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KATALIN FORRAI AND THE DEVELOPMENT OF THE KODÁLY CONCEPT
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KATALIN FORRAI AND THE DEVELOPMENT OF THE KODÁLY CONCEPT
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A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

BY

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This dissertation is dedicated to my parents,
Jeanette Turner Mattingly and LeRoy Lambert Mattingly,
who instilled in me a love of music and a deep appreciation for education;
and to my children,
Emma Leanne Mattingly Weast and Matthew Alan Mattingly Weast,
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ABSTRACT

Hungary developed one of the most effective music education systems known as the Kodály Concept, an approach that has been recognized internationally since the 1960's. Many people know of Zoltán Kodály (1882-1967), the man who instigated these pedagogical ideas, but few know of Katalin Forrai (1926-2004), a student of his who became an international figure, sharing the Kodály Concept around the world. Forrai is one of the most recognized early childhood music educators who devoted her entire professional life to music education. She was able to effectively establish the field of early childhood music education in Hungary and throughout the world. She was a preschool music teacher her entire career and she worked for the Hungarian National Pedagogical Institute, where she developed the national curriculum for the music education of children between the ages of three and six. Forrai also worked at the National Methodological Institute of Nurseries, where she conducted research concerning the musical development of children, three years of age and under. She was active in several music organizations in Hungary, including the Hungarian Music Council for which she served as president. She received numerous awards for her outstanding work, including the Apáczai Csere János Prize, the highest award in Hungary given for unparalleled teaching activity. Forrai presented lectures and workshops around the world, beginning in 1964, when she first presented a demonstration workshop in Budapest at the Sixth International Society for Music Education (ISME) conference. Altogether, she gave at least 136 presentations in twenty-six countries, was active and held positions of leadership in international music education organizations, serving as vice-president of the International Kodály Society

(IKS), president of ISME, and founder of ISME's Early Childhood Commission.

Katalin Forrai developed her own international following as she adapted the philosophical principles of the Kodály Concept to establish the field of early childhood music education.

CHAPTER ONE

INTRODUCTION AND EARLY YEARS

Katalin Forrai (1926-2004) was widely recognized as an international leader in the field of early childhood music education. Forrai was a music teacher throughout her career and taught at several kindergartens in Budapest. While working for the Hungarian National Pedagogical Institute, she developed the national curriculum for the music education of children between the ages of three and six. Forrai also worked at the National Methodological Institute of Nurseries, where she conducted research concerning the musical development of children who were three years of age and under. She was active in several music organizations in Hungary, including the Hungarian Music Council for which she served as president. She received numerous awards for her outstanding work in Hungary, including the Apáczai Csere János Prize, which is the country's highest award for unparalleled teaching activity.

In 1964, Forrai began to establish an international reputation by presenting lectures, workshops, and teaching courses around the world, when she first presented a demonstration workshop in Budapest at the Sixth International Society for Music Education (ISME) conference. Altogether, she gave at least 136 presentations in twenty-six different countries, including the United States, France, Japan, and Australia. She was active and held positions of leadership in international music education organizations, serving as vice-president of the International Kodály Society (IKS), president of ISME, and founder of the ISME's Early Childhood Commission.

Political Unrest In Hungary

Katalin Forrai's parents and grandparents lived during a time of political unrest in Hungary. Her father was Istvan Forrai (1888-1965), and her mother was Maria Mittermayer (1889-1940). German-speaking families were prevalent in Hungary during the Austro-Hungarian Empire (1871-1918) but they were all considered to be Hungarian. While the Habsburg Monarchy ruled the empire, the population was diverse, and included cultures from the Czech Republic, Slovakia, Slovenia, Croatia, Bosnia, Herzegovina and parts of Romania, Poland, Serbia, and Italy. In 1918, the Monarchy ended, and the government was established as the first Hungarian Republic. Two years later, at the end of World War I (WWI), the "Treaty of Trianon" caused Hungary to lose 72 percent of its land and 64 percent of its population, including 31 percent of ethnic Hungarians. Thus, Hungarians yearned to preserve their cultural heritage. Between 1920 and 1944, Hungary was considered to be a parliamentary democracy led by the governor, Miklós Horthy.

When World War II (WWII) broke out in 1939 and Germany invaded Poland, Hungary tried to avoid joining the war but soon realized this was impossible. Instead, the country tried to minimize its military actions. By 1942, Hungary was engaged in negotiations with the United States and the United Kingdom to create a cease-fire agreement. However, when Adolph Hitler found out about these negotiations in 1944, he sent German forces to occupy Hungary. A year later, the Russians defeated the occupying forces, and Hungary was taken over by the Union of Soviet Socialist Republics (USSR). In 1947, the nationalization of Hungarian industries, banks, and factories began to take place. In 1948, often referred to as "the year of the turnover,"

the Soviet-backed communist party took control of Hungary, as well as the surrounding countries of Poland, Romania, Yugoslavia and Czechoslovakia. It was during this time that the communist government began to nationalize the schools and factories. Even though there was an election in 1949, the only party on the ballot was the Magyar Dolgozók Pártja (Hungarian Workers' Party), which later became the Socialist Party. Officially it merged the communists and the social democrats, but the true social democrats were forced out of positions of leadership. Because the Hungarian Revolution of 1956 failed, the Soviets remained in control until 1989, when Hungary became an independent democracy.

Family Background

Katalin was born on September 25, 1926, during Hungary's period of parliamentary democracy between the two world wars. She was the fifth child of István and Mária, and it is not surprising that her early childhood musical influences affected who she became as an adult. Her grandparents played musical instruments, and her father was a teacher at the esteemed Debrecen Music School and a conductor at the popular Csokonai Theater. He played piano to accompany silent movies at the theater, and was known as a happy man who loved to tell stories and share jokes with people. He was a good communicator and wrote articles regularly for the local newspapers. Her mother, who loved to sing, was a fulltime homemaker who cared for her children until she died in 1940, when Katalin was fourteen years old. István married another woman who had three children from a previous marriage and owned a cake shop. She was known as a kind and caring stepmother, and together with István, created a warm

and loving home for their children. In an interview, Katalin's son, Tamás Vikár, said, "I think she was, as the last child, a little bit of a spoiled child. Everybody loved her, but she had a strong will. But I think she kept that strong will for the rest of her life - thank God."¹

Katalin loved to sing and play with other children. Later in life, when asked, "How did you choose to become a teacher?" she said, "I always gathered the little children around my house and took them to the Great Forest of Debrecen to play singing games."² She was known to bring neighborhood children to her home, where she could sing and play together with them. This natural ability and love for singing and playing with children would last throughout her lifetime. After being raised in such a supportive, musical environment, it was not surprising she would choose to teach music as a profession.

All five of the Forrai children studied music at the prestigious Liszt Academy of Music in Budapest. Franz Liszt (1811-1886), the world-famous pianist, composer and conductor, founded the Academy in 1875. According to the Academy's website: "It is perhaps not too much of an overstatement to say that no other music school has had such an immense impact on the development of the world's musical scene as the Liszt Academy. Liszt, Hubay, Popper, Dohnányi, Bartók, Weiner, and Kodály are among the great professors who figure in the Academy's history."³

¹ Tamás Vikár, interview by author, January 29, 2014.

² Zsoldos Z., Julianna. "Pedagógus portrék: Forrai Katalin," *Óvodai nevelés* 47, no. 4 (1994), 129-131.

³ "About the University," Liszt Ferenc Academy of Music, <http://lfze.hu/en/the-university>.

Because Katalin was eight years younger than her youngest sibling, she heard many family discussions about music. It was a frequent practice for all of the children to play and sing music, such as canons and madrigals. As adults, all of her siblings entered into positions where music was dominant. Her oldest brother István (1912-1992) was the director of the Music School of Diósgyőr. Her second brother Miklós (1913-1999) was a professor at the Liszt Academy and a famous conductor of the Budapest Kórus (Budapest Chorus). During the 1930's and 1940's, The Budapest Kórus was one of the top choirs in Hungary. In addition, Miklós was married to Mária Gyurkovics, a well-known coloratura soprano. Katalin's oldest sister, Irén (1916-1995), was a member of the prestigious Folk Music Research Group of the Hungarian Academy of Sciences, and Magdolna (1918-1983) became a nun who served as a music teacher in Debrecen for many years.

Education

In 1940, when Katalin was fourteen years old, she entered a teacher-training program at the Debrecen Teachers' Training College to become a teacher of young children. At that time, kindergarten teachers in Hungary were trained at the secondary level. According to Ittész Mihály, "There were four years for the classroom teachers and a fifth year, which was a practical training in a school with a master teacher. At age nineteen or twenty, they would get their license to teach."⁴ In June of 1945, at the age of nineteen, Katalin earned the degree of primary school teacher. By the end of the war in 1945, Forrai's parents were quite poor. There was not a lot of wealth in all of Europe at this time and this was particularly true in Hungary. Katalin's son, Tamás Vikár, told

⁴ Ittész Mihály, interview by author, January 16, 2014.

a story of his mother while attending school in Budapest. “There was a small wooden box where the top could split out and on one side there was the address of my mother in Budapest and on the other side was the address of her family in Debrecen. Each week, her parents would send her some nice sweets from the sweets shop.”⁵ He explained how his mother would open the box to find the sweets. Then she would turn the removable side of the box over to reveal the address of her parents. She would send the box back to the Debrecen address in hopes that more sweets would be sent. Tamás explained that during this time, his mother’s family had very few dresses or shoes. “They were living under very simple circumstances. But they realized this was not so important because they had such great teachers as Zoltán Kodály.”⁶

In 1946, Katalin enrolled in the Liszt Academy, where her second oldest brother, Miklós Forrai was a professor. She received her professional teacher diploma in music one year later. At this time, she became interested in early childhood music education and informed professor Zoltán Kodály that she wanted to work with little children. In an interview, Katalin said she nervously approached Kodály and told him she would like to work with kindergarten children and teachers. She said, “He replied in his stoic, succinct manner, ‘If you want to work for your whole life to be a real specialist for this early age, you must get two more diplomas [degrees] from the Music Academy.’”⁷ Based on this advice, Katalin enrolled in the diploma programs for music education and conducting at the Liszt Academy. Her professors included the following

⁵ Tamás Vikár, interview by author, January 29, 2014.

⁶ Ibid.

⁷ Julianna Zsoldos Z.. “Pedagógus portrék: Forrai Katalin,” *Óvodai nevelés* 47, no. 4 (1994): 129-131.

well known faculty: Jenő Ádám, Lajos Bárdos, Bence Szabolcsi, Dénes Bartha, Miklós Forrai, László Perényi, and Zoltán Vásárhelyi. When asked which teachers inspired her the most, Forrai said she received a great deal of support from Kodály and he really helped her along the way, especially when she was faced with difficult challenges. But it was Jenő Ádám who inspired her the most. She said:

The feeling he gave his students was more than the methodology. They became better people, not just better teachers. A teacher needs to have harmony within herself and with the group. The teacher has to choose for herself the best methods and practical applications for her own teaching.⁸

In 1951, Forrai received her diplomas in music education and conducting from the Liszt Academy of Music. During her studies, she considered Kodály to be her mentor and she was committed to the path that he had planned for her. He observed, criticized, and guided her work from 1947 until his death in 1967.

Zoltán Kodály

Zoltán Kodály (1882-1967) was a Hungarian composer, ethnomusicologist, philosopher, and educator who achieved a high level of national and international recognition and respect during his lifetime. He was born into a musical family, but his early interests were in literary studies. As a child, Kodály studied violin and piano. He also sang in the cathedral choir. He began to compose music at an early age and received recognition for his compositions beginning in 1897, when his school orchestra played an overture he had written. A year later they performed the mass he had written for chorus and orchestra. At the age of eighteen, he began his studies at the University of Sciences in Budapest, where he studied modern languages. Six years later, he

⁸ Ibid.

enrolled in the Academy of Music and went on to earn a PhD in philosophy and linguistics. His interest in Hungarian folk songs began with his PhD thesis, *The Strophic Structure of Hungarian Folksongs*. It was at this time that Kodály began collecting folk songs with his close friend, Béla Bartók, an internationally known Hungarian composer and ethnomusicologist. Kodály later founded the Institute for Folk Music Research of the Hungarian Academy of Sciences. “This institution has collected, transcribed, categorized, and systematized over 100,000 folk songs of the people of Hungary and of surrounding and related countries. The *Corpus Musicae Popularis Hungaricae* is the resulting published collection of these materials.”⁹

Kodály devoted his life to providing music education for all people by working with, and gaining the respect of musicians, educators, and leaders of the communist regime that controlled Hungary during this time. He is considered by some to be the most influential Hungarian of the twentieth century. In 1947, Kodály outlined his vision for the music education of Hungary in his article, “A One Hundred Year Plan”:

The aim: Hungarian musical culture. The means: making the reading and writing of music general, through the schools. At the same time the awakening of a Hungarian musical approach in the training of both artist and audience. The raising of Hungarian public taste in music and a continual progress towards what is better and more Hungarian.¹⁰

Kodály wanted to foster an understanding and appreciation for Hungarian folk music and traditions among the Hungarian people. He felt this cultural value had been lost and noticed that few Hungarian people were attending concerts of classical art music. Most of the people who attended these concerts were members of an elite group that

⁹ “Zoltán Kodály - A Short Biography,” International Kodály Society, <http://www.iks.hu>.

¹⁰ Zoltán Kodály, “A One Hundred Year Plan,” in *The Selected Writings of Zoltán Kodály*, trans. Lili Halápy and Fred Macnicol (Budapest: Corvina, 1974), 160.

had been taught to appreciate art music of other European cultures but not necessarily the music of Hungary. In his address, “East and West,” Kodály expressed the importance of a culture maintaining its own identity as it is exposed to music of other cultures. He felt Hungary should reclaim its forgotten musical culture by rekindling the knowledge of its own folk songs and creating national art music based on folk music. His hope was “to establish and encourage a movement for a wider and deeper musical culture based on both Hungarian folk heritage and the European examples of the centuries. His goal was to make large numbers of Hungarians more educated in music, and to make the thin layer of musically educated people more Hungarian.”¹¹

Kodály was a professor of theory and composition at the Liszt Academy. He was commissioned to write *Psalmus Hungaricus* as part of the celebration of the fiftieth anniversary of the union of the cities of Buda and Pest in Hungary. It was this work which established him as a national cultural leader and an international figure. In an interview with John Feierabend, Katalin Forrai spoke of Kodály:

He had thirteen young composition students who just finished their studium [course studies] and he aroused the interest for these people to work for the education - and that was Jenő Ádám, Lajos Bárdos - good composers, but also they became the best professors to teach us and generations for many years how to realize Kodály's ideas in the schools and for me, in the kindergarten.¹²

Despite the political turmoil of this time period, Zoltán Kodály and his students were able to establish an effective music education system for the entire Hungarian population that included folk music with strong ties to their cultural past. He was regarded as a great leader among the people of Hungary. Had they won the Revolution

¹¹ Ittész Mihály, *Zoltán Kodály, In Retrospect* (Kecskemét: Kodály Institute, 2006), 5.

¹² John Feierabend, *Music Belongs to All: A Kodály Conversation with Katalin Forrai and John Feierabend*, (1987; Norman, OK: University of Oklahoma), DVD.

of 1956, when the Hungarian people tried to overthrow Soviet rule of its country, many people believe Kodály would have been elected president. Not only did Kodály hold such high regard from the people of his country, he also had the respect of the communist party that ruled Hungary. Although he never became a communist, he managed to use the government to achieve his goals for music education. Through his work and the work of his students, he preserved the folk songs and the rich culture of the Hungarian people. In an interview with Feierabend, when asked to tell something about Kodály as a person, Forrai said:

He was a very quiet person and he didn't talk too much. But what he said - it was always very important and very good for us to work for months and months to do something else again or to correct ourselves. So, he corrected us very often. But when he did, it was that he means that he trusts you - that you can do [what he expects of you]. But when he didn't say a word - that was the best. That meant he agreed with what we did.¹³

Other stories are told today that describe Kodály's level of power in Hungary.

In an interview conducted by Jacques Sagot, György Sándor said:

I remember having read that during the fifties Kodály was one of the few privileged Hungarian citizens who had a passport to travel to the west. He once asked Mátyás Rákosi, the chief of the government, why he would not allow Hungarian artists to travel outside the iron curtain, and the politician answered him: "Doesn't the canary sing just as beautifully inside his own cage?" Kodály then proceeded to demolish and ridicule his line of thought. Apparently, he was one of the very few Hungarians who could afford to criticize the government's policies so outspokenly.¹⁴

A story often told about Kodály and his role with the communist government revealed how he was not afraid to share his opinion with government officials. The national anthem of Hungary begins with the words, "God bless the Hungarians." The first

¹³ Ibid.

¹⁴ Jacques Sagot, "György Sándor and the Kodály Legacy: An Oral History." (PhD diss., Rice University, 1999) ProQuest (UMI1461384).

secretary in the Communist era was a man named János Kádár, referred to as “a man of great authority.”¹⁵ He had attended the school where Kodály encouraged the singing of folksongs in the choir, which was known to be very successful. Thus, although he didn’t sing in the choir, he highly respected the work of Kodály. Tamás Vikár revealed this story during an interview:

Before Kádár, there was an even stronger leader named Mátyás Rákosi, who had a very close connection to Stalin. He asked Kodály to write a new national anthem, to which Kodály replied, “Why do you ask that?” Rákosi said, “We don’t want to say, ‘God Bless the Hungarians,’ because we don’t believe in God.” And Kodály told him very simply, in a low voice, “You don’t need a new one. The old one is good enough.” And that was the end of the story.¹⁶

Another story described how “the communist leaders asked him who he believed was the best Soviet composer and Kodály told them it was Shostakovich. Then when they asked him, ‘What kind of composer is Shostakovich?’ he said, ‘Bad.’”¹⁷

Kodály is still highly regarded as a man of greatness in Hungary. He is credited with formulating the pedagogical theories of the Hungarian music education system. However, the development and implementation of this system was truly a collaborative endeavor between Kodály and his students. Kodály knew that Jenő Ádám (1896-1982) understood the world of children. As such, he assigned Ádám the task of developing the methodology reflecting the teaching sequence, which has made this approach to teaching so valuable. Lajos Bárdos (1899-1986) was also a student of Kodály and is famous in Hungary for establishing the importance of Hungarian choral music during this time with the development of the Singing Youth movement, a popular national

¹⁵ Tamás Vikár, interview by author, January 29, 2014.

¹⁶ Ibid.

