach, where the authors, among other things, point out that Orff-Schulwerk activities can provide children with optimal experiences and flow states in music education classes (Cunha & Carvalho, 2011). These activities lead to the faster attainment of goals, better test results, increased focus, mutual attention, and improved thinking and reasoning abilities (Debeljak, 2017). Furthermore, this approach also strengthens the connection between theory and practice and improves the work environment (Morin, n.d.).

A Chinese study by Wei (2022) established a connection between the Kodály method and deeper music perception, while Narkwong (2000) found that students developed quicker sight-reading, singing, and vocal technique. Crumpler (1982) further discovered that the Dalcroze approach significantly impacts the melodic growth and ear development of first graders. Similarly, Carvalho (2013) ascertained that children developed both motor and rhythmic abilities through the implementation of this approach. Studies by Joseph (1982), Rose (1995), and Blesedell (1991) emphasise that through the inclusion of the Dalcroze approach in the teaching process, children more rapidly acquired the ability to recognize and respond to specific rhythmic patterns, while also developing their rhythmic skills faster. Abril (2011) discovered that teaching music through movement influences the development of bodily awareness, deepening musical concepts, creativity, imagination, and improvisation. Denac and Vargazon (2017), on the other hand, investigated the development of auditory skills using the Willems method in children attending music introduction as part of preschool music education, or public kindergarten. They found that children exposed to the Willems method achieved the highest level of auditory development, followed by preschool music education children and then public kindergarten children. Skubic et al. (2021) conducted a study with an experimental group engaged in a six-month Willems method-based musical introduction and a control group, with the results demonstrating higher results in the experimental group compared to its control counterpart.

Our study aimed to determine the extent to which the Orff-Schulwerk, Kodály, Dalcroze, and Willems approaches and methods are present in Slovenian music schools (public and private), how familiar Music Theory teachers are with them,

whether they use them in their teaching, the potential contributions of each approach to the teaching process, and the perceived obstacles to their incorporation.

2 Approaches and methods

2.1 The Orff-Schulwerk approach

Goodkin (2004) defines Orff-Schulwerk as a modern incarnation of the ancient Greek ideal of "mousike," representing a synthesis of speech, music, and movement, with each of the elements interconnecting and mutually influencing each other. The music used and performed in Orff-Schulwerk is characterized as elementary, meaning it connects speech, singing, movement, and instrument playing, and is technically and creatively feasible at the child's level (Zalar, 2014). Therefore, the basis of the approach comprises three main activities: speech, movement, and musical creation, all derived through children's play. Singing serves as the primary instrument in the music classroom and unfolds in three stages: exploration, improvisation, and mastery. The exploration phase fosters understanding of the difference between speech and singing, expanding the tonal range, developing a repertoire of songs, building vocal confidence, familiarising learners with modal melodies, ostinato, polyphonic singing, and more. The improvisation segment provides students with an opportunity for personal exploration, thinking, connecting, meaningful creation, expanding imagination, and ultimately leads to the mastery phase, during which students repeat melodies, phrases, develop the ability to notate melodic dictation, and create independent compositions.

Before playing instruments, students employ sound gestures, which are then substituted initially by rhythmic and subsequently by rhythmic-melodic Orff instruments¹. In the Orff-Schulwerk approach, students learn musical notation last. According to Orff, most musical creation should originate from auditory perception. Learning notation occurs through melodic instruments, often xylophones or soprano recorders, as instruments provide a clearer visualization of the relationships in music theory (Frazee, 2006). Students can play individually or in pairs, with group music-making being the central activity. This helps develop the ability for mutual

¹ The term Orff instruments or Orff instrumentarium refers to the instruments designed by Carl Orff for the purposes of his approach to music education. The reasons for modifying the instruments lie in their size and the inaccessibility of classical instruments, as well as the more complex playing techniques they require (Borota, 2013).

listening, following, and ultimately enhances students' musical communication (Zalar, 2014).