¹⁷ Ibid.

program designed to encourage singing across the country. György Kerényi (1902-1986) was responsible for categorizing and preparing *Gyermekjátékok (Game Songs)*, which was a publication of Hungarian folk songs that were appropriate for children. Erzsébet Szőnyi (b. 1924) developed an approach for the study of solfège, and it was Katalin Forrai who took on the task of developing and maintaining the field of early childhood music education.

Beginning Of A Professional Career

While attending school at the Liszt Academy, Forrai became a music teacher in the primary school of Dózsa György utca¹⁸ in Budapest, where she worked from 1947 to 1951.



Figure 1. Katalin Forrai at the primary school of Dózsa György utca.¹⁹

¹⁸ “Utca” means “street” in Hungarian.

¹⁹ Photograph courtesy of the Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

After she graduated in 1951, Katalin Forrai became a music teacher at the Brunswig Teréz Teachers' Training College in Budapest, where she worked for nine years. Forrai is shown in the second line of photos as the second photo from the left in the figure below:



Figure 2. Katalin Forrai as a faculty member of Brunswig Teréz Teachers' Training College.²⁰

In 1952, she began teaching music lessons at the kindergarten of Csobánc utca in the eighth district, an impoverished area of Budapest. The students called her “Kati néni”²¹ and she became famous for her teaching at Csobánc utca, where she taught for forty-eight years. As a testimony to her teaching capabilities, Kodály often took foreign visitors to observe her teaching at the kindergarten of Csobánc utca.

²⁰ Ibid.

²¹ “Kati néni” means “Aunt Kati” in Hungarian.



Figure 3. Katalin Forrai teaching at the kindergarten of Csobánc utca.²²

These classes were divided into three groups according to age. They met every Monday and Thursday for thirty minutes. In addition to the students of Csobánc utca, her classes included children from other districts whose parents paid for them to attend. In an effort to be fair, Katalin Forrai asked the teachers of the school to list only the children's given names so that she would not be influenced by their family's reputation or social position. She wanted the children to be judged by their own personality and their own development.

²² Ibid.



Figure 4. Katalin Forrai teaching at the kindergarten of Csobánc utca.²³



Figure 5. Katalin Forrai teaching at the kindergarten of Csobánc utca.²⁴

²³ Ibid.

²⁴ Ibid.

Eventually people came from around the world to watch “Kati néni” teach at Csobánc utca. Her teaching style was highly regarded and her personality was very warm and engaging. Gilbert de Greeve, past president of the International Kodály Society said,

She had this ability to almost disappear into a child again, which is incredible, you know, and whenever I saw her teach twenty years later, or so, she still had the same - she became a child among the children. And this attracted the children so much because she wasn't a child, but she went to their level with all her know-how and all her incredible experience of teaching.²⁵

Just as she connected with young children as a child, Katalin Forrai connected with children as an adult, revealing her innate ability as a highly gifted teacher.

Marriage And Children

The same year she began teaching at Csobánc utca, Katalin met László Vikár²⁶ while studying at the Liszt Academy. He was a fellow classmate who would go on to become a highly respected ethnomusicologist. On August 22, 1952, at the age of twenty-six, Katalin married László and they would remain married throughout the rest of her life. Their first child, András, was born in 1953, a second son, Tamás, was born in 1957, and three years later, their daughter Kati was born. Looking back, her three children recalled stories of their marriage and family. When asked about his parents' marriage in an interview, András said:

They knew each other very well - personally and professionally - and they both had such a unique field to work on that there were not parallel professionals with whom they could speak about these problems. My

²⁵ Gilbert de Greeve, interview by author, August 2, 2013.

²⁶ László Vikár is a famous ethnomusicologist who studied with Kodály and later became Director of the Musicology Department of the Institute for Musicology of the Hungarian Academy of Sciences in Budapest. He was also a professor of folk music at the Liszt Academy and is most famous for his collection of 8000 folk songs from the ethnic groups of the Volga River region in Russia.

father was for my mother, and my mother was for my father, the only one who knew the whole story, who knew Kodály, who knew the job, who knew the point of view. They were talking so many times together about professional things...the most fantastic marriage I ever saw because two persons who are so different from each other...and still they have been so close to each other.²⁷

Tamás said:

But I know and I remember very well that each and every article that my father or mother wrote they gave to the other just to read it again - just to correct it, just to make it more comprehensible - just to have a kind of an editorial review. Many times my father typed what my mother wrote by hand in the manuscript.²⁸

András spoke of his parents' professions:

Early childhood music education and ethnomusicology - they're very different, yet both are about how we should handle our culture: how we should research our cultural past (that was what my father did) and how we should take care of the future of our culture (that was my mother.)²⁹

Katalin's children respected her ability to keep their personal lives separated from her professional life. All three of them reflected on how their mother allowed them to become what they wanted and she did not pressure them to become professional musicians. In an interview, her daughter, Katalin said:

She was very open-minded and...she did not force us to go on a certain path. You know, she said, "OK, you choose, and do what you feel like doing in life. We gave you the opportunities, we gave a certain base to you and you can build on it."³⁰

All three of the children were expected to sing and study music, just as other Hungarian children, but they each chose to pursue different occupations as adults. András became

²⁷ András Vikár, interview by author, February 11, 2014.

²⁸ Tamás Vikár, interview by author, January 29, 2014.

²⁹ András Vikár, interview by author, February 11, 2014.

³⁰ Katalin Vikár, interview by author, March 8, 2014.

a famous architect, Tamás is now an economist, and Katalin is a medicinal plant horticulturalist. András said, “None of us became a musician because she said it’s not the music that is important but that you should find yourself in life.”³¹ All three of her children describe Katalin as always being very kind and ready to listen. Katalin and László were able to successfully raise their children in a stable, nurturing home that encouraged them to become successful adults.

Early National Recognition

By 1953, as Forrai’s reputation had spread across the country, she began to provide music programs for kindergarten and nursery school children, which were broadcast twice a week through the Hungarian Radio. These weekly broadcasts were a means of providing music education for children and teachers across the country. At one time, the students were part of the Hungarian Radio kindergarten, or children of the people who worked for the Hungarian Radio. Later, they were kindergarten students from the Teachers’ Training College in Kecskemét. Through these broadcasts, students were able to listen to stories, sing nursery songs, participate in singing lessons, and listen to reports and musical messages from provincial nursery schools. During these popular broadcasts, Katalin taught a kindergarten music class as others listened from even the most remote parts of Hungary. These educational radio programs would continue until 1985.

³¹ András Vikár, interview by author, February 11, 2014.



Figure 6. Students of Katalin Forrai's Hungarian Radio Kindergarten.³²

When planning these broadcasts, the radio youth department would produce the programs according to teaching plans devised by Forrai which were based on valid music pedagogical principles. Song choices were based on the the maxims that governed singing at nursery schools and included simple folk game songs and art songs which encompassed a small range of notes.

³² Photograph courtesy of Katalin Vikár.



Figure 7. Students of Katalin Forrai’s Hungarian Radio Kindergarten.³³

Katalin Forrai was very careful to plan each lesson according to the students’ stages of development. One of her most outstanding features was her kind and gentle personality. László Eősze reflected on the personality of Katalin Forrai by saying: “She had a great professional knowledge, but more importantly she had an inspiring personality. This spiritual-intellectual aspect of her personality was the secret behind her unparalleled achievements. Her patience, serenity, and love enchanted both her students and her colleagues.”³⁴ Katalin Forrai continued to be an early childhood music educator throughout her entire career.

³³ Ibid.

³⁴ László Eősze, “Szolgálat Kodály szellemében” [“Service in Kodály’s Spirit”] (unpublished manuscript, 2002).

CHAPTER TWO

THE DEVELOPMENT OF EARLY CHILDHOOD MUSIC EDUCATION IN HUNGARY

While she continued her regular broadcasts with the Hungarian Radio and taught at the kindergarten of Csobánc utca, Forrai also became the national supervisor of early childhood music education at the National Pedagogical Institute in Budapest. This new position placed her in charge of coordinating the country's kindergartens and teacher training program, where she developed a national music curriculum for kindergarten students, and the national teacher-training curriculum. The education of young children had been an important part of the country's schooling.

History Of Nursery Schools In Hungary

Developments of the Nineteenth Century

Hungary had a long-standing history of quality early childhood education programs that dated back to its first nursery school, which was founded on June 1, 1828 by Teréz Brunszvik (1775-1861) in the city of Buda. Children were taught to sing and speak German, which was the official language of the school. In an interview, Katalin Vikár, the daughter of Forrai, recalled the origins of the school:

In Martonvásár - it's about 30 kilometers from Budapest - there is a small castle. It was owned by a family named the Brunszviks and Beethoven came a few times to teach them piano - the sisters. And one of them was a nun and she found that the very, very first place for very small children to meet together should be nursery school. That was the very, very first that she founded in Buda in 1828.³⁵

³⁵ Katalin Vikár, interview by author, March 8, 2014.

Teréz Brunszvik was a pedagogue who followed the ideas of Pestalozzi.³⁶ As part of her philanthropic endeavors, she founded numerous nursery schools in Hungary for children using the well known infant school model developed by Robert Owen³⁷ of New Lanark, Scotland. Samuel Wilderspin,³⁸ one of the first English infant school teachers, published a book titled, *Infant Education*, which was translated into German by Joseph Wertheimer of Vienna. It was this publication that influenced Brunszvik's interest in early childhood education, and this led to the establishment of nursery schools in Hungary. It was unusual for Hungarian public preschool education to be based on an English model, as the Habsburg Monarchy controlled other types of education in Hungary using German models. Nevertheless, Brunszvik became involved in the establishment of nursery schools in Vienna, Cremona, Prague, Munich, and Augsburg.

In 1836, the *Kisdedővő Intézeteket Magyarországon Terjesztő Egyesület* [Society for the Propagation of Infant Schools in Hungary] organization was established. This organization was responsible for the establishment of seventy-eight new nursery school institutions between 1836 and 1848. In addition, they established the first Hungarian training program for nursery school teachers in 1837. The program

³⁶ Johann Heinrich Pestalozzi (1746-1827) was a Swiss social reformer and educator, whose ideas led to educational reforms in Europe during the nineteenth century and included the belief that every human being has the right to be educated, regardless of their financial status. He believed education should focus on the interests and needs of the child, with a child-centered approach to teaching and active participation of the student. He also believed in the importance of teacher training and the use of authority based on love, not fear.

³⁷ Robert Owen (1771-1858) was an English utopian socialist who believed education was a process of character formation and was dedicated to creating a new society, beginning with infant education. His ideas included the importance of environmental factors in developing character and the idea that children need to recognize that their actions have social consequences.

³⁸ Samuel Wilderspin (1791-1866) was an English educator who believed children should be encouraged to learn through experience and to develop themselves emotionally as well as intellectually. He is best known for his work with infant schools, or children between the ages of four and seven.

was opened in Tolna and was later moved to Pest. One of the most important concerns of this Society was the selection of songs to be taught to young children. In 1840, Amália Bezerédj published a collection of Hungarian verses and songs she had composed for preschool music educators titled, *Flóri könyve* [Flori's Book]. While the collection was written in Hungarian, the pedagogical content was based on the ideals of German music education.

The development of nursery schools declined for several years after the War of Independence in 1848. This was partly due to unfavorable conditions established during the Age of Absolutism in 1849-1867. In 1867, the Compromise between Hungary and Austria brought changes that encouraged the need for public preschool education. During this time, many new institutions were established and the number of students enrolled in teachers' training colleges increased. Several new societies were also established, many in support of the ideas of Friedrich Fröebel, who had previously founded the first kindergarten in Germany in 1837. Before this time, Hungarian nursery schools followed a traditional, more structured approach, but Fröebel encouraged a methodology that placed more attention on the play element within the child through the use of special manipulative materials, which he called "gifts and occupations." These societies founded numerous kindergartens in Hungary, published manuals based on his ideas and teachings, and encouraged the use of Fröebel's methodology in teachers' training courses. Eventually the essence of the traditional approach was combined with the methodology of Fröebel, to become the model curriculum used in kindergartens across the country.

There were changes in the profession for nursery school teachers, as well. Originally, men served as nursery school teachers, and it wasn't until 1858 that the first two women were admitted into the nursery school teachers' training program. From 1858 to 1873, both men and women trained to become nursery school teachers and from 1874 only women served as teachers. In 1891, the Preschool Education Act was adopted at a time when the Habsburg Monarchy was concerned about the people living within Hungary:

Among the population living inside the borders of the Hungarian state at that time there was to be found a great heterogeneity as regards social class, nationality, and religion. The public authorities feared that this very heterogeneity might be dangerous and might even result in the dissolution of the Habsburg Empire, and as a consequence came to believe that they could forestall this process through the introduction of a so-called "uniform educational methodology."³⁹

The Preschool Education Act of 1891 required all children between the ages of three and six to attend kindergarten, which encouraged more control of the kindergartens by the government.

The Act laid down regulations concerning the existence and activities of the kindergartens, the subject matter to be taught in them, and their overall organization. Teacher training for preschool education was also regulated and new training colleges were established. It thus became possible for the education provided by the kindergartens to attain a greater uniformity and the state supervision further helped to strengthen their methodology.⁴⁰

For fifty years, Sámuel Kohn promoted the use of educational songs in the kindergartens, but these songs were too difficult for young children, as they included patriotic songs and excerpts from Italian operas. In 1891, Dr. Áron Kiss developed the

³⁹ Ottó Vág, "Public Preschool Education in Hungary: A Historical Survey" (lecture, University of Ghent, Ghent, Belgium, October 27, 1977).

⁴⁰ Ibid.

idea of collecting and teaching nursery songs of the people in order to preserve the Hungarian culture and published a collection of songs. However, Forrai said that a “closer inspection of these verses and songs reveals that all of them are products inspired of German influence or poor inartistic trash.”⁴¹ The book was only Hungarian in name and borrowed motifs and parts of the words from the original folk songs.

Developments of the Twentieth Century

At the end of WWI, the Austrian-Hungarian Monarchy dissolved and a revolution took place in 1918-1919 that included reform of the school system. It favored public preschool education, thereby requiring schooling for children between the ages of three to eighteen. According to Vág:

The main intention was not only to take care of the children while their parents were at work, as had been customary in the kindergartens of the previous decades, but also, and most importantly, to educate them during early childhood. Play now came to be regarded as the main element of preschool education and the name of the kindergarten was correspondingly changed to “playschool” (játékiskola).⁴²

Regulations included a classroom size limit of forty students with two teachers and a nurse assigned to each class. This time period is known as one of outstanding achievement in the history of Hungarian preschool education, but the Revolution was defeated and a new government was put into place in August of 1919. For the next twenty-five years circumstances were not favorable for the development of preschool education.

⁴¹ Katalin Forrai, “Musical Education at Nursery Schools” (unpublished manuscript, February 1, 1966) Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 2-3.

⁴² Ottó Vág, “Public Preschool Education in Hungary: A Historical Survey” (lecture, University of Ghent, Ghent, Belgium, October 27, 1977).

By 1945 and the end of WWII, Hungarian control shifted from Germany to the Union of Soviet Socialist Republics (USSR). The rebuilding of kindergartens was important to the new government: “the State had not only the right of supervision over the preschool education system, but it also maintained the kindergartens, ensured proper working conditions for them, and promoted the development of preschool pedagogy... The kindergartens were now maintained either by the local councils or by factories, state farms, co-operatives, firms, institutions, etc.”⁴³ When asked about the condition of post-war kindergartens, Katalin Forrai said, “The circumstances were really bad - fifty to sixty children per group, forced to sit by the tables - the parents bought coal to heat with.”⁴⁴

A few years earlier, on December 3, 1940, Kodály presented a lecture titled, “Zene óvodában,” or “Music in the Kindergarten,” and, according to Forrai, “severely criticized the trite, un-Hungarian tunes taught at nursery schools, along with the art songs that demanded a wide compass of voice.”⁴⁵ In his lecture, Kodály stated:

The start must be made as early as in the kindergarten, because ... what the child learns here, he will never forget: it becomes his flesh and blood. But it will not become merely his own individual possession. What the child receives at the kindergarten becomes, at the same time, a component part of the public spirit. It will affect the public taste of the whole country. This very idea warns us that the first songs are to be chosen with special care.⁴⁶

⁴³ Ibid.

⁴⁴ Julianna Z. Zsoldos, “Pedagógus portrék: Forrai Katalin,” *Óvodai nevelés* 47, no. 4 (1994): 129-131.

⁴⁵ Katalin Forrai, “Musical Education at Nursery Schools” (unpublished manuscript, February 1, 1966) Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 2.

⁴⁶ Zoltán Kodály, “Music in the Kindergarten,” in *The Selected Writings of Zoltán Kodály*, trans. Lili Halápy and Fred Macnicol (Budapest: Corvina, 1974), 128.

By the end of the 1930's, Kodály, Béla Bartók and other ethnomusicologists had collected thousands of Hungarian folk songs. Kodály decided to categorize and publish these folk songs, beginning with the children's songs. He asked his student, György Kerényi, to categorize and prepare for publication the Hungarian folk songs and games that were appropriate for children. It took ten years for Kerényi to prepare the manual and, due to the interruptions of World War II, the collection was not published until 1951. This volume, *Gyermekjátékok (Children's Game Songs)*, included 1161 folksongs that were carefully chosen according to the developmental stages of young children and it belongs to the *Corpus Musicae Popularis Hungaricae*, the collection of Hungarian folksongs. "Since then the rich material of this volume has been the source of illustrated books of songs for children, of official singing manuals for nursery schools, of kindergarten radio programs, and singing books for the four lower grades of primary school."⁴⁷

Selection Of Songs For Curriculum

As Forrai was creating the methodology and curriculum for kindergarten students and their teachers, one of her main concerns was the quality of the music being used to teach these young, impressionable children. Following the maxims of Kodály's educational philosophy, and the people's ties to their kindergarten roots, she believed it was essential for early childhood music educators to teach music to the children using authentic Hungarian folksongs. She was also concerned with developing a curriculum that encouraged music education through playful singing games while focusing on

⁴⁷ Katalin Forrai, "Musical Education at Nursery Schools" (unpublished manuscript, February 1, 1966) Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 4.

specific concepts. These concepts were included in a teaching sequence that was carefully designed according to the development of the child at each age. Forrai worked with Kodály to choose songs from the *Gyermekjátékok* that were appropriate for kindergarten children. She chose several songs, then asked several colleagues and teachers (including Mária Katanics, a specialist in music pedagogy and conducting, László Kerecsényi, a specialist in conducting, and Ilona Vargha) to help her select the songs that were most appropriate for kindergarten students. They chose 120 to 130 folksongs and shared them with Kodály, who discarded all but forty-five songs, which would not be enough for developing a three-year curriculum. Included in the elimination were songs with intervals of a minor second, because he believed the children would not be able to sing them in tune. Due to the small number that met his criteria, they decided to allow songs with minor seconds to be included, but only if the melody was descending.

They also decided to include a number of composed songs, so Kodály sent Forrai to seek the help of two very famous poets, Sándor Weöres and Amy Károlyi to write lyrics for tunes composed by Kodály from his collection titled, *333 Reading Exercises* (1941)⁴⁸. In an interview, Forrai said, “I was very nervous to ask - only twenty-four years old and how on earth was I supposed to go ask them to do this?”⁴⁹ The poets were very kind, and they worked for weeks preparing the pieces. She sang the songs for them and they wrote the texts immediately. Together they wrote lyrics to

⁴⁸ *333 Reading Exercises* is a collection of tunes written by Kodály for developing sight-singing skills using solfa. Considered to be of a beginner’s level, these tunes are written within a six-note range, with no key signatures, and include a variety of rhythms, but no dotted eighth rhythms.

⁴⁹ Zsoldos Z., Julianna. “Pedagógus portrék: Forrai Katalin,” *Óvodai nevelés* 47, no. 4 (1994), 129-131.

more than 180 songs using the tunes from Kodály's *333 Reading Exercises*. Forrai used many of these in her most famous publication, *Ének az óvodában* (1974) and her other books. Later, Kodály selected fifty of the songs with texts (from other writers as well) and published them in 1961 as *Kis emberek dalai*, or "Songs of Little People" (Fifty Nursery Songs). Interestingly, Forrai was not listed among the contributors and she is not mentioned in the preface. Instead, Amy Károlyi, Sándor Weöres, Erzsébet Gazdag, and István Csukás are acknowledged in the publication.

Development Of Curriculum

In 1957, Katalin Forrai, along with Kerecsényi László, Ilona Vargha, and Klára Diener, published the manual titled, *Ének-zene az óvodában: segédkönyv* [Music in the Kindergarten: a Guidebook]. This handbook presented the methodology for kindergarten instruction with activities following a uniform pattern for all schools in Hungary. Forrai described her philosophical thoughts:

The musical mother tongue is prepared for children by their getting to know and learning Hungarian folk nursery songs. They have to be taught to like singing, to sing purely and to pronounce words correctly. Emotional life is to be deepened and musical taste developed, while rhythmic understanding and the ear are to be improved. The emergence of a communal spirit is promoted by group singing, festive celebrations, and the repetition of occasional songs.⁵⁰

The first part of the manual described how to improve the sense of rhythm and musical hearing of students through exercises and games, such as rhymes, dances, and children's songs. The second part contained lesson plans, and the third part involved the application of musical instruments. It also listed songs often used in kindergarten at

⁵⁰ Katalin Forrai, "Musical Education at Nursery Schools" (unpublished manuscript, February 1, 1966) Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 8.

that time that should be avoided. There were fifty rhymes and 160 singing games included in the manual, along with poems and compositions by Hungarian poets and composers. There was also an extended list of recommended musical compositions for listening. The manual outlined schedules for three groups of children: a “Minor Group” for three-year-old children; a “Medium Group” for four-year-old children, and a “Major Group” for those who were five years old. These guiding principles provided identical requirements for the whole country, including rural and urban kindergartens.

Parts of the manual included:

- Knowledge of the mother tongue and environment
- Quantity, space, and form
- Physical training
- Representation and handiwork
- Instruction in singing and music

Forrai explained how children should learn songs only by ear with song material consisting of tunes derived from folk music sung to games with themes that children enjoy. While children were actively participating in the games, they were learning “to sing purely, pronounce the words clearly, and move harmoniously to rhythm.”⁵¹

Popular sayings or rhymes were used to teach rhythms that were presented in a particular order. Playful movements involved the repetition of simple motions (such as, walking, clapping hands, jumping, squatting down), as well as the imitation of the action expressed by the words (washing, drying your body, sifting flour, kneading dough). Forrai explained, “Usually the actions of nursery songs can be expressed by motions - these natural, plain, frequently recurring movements taken from everyday life promote the development of rhythmic understanding. These games release in the child

⁵¹Ibid., 21.

ingenuity and initiative, the capacity for imitation and playful imagination.”⁵² She reasoned that it was better for children to feel the rhythm of a rhyme, a song, or an instrument than to walk to the sound of a drum or rattle without music. Songs that employed the pentatonic scale were easier for children to sing, because there were no half steps (i.e., intervals that were more challenging for young singers to sing in tune). Forrai also expected the development of inner hearing to begin in kindergarten through the application of playful methods that encouraged children to hear songs in their minds. Musical memory was to be improved by having children learn many songs. She pointed out that children were quicker to learn the words of a song, as opposed to memorizing the tune, which was a slower process and not always accurate. Table 1, which is found on page 32, details expectations that were carefully laid out in this manual as well as the methodology for each age group.

Schedule of Educational Periods

The amount of instructional time for each group differed, with teachers providing three six- to fifteen-minute sessions for the Minor Group, and increasing the amount of time and the frequency of the sessions for the older students. The Medium Group received ten twenty- to twenty-five-minute sessions a week, and the Major Group received twelve thirty- to thirty-five-minute sessions a week. The two younger groups were to receive three periods of activities that were devoted to the “Mother Tongue and Environment” each week, while the oldest group received four periods. Activities regarding “Quantity, Space, and Form” were not provided for the youngest group, while one weekly period was to be provided for the two older groups. All students were expected to have “Singing and Music” sessions. The youngest group

⁵² Ibid., 23.

received one period a week and the middle and oldest groups received two periods a week. These differences were based on the developmental level of each age group. This can be seen in Table 1:

Table 1. Schedule of periods for kindergarten.

	Music Instruction Weekly	Mother Tongue & Environment	Quantity, Space & Form	Singing & Music
Minor Group (ages 3-4)	3 Periods (Each 6-15 minutes)	3 Periods	–	1 Period
Medium Group (ages 4-5)	10 Periods (Each 20-25 minutes)	3 Periods	1 Period	2 Periods
Major Group (ages 5-6)	12 Periods (Each 30-35 minutes)	4 Periods	1 Period	2 Periods

Table 2 provides the number of sessions expected for each group in three more areas of the methodology. For sessions concerning “Representation and Handiwork,” and for sessions involving “Physical Training,” teachers were expected to provide one period each week for the Minor Group and two periods for the Medium Group and the Major Group. The number of nursery rhymes and folksongs to be taught to the Minor Group was eighteen to twenty, while the number of rhymes and songs for the Medium Group was twenty to twenty-five, and the number for the Major Group was twenty-five to thirty. These songs were to be selected by the teachers from collections included in the manual. Also, in addition to the mandatory periods of instruction, daily singing and the playing of games in the classroom and outside was to be encouraged. Forrai wrote, “The Kindergarten Programme contains the development stages of musical abilities for

the first three years and the song material is broken down according to the three age groups.”⁵³

Table 2. Schedule of periods for kindergarten (continued).

	Representation & Handiwork	Physical Training	Number of Rhymes & Songs
Minor Group (ages 3-4)	1 Period	1 Period	18 to 20
Medium Group (ages 4-5)	2 Periods	2 Periods	20 to 25
Major Group (ages 5-6)	2 Periods	2 Periods	25 to 30

Rhythm, Ear Training, and Listening

For the Minor Group, the development of rhythm was to be encouraged through imitative gestures, walking, and clapping of hands while saying nursery rhymes and singing songs. Small drums were to be used. For ear training, the focus was on the distinct pronunciation of words through pure, rhythmic singing, when saying nursery rhymes, and playing games. She explained: “Children are led to distinguish noises, later the sounds of the drum, the cymbal, and the triangle, when to perceive and notice the difference between soft and loud sounds. They are trained to recognize a tune when it is hummed or played on an instrument.”⁵⁴ To develop the children’s skills of

⁵³ Katalin Forrai, “The Influence of Music Education on the Child’s Personality in Preschool Age,” in *Challenges in Music Education*, 1976, 119.

⁵⁴ Katalin Forrai, “Musical Education at Nursery Schools” (unpublished manuscript, February 1, 1966) Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 9.

listening to music, the teacher was expected to sing short, funny folk songs and songs about animals.

For the Medium Group, students developed their sense of rhythm by clapping hands, knocking, or using playful gestures to accompany the rhythm of the song. This older group was encouraged to know the difference between duple meter and triple meter, which could be taught by having students clap their hands on the downbeat of each meter and later by having students stomp on those accented beats while walking. Students were expected to determine the difference between quick and slow tempos and they could learn to recognize songs from just the rhythm. Drums and cymbals were to be used with this age group. For ear training, low and high pitches could be distinguished by using motions of the hands. Students were encouraged to recognize tunes from just the opening motive, familiar songs could be hummed or sung using only the syllable 'la' instead of words. Children of this age were also encouraged to listen to happy songs with several verses, or short tunes played on instruments, including the violin, flute, or xylophone.

When working with the Major Group, students were to develop their sense of rhythm further by walking to quick and slow tempos, and by changing their pace as the music changes. After students listened to a song, they were to be taught to clap their hands to the rhythm of the songs and to depict motives in duple meter by clapping hands first in groups, then individually. Teachers were encouraged to promote aesthetic, pleasing movement, and independence, while students were playing the singing games. Drums, cymbals, and triangles were to be used. To develop listening

skills, selections of singing and instrumental music were chosen from classical pieces, performances of children’s choirs, canons, and songs on the radio or from vinyl records.

Table 3. Schedule for regular kindergarten.

	Rhymes & Songs	Rhythm	Ear-Training	Listening
Minor Group (ages 3-4)	18 to 20 Nursery Rhymes and Folksongs Connected With Games	Singing and Clapping Rhythms of Rhymes and Songs; Small Drums Used	Distinguish Noises; Soft and Loud Sounds;	Short, Funny Folksongs; Songs About Animals
Medium Group (ages 4-5)	20 to 25 Nursery Rhymes and Folksongs Connected With Games; Songs for Celebrations	Singing and Clapping Song Rhythms; Two-Time and Four-Time Rhythms; Quick and Slow; Drums and Cymbals Used	Low and High Pitches with Hand Signs; Opening Motif Recognition; Humming and Singing Melody Using La-La Instead of Words	Several Verses of Happy Songs; Short Tunes Played on Violin, Flute, or Xylophone
Major Group (ages 5-6)	25 to 30 Nursery Rhymes and Folksongs Connected With Games; Songs for Celebrations and Special Occasions	Quick and Slow While Walking to Music; Clapping Rhythms of Songs; Two-Time Rhythm Motives; Drums, Cymbals, Triangles Used	Low and High Pitches with Hand Signs; Opening Motif Recognition; Humming and Singing Melody Using La-La Instead of Words	Classical Music Selections; Children’s Choirs, Canons, Songs on the Radio or from Records

Kindergartens With Special Singing Programs

Kindergartens with special singing programs used an enhanced curriculum, where the students received music instruction every day. As Forrai explained:

A new experiment has been launched in the interest of special musical education at nursery schools with extensive singing programs. The nursery school situated nearest to a special primary school with music is

marked out for the purpose. So this work is done with the children belonging to a certain region, and not in a musically selected group.⁵⁵

Teachers at these schools were required to include twenty to thirty nursery rhymes and songs using a range of three to five notes for the Minor Group. For the Medium Group, students learned twenty to thirty-five nursery rhymes and songs using a range of five to six notes, mostly of the pentatonic scale. For the Major Group, students were to be taught thirty-five to forty nursery rhymes and songs, focusing on pentatonic tunes, as can be seen in Table 4.

Table 4. Schedule for singing school kindergarten.

	Rhymes & Songs	Rhythm	Ear-Training	Listening
Minor Group (ages 3-4)	20 to 30 Within 3-5 Note Range	Steady Beat; Rhythms of Rhymes and Songs	Sing in Groups & Individually; Soft and Loud; S-M & S-L	Funny Short Songs; Folksongs
Medium Group (ages 4-5)	20 to 35 Within 5-6 Note Range; Pentatonic	2- & 4-Beat Meter; Long & Short; Read Quarter and Two-Eighth Rhythms; Ta and Ti-Ti	Soft, Moderately Loud, and Loud; Timbre of Piano, Violin, Flute, Xylophone; S-M, S-L-M, S-M-D	Folksongs; Easy Instrumental; Classical
Major Group (ages 5-6)	35 to 40; Pentatonic	Steady beat; Rhythm; Ostinato; Quick/Slow; Inner Hearing; Reading Rhythms; Ta and Ti-Ti	Tune Recognition; Inner Hearing; L-S-M-R-D; 4ths & 5ths S-M, S-M-D, L-S-M; F-Do, G-Do, C-Do	Instruments; Records; Radio; 6 to 8 minutes

⁵⁵ Ibid., 12.

Rhythm Skills

Rhythm skill development for the Minor Group was carried out through the application of nursery rhymes, singing, and varied movements or gestures that accompany the music. Drums, cymbals, and triangles were used. For the Medium Group, students developed their understanding of rhythm by stressing the downbeat of duple and triple meter through clapping or stomping. Students were taught to read quarter note and eighth note rhythmic patterns by singing the syllables, “ta and ti-ti,” and by indicating quarter rests with gestures. Students were to find rhythmic motives in familiar songs and echo rhythms in groups or individually. Students accompanied songs with drums, cymbals, and triangles, according to the character of the song. For the Major Group, students were required to develop their sense of rhythm through steady walking to nursery rhymes, music, or singing and by accentuating the downbeat of duple and triple meter by stomping and clapping. While walking at a steady pace, the students clapped an ostinato pattern and later added singing. They clapped the rhythm of familiar songs and studied the difference between quick and slow tempos through singing, nursery rhymes, and while walking to music. Students clapped, knocked, or used other movements to express the even beat of the melody and to depict the rhythm of songs they had learned. They developed their inner hearing skills by clapping the rhythm of songs, identifying a song by hearing the rhythm, and by clapping the rhythm of a song while singing its melody using the syllables, “ta and ti-ti.” Students also learned to recognize rhythmic patterns as they named and clapped rhythms from the blackboard or from rhythm cards using duple meters. Finally, students clapped rhythms after hearing them played within a melody on an instrument.

Ear Training Skills

For the development of ear training, children of the Minor Group were to sing in groups and individually. Students were to be taught to (a) understand the difference between soft and loud, (b) reproduce the rhythm of familiar songs, (c) distinguish the difference in timbre of various noises and instruments, and (d) recognize tunes from humming or being played on an instrument. Students were also taught to sing tunes at varying pitch, recognize intervals of an octave and lower, and indicate the intervals of so-mi, and so-la while singing with hand signs. Students from the Medium Group were “trained to sing purely and with ease, pronouncing words distinctly.”⁵⁶ The teachers encouraged their students to distinguish between soft, moderately loud, and loud dynamics, and to recognize tunes from complete songs at first, and later from motives within the songs. Students learned to sing the intervals of so-la and so-la-mi while using hand signs and to depict these intervals within tunes of songs. Later, the students recognized so-mi-do as the teacher hummed them or played them on an instrument. Students then advanced to sing motives with so-mi-do.

Students representing the Major Group practiced pure and beautiful singing by correctly pronouncing words, both within groups and individually. Students were taught to recognize familiar tunes from a characteristic motive, while they (a) observed the teacher using hand signs and singing in solfa, or (b) watched the teacher use hand signs while simultaneously applying their inner hearing. Students practiced solfa using hand signs for patterns within the range of la-so-mi-re-do, and later advanced to intervals of fourths and fifths. The teacher presented these concepts by singing with solfa and asking the children to show the hand signs without singing. Then the teacher

⁵⁶ Ibid., 15.

continued singing without the solfa and asked the children to show the hand signs. Only tunes of the pentatonic scale could be used, which eliminated the use of the syllable, fa. The teacher also hummed a four-beat motive and had the children repeat it using solfa. Later, the students could listen to their teacher improvise short motives using words, singing their names, or improvising short tunes. Students could improvise short motives and sing them to one another or perform them through a puppet show. Students were expected to read and sing “so-mi,” “so-mi-do,” “la-so-mi” motives from the blackboard and cards.

Listening Skills

Listening activities for the Minor Group included funny, short folk songs sung by teachers. Activities for the Medium Group included listening to folksongs, instrumental music performances, and selections of classical music. For the Major Group, listening activities involved children listening to music from instruments, records, or the radio for a maximum of six to eight minutes at a time. The Singing Schools provided a much more extensive curriculum for these kindergarten students who were provided with music instruction every day.

Instruments In Kindergarten

Forrai expected kindergarten teachers to play the violin or the flute for their students. Students could play xylophones and metallophones occasionally, but the teacher could use them frequently for musical demonstration and to accompany movement activities. The teacher would also use instruments to illustrate differences in pitch, dynamics, and tempo. However, Katalin stated, “she may not use these

instruments to accompany singing, lest the children should get accustomed to unnecessary support and fail to learn to sing in tune correctly unaided. Children have to sing correctly without any instrumental accompaniment and without the teacher's help."⁵⁷ For a group of thirty students, Forrai recommended using only one drum, one pair of cymbals, and one triangle.

Additional Skills Learned

Underlying these detailed expectations for the music education curriculum in the kindergarten, were concepts that included: the child's emotional development; self-expression leading to speaking; and the effect of music on the development of the child's personality. Forrai wrote:

I think of the personal contact when the child sees, listens to, and may even touch a beloved person while singing. The child is expected to react, smile, produce sounds and later on join in singing while someone plays with him. This atmosphere cannot possibly be created by the artificial sound of the radio or television, however beautiful the music transmitted by them. They pour out sounds impersonally without establishing contact or showing reactions to the child's voice."⁵⁸

She believed "the pleasure of group singing, the melody waves, changes in the volume of sound and the rhythm phrasing exert a positive influence on the development of the child's emotional sphere."⁵⁹ In this way, she believed the child senses the emotion of the music from the adult. Furthermore, participation in the group games increased the

⁵⁷ Ibid., 36.

⁵⁸ Katalin Forrai, "The Influence of Music Education on the Child's Personality in Preschool Age," in *Challenges in Music Education*, 1976, 118.