2.2 Kodály method

As the foundation of musical education, Kodály proposes teaching monophonic folk songs (Lierse, 2010), through which students become acquainted with musical elements. Additionally, the method encourages active student participation, primarily through singing and listening to music, aiming to develop musical sense (Dobszay, 2009). The basis of musical education is the Sol-fa system or relative solmization, which relies on solmization syllables used in exercises through abbreviations or the initial letters of the syllables (d, r, m, f, s, l, t). The cornerstone of this system is the "movable DO." Solmization syllables do not represent absolute pitch, like a musical alphabet, but rather represent scale degrees. Regardless of tonality or modulation into a different key, the tonic degree is named DO, while the others follow in sequence according to the solmization syllables (Weidenaar, 2006). Closely tied to the Sol-fa system is the concept of "mnemonic" (indicating pitch levels with body parts), where Kodály, with minor differences, adopts John Curwen's 19th-century concept (Szőnyi, 1974). In addition to indicating pitch levels, Kodály adds indications for modulation (Hribar, 2013). In the Kodály method, rhythmic education begins with simple stepping, which is then expanded, for instance, by emphasizing accented beats (Howard, 1996). The naming system for rhythmic syllables that Kodály adopted is based on the French Chev  method, while similarities with the Takadimi system² are also observed. Hungarian music education is rooted in the method developed by Kodály, spanning from preschool, primary and secondary school education to university-level instruction (Szőnyi, 1974).

2.1 Dalcroze approach

The main aim of the Dalcroze approach is to develop an inner musical ear for reading and writing music notation without the aid of an instrument, and to connect the entire body with the mind (Juntunen, 2016). The approach highlights four interconnected fundamental areas: "la rythmique" (rhythm), "le solf ge" (solfege), "l'improvisation" (improvisation), and "plastique anim e" (Juntunen,

² Rhythm-pedagogy is a system that is based on research, learning theory, and best practice methods. It can be used with all age levels and across general, choral, and instrumental music (Ester, Scheib & Inks, 2006).

2004). The foundational basis for musical education is the cultivation of a sense of rhythm, which students internalize and connect with their whole body (Anderson, 2011). Movement always accompanies music, which is played or performed by the teacher (Juntunen, 2004). A significant or predominant aspect of the approach is eurhythmics, often referred to as Dalcroze eurhythmics (Altenmüller & Scholz, 2016). Eurhythmics is described as "... a spiritual-mental exercise, an art of movement that is not dance. The soul speaks to the body through movement and unites mental, spiritual, and bodily attributes into a harmonious whole." (Curriculum. Waldorf Elementary School Program, n.d., p. 2) Dalcroze (1930) noted that eurhythmics does not follow aesthetics but the body itself. It awakens muscular sensitivity and balances the relationship between the human body and the mind. When rhythm takes hold of the student, it spontaneously guides them to move to the music, which should be natural and free (Juntunen, 2016). In this context, eurhythmics is not methodical in the sense of following specific instructions or rules for movement (Habron, 2016).

In addition to the elements of rhythm, solfeggio, and improvisation, the Dalcroze approach also incorporates the field of "Plastique animée." This involves embodying music through movement, enabling balanced and controlled motion that expresses a natural, expressive, and spontaneous response to music or sounds. Through dance, gymnastics, and athletic exercises, "plastique animée" is acquired, which then leads to expressive musical interpretation (Juntunen, 2004; 2016).

2.1 The Willems method

This method is based on four fundamental principles: the close interconnectedness of human beings, music, and the cosmos; consideration, awareness, and respect for natural order and existing laws in hierarchy; the use of didactic activities that encompass all musical elements; and guiding musical development in a manner similar to the development of a mother tongue (Characteristics of the Willems Approach, n.d.). The connection between physical, emotional, and mental expressions is frequently observed through a review of literature, such as the division of individuals into physical, emotional, and mental aspects (Cozzutti et al., 2014), linking musical parameters with physiological, affective, and mental life (Damaceno, 1990; Frega, 1995), and the three areas of hearing that encompass auditory sensibility, auditory affectivity, and auditory intelligence (Carlow, 2015). Education

according to the Willems method takes place in two stages: Introduction to Music and Music Education. Introduction to Music encompasses four teaching areas: auditory perception, rhythm education, singing songs, and natural bodily movement (Tomac Calligaris, n.d.). In the Music Education stage, the fundamental areas are music theory and solfeggio, where students build upon their prior knowledge acquired in music introduction. Lessons must also include auditory perception education, rhythm education, singing songs, and natural bodily movement. Significant emphasis is placed on reading musical content as well as improvisation (Tomac Calligaris, n.d.). Willems defines the singing of songs as a crucial element of music education, through which we come to understand theory and musical elements. With singing, a child masters the ability to sing accurately, at which point they can be introduced to solfeggio (Cvetko, 2016).

3 Research

Research questions:

1. To what extent are teachers familiar with the individual methods and approaches of Dalcroze, Kodály, Orff-Schulwerk, and Willems?
2. Which approach or method (Dalcroze, Kodály, Orff-Schulwerk, and Willems) do teachers implement in their work and to what extent?
 - 2.1 Are there differences in the frequencies of the implementation of the approaches and methods (Dalcroze, Kodály, Orff-Schulwerk, and Willems) among teachers based on the type of music school where they teach (public/private)?
 - 2.2 Are there differences in the frequency of the implementation of the approaches and methods (Dalcroze, Kodály, Orff-Schulwerk, and Willems) among teachers based on their study program?
3. According to teachers, what effect does the implementation of approaches and methods (Dalcroze, Kodály, Orff-Schulwerk, and Willems) have on students, if any?
4. Do teachers identify obstacles in implementing the approaches and methods under study (Dalcroze, Kodály, Orff-Schulwerk, and Willems) into their teaching?

3.1 Research sample

The study includes 51 teachers who teach the subject Music Theory in Slovenian music schools. The participants represent a non-random convenience sample. Two individuals who only answered demographic questions and then discontinued responding to the questionnaire were excluded from the study. The number varies for each question due to incomplete questionnaires or interruptions during the questionnaire completion. The sample differs based on the type of music school where the teachers are employed (public music school: N=37; private music school: N=14) and the study program they have completed or are completing. The majority of teachers attended/are attending the music pedagogy study program (88.2%), followed by music art (5.9%), and other study programs (5.9%). Under "other study programs," respondents listed composition - pedagogical direction, Willems pedagogical diploma, and concurrent study of music pedagogy and music art. No teacher selected the musicology study program.

3.2 Data Collection Procedure

Data was collected through an online questionnaire (1ka), which was sent to all Slovenian music schools via email on November 18, 2022. The survey questionnaire was active from November 12, 2022, to February 6, 2023. The initial section of the questionnaire includes objective questions about the type of music school where the individual teaches and the type of completed or ongoing study program. Subsequent questions are related to familiarity, usage, and contributions of teaching approaches and methods in music education.

3.3 Data Processing Procedure

The data are presented in tables (absolute (f) and percentage (f %) frequencies). To gauge statistically significant differences between dependent ordinal and independent categorical variables, we used the Mann-Whitney U test.

3.4 Research Results

The results are presented in sections that correspond to the research questions.

Teachers' Familiarity with Individual Approaches or Methods

Teachers' Familiarity with the Orff-Schulwerk Approach

Table 1: Numbers (f) and structural percentages (f %) of teacher's familiarity with the Orff-Schulwerk approach.

Familiarity	F	f %
Not at all familiar	3	5,9
Slightly familiar	5	9,8
Moderately familiar	22	43,1
Very familiar	16	31,4
Extremely familiar	5	9,8
Total	51	100,0
M = 3,29, SD = 0,986		

Most teachers are neither familiar nor unfamiliar with the Orff-Schulwerk approach (43.1%; $M=3.29$). They are followed by teachers who are very familiar with Orff-Schulwerk (31.4%), then teachers who are slightly familiar with this approach (9.8%), and, lastly, teachers who are extremely familiar with it (9.8%). The fewest teachers (5.9%) are moderately familiar with the approach.