⁵⁹ Ibid.

child's self-confidence, all contributing to the child's emotional balance. She explained:

The pleasure in singing grows parallel with the spontaneous utterances and speech, and can thus be developed quite simply and naturally from the moment of birth. Children react to, get interested in, imitate and even make up tunes very often before beginning to speak. ... This specific form of the child's desire for self-expression is of vital importance with regard to music, because the volume, rhythm, and intonation reveal the sense of the child's thoughts hidden under meaningless words.⁶⁰

Forrai believed in the importance of using children's games that were traditionally rooted in the child's own language, especially when children were developing their speaking skills. She thought they felt the rhythm and intonation of speech through these songs and rhymes. "Both the rhymes and the songs contribute to clear pronunciation. If "Mother Goose," for example, is spoken slowly and well-articulated with even pulsation and the accompanying regular movements slow down the tempo, the child has more time for observing, imitating, and pronouncing vowels and consonants distinctly."⁶¹

According to Forrai, singing games helped to develop other skills, such as creativity and imagination, memory, mind-guided movement, time and orientation, abstract thinking, and group responsibility. The imagination of the child is stimulated as they sing songs and act out the words or situation, and thus, it helps them learn a number of songs, which also enhances their memory. The more they learn, the easier they acquire new melodic patterns, texts, and variations of the games:

Simple musical concepts and terms are always introduced in their interrelationship and support by direct personal experiences. ... The

⁶⁰ Ibid., 118-119.

⁶¹ Ibid., 119.

overall demonstration of a concept from many angles (e.g. slower speech/faster speech, slower singing/faster singing, slower walking/faster walking), just as the observation and comparison of contrasts and differences make children accustomed to thinking. If the concept is clear, children can apply it in some other, new situations as well, e.g. they can walk fast and sit down slowly. The mind-guided movement is a new source of pleasure and experience for the child.⁶²

Katalin noted that music defines time with its even beat and rhythm, the beginning and ending of a song. This helps children to develop a sense of time and orientation.

Abstract thinking skills can be developed through imagining a pitch and providing the corresponding hand sign. Children realize their responsibilities to the group when they play singing games. For example, their individual participation may affect the outcome of the game. “The pleasure of group singing and games means an almost unique, specific feeling. ... Group singing encourages and increases the feeling of security.”⁶³

Lesson Planning

Forrai expected teachers to carefully plan each singing lesson through the inclusion of pedagogical objectives. Each lesson was expected to include three parts, the first part being the introduction, which prepares the lesson and lasts for about two to three minutes. The principal part includes four to five minutes learning the new song or rhyme, twelve to fifteen minutes devoted to the repetition of games, and two to three minutes for playing didactic musical games. The conclusion should last for four to five minutes and involve repeating the new song, or listening to a song corresponding to the character of the new song, or listening to a song played by an instrument.

⁶² Ibid., 120-121.

⁶³ Ibid., 121.

SINGING LESSON

5-6 year old children

LESSON PLAN

Musical goal: The concept of high and low
(combining pitch and space).
New game: Kácsa kácsa.

-
- I Greeting: Varied melodic phrases (showing differences
in pitch in the air).
Zsipp zsipp (Making rope from hemp) - Game.
The whole song higher/lower; following the
melody line with movement in space.
- II 1. New game: Kácsa kácsa (The widowed duck)
2. Revised game: Cirnosca (The naughty cat)
3. High/low concept: 2 puppets talking and singing.
Csip, csip csóka (Pinch, pinch jackdaw)
Showing melody line in space.
- III Listening to music: Ugyan édes komássonny
(The fat and thin friends crack jokes).
-

Figure 8. Expectations of lesson plan for singing lesson.⁶⁴

⁶⁴ Katalin Forrai, "Singing Lesson," Preschool Methodology 1978 folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

But with all of this careful and thoughtful planning, Forrai told her students, “Attól függ!!” [It depends on!], said to be one of her favorite sayings. In an interview with Helga Dietrich, one of her students, she said, “Of course, you must be flexible because you never know how you will feel that day, how many kids you will be, the speed you can go, or which steps could be really useful for that age or that given group.”⁶⁵

Teacher Training Programs

Between 1960 and 1966, Katalin Forrai worked as the consultant and supervisor of early childhood music education in Hungary. Working through the Hungarian National Pedagogical Institute, Forrai oversaw all kindergartens and kindergarten teacher training colleges until 1966. In an interview, she was asked if she remembered Ilona Szabadi and Ágnes Vincze Bakonyi, her colleagues from the National Pedagogical Institute. Forrai replied, “Working with them was a university education where I could learn a lot about the profession, honesty, and humanity. They also helped me to adapt Kodály’s ideas to kindergarten music education.”⁶⁶ While working at the Pedagogical Institute, Katalin developed a methodology for teaching music to young children (ages three to six). She also developed a kindergarten teacher-training program, including the curriculum, textbooks, and two training courses that covered a three-year period.

Until 1959, the training of kindergarten teachers was at the secondary level, and students began their training at the age of fourteen. Since 1959, the training of kindergarten teachers was raised to the college level, with three years of training for

⁶⁵ Helga Dietrich, interview by author, January 20, 2014.

⁶⁶ Zsoldos Z., Julianna. “Pedagógus portrék: Forrai Katalin,” *Óvodai nevelés* 47, no. 4 (1994).

classroom teachers and two years of training for kindergarten teachers. Later, it was reorganized and Forrai “raised her voice for more in this higher training and the kindergarten teachers’ training became also three years.”⁶⁷ In 1966, there were three training colleges for kindergarten teachers in Hungary, including those at Kecskemét, Sopron, and Szarvas. Students were expected to complete programs that included “studies in pedagogy, child psychology, and methodology, supported by practical work at model nursery schools and six weeks of field practice at various nursery schools.”⁶⁸ The entrance exams for students applying for the training college program included tests for musicality. “Without a good ear and musical aptitude, no one can become a candidate at a nursery school training college. Nursery school teachers do their work under permanent expert supervision. Earlier graduates who had no ear for music are marked out by the district inspector for extension training.”⁶⁹

From 1975 to 1983, Forrai returned to work at the National Pedagogical Institute. During this time, she provided extension training for teachers in charge of the kindergarten teachers’ music education. By 1978, the training of kindergarten teachers included the following educational requirements for music, as can be seen in this detailed list compiled by Forrai in her report from the National Pedagogical Institute:

Musical Reading and Writing Abilities

- Note reading within a six-note range
- Absolute tones from F below middle C to one octave and a fifth above middle C
- Major and minor scales up to D Major, with two sharps, and B-flat Major, with two flats

⁶⁷ Ittész Mihály, interview by author, February 16, 2014.

⁶⁸ Katalin Forrai, “Musical Education at Nursery Schools” (unpublished manuscript, February 1, 1966) Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 43.

⁶⁹ Ibid.

Instruments

- Ability to play at least one instrument - violin or recorder
- Proper use of metallophone of pentatonic construction

Song Material

- 150 to 200 children's songs with games
- 20 to 30 rhymes with traditional play movements
- 50 to 60 songs suitable for music listening purposes
- 15 to 20 selections from music well performed on the chosen instrument

Abilities and Skills Necessary for Music Education

- Kindergarten teachers should be able to walk and clap a steady beat, while saying a rhyme or singing a song, and to use simple game motions that will allow children to feel the steady beat
- To demonstrate the rhythm of rhymes and songs by means of movement, clapping, or the use of percussion instruments
- To perform a steady beat and the rhythm of a melody at the same time
- To stress the duple accent of the songs and rhymes in various ways
- To recognize children's songs, rhymes, and folk songs from only the rhythm
- To create easy rhythmic patterns with improvised text and to adjust the rhythmic patterns to the prosody of the language
- To clap easy rhythmic ostinatos during singing
- To start children's songs at the pitch commonly used and suitable for the age group (at d absolute pitch, as well as at different pitches)
- To sing a children's song in a major key, then sing the same song in a minor key beginning at the same starting pitch
- To keep the tempo during singing, motions, and games, observing various tempos from 60 to 120 beats per minute, and sing while walking to the beat of the different tempos
- To sing, speak, and recite rhymes at different dynamic levels, piano and forte, without changing the tempo
- To use tempo and dynamics in a variety of ways and to modify her own singing and motions according to the different tempo and dynamics
- To create melodic patterns, mostly pentatonic, with text and to sing melodic turns from familiar songs with a new text or to create melody for the text of well-known children's songs, also in the form of echo-singing and question/answer
- To sing an inner or ending pattern of any familiar song
- To chant spontaneously for tales, verses, and puppet show
- To give the audible sign of the melody hiding for a familiar song
- To demonstrate high and low pitches in space and to contrive various playful ways of combining pitch with space
- To perform folk songs and composed songs for kindergarten audiences in a playful manner, but still remain within the characteristics of the song

- To select for the three age groups the melodic material according to the principles laid down in the Kindergarten Program and to build the music education plan for the whole year
- To choose the appropriate music listening materials for the three age groups

Understanding of Concepts

- The general basic principles of the Hungarian music education, with special regard to the tasks of music education in kindergartens, Kodaly's music pedagogical works, in his philosophy concerning kindergartens, his writings and melody collections compiled and composed for children
- The specific features of the Hungarian children's songs as far as range of voice, rhythm, pattern construction and games are concerned
- The most important types of the Hungarian children's games, involving adults and children in arms, in order to be able to vary motion patterns in the spirit of the games
- The objectives of the music development before kindergarten age and the tasks of kindergarten in preparing for school
- The literature on the musical development of children between 0 and 3 years of age
- The system of requirements of the music education curriculum in the first two years of primary schools
- Some of the children's songs of other nations and in finding the musical features differentiating them from the Hungarian songs, specific pentatonic turns, measures, rhythms⁷⁰

The list reveals a very demanding training program for kindergarten teachers in Hungary during this time in history. Kindergarten teachers were expected to have a thorough musical training that allowed them to properly educate their young students in music. This musical training established a solid foundation for the music education of the entire country as many of these students continued their music education as they proceeded through the music education program of years to come.

Katalin Forrai explained programs available for post-graduates:

The National Pedagogical Institute has organized a three-year training course with two musically excellent nursery school teachers in every county and larger town. These organize the colleagues concerned in

⁷⁰ Katalin Forrai, "The Kindergarten Teacher's Preparations for the Music Education of Small Children in Hungary," 1978 folder, Katalin Forrai Special Collections, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

their county or town into singing-cooperatives. Groups of 15 to 20 assemble ten times a year. This post-graduate training is carried on for one or two years, according to need. The leaders of these cooperatives report on the obtained results to the National Pedagogical Institute from where they also receive permanent support and guidance in improving their own work.⁷¹

In an interview, Helga Dietrich, a student of Katalin Forrai, discussed how Forrai travelled a lot in order to share her incredible knowledge and to raise the level of teaching through workshops and training sessions. She said that many of these courses were organized and required by the institutions where the teachers worked. They were very popular and very useful to the teachers and Forrai would not just lecture, she would teach singing games. “So the manner of those meetings was: ‘Let’s sing together!’ or ‘Let’s play together!’ That’s why she has been really the mother of the music education of kindergarten teachers. She has become the mother of music teaching in daycares and in kindergartens, as well.”⁷²

Forrai spent two years planning these post-graduate programs and they would be held in different training centers around the country, sometimes with two hundred teachers in attendance. In an interview, Gábor Róbert, previous director of the Teachers’ Training College in Kecskemét, spoke of Forrai:

We can say that more than ninety percent of the professors and teachers working in the musical departments of these institutions held her in very high opinion and thought she was a major pedagogue. We would regard her as ‘Somebody you cannot get over.’ ... She could so easily and so directly transport or transform all of Kodály’s ideas into nursery school training. She was a very highly educated and widely educated lady. But probably for a pedagogue, most importantly, she had such a powerful personality - such a radiant aura about her that once you got in contact

⁷¹ Katalin Forrai, “Musical Education at Nursery Schools” (unpublished manuscript, February 1, 1966) Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 44.

⁷² Helga Dietrich, interview by author, January 20, 2014.

with her, it was just impossible not to follow with her ideas and her enthusiasm.⁷³

⁷³ Gábor Róbert, interview by author, March 28, 2014.

CHAPTER THREE

EARLY CHILDHOOD MUSIC EDUCATION RESEARCH IN HUNGARY

Research As A Student of the Liszt Academy

Katalin Forrai began conducting early childhood music education research while she was a student at the Liszt Academy. She was granted permission from the Capital Department of Education in Budapest to conduct musical experiments and observations with two kindergarten programs. The results of these experiences are summarized in her book, *Óvodai énektanítás* (Music Teaching in Kindergarten), published in 1951.

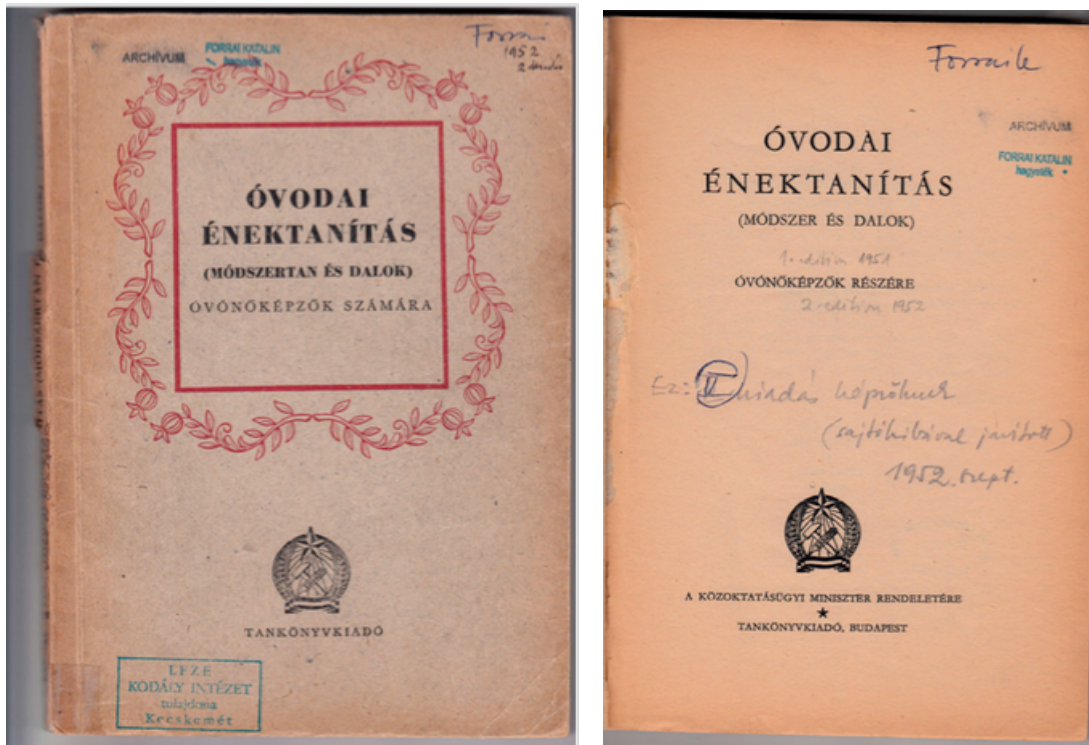


Figure 9. *Óvodai énektanítás* by Katalin Forrai.⁷⁴

⁷⁴ Katalin Forrai, *Óvodai énektanítás* (Budapest: Tankönyvkiadó, 1951).

National Methodological Institute Of Nurseries (1966-1983)

From 1966 to 1975, Forrai worked for the National Methodological Institute of Nurseries in Budapest. Through financial support from the Institute, she researched the effects of musical education on children from birth to three years of age. In one of her lectures at the 1970 Kodály Seminar, she said, “We wanted to collect data to state whether it is necessary and right to expose children to music at such an early age and, in case it proves right, to what kind of music.”⁷⁵ This Institute was under the auspices of the Ministry of Health, because these daycare centers helped with health issues.

Elizabeth Moll was an American music educator who worked with Katalin Forrai in Hungary and accompanied Forrai when she visited some of these nurseries. In an interview, Moll recalled,

And I went with her to some of those schools where little tiny babies were crawling around and they were immaculate! I mean, at a time of coal and soot, the parents could take the babies and they had a place to bathe them, and they had fresh, clean clothes for them to wear, and until they went home they would dress them back in their old clothes... So every child was clean and had clean clothes and they had a healthy diet. And there was a little pocket for each baby and each child and it had a comb and a toothbrush and the teacher’s notes about the child. If they saw developmental issues, or if they saw health issues, or the teething wasn’t going right, there was a pediatrician who came to each of those schools every week.⁷⁶

She was trying to teach those caregivers and the teachers who were responsible for singing to the babies and she wanted them to know real folk songs, not German folk songs, or German ditties. Moll described these facilities in more detail:

⁷⁵ Katalin Forrai, “Musical Observations Among Children of One to Three Years of Age” (Kodaly Seminar, 1970) Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 1.

⁷⁶ Elizabeth Moll, interview by author, April 17, 2014.

And there would be on the little play tables where the children played house, there would be an embroidered art, you know, folk art tablecloths, or a little doily, or something. And over the beds at the children's eye level, there would be real art. I mean serious art. And then I watched them have their lunch and they had real plates, not paper and not plastic. And they had real silverware, not plastic. And they had cups and they learned manners. They took turns being the one who passed out things. There was a mandate that there should be good art and fresh flowers in the room and to use the embroidery of that region of Hungary.⁷⁷

Kmety Street Nursery Research Study

From October of 1967 to March of 1968, Forrai observed children who were twelve to twenty months old at Kmety Street Nursery in Budapest. These babies were taken into the care of the state either for social reasons, such as unmarried mothers, alcoholics, criminals, or imprisoned parents, or for health reasons, such as illness, hospitalization, tuberculosis of the parents, etc. Children brought up in this nursery were usually three to four months below the normal developmental level for children this age. "With such children the effect of and response to music present themselves in a much more complex way than with those living in a family environment. We were primarily interested in the examination of psychic activation, emotional reaction, and differentiated sound production."⁷⁸ Forrai wanted to know if it was necessary to expose children to music at such an early age, and if so, to what kind of music. She performed the observations on ten occasions, always on the same day of the week. Each observation involved singing and silence alternated every five minutes and repeated twice. The total duration of each observation was thirty minutes. The children were

⁷⁷ Ibid.

⁷⁸ Katalin Forrai, "Musical Observations Among Children of One to Three Years of Age" (Kodaly Seminar, 1970) Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 1.

then taken to bed and the time necessary for the children to fall asleep was recorded.