Teachers' Familiarity with the Kodaly method

Table 2: Numbers (f) and structural percentages (f %) of teacher's familiarity with the Kodály method.

Familiarity	f	f %
Not at all familiar	6	14,0
Slightly familiar	10	23,2
Moderately familiar	19	44,2
Very familiar	7	16,3
Extremely familiar	1	2,3
Total	43	100
M = 2,70, SD = 0,989		

The majority of teachers are moderately familiar with the Kodály method (44.2%; $M = 2.71$). They are followed by teachers who are slightly familiar with it (23.2%), teachers who are very familiar (16.3%), and teachers who are not familiar with the approach at all (14.0%). Only one teacher is extremely familiar with it (2.3%).

Teachers' Familiarity with the Dalcroze approach

Table 3: Numbers (f) and structural percentages (f %) of teacher's familiarity with the Dalcroze approach

Familiarity	f	f %
Not at all familiar	16	39,0
Slightly familiar	16	39,0
Moderately familiar	6	14,6
Very familiar	3	7,3
Extremely familiar	0	0,0
Total	41	100
M = 2,00, SD = 0,917		

Most of the teachers are not at all familiar (39.0%), or slightly familiar (39.0%) with the Dalcroze approach (39.0%). None of the teachers are extremely familiar with the approach (0.0%), while some are moderately (14,6%) and very familiar with it (7.3%).

Teachers' Familiarity with the Willems method

Table 4: Numbers (f) and structural percentages (f %) of teacher's familiarity with the Willems approach

Familiarity	F	f %
Not at all familiar	0	0,0
Slightly familiar	3	7,3
Moderately familiar	12	29,3
Very familiar	11	26,8
Extremely familiar	15	36,6
Total	41	100
M = 4,00, SD = 0,985		

The majority of teachers are extremely familiar with the Willems method (36.6%). They are followed by teachers who are moderately familiar (29.3%) and very familiar (26.8%) with it. The fewest teachers are slightly familiar (7.3%), while no teacher is not at all familiar with the method.

Implementation of the Individual Approaches or Methods in teaching

Teachers who were moderately, very, or extremely familiar with these approaches and methods responded to questions about their incorporation into teaching. The results showed that approximately half of the teachers (f=25; f%=58.1) incorporate

the Orff-Schulwerk approach into their teaching, while the majority of teachers (f=23; f%=85.2) do not include the Kodály method in their teaching, and most teachers (f=5; f%=55.6) do not include the Dalcroze approach in their teaching. Furthermore, the results revealed that all the teachers who received training related to the Willems method (f=14; f%=36) include it in their instructional process. Among a total of 38 teachers, 24 had not undergone any training (f%=63.2). The following results provide information about the frequency of implementation of these approaches or methods. Due to the limited sample size, further analyses of the frequency of the Dalcroze approach, the Kodály method and the Willems method based on the type of music school and study program are omitted.

Frequency of implementing the Orff-Schulwerk Approach

Table 5: Numbers (f) and structural percentages (f %) of teachers regarding the frequency of implementing the Orff-Schulwerk approach.

Frequency	F	f %
Never	0	0,0
Rarely	6	31,6
Occasionally	10	52,6
Frequently	3	15,8
Always	0	0,0
Total	19	100
M = 2,84, SD = 0,688		

At this point, 6 teachers discontinued the questionnaire. The majority of teachers (52.6%) occasionally implement the Orff-Schulwerk approach, which is also confirmed by the arithmetic mean (M = 2.84). The fewest teachers (15.8%) include the approach frequently. When asked about the elements of the approach they use, teachers predominantly responded that they use Orff instruments, mainly for accompaniment and performing simpler compositions. Some also mentioned incorporating movement and improvisation.