The research questions for her study were as follows:

1. What kind of music makes the children pay attention, produce movements, or sounds? (Slow, medium, or fast?)
2. Does the way of performing a song, apart from its character, also influence the child? (Performed without words, with words, or accompanied by movement?)
3. What is the ratio of sound production and movement during and immediately after the song?
4. How long after listening to the song do the children take to calm down and fall asleep?⁷⁹

For this study, six children were selected to spend time in their playpen after their morning bath and feeding, while a person hummed close by. Their signs of listening were recorded, including those of attention (the child turning toward the person singing, looking at her for a length of time, changing positions in the direction of the voice, or responding with a facial expression), movement (recurrent bodily responses by hands, legs, the head, or the whole body and those following the beat), and sound production (only sounds produced with movements, including attempts to imitate the tune, hum, or sing syllabic motives). The first three songs were hummed without words (see chart below), the next three songs were sung with words, and one nursery rhyme was used for speech intonation. The last three songs were sung with words and accompanied by movement. For some songs the singer would tap the beat on the playpen, or gently touch the child. The following is a list of the songs from Forrai's notes:

⁷⁹ Ibid., 2.

Tunes in the order of presentation

Number	Title	Character	Manner of presentation	Time
1.	Dance tune	Lively, rhythmic dance	Humming	12,5 minutes
2.	Bach fugue	Slow, and of a brood melody	Humming	7,5 "
3.	Mozart menuet	Medium quick, of a dance-like character	Humming	7,5 "

4.	Kodály: Silver Fir	Solemn, slow Christmas carol	With words	8,8 "
5.	"Big snow flakes..."	European children's song, medium slow	With words	10,5 "
6.	English Christmas Carol	Merry, rejoicing song in a quick tempo	With words	11 "

7.	"Dicky duck"	Rhythmic ditty	Speech intonation	6,3 "

8.	"A stately palace"	Quick, of a dance-like character	With words accompanied by movement	12,5 "
9.	"Kitty"	Nursery rhyme, in walking tempo	With words and accompanied by movement	18,2 "
10.	"Why isn't everything..."	Slow, tempo-giusto folk-song	With words accompanied by movement	5,5 "

Figure 10. Tunes in the order of presentation.⁸⁰

⁸⁰ Ibid., 5.

Forrai plotted the results of these studies on the following graphs:

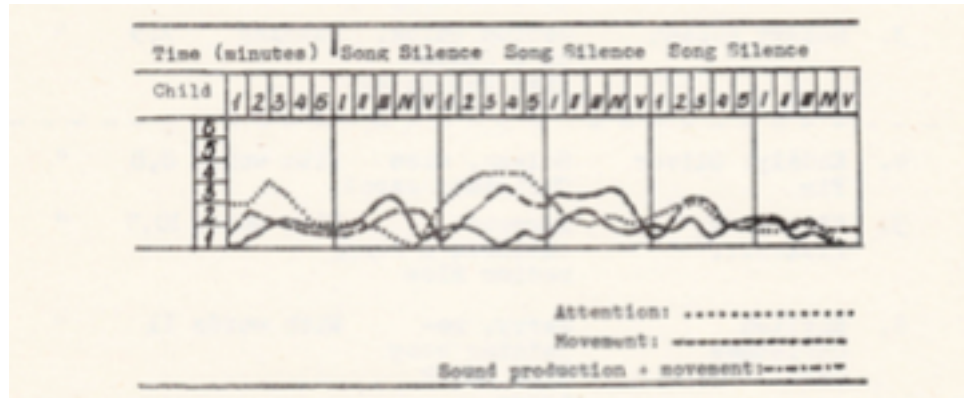


Figure 11. Effect of songs 1, 2, and 3 on six children.⁸¹

“The dotted line of attention is more sustained at the second singing, the broken line of movement is more intensive in the second ten-minute phase, sound production is insignificant right through to the end, and usually takes place after the song, in the silence phase.”⁸²

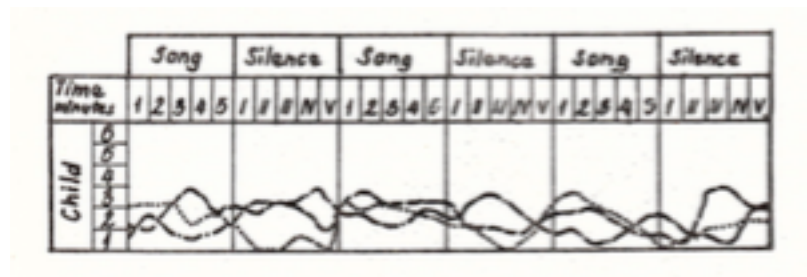


Figure 12. Effect of songs 4, 5, and 6.⁸³

“The children’s interest is intense right at the first singing and begins to flag as soon as the song breaks off. The stimulating effect of the words can be seen in the silence

⁸¹ Ibid., 7.

⁸² Ibid.

⁸³ Ibid.

phases when the children produce more sounds and try to imitate. There is a bit more movement during the song than after it.”⁸⁴

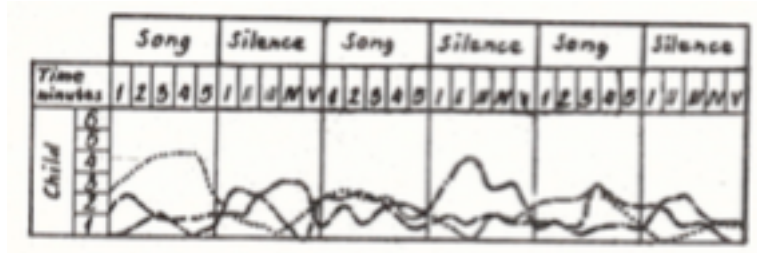


Figure 13. Effect of songs 8, 9, and 10.⁸⁵

“When the song with words is accompanied by movement and tapping, the three activities are strangely enough, nearly at the same level. Attention is of medium intensity, and in the silence phases movement drops sharply and, though sound production continues right to the end, there is little change in it.”⁸⁶

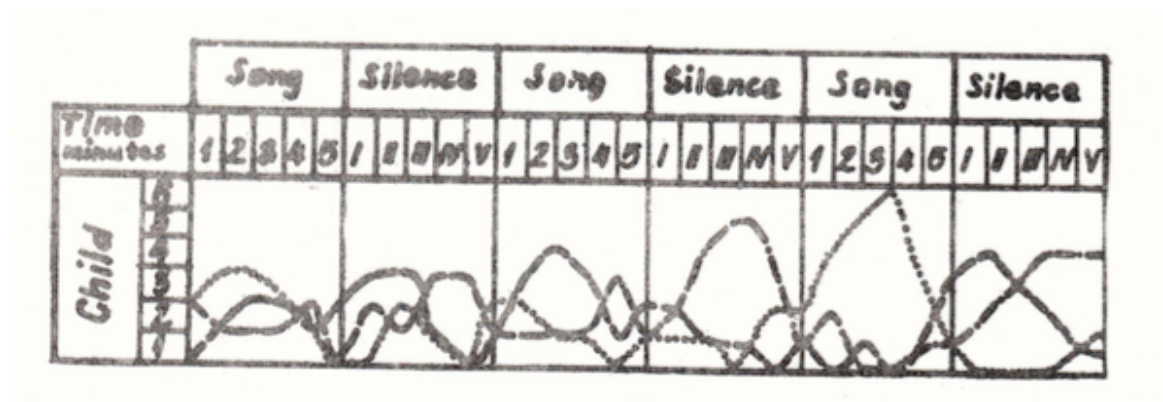


Figure 14. Effect of Rhyme no. 7.⁸⁷

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Ibid., 8.

“Attention grows stronger and rises to the highest intensity in the third ten-minute phase, movement is intensive both during and after the song, though at the twenty to twenty-five minutes we can see some flagging. Sound production continues nearly to the end.”⁸⁸ Forrai also wanted to determine how the character and tempo of the music stimulated the activity of the children and their attention. She chose three of the songs and observed the reactions of the children:

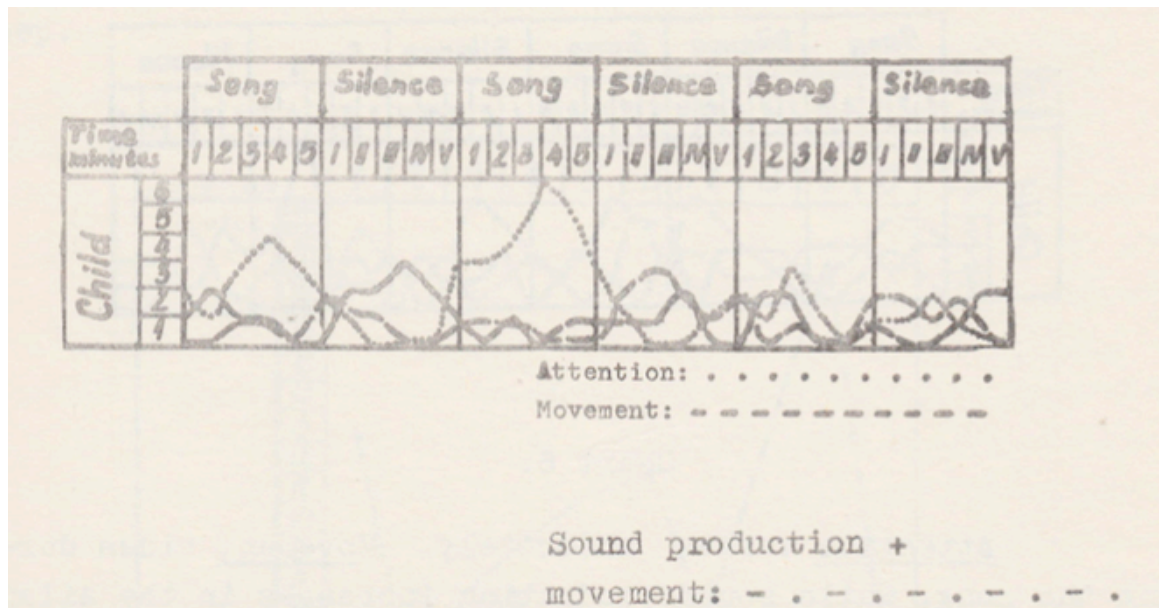


Figure 15. Response of children when hearing the Bach fugue.⁸⁹

The first hearing of the Bach Fugue kept the children’s attention. Their attention increased with the second hearing, when it was discovered the music did not cause them to produce any movement or sound. According to Forrai, “In the third ten minutes they calmed down, and a sort of relaxation set in. The regular occurrence of this relaxation

⁸⁸ Ibid., 8.

⁸⁹ Ibid., 9.

was confirmed by the fact that out of ten occasions it was always after this song that the children went to sleep in the shortest time of 3.8 minutes.”⁹⁰

The second song was the tune of “Twinkle, Twinkle, Little Star,” and she chose it because it exhibited a medium-fast tempo and was not very rhythmical.

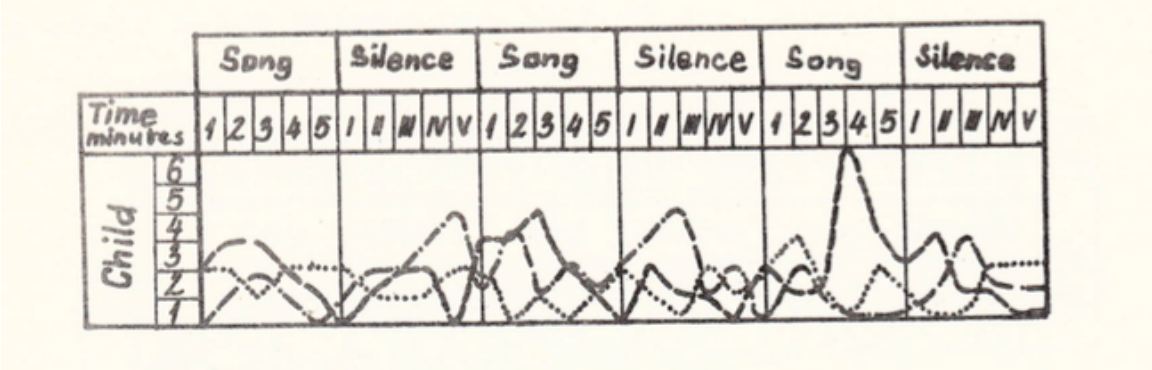


Figure 16. Response of children when hearing tune of “Twinkle, Twinkle, Little Star.”⁹¹

Observations of the children revealed some variation in their attention, included increased movement during the song, and increased sound production in the silent segments. Unlike the other cases, the attention of the children increased in the third ten-minute section, when all six children were moving rhythmically. Forrai graphed her findings while observing the children listen to the eighth song, which was titled, “A Stately Palace.”

⁹⁰ Ibid.

⁹¹ Ibid., 10.

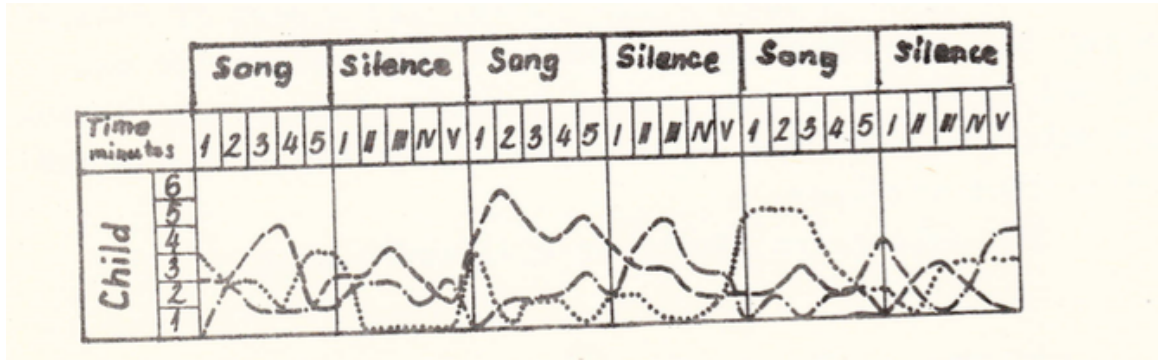


Figure 17. Response of children when hearing “A Stately Palace.”⁹²

The character of this music was quick and dance-like. “Attention appears fairly strong at the third presentation when movement is vigorous, especially during the song. Sound production varies, rising somewhat in the pauses. In the last phase, movement decreases with a slight sound production in between.”⁹³

It is interesting to observe the chart indicating the amount of time it took for the children to fall asleep:

⁹² Ibid.
⁹³ Ibid., 11.

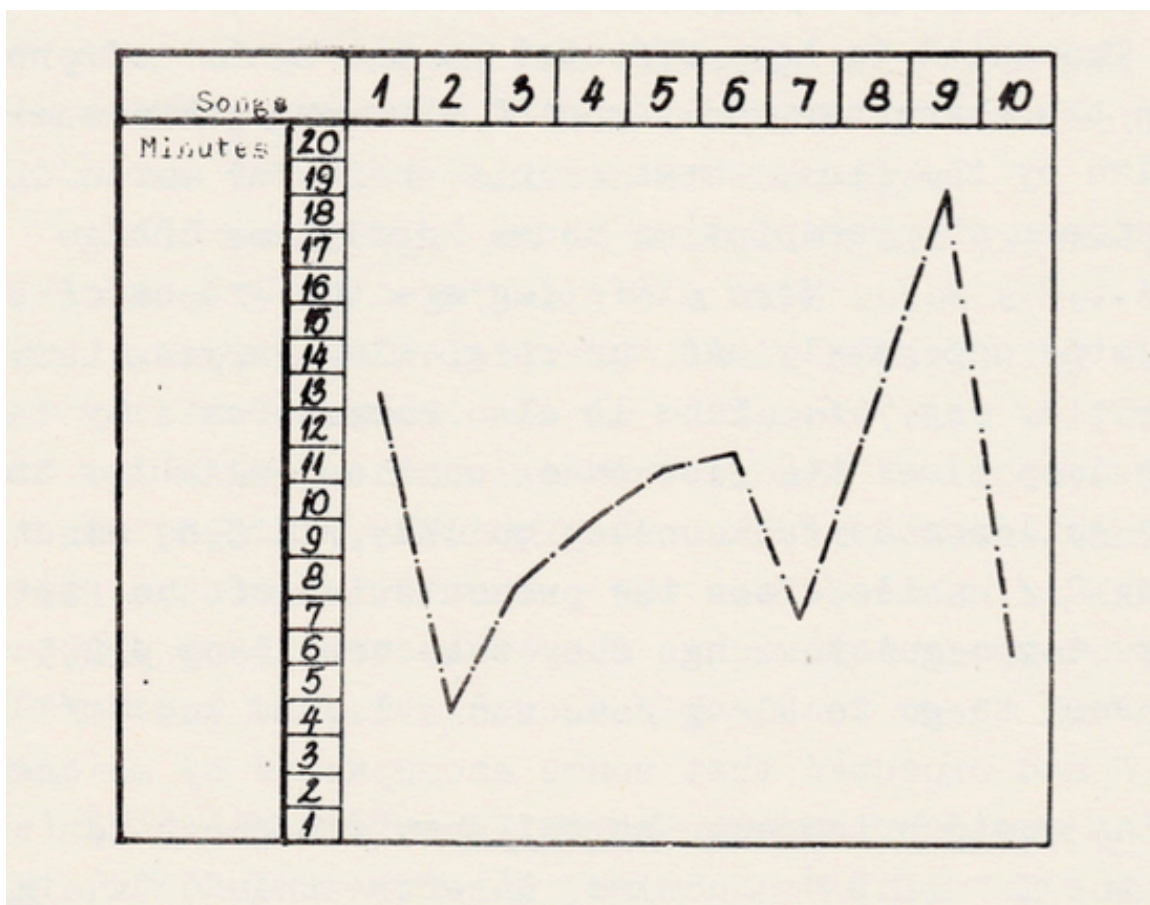


Figure 18. Amount of time for children to fall asleep.⁹⁴

The children fell asleep more quickly after hearing the Bach fugue (#2), the rhyme (#7), and the slow folksong (#10). It took them the longest to fall asleep after hearing the dance song (#1), the merry Christmas carol (#6), the quick tempo folksong (#8), and it took them just over eighteen minutes to fall asleep after hearing the rhythmic and movement-accompanied nursery rhyme of a recurring melodic structure (#9). “The long-lasting rousing effect in this case was perhaps because this song had been sung by the nurses several times before, and the pleasant memories of it intensified the children’s emotional experience.”⁹⁵

⁹⁴ Ibid.

⁹⁵ Ibid., 12.

The overall findings of this study by Forrai are listed below:

1. The child was less affected by the manner of presentation and more affected by the character and tempo of the song.
2. Slow tunes served as lullabies and caused the children to fall asleep quickly. It took the babies an average of 3.8 minutes to fall asleep after the slower songs and 12.5 to 18.2 minutes to fall asleep after the songs with a fast, dance-like tempo.
3. Forrai had assumed the songs with movement and tapping would create the highest level of activity in the children, but “only those songs with a fresh and quick tempo stimulated the children to movement and sound production.”⁹⁶
4. “The child is wholly interested in listening to the song, he listens attentively rather than humming himself. When the song breaks off, he begins again to produce sounds.”⁹⁷
5. “The children’s activity seems to rise in the second ten minutes when they not only perceive singing but also experience it emotionally. In the third ten minutes we usually witness the flagging of attention, movement and sound production. That duration of observation seems to be too long for children of that age.”⁹⁸
6. “Children brought up in nurseries are exposed, due to their being together, to a high noise level all day long, while they have relatively little opportunity to listen to musical sounds. It is advisable that children living in a stimulus-poor environment should be exposed to music as often as possible, not only because it awakens their interest in the sounds of music, but also because it makes them produce movement and sounds and evokes the sort of emotions from them that may favorably affect their further development.”⁹⁹

Heim Pál Nursery Research Study

In another study, Forrai examined spontaneous sound production with two-and-a-half- to three-year-old children (i.e., thirty to thirty-six months) in the Heim Pál

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid.

Nursery for Methodological Studies (Budapest, XI district. Erőmű utca 4.) The first evaluation was made from January through March of 1967. The second evaluation was made a year later with another group of children of the same age. All of the children were from families living in normal circumstances, with both parents working and placing their children in the care of the nursery from 8:00 a.m. to 5:00 p.m.

During the time between the two studies, the teachers received basic music education through classes that met for one and a half hour sessions twice a week. During class, teachers learned (a) to read and write six notes, (b) thirty rhymes, (c) eighteen songs, and (d) the games that belonged to each song. They also learned twenty canons and a selection of classical music, along with the most important fundamentals of music. During these classes, teachers discussed methods of music education appropriate to children of this age. Teachers practiced the songs and rhymes in large groups several times a day, as they determined how to apply these during their time working with the children. For example, how they could apply the songs during the children's play, with a small number of children, looking at children's books, and other "natural experiences with flowers, animals, the weather, playing with toys, imitation of actions, and others. We did not want to teach the songs to the children, we only assigned to the songs the role of creating an atmosphere, awakening the children's interest and making them sing."¹⁰⁰

The research questions developed for this study were:

1. What sounds are produced by the children and what movements are these sounds accompanied by? (rhythmic, recurrent syllables, high-pitched speech, music sounds)

¹⁰⁰ Ibid., 14.

2. Is the sound production accompanied by movement, or is it the singing that causes the children to move?
3. Are the children in any relationship with an object or a person while producing sounds either alone, with an object, a playmate, the nurse, or another?
4. Is there any difference between the sound production of children of the same age with or without exposure to music?

For this study, Forrai observed children for one hour after breakfast while they were playing individually and with others. During each observation, the teacher did not sing, but directed the children's play in a soft voice. "I repeated the observation in February and March. Thus, I derived my data from a threefold observation of thirty-two children both in 1967 and 1968 for ninety-six hours each."¹⁰¹ Forrai observed the sound production of the children and divided the sounds into three categories: (a) articulated rhythmic sound production, (b) high-pitched speech, and (c) singing. "I call articulated, rhythmic sound production those playful, recurring syllables by which the child expresses his emotions, or imitates animal voices, or wants to attract attention to himself."

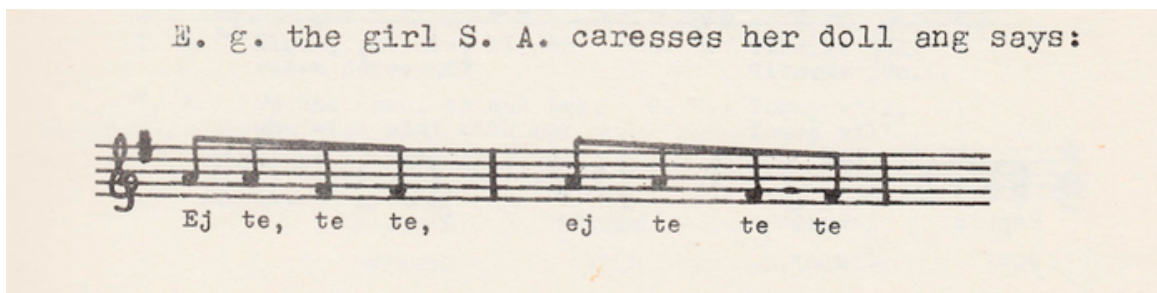
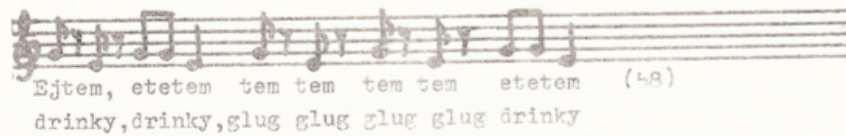


Figure 19. Example of articulated, rhythmic sound production of children.¹⁰²

¹⁰¹ Ibid., 15.

¹⁰² Ibid., 15.

E. g. the 30 month-old girl V. O., sitting with her doll in her arms on the bench and feeding it:



The 32-month old boy H. Á. keeps jumping off his bench and shouts:

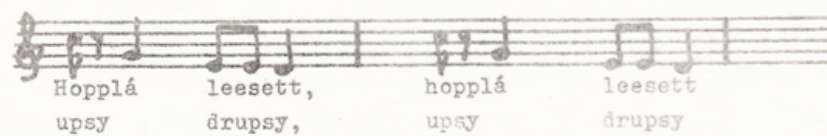



Figure 22. Examples of high-pitched speech of children.¹⁰⁶

Forrai defined singing as “those hummings, which the children produced either with meaningful or meaningless words but always with a clearly defined melody and on a musically measurable pitch.”¹⁰⁷

¹⁰⁶ Ibid.

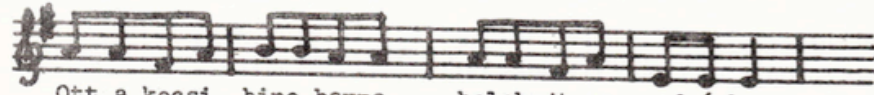
¹⁰⁷ Ibid, 17.

E. g. the 36 month-old boy M. I., showing a building block to the nurse:



Andi néni, nézz ide nekem is van...
Auntie Annie, look at this, I've got one too...

The 30 month-old boy G. T. is pulling a cart and sings:




Ott a kocsi, bine barna, belebujt a nadrágba
Look at my cart, it's big and brown, I'll put it in my pants

Figure 23. Examples of children singing.¹⁰⁸

She also applied singing to the instances where children used a text of their own along with motives from songs they knew.

The 36-month-old girl T. A. and the boy G. T. speak to one another like this:



T. A.: Hinta, pelinta, ki jön velem játszani?	G. T.: Tiborka jön, Tiborka jön...
T. A.: Up and down, to and fro, who will play with me?	G. T.: Tommy will, Tommy will...

Figure 24. Example of children singing their own text.¹⁰⁹

Forrai was also interested in studying the children's movements as they related to the music. She used the term, "fidgeting," for "activity when the child utters sounds

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

in a static position or when engaged in manipulating something.”¹¹⁰ She divided the sounds accompanying movement into two groups: humming with minor movements (waving arms, swinging legs, nodding their head) and singing accompanied by major movements (marching, walking, jumping). “I considered as a separate group those combined movements (movements of the limbs and the whole body) which the child performs to accompany singing: he has something important to communicate, and this he does by singing.”¹¹¹ The results of her observations are shown in the table below:

	Move- ment	Articulated sound production				High-pitched speech				Singing			
		Fi	Li	Bo	Co	Fi	Li	Bo	Co	Fi	Li	Bo	Co
Sound and move- ment	1967	13	16	14	4	18	19	15	6	6	12	16	2
	1968	12	17	30	7	8	21	4	21	27	19	57	12
Differ- ence		-1	+1	+16	+3	-10	+2	-11	+15	+21	+7	+41	+10

Fi = Fidgeting, Li = Limbs, Bo = Body, Co = Comb.

Figure 25. Movement and sound production.¹¹²

Results indicated the number of instances of high-pitched speech decreased in favor of other kinds of sound production. The instances of articulated sound production increased, especially when accompanied by movements of the whole body. The most

¹¹⁰ Ibid., 18.

¹¹¹ Ibid.

¹¹² Ibid., 19.

noticeable difference was in singing where all four kinds of movement in the results of 1968 are higher than those of 1967.

Forrai also observed which objects or people were necessary for making the child sing.

Sound and environment	Sound	Articulated sound production				High-pitched speech				Singing			
		Al	Ob	Ma	Nu	Al	Ob	Ma	Nu	Al	Ob	Ma	Nu
1967		5	35	-	7	8	39	2	9	4	24	4	4
1968		15	36	5	8	4	31	11	9	25	65	13	9
Difference		+10	+1	+5	+1	-4	-8	+9	0	+21	+41	+9	+5

Al = Alone, Ob = Object, Ma = Mate, Nu = Nurse

Figure 26. Relationship of sound production and environment.¹¹³

In this chart, Forrai shows the differences in the number of instances children were singing alone, with an object (such as a doll, building block, scarf, book), with a playmate, or with the teacher. In the second set of observations from 1968, the most noticeable increase is seen in children singing alone and with objects.

The effect of exposing children to music is best shown in the following table:

¹¹³ Ibid., 20.

Sound	Articulated /syllabic/ sound		High-pitched speech		Singing		Total	
	Number	%	Number	%	Number	%	Number	%
1967	47	12,3	58	16,8	36	9,5	141	38,6
1968	66	16,8	55	14,5	112	29,5	233	60,8
								99,4%
Difference	19	4,5	-3	-2,3	76	20,0	92	22,2

Figure 27. Effect of musical exposure.¹¹⁴

“The increase in the musical activity of three-year-old children, if they are regularly exposed to music, is evidenced by the 22.2 percent rise in total sound production. Still higher, by about 22 percent is the increase in singing and humming.”¹¹⁵ The chart below presents a comparison of the findings:

¹¹⁴ Ibid., 22.

¹¹⁵ Ibid., 22.

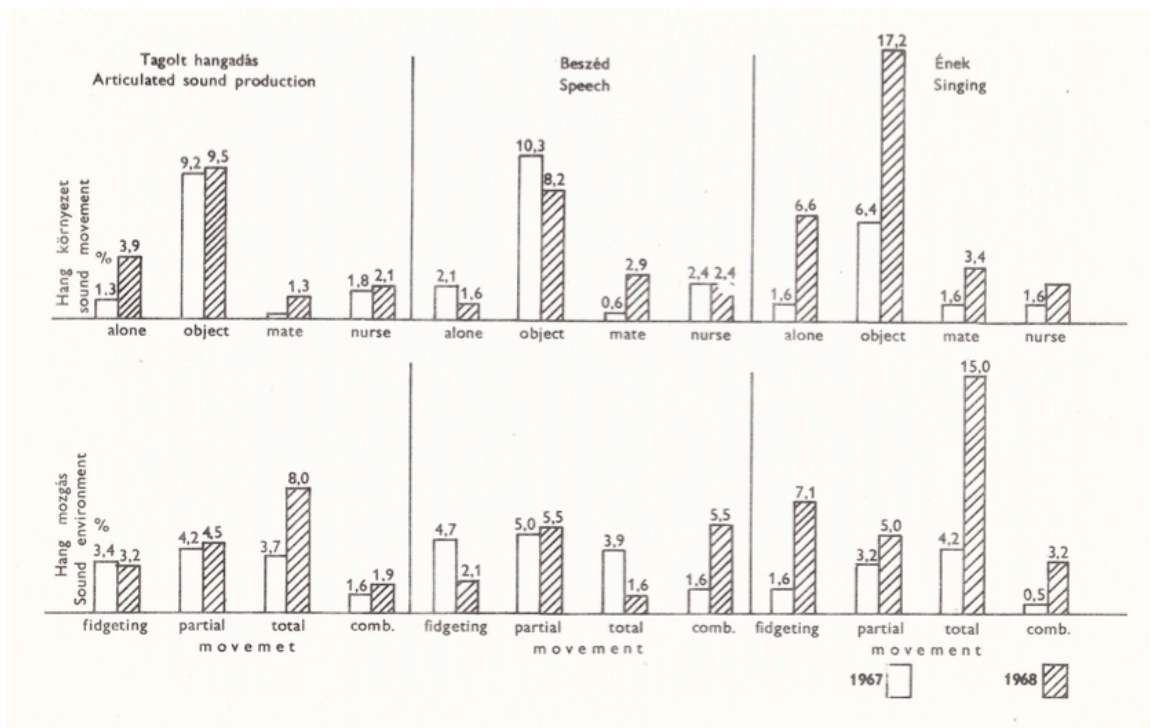


Figure 28. Comparison of 1967 and 1968 studies.¹¹⁶

The overall results of this study by Forrai are listed below:

1. The quantity and quality of the child's sound production increases as a result of his exposure to music. The increase is due to the children's increased urge to communicate with their playmates.
2. "Humming produced by children while engaged in manipulation expresses a pleasant psychic state, joy over their activity, quiet, and safety. They usually repeat the same little motive several times and in a low voice when they play by themselves."¹¹⁷
3. The children use total bodily movement caused by a greater emotional experience, with singing used more than speech to express themselves.
4. Children seem to express themselves through humming and singing and they seem relieved once they have finished.

¹¹⁶ Ibid., 21.

¹¹⁷ Ibid., 23.

5. It is the general psychic, mental, and bodily development that stimulates the child to sing, but not the movement. Once the child knows how to speak, singing can cause the child to move.
6. “It is certain that in this stage of development, when the helpless baby becomes a child able to walk and speak, music exercises a special effect on the development of the child’s personality. Music influences the child’s rapidly changing emotions, coordinates his movements through its regular pulsation. Slow, articulated singing promotes voice formation and the development of speech in general, and makes the child sensitive to listening to more songs.”¹¹⁸

Research at the National Institute for the Methodological Guidance of Crèches

Katalin Forrai conducted a three-year longitudinal study at the National Institute for the Methodological Guidance of Crèches¹¹⁹ to investigate the influence of music on young children, six to thirty-six months of age. The aim of this study was “to determine whether music had any effect on the personality of children and how it influenced children’s mood, activities, and sociability.”¹²⁰ The research questions included:

1. Given the following choices, what are the optimum conditions for singing to children?
 - a. Without contact situation, where adults do not enter into any kind of contact with the child during singing
 - b. Object-use situation, where objects or instruments accompany singing
 - c. Personal-contact situation, where adults establish personal contact with the children while singing
2. What kind of effect do slow and fast songs have?
 - a. Slow, quiet songs performed in a low, soft voice
 - b. Fast, rhythmic songs with lively melodies
3. Which situation provides the optimum number and duration of musical stimuli?
 - a. Singing-in-segments situation (singing many times but always for a short while only)
 - b. Singing-once-situation (singing only once but for a longer period of time)¹²¹

¹¹⁸ Ibid., 24.

¹¹⁹ Crèches was a term used to designate a center that cared for children, birth to age six.

¹²⁰ Katalin Forrai, “The Influence of Music Education on the Child’s Personality in the Preschool Age,” *Challenges in Music Education* (1976) 14.

¹²¹ Ibid., 14-15.

One-minute observations were made as the researcher took note of the contact each child made with other people and objects, as well as, the type of movements made by the child, especially actions, gestures, and mimics. The type of sounds produced was also observed, especially musical vocalizations.

Before the research project was initiated, teachers at three nurseries received intensive music instruction where they learned (a) to read and write music and (b) 150 rhymes, canons, and folk tunes. Teachers from three other nurseries, who were not musically trained, served as the control group. The twenty-four subjects were comprised of four children from each of the three nurseries that used musical activities, and four children from each of the three nurseries that did not use musical activities. During the three years of research, 180,000 separate records were taken, including records of each of the children, which were collected on thirteen to fourteen different occasions. The results revealed a significant difference between the effect of music on those under one year old and its effect on those from one to three years old. Data on babies and those between thirteen and forty months were analyzed separately. The infants' results (i.e., five to twelve months of age) showed that "children in the experimental group exceeded those of the control group in the number of vocalizations by one and a half on average (mean vocalization was 113.7 and 79.6 respectively). Further remarkable relations may be noted when breaking down sound formation data in order to analyze and evaluate vocalization, reproduction of melody and word fragments, and lip movements."¹²² The average frequency of babbling during one period of observation of the experimental group was 95.1 compared to 70.1 for the

¹²² Ibid., 15.

control group. Children in the experimental group made lip movements and shaped their lips almost five times more frequently than members of the control group (14.86 vs. 2.5 respectively). The average frequency in which fragments of a tune occurred was 3.33 in the experimental group and 1.4 in the control group. In every situation, children in the experimental group uttered more sounds regardless of the character of the songs or the style of performance. As teachers sang without interruption for a longer period of time, an increase in the number of vocalizations was observed. As they sang in shorter segments with interruptions, a better opportunity was provided for children to observe and imitate the adults' sound formation, which is when most lip movements were recorded. Forrai summarized the significance of these findings:

Observations in child psychology attach importance in the early period of speech acquisition to babies' producing a great variety of sounds in the first months of babbling. According to some observations, babies produce more than 200 different kinds of sounds, the majority of which do not exist in the child's environment or mother tongue. Children play with their organs of speech and try to use them for forming any sound that they are capable of producing. Sounds not heard in their environment will gradually disappear from their repertoire of sounds due to lack of reinforcement, while sounds occurring in adult speech become fixed in the second half of the child's first year. Thus, it may be said that in the months of babbling, children work out the store of sounds, which correspond to their mother tongue. The imitation of an external example plays a significant role in this process.¹²³

In studying the results for rhythmic movements, the children in the experimental group made twice as many rhythmic movements with more frequent and regular singing on average as members of the control group, with the mean value of rhythmic movements at 48.18 vs. 28.2. Unexpectedly, there were no significant differences in the number of movements exhibited by children from both groups when songs of different

¹²³ Ibid., 16.

character were sung. The most rhythmic movements occurred when singing was accompanied by use of an object. “Such movements were frequently accompanied by pleasant feelings of laughing, smiling, and crowing. In view of the positive emotional state achieved, this situation assumes great significance.”¹²⁴

According to Forrai, the results of the data derived from the initiations of social contact were difficult to explain. For example, children in the control group initiated more social contact than children in the experimental group. However, when measuring emotional reactions, it was discovered that members of the experimental group showed more positive and less negative emotional reactions than those in the control group.