The result of the Mann-Whitney test did not indicate a statistically significant difference in the frequency of incorporating the Orff-Schulwerk approach according to the type of music school where teachers teach Music Theory (p = 0.660). For our sample, we observe that teachers, regardless of the type of music school, similarly frequently include the Orff-Schulwerk approach in their teaching.

Table 6: Numbers (f) and structural percentages (f%) of teachers regarding the frequency of implementing the Orff-Schulwerk approach based on the type of music school.

	Type of music school	\bar{R}	U	p
Frequency of implementation	Public	9,82	14,000	0,660
	Private	11,50		

Table 7: Numbers (f) and structural percentages (f%) of teachers regarding the frequency of implementing the Orff-Schulwerk approach based on the study program.

	Study program	\bar{R}	U	p
Frequency of implementation	Music pedagogy	9,82	14,000	0,660
	Other study programmes	11,50		

The result of the Mann-Whitney test did not demonstrate a statistically significant difference in the frequency of implementing the Orff-Schulwerk approach for the subject Music Theory based on the study program of teachers ($p = 0.660$). For our sample, we observe that teachers, regardless of the study program, similarly frequently include the approach.

Frequency of implementing the Kodály Method

Table 8: Numbers (f) and structural percentages (f%) of teachers regarding the frequency of implementing the Kodály method.

Frequency	f	f%
Never	0	0,0
Rarely	0	0,0
Occasionally	3	100
Frequently	0	0,0
Always	0	0,0
Total	3	100

M = 3,00 SD = 0,000

All teachers who are implementing the Kodály method into their teaching do so occasionally. The elements of the approach they use include movement to music, phonemic awareness, and melodic dictation.

Frequency of implementing the Willems Method

Table 9: Numbers (f) and structural percentages (f %) of teachers regarding the frequency of implementing the Willems method into their teaching.

Frequency	f	f %
Never	1	7,1
Rarely	0	0,0
Occasionally	0	0,0
Frequently	1	7,1
Always	12	85,7
Total	14	100,0
M = 5,00, SD = 1,082		

The majority of teachers (85.7%) always include the Willems method in their teaching. One teacher includes it frequently (7.1%), and one teacher includes it very rarely (7.1%). Most teachers mentioned that they incorporate all elements of the Willems method, as they conduct their entire teaching based upon it. Others mentioned the following elements: solfeggio, improvisation, singing with solmization, singing songs for learning intervals and chords, as well as exercises for ear development.

Teachers' Views on the Perceived Effects of Various Approaches or Methods to Students' Development in Different Areas

Teachers who incorporate these approaches or methods into their teaching provided their views on the perceived effect of each approach or method to their students' development in different areas. They marked three areas (listed areas: holistic development, interpersonal relationships, self-confidence, creativity, motivation, aesthetic appreciation of music, musicality, rhythmic sense, melodic sense, theoretical knowledge, instrumental technique, vocal technique, rhythmic movement, improvisation ability, composition ability, other) in which they see the greatest perceived effects of each approach or method.

Perceived Effects of the Orff-Schulwerk Approach

19 teachers responded to the question on the perceived effects of the Orff-Schulwerk approach. The results show that teachers primarily see its contribution in improved creativity (57.9%) and motivation (47.4%), while they see the smallest or

zero contribution in vocal technique and composition ability (0.0%). Under the "other" category, they mentioned that the perceived effect of implementing this method is evident in all of the listed areas, as well as chamber playing ability, and simple song accompaniment.

Perceived Effects of the Kodály Method

Three teachers responded to the question about the perceived effects of using the Kodály method. Each of them marked three areas where they believe the method has the greatest effect. The results indicate that teachers perceive its effects on holistic development, self-confidence, creativity, motivation, aesthetic appreciation of music, melodic sense, and theoretical knowledge.

Perceived Effects of the Dalcroze Approach

Four teachers responded to the question on perceived effects of the Dalcroze approach. Each of them marked three areas where they believe the approach was most effective. The results show that teachers primarily see its contribution in holistic development (75.0%) and rhythmic movement (75.0%). They also marked motivation, musicality, rhythmic and melodic sense, and improvisation ability.

Perceived Effects of the Willems Method

14 teachers responded to the question on the perceived effects of the Willems method. Each of them marked three areas where they believe the method is most effective. The results indicate that teachers primarily see its contribution in holistic development (85.7%), melodic sense (64.3%), and creativity (57.1%). They do not see a contribution in instrumental and vocal technique (0.0%).

Obstacles in Implementing individual Approaches and Methods in Teaching

This question pertains to the recognition of obstacles in implementing approaches or methods and was intended for teachers who are moderately, very, or extremely familiar with the Orff-Schulwerk approach.

*Obstacles in Implementing the Orff-Schulwerk Approach***Table 10: Numbers (f) and structural percentages (f %) of teachers regarding the recognition of obstacles in implementing the Orff-Schulwerk approach.**

Obstacle recognition	f	f (%)
Yes	16	45,7 %
No	19	54,3 %
Total	35	100,0 %

At this point, two individuals discontinued the survey. Slightly more than half of the teachers (54.3%) questioned do not recognize obstacles when using the Orff-Schulwerk approach. Teachers who do (45.7%) reported the following obstacles: lack of didactic materials and Orff instruments, and primarily, a shortage of time.

*Obstacles in Implementing the Kodály Method***Table 11: Numbers (f) and structural percentages (f %) of teachers regarding the recognition of obstacles in implementing the Kodály method.**

Obstacle recognition	f	f (%)
Yes	9	34,6
No	17	65,4
Total	26	100

The majority of teachers do not perceive obstacles when incorporating the Kodály methods (65.4%). Teachers who do recognize obstacles in using the method (34.6%) reported the following: lack of knowledge about the method, different teaching principles, and insufficient space for free movement.

*Obstacles in implementing the Dalcroze Approach***Table 12: Numbers (f) and structural percentages (f %) of teachers regarding the recognition of obstacles in implementing the Dalcroze approach.**

Obstacle recognition	f	f (%)
Yes	1	11,1
No	8	88,9
Total	9	100

The majority of teachers do not perceive any obstacles when using the Dalcroze approach (88.9%). The teachers who do recognize them mentioned insufficient familiarity with the approach as the reason.

Obstacles in implementing the Willems method

Table 13: Numbers (f) and structural percentages (f%) of teachers regarding the recognition of obstacles in implementing the Willems approach.

Obstacle recognition	f	f (%)
Yes	7	18,4
No	31	81,6
Total	38	100

The majority of teachers do not recognize obstacles when using the Willems method (81.6%). Teachers who do (18.4%) reported the following obstacles: insufficient familiarity with the method, current curriculum, large student groups, and instructional materials.

4 Discussion

The results of our research indicate that teachers in Slovenian music schools specialising in Music Education are most familiar with the Orff-Schulwerk approach and the Willems method. Teachers are less familiar with the Kodály method and the Dalcroze approach. It is worth noting that in Slovenia, organizations such as the Slovenian Society of Carl Orff (n.d) and the Slovenian Society for Willems Music Pedagogy (n.d.) operate, aiming to demonstrate the value of these approaches and methods and promote their utility through activities and professional development for teachers and educators. Besides these organizations, private music schools also operate based on the Willems method, such as the Edgar Willems Music Center (n.d.), Do Re Mi Music Center (n.d.), Melodija Music Center (n.d.), among others, which certainly contributes to teachers' familiarity. In Slovenia, there is no identified association or society specifically grounded in the Kodály method. However, individual seminars and symposiums have been organized to introduce educators to the principles of the method (Kodály seminar, Music Matice Ljubljana, 2017; "Kodály moves to Maribor" - Teaching music with Zoltán Kodály's method, Faculty of Education Maribor, 2019), although these are not associated with a specific Slovenian organization centered on the Kodály approach.