Such data carry special significance in our evaluations, given that the emotional, affective state of children constitutes a very important factor in their development. The harmonious development of a child’s personality requires that from the first months of life, not only should the infant’s physical needs be completely satisfied (e.g., feeding, changing the baby’s diaper), so should his basic security needs. This finding underscores the importance of harmonious, stable contact between the child and the adults in his surroundings.¹²⁵

The results of the study concerning the children who were thirteen to forty months of age, revealed vocalizations other than those recorded, occurred very rarely and there was no evidence that they were related to the teacher’s singing. There was a noticeable difference in the frequency of rhythmic movements between the experimental group and the control group. In the experimental group, rhythmic movement was most predominant in children, ages twenty months and older, in reaction to the singing of the teacher. “These findings seem to indicate that the development of the sense of rhythm, manifest in overt movements, can be facilitated by regular stimuli

¹²⁴ Ibid., 17.

¹²⁵ Ibid.

of singing as early as from the first years of life.”¹²⁶ For the children representing this age group, Forrai observed higher initiations of social contact in the experimental group, outnumbering the control group by a ratio of 2:1. She summarized the study by saying, “From this research we can assert that music greatly influences the development of young children, especially with regard to their speech, movement, social, and emotional development.”¹²⁷

Forrai’s research was based on previous behavioral studies of young children. The roots of her work were built upon Frobelian ideas, which encapsulated the importance of music and movement for children of kindergarten age, and Montessori’s inclusion of music education for children between the ages of birth to 6. She was said to have been unhappy about her assignment at the National Methodological Institute Of Crèches. In an interview, Gábor Róbert said, “To be very precise, Katalin got to this methodological center for daycare centers against her will. She was not completely happy about that.”¹²⁸ In a separate interview, Elizabeth Moll said, “After she started travelling in the world, she became aware that there was a deficiency in her [research] work. She had no research [training] to back up what she was doing. She just knew it was right. ...But she wasn’t a research person; that’s not what she was. She was a teacher and a communicator.”¹²⁹

Despite Forrai’s criticism of her own research, it is interesting to parallel her research at that time with current research concerning early childhood music education

¹²⁶ Ibid.

¹²⁷ Ibid., 18.

¹²⁸ Gábor Róbert, interview by author, March 28, 2014.

¹²⁹ Elizabeth Moll, interview by author, April 17, 2014.

and the brain. Researchers today are studying the effects of music education in the early years upon the ability to learn music at an older age. In her thesis, *A Meta-Analysis of Brain Research on Music Learning and Teaching: Applications for Early Classroom Instruction*, Deborah E. Hencke writes, “Professor of Pediatrics and Neurology, Dr. Peter Huttenlocher states there are now well-studied examples of age related limits for certain types of learning. It is his opinion that this is the case in the learning of music, and that if excellence is a desired goal, music training is best started in early childhood (Huttenlocher, 2003). . . . Researchers have found evidence of a critical period for the acquisition of absolute pitch to be between three and six years of age, with no documented cases of acquisition beyond the age of ten years.”¹³⁰ She goes on to state that music education in early childhood affects the development of language in a child. “Further reinforcing evidence for a single proto-language precursor to language and music, recent neuroimaging research has revealed the existence of significant parallel brain circuitry for music and language (Patel, 2003).”¹³¹

In a research study concerning the differences between early-trained musicians and late-trained musicians, Jennifer Bailey and Virginia Penhune discuss a “possible ‘sensitive’ period in childhood development during which musical training results in long-lasting changes in brain structure and auditory and motor performance.”¹³² Their article, “Rhythm Synchronization Performance and Auditory Working Memory in

¹³⁰ Deborah E. Hencke, “A Meta-Analysis of Brain Research on Music Learning and Teaching: Applications for Early Classroom Instruction” (master’s thesis, University of Massachusetts Lowell, 2010), ProQuest (UMI1485446) 2.

¹³¹ *Ibid.*, 3.

¹³² Jennifer A. Bailey and Virginia B. Penhune, “Rhythm Synchronization Performance and Auditory Working Memory in Early- and Late-Trained Musicians,” *Experimental Brain Research*, 204, no. 1 (2010): 1.

Early- and Late-Trained Musicians” (2010) explains their research in which “previous work from our laboratory has shown that adult musicians who begin training before the age of 7 (early-trained; ET) perform better on a visuomotor task than those who begin after the age of 7 (late-trained; LT), even when matched on total years of musical training and experience.”¹³³ For their study, ET and LT musicians were matched according to their years of musical training and hours of current practice and experience. They were then given a rhythm task to perform where the ET musicians were better at reproducing the temporal structure of the rhythms. “Individual task performance correlated with auditory working memory abilities and years of formal training. These results support the existence of a sensitive period during the early years of childhood for developing sensorimotor synchronization abilities via musical training.”¹³⁴ In an earlier study, Virginia Penhune worked with Donald Watanabe and Tal Savion-Lemieux to research the idea that “neuroimaging studies have shown that musical training can result in structural and functional plasticity in the brains of musicians, and that this plasticity is greater for those who begin training early in life.”¹³⁵ For this study, the researchers tested musicians who had musical training before the age of seven and musicians who had musical training after the age of seven. In their article, “The Effect of Early Musical Training on Adult Motor Performance: Evidence for a Sensitive Period in Motor Learning,” they discuss the results of their study which showed that early-trained musicians outperformed the late-trained musicians.

¹³³ Ibid.

¹³⁴ Ibid.

¹³⁵ Donald Watanabe, Tal Savion-Lemieux, and Virginia B. Penhune, “The Effect of Early Musical Training on Adult Motor Performance: Evidence for a Sensitive Period in Motor Learning,” *Experimental Brain Research*, 176, no. 2 (2006): 1.

Performance differences were greatest for a measure of response synchronization, suggesting that early training has its greatest effect on neural systems involved in sensorimotor integration and timing.” This suggests a period in childhood “where enriched motor training through musical practice results in long-lasting benefits for performances later in life. These results are also consistent with the results of studies showing structural changes in motor-related regions of the brain in musicians that are specifically related to training early in life.¹³⁶

The research of Katalin Forrai was focused on the effect of music and music education on children from birth to the age of six years old. She observed how children reacted to different types of music, the sound production of children and their movements in relation to music, and the effect of music on the mood and sociability of the children. Though her research methods did not have the technological benefits of today’s studies, her results parallel those of current studies. Forrai realized the extreme importance of quality music education in early childhood and her music education programs and curriculum reflected this importance, as well as, the value of understanding the development of children at each of these ages.

¹³⁶ Ibid.

CHAPTER FOUR

THE EDUCATIONAL PHILOSOPHY OF KATALIN FORRAI AND HER INTERNATIONAL INFLUENCE THROUGH ORGANIZATIONS

Katalin Forrai made her first international pedagogical presentation in 1964 with a kindergarten teaching demonstration and workshop at the sixth International Society for Music Education (ISME) conference in Budapest, Hungary.



Figure 29. ISME demonstration workshop, 1964.¹³⁷

¹³⁷ Photo Courtesy of the Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

Forrai wrote: "It was then that the Hungarian music education...was presented to the international music educational community through demonstrations and lectures. It was an event of immeasurable importance for us but also for the foreigners visiting us."¹³⁸

Her name was not listed in the program for the event, but her presentation was given on Saturday, June 27, 1964 from 8:00 a.m. to 8:45 a.m., as can be seen on her lesson plan:

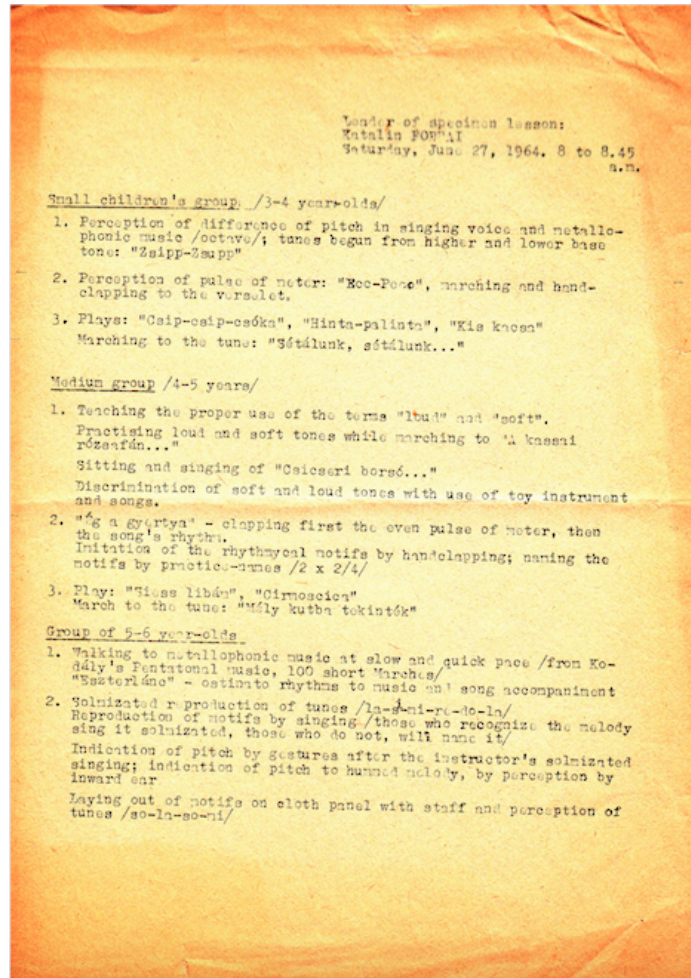


Figure 30. Lesson plan for 1964 ISME demonstration workshop.¹³⁹

¹³⁸ Katalin Forrai, "In memoriam: Rodolfo Zubrinsky," 1992 Board Issues Folder, ISME Box 4, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

¹³⁹ Katalin Forrai, "Forrai's Lesson Plan 6-27-1964," 1960-1965 Folder, International Papers Box 1, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

Her demonstration made quite an impression as she continued to be invited to present research papers, lectures, and workshops, thus beginning the work of her international career.

In 1966, Forrai travelled outside of Hungary for the first time to the United States to present at the seventh ISME conference, which was held in Interlochen, Michigan. At the conference, Forrai served as a member of the Hungarian delegation and presented her research paper: “The Musical Education of Children Until Their Age of Schoolyears in Hungary,” where she explained the early childhood music education program in Hungary for children from birth to six years of age. She closed her presentation by saying:

We are a small country, with a people of ten million in number. Today you see eleven thousand nursery school teachers working in Hungary in order to give the children they take care of the best basis in musical education; in order to form them to be grown up men and women of a higher standard of culture and musical accomplishment, resulted by the effects of the first and very deep impressions.¹⁴⁰

Forrai continued to travel outside of Hungary for the next thirty-six years and presented at least one hundred and thirty-six lectures, demonstrations, research papers, teaching workshops and courses in twenty-six different countries throughout the world. Forrai’s International Presentations are listed in Appendix A of this dissertation, including the many different cities and countries to which she travelled between 1964 and 2000. Most of her presentations were based on the research she had conducted in Hungary, which concerned early childhood music education and the programs she had established. She was invited to many universities to teach courses and to give lectures.

¹⁴⁰ Katalin Forrai, “The Musical Education of Children Until Their Age of Schoolyears in Hungary,” 1966 Interlochen folder, ISME Box 1, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

These opportunities allowed her to train early childhood educators and music educators around the world in the same way she had trained early childhood teachers in Hungary. In addition, Forrai learned the folk songs for each particular country and implemented them into her curriculum. The focus of her courses involved (a) singing, (b) the quality of the music used to teach young children, (c) the value of careful lesson planning according to the developmental needs of the students, and (d) the importance of play. She asked students to gather a collection of folk songs that interested them. Once she assessed the quality of the songs, she advised the students to set aside those songs that seemed to be too contrived or lacking the quality necessary for their students. In her courses, students were expected to prepare lesson plans for each of the curricular areas, including singing in tune, keeping a steady beat, learning a new rhythm, and developing inner hearing. Yet, the one aspect of her teaching that was most impressionable to many of her students was her “complete sense of play when she would teach a game. She told her students to play the game until there was a sense of completion and everyone has had a turn.”¹⁴¹ According to Elizabeth Moll, who studied with Forrai for several years, “Kati's teaching in reality was much more flexible than it looks on paper, and so spontaneous (although it was not spontaneous in her mind), and playful and humorous.”¹⁴²

It was significant that the communist government allowed Forrai to travel outside of Hungary, which was a country where very few people were granted permission to leave. In an interview, her son, Tamás, said, “She needed special papers

¹⁴¹ Sandy Knudson, interview by author, June 20, 2014.

¹⁴² Elizabeth Moll, interview by author, April 17, 2014.

of special permission ... so that she could leave the country. Because in that point of time, at the end of the '60's or even the '70's, it was not easy, and I'm quite sure that she had that kind of very good support. This is a positive view in Hungary's overall evaluation."¹⁴³ He went on to say, "Because Kodály was very active in ISME and all of these conferences internationally, this was a very good opportunity for her to continue at the preschool music educational side. So, that's kind of a miracle going to Japan, or going to the United States. It was very unique and special."¹⁴⁴

Forrai conducted most of her international travel during the summer months. While she was gone, her children stayed at Lake Balaton with a close family friend who had eight children.¹⁴⁵ Her husband, László Vikár, also managed his international travel during the summer. Their son, Tamás, reflected on those summers: "Quite a lot of our time we have spent at Lake Balaton on the northern side in a little village. We were free, we were running and swimming, and it was really fun. Of course, we did miss her, but they [his parents] were on another mission. We were always happy when they returned."¹⁴⁶

The Work Of Katalin Forrai Through ISME

ISME was founded in Brussels, Belgium in 1953 during the International Conference on the Role and Place of Music in the Education of Youth and Adults. It was the vision of Charles Seeger and Vanett Lawler and was described by Seeger as an

¹⁴³ Tamás Vikár, interview by author, January 29, 2014.

¹⁴⁴ Ibid.

¹⁴⁵ Lake Balaton is a popular vacation area about 85 miles southwest of Budapest.

¹⁴⁶ Tamás Vikár, interview by author, January 29, 2014.

“interest group” in his original proposal for the organization. This group has grown and developed into an organization today that includes members representing over seventy countries.

The original focus of ISME was in “sustaining commitment to a society that was able to transcend the varied and different political ideologies of its international membership toward achieving harmony regarding the role and value of music and music education.”¹⁴⁷ ISME was formed just after World War II at a time when peace dominated the political agendas of nations worldwide. It was developed under the auspices of the United Nations Educational, Scientific, and Cultural Organization (UNESCO), and was aimed at promoting understanding among varying cultures while improving international relations: “Global communities such as ISME grow out of individuals communicating in meaningful ways across cultures. Therein lay the challenge, the reward, the humanity, and the magnificence of this noble endeavor.”¹⁴⁸

During the first twenty-five years, ISME developed several commissions, which were focused on areas of importance deemed by the ISME Board of Directors. By 1980, there were six commissions, including (a) Research; (b) Education of the Professional Musician; (c) Music in Schools and Teacher Training; (d) Technical Media in Music Education; (e) Music Therapy and Music Education; and (f) Music in Cultural, Educational and Mass Media Policies.

¹⁴⁷ Marie McCarthy, *Toward a Global Community: The International Society for Music Education: 1953-2003* (University of Michigan: 2004), 1.

¹⁴⁸ *Ibid.*, 16.

Development Of ISME Early Childhood Commission

Forrai became a member of ISME in 1964 as she represented the Hungarian National Committee, and she became a board member in 1976. The development of the seventh commission on Early Childhood Music Education began in 1978 when Katalin Forrai raised the topic with the ISME Board of Directors at the 1978 conference in London, Ontario of Canada. She later wrote, “At every ISME Conference since 1964, I found that the music education of preschool children was regarded as an important field... Thus, in my capacity as a board member I suggested at the 1978 Conference in London, Ontario, Canada, that in addition to the existing six commissions... a group for the music education of young children be established.”¹⁴⁹ The Minutes from the Board of Directors Meetings on August 11 and August 12, 1978 showed that Forrai was advised by the Board to prepare a proposal for the formation of such a commission.¹⁵⁰

Forrai chose four leading music educators to accompany her as founding members of the Early Childhood Music Education Commission. These included Dr. Carol Rogel Scott of the United States, Miss Olive MacMahon of Australia, Mrs. Margaret Perron of Canada, and Professor N.A. Vetlugina of the USSR. On January 30, 1979, Forrai addressed letters to Carol Scott, Olive MacMahon, Margaret Perron, and Dmitri Kabalevsky. All four letters were similar in content but each was personalized according to its recipient. In her letter to Olive MacMahon, she wrote:

At the 13th conference of ISME held in London, Ontario, in the summer of 1978, there arose a request to establish a separate section for experts

¹⁴⁹ Ibid.

¹⁵⁰ Katalin Forrai, “Minutes ISME Board Meeting 1978,” 1978, London, ON folder, ISME Box 1, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 5.

specialized in early childhood apart from the seven commissions working within the organization. The aim of this section would be to concentrate on the music education of zero- to seven-year-old children and on the background in music of their teachers.¹⁵¹

According to the letter, Miss MacMahon had been recommended by Doreen Bridges and Ann Carroll, both highly respected music educators from Queensland, Australia.

Forrai also wrote to Margaret Perron of Canada:

If you are ready to collaborate with us will you, please, inform me briefly of your activities so far, of your special field of interest, research and publications. I shall ask the same from the other three section members invited to take part in this work. My idea is that although we may be far away from each other geographically, let us do everything in our power to get closer on a professional level so that cooperation should by no means be formal only but rich in content.¹⁵²

In a letter to Carol Scott, Forrai wrote:

The next XIV ISME conference will be held in Warsaw in 1980. Until then we should like to outline the basic principles and schedule of the section called "Early Childhood Education" so that they can be submitted for approval to the Board of Directors.¹⁵³

Forrai asked Dimitri Kabalevsky to recommend a music educator from Russia:

This is the reason why I turn to you to ask your assistance as honorary president of ISME and music teacher who has so much done [sic] for the musical education of the very young. We should like to have an excellent music expert of the kindergartens from the Soviet Union who will cooperate in the activities of this section. Could you please suggest a name? From my personal acquaintances N.A. Vetlugina, whom I very much appreciate, could perhaps assist you in finding an appropriate expert from among her own collaborators.¹⁵⁴

¹⁵¹ Katalin Forrai, "Early Childhood Commission Letters 1979," 1978 Conference Canada folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

¹⁵² Ibid.