Given the results regarding familiarity with the approaches and methods, it is not surprising that teachers most frequently incorporate the Willems method and the Orff-Schulwerk approach into their teaching. Orff-Schulwerk is more frequently integrated by teachers in public music schools, albeit less frequently than by teachers in private music schools. This implies that teachers in private music schools who integrate the approach invest more effort into its application and integration into their teaching. All teachers who have received training in the Willems method incorporate it into their teaching, and most do so always, meaning on a weekly basis. According to data from 2020, the most frequently used method in music education is the Willems method (Jovanović & Crvenica, 2020). Vnučec (2009) found that the main reasons for choosing to implement the Willems method are the organized and systematic nature of instruction and the greater and faster progress in the musical and holistic development of the child. While the Kodály method and Dalcroze approach are not commonly integrated by most teachers, they do not perceive significant obstacles to their inclusion. Among those who recognize obstacles, the primary reasons cited are insufficient familiarity with the approach (Kodály, Dalcroze, Willems), lack of didactic materials (Orff-Schulwerk, Willems), lack of time (Orff-Schulwerk), lack of space for movement (Kodály), the current curriculum, and large student groups (Willems).

Teachers perceive the effects of the methods and approaches in similar domains. For the Orff-Schulwerk approach, teachers primarily recognise its contributions in creativity, motivation, and interpersonal relationships. Other research on the Orff-Schulwerk approach also highlights its positive impact on aspects such as active listening, communication, concentration, and attention (Debeljak, 2017; Kayili & Kuscü, 2020; Morin, n.d.; Wang et al., 2022). Concerning the Kodály method, teachers identify contributions across various domains, primarily in melodic perception and holistic development. A study by Wang et al. (2022) also demonstrates that the use of the Kodály method leads to faster development of students' rhythmic perception. For the Dalcroze approach, teachers emphasise its contribution in rhythmic movement and holistic development. Research by the authors Rose (1995), Blesedell (1991), Crumpler (1982), and Carvalho (2013) also highlights the positive effects on rhythmic and melodic perception and rhythmic movement. The studies by Pretorius and Merwe (2019; 2020), which were conducted with the same assumptions but in different countries - South Africa and Sweden, respectively - are particularly interesting. The aim of the study was to

explore the impact of the Dalcroze approach on choir conducting. The studies found that the approach positively influenced collective learning and contributed to a sense of group affiliation. In our research, teachers predominantly highlighted the contributions of the Willems method in the domains of holistic development, creativity, and melodic perception. Similar findings can be observed in other studies, where authors suggest that the Willems method impacts the development of children's musical perception (Denac and Vargazon, 2017) and contributes to their overall musical skill development (Skubic et al., 2021).

5 Conclusion

The research results have demonstrated that teachers in Slovenian music schools are most familiar with the Orff-Schulwerk approach and the Willems method, while their familiarity with the Jacques-Dalcroze method is relatively lower. This familiarity is also associated with the frequency of incorporating these approaches and methods into teaching. Interestingly, the majority of teachers do not perceive obstacles in implementing the Kodály and Dalcroze approach into the teaching process. We speculate that this lack of recognition of obstacles might stem from unfamiliarity with these concepts. This is also indicated by the responses of teachers who did recognize obstacles. Apart from insufficient familiarity with the approaches and methods, teachers mentioned obstacles related to the lack of didactic materials, time constraints, limited classroom space for movement, the current curriculum, and large student groups.

Across all approaches and methods, teachers recognize their contributions to holistic development. Creativity is emphasized in the Orff-Schulwerk approach and Willems method, rhythmic movement in Dalcroze, and melodic perception in the Kodály and Willems methods. Most teachers do not see significant contributions in terms of vocal technique development, compositional abilities (except for Willems), and instrumental technique (except for Orff-Schulwerk).

The limitations of the research lie in the small sample size, which could potentially be expanded through sending out the questionnaire again or establishing direct contact with individual music school teachers. For a more precise understanding of the issues related to recognizing barriers in the use of methods and approaches, it would be beneficial to ask teachers about the reasons for not incorporating certain

methods or approaches into their teaching process. Additionally, it would be valuable to explore whether teachers would be willing to participate in further education on this topic.

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