¹⁵³ Ibid.

¹⁵⁴ Ibid.

Boris Dimentman, a colleague of Kabalevsky, replied to Forrai in his letter stating that Professor N.A. Vetlugina agreed to participate in the Commission.

These distinguished music educators were chosen by Katalin Forrai to serve on the Early Childhood Music Education Commission because they held positions of leadership in their own countries or were highly respected teachers. Forrai also considered the geographical location of these experts in order to “reflect the international nature of the undertaking.”¹⁵⁵ Dr. Carol Rogel Scott, the U.S. representative, was the Chair of Music Education at Seattle Pacific University. Olive MacMahon was a professor at the North Brisbane College of Advanced Education in Brisbane, Queensland, Australia. Professor N.A. Vetlugina was a professor at the Institute of Preschool Education of the USSR Academy of Pedagogical Sciences in Moscow, USSR. Margaret Perron was a teacher from Canada who had a great deal of experience teaching K-6 music and afterschool music classes to preschool children. All four of these educators accepted the invitation from Katalin Forrai and in the Minutes of Meetings of the 1979-1980 ISME Board of Directors held in July of 1980 in Warsaw, Poland, it was moved and carried:

That an Early Childhood Music Education Commission be established with the following initial membership:

Katalin Forrai (Chairman)	Hungary
Carol Rogel Scott	USA
Olive MacMahon	Australia
N.A. Vetlugina	USSR

In 1980, the founding members presented the goals of the Early Childhood Music Education Commission in a report to the ISME Board of Directors. “The

¹⁵⁵ Katalin Forrai, “1980 Goals for ISME Early Childhood Commission folder, ISME Box 1, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

Commission is to deal with preschool music education with the age group between zero and six or seven years of age. Its goals include the promulgation on the widest scale possible of results, achieved by experts specialized in this field. The activities of the commission should be based on the results of scientific research.”¹⁵⁶ The General

Principles listed were:

1. From the moment of birth on, every child has the right to play and within this to the development of aesthetic and musical skills.
2. At this age musical influence should be based on personal contact, voice, joint singing and playing rather than on sound sources like radio, recordings, television to counterbalance alienation so much prevalent in our century. Children learning to speak should get acquainted first, as far as possible, with their own musical mother tongue, the traditional children’s games rooted in folk tradition.
3. Music educators knowledgeable about child development in music are encouraged to increase contact with families and people responsible for childcare should help them to gain confidence in effectively dealing with music with children.¹⁵⁷

It was also stated that the Early Childhood Commission (ECC) should establish and maintain close relations with other ISME commissions.

Six papers were selected for the first Early Childhood Music Education Special Session at the 1980 ISME Conference, which was held in Warsaw, Poland. Dr. Dorothy M. Wilson of California State University submitted the paper “Implications of Brain and Learning Research for Early Childhood Music Education.” Professor Ann Osborn of the University of Western Ontario in London, Canada submitted the paper, “In Defence of the Child: A Re-Examination of the Contribution of Zoltán Kodály to the Development of a Child’s Musical Education Within His Cultural Framework.” Dr.

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

Shirley O'Brien of the University of Arizona submitted the paper, "Music and the First Three Years of Life: Early Childhood Music Education." "Early Childhood Music Education" was another paper submitted by Marilyn P. Zimmerman from Champaign, Illinois, as well as, "Montessorian Music Education: A Unique Approach," by Jeanne S. Rubin of Kent State University in Canton, Ohio. "The Influence of Music on the Development of Young Children: Music Research with Children between 6 and 40 Months," was the paper submitted by Katalin Forrai.

In a letter addressed to the Secretary General of ISME, Professor J.A. Ritchie, Katalin Forrai asked permission to assign Carol Scott as the co-chairperson of the Early Childhood Commission. Katalin Forrai and Carol Scott carefully reviewed the papers submitted for the Early Childhood Commission Session, and evaluated them according to their adherence to the following criteria: (1) the theme of the conference, (2) contribution to the theory of music instruction, (3) effective communication, and (4) sound scholarship.

President Of ISME

From 1976 to 1986, Forrai served on the ISME Board of Directors and from 1986 to 1992 she held the offices of President Elect, President, and Past-President of ISME. In her acceptance speech, she said: "I feel greatly honored to assume the presidency of the International Society of Music Education which I accept respectfully and at the same time with a deep sense of responsibility. This honor has not been conferred only on me personally, but also upon my country, Hungary, and my special

field, preschool music education and teacher training.”¹⁵⁸ She attended thirteen ISME conferences and six ISME Early Childhood Seminars, where she presented two demonstration workshops and seven research papers.

ISME Early Childhood Course

In 1993, Forrai organized the ISME Early Childhood Course, which was held in Kecskemét, Hungary from June 14th through the 25th. This special course was designed to provide an opportunity for teachers interested in music education for preschool and kindergarten aged children. The ISME Early Childhood Commission and the Hungarian section of ISME sponsored the event. While the course was held at the Kodály Institute, it was not a Kodály course. Instead, it was considered a general music course with the following goals:

1. To enhance the participants’ own personal musicianship in areas such as solfège, listening, voice training, choral music, etc.
2. To provide discussion, models, and demonstrations related to early childhood music pedagogy;
3. To acquaint participants with the interrelationships between research and practice in early childhood musical development.

The informal goals provided opportunities for teachers from around the world to meet and share videotapes of their own teaching, songs and games, ideas and materials, common concerns and interests.”¹⁵⁹ The course was taught in English by a faculty of internationally known music educators from around the world. Five of the faculty

¹⁵⁸ Katalin Forrai, “On Assuming the Office of President During the Closing Plenary Session,” 1988 ISME folder, ISME Box 3, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

¹⁵⁹ Wendy Sims, “Fall 1992 Newsletter of Early Childhood Commission,” Early Childhood Commission Newsletters folder, ISME box 3, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

members were from Hungary and included Katalin Forrai, Helga Dietrich, Orsolya Szabó, Magda Kalmár, Judit Hartyányi, Ittész Mihály, Éva Csébfalvi, Zita Kéri, and Magdolna Forrai, Katalin's older sister. Wendy Sims and Francis Aronoff were the American faculty and Olive MacMahon represented Australia. Donna Wood was from Canada, Reiko Hata was from Japan, and Anne Pilroinen was from Finland.

The course was held from June 13 to June 25, 1993, and activities were scheduled from 8:45 in the morning until 8:30 at night. There were forty-four participants representing various countries, including Korea, Japan, Malaysia, China, Taiwan, Argentina, Brazil, New Zealand, South Africa, Australia, the United States, Mexico, Canada, Finland, Holland, Belgium, Germany, Italy, and Hungary. Classes included vocal training, games, musicianship, musical styles, pedagogy, and group singing.

In 1994, Forrai was awarded an ISME lifelong honorary membership in recognition for establishing the field of early childhood music education around the world. In an article featuring Forrai, János Breuer wrote:

No matter how much Katalin Forrai has done for the Hungarian music culture for more than forty years, it cannot monopolize her personality and activity. She has become more and more an international phenomenon since the ISME conference in Budapest; she has held lectures, courses in four continents for fifty-seven times since then; she has been invited back to several countries that is an expression of appreciation. She has been a board member of ISME since 1976. In 1978, she founded the Early Childhood Commission of ISME and she was chairman of it for four years. She became President Elect at the XVII Conference in 1986 in Innsbruck and she has been President since the General Assembly of the organization held in Canberra in 1988. She has a great practice not only in music education but in music diplomacy as well. Her capacity to make contacts and her gentle but resolute personality has already become widely known in the international music life. Katalin Forrai possesses many awards. She was the first among the Hungarian music educators to get the highest Hungarian award for

pedagogy, the Apáczai Csere János Prize in 1982, on the 100th anniversary of Zoltán Kodály's birth. But, for her, it is the greatest award to see the smiling faces of the small, singing children, the expression of joy that only music can give to our life.¹⁶⁰

ISME Early Childhood Commission Today

The ECC is still active today, and the goals of this organization are similar to those established by its founding members. Its current primary focus is to promote music in the lives of all young children and to encourage an international forum for the exchange of ideas and research concerning the music education of young child. The current commission has expanded the age range to include pre-birth to eight years. The goals now include the “examination of issues which are of importance to the future of music in the lives of young children such as the influence of mass media and technology; the rapid change of society; the role of the family in musical development; the role of the culture and schooling in musical development; and preservation of cultural traditions in the light of the breakdown of cultural barriers.”¹⁶¹ The Commission continues to hold biennial conferences or seminars in conjunction with ISME world conferences every two years, as well as presenting early childhood sessions at the larger ISME world conferences.

¹⁶⁰ János Breuer, “Profile: Katalin Forrai, President ISME 1988-1990,” 1988 Presentations file, ISME box 3, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

¹⁶¹ Marie McCarthy, “Toward a Global Community: The International Society for Music Education 1953-2003,” *ISME History Book* (2003): https://issuu.com/official_isme/docs/isme_history_book.

Katalin Forrai and the International Kodály Society

Katalin Forrai's international recognition added to her busy schedule as she continued to maintain her work in Hungary through her teaching, her research, and her involvement with the International Kodály Society (IKS), which was officially established in 1975 at the second International Kodály Symposium in Kecskemét, Hungary. The IKS was established later than the ISME and its six commissions, and "it was the result of an initiative taken at the previous symposium held in Oakland, California in 1973 with Professor Erzsébet Szőnyi, Dr. Alexander Ringer, and Sister Mary Alice Hein as the driving forces."¹⁶² Forrai was a charter member of the IKS as she was selected to participate in the IKS Symposium held in 1973 as a representative of Hungary. A letter written to Forrai by Mary Alice Hein on August 30, 1972 stated, "You have been designated as one of forty delegates from various parts of the world who have been invited by the Symposium Planning Committee upon the recommendation of Erzsébet Szőnyi, General Chairman."¹⁶³

Forrai attended the first IKS Symposium from August 1 to August 15 at Holy Names College in Oakland, California. She was a member of the committee that voted in favor of the founding of the IKS on August 11, 1973. She was also a member of the organizing committee for the second IKS Symposium held in Kecskemét, Hungary in 1975. The IKS worked to ensure, "the worldwide propagation of the musical, educational, and cultural concepts associated with Zoltán Kodály for the benefit of

¹⁶² Gilbert De Greeve, "Preface," *Bulletin of the International Kodály Society, Jubilee Edition 1975-2000* (Budapest: IKS, 2000), 5.

¹⁶³ Mary Alice Hein to Katalin Forrai, IKS I. 1973 folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

music generally and in particular for the educational advancement of youth.”¹⁶⁴ Its purpose was stated as follows: “The Society shall serve as an international forum for all who are active in the spirit of the Hungarian master as composer, scholar, and educator.”¹⁶⁵

In 1978, when Forrai was a member of the IKS Research Committee, she was referred to in a report by Dr. Florence Caylor, the International Research Coordinator: “Our champion committee member is Katalin Forrai who reports frequently and sends in all materials available. Just yesterday your coordinator received a most exciting book from her entitled, *Psychological Effects of Kodály’s Conception of Music Education*.”¹⁶⁶ In 1979, Forrai was elected as vice-president of the IKS, an office shared by Kazuyuki Tanimoto of Japan. In a report of the Nominating Committee, which was dated, August 9, 1983, Katalin Forrai was recommended for the office of President of the IKS, along with four other members. The Nominating Committee went on to say they had worked toward “a geographically representative board to carry on the work of the International Kodály Society. Many wonderful members have served on this board and could be asked to serve again, but the committee also tried for a balance of old and new, ladies and gentlemen, without forgetting the need for continuity.”¹⁶⁷ The committee

¹⁶⁴ Gilbert De Greeve, “Preface,” *Bulletin of the International Kodály Society, Jubilee Edition 1975-2000* (Budapest: IKS, 2000), 5.

¹⁶⁵ Ibid.

¹⁶⁶ Ilona Barkóczi and Csaba Pléh, “Kodály zenei nevelési módszerének pszichológiai hatásvizsgálata,” [Psychological Effects of Kodály’s Conception of Music Education] (Budapest: Bács megyei Lapkiadó Vállalat, 1977)

¹⁶⁷ “Report of the Nominating Committee,” IKS 1983 Board Meeting folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

ultimately nominated Kazuyuki Tanimoto of Japan for the office of president, instead of Katalin Forrai.

Forrai attended all but one of thirteen IKS Symposia that occurred between 1973 and 1997 and gave presentations at all but two of them. In 1993, she was invited to present the keynote address for the Eleventh IKS Symposium held at the Hartt School of the University of Hartford in Connecticut. This was a combined conference with the IKS and the Organization of American Kodály Educators (OAKE) and met on August 8 to August 15, 1993. The title of her keynote address was, “The Kodály Spirit,” where she described Kodály as a “multi-faceted genius...a man of public life of international recognition who fought for public education.”¹⁶⁸ In her address, she discussed the philosophical principles of Kodály that included: (a) active singing, (b) the importance of singing together, (c) properly chosen music material of folk tradition, (d) the importance of acquiring basic musical reading and writing skills for the understanding of universal music, (e) the need to begin music education at an early age, and (f) to give the possibility of musical education to all people.¹⁶⁹ These principles inspired the work of many of his students, including Katalin Forrai, who did most of her work after his death in March of 1967.

¹⁶⁸ Katalin Forrai, “The Kodály Spirit,” Keynote Address for 1993 IKS Symposium, Hartford, Connecticut, IKS 1993 Presentations folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

¹⁶⁹ Katalin Forrai, “The Value of Musical Experience in a Small Country,” 1984 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 3.

Educational Philosophy Of Katalin Forrai

Forrai continued to teach kindergarten music, conducted research, and encouraged others in their research studies of early childhood music education. She also presented numerous research papers through ISME and IKS, and offered workshops, lectures, and presentations around the world. During this time, the philosophical principles of her work became known and the depth of her philosophy of early childhood music education grew through her experience and her work with others in the field of music education. She said, “What we are convinced of is that if we arouse our children’s musical interest in time and, by singing, we stimulate them to imitate and sing together, this experience will make them susceptible to music their whole life through.”¹⁷⁰ Forrai believed the influence of the arts and music during a child’s early development “leaves indelible marks on the child’s soul for a whole life.”¹⁷¹ Children are born with varying musical abilities but “it is our belief that the musical abilities of every healthy child may be developed; the outcome is dependent upon the innate abilities and the impressions the child gets of music from its own immediate surroundings.”¹⁷² It is most important for the child to have a positive experience with music. The best way for children to develop and acquire musical

¹⁷⁰ Katalin Forrai, “The Influence of Music Education on the Child’s Personality in the Preschool Age,” 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 2.

¹⁷¹ Katalin Forrai, “Music as Poetry for the Youngest Ones,” IKS 1995 folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 1.

¹⁷² Katalin Forrai, “The Influence of Music Education on the Child’s Personality in the Preschool Age,” 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 2.

knowledge is through experiencing, observing, and imitating music instead of actual abstraction and conscious realization. Forrai wrote:

The musical interest of children includes not only the fascination with receiving, absorbing, and listening to music but also with the sound they themselves produce, noises, and the live human voice alike. The mother's humming, nice intonation of speech, and actual singing are all sources of joy. Language and music become intertwined and represent the magic of human relationships. The tradition of each folk has lullabies, melodies accompanying riding on the adults' knees, playing with the children's hands and face. All this has the function to arouse the pleasure in children, to make them laugh. Through singing, poetry permeates imperceptibly the children's life.¹⁷³

Musical and Speech Development

Curriculum Designed According to Developmental Needs of the Children

Forrai was very careful in designing a music education curriculum according to the developmental needs of the children. She wrote:

The objective of music education up to three is to imply the arousing of the children's interest in music and encourage them to imitate and improvise. The nurses [teachers] do not teach them songs, but keep on singing and play individually with them. Songs are always combined with some kind of play-movement or game situation: lulling the doll, taking it for a walk, cooking, looking at a toy book, etc.¹⁷⁴

According to Forrai, "The child's state of musical development is not measured by the number of songs it can sing in the age of two or three, but by the extent and frequency of its sing-song utterances, humming, improvisation, and the interest shown when

¹⁷³ Katalin Forrai, "Music as Poetry for the Youngest Ones," IKS 1995 folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 1-2.

¹⁷⁴ Katalin Forrai, "The Influence of Music Education on the Child's Personality in the Preschool Age," 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 5.

listening to music.”¹⁷⁵ Through her years of teaching experience and observations made through her research, she studied the development of children from birth to six years of age and designed a music curriculum as follows:

0 to 12 Months - Child Absorbs Musical Impressions

- Newborn babies find a variety of sounds and noises in the family. “The most important one is the voice of the parents, the contact with the human voice accompanying gestures and facial expressions.”¹⁷⁶
- “The nurse’s words, her playful gestures accompanied by rhythmic sayings, her singing give the child its first impressions of music. In the first year the child only absorbs musical impressions. The pulse of the melodies to which the child is listening, inspires it for moves, it follows singing attentively, enjoys the play.”¹⁷⁷
- Singing and rhythmic play do not take place in one fixed time of the day, but occasionally, as time and natural opportunities offer it. Not only is this producing an impression for the child, but also the nurse’s singing and humming all day.

14 to 26 Months - Child Begins to Imitate Syllables, Intonation, Height of Tunes

- At this age, children are not imitating with accuracy yet, however they do it more accurately the more times they repeat the sounds.
- Sometimes sing a motif from small melodies
- Hum without words

¹⁷⁵ Ibid., 5-6.

¹⁷⁶ Katalin Forrai, “The Music Education of Small Children, Music Education in Preschool Age, Young Children and the Music,” 1980 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 1.

¹⁷⁷ Katalin Forrai, “The Musical Education of Children Until Their Age of Schoolyears in Hungary,” 1966 Interlochen folder, ISME Box 1, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 2.

28 to 36 Months - Beginnings of Speech

- “The joy given by reproducing syllables and height of tunes is sometimes inspiring the children to invent melodies, however it cannot be called an improvisation, but only a play with tunes and pronunciation.”¹⁷⁸
- Able to sing small melodies with words in a range of 3 to 4 notes, with the absolute height D-6¹⁷⁹.
- Melodies use pitches s-m, s-l-m, according to the intonation of the Hungarian language

Kindergarten (Children of Ages Three, Four, and Five)

- Forrai explains the instruction is divided into junior, middle, and senior groups, with smaller nursery schools in villages having only one group. “As to the musical education, too, divided groups, the possibility of differentiation with regard to age of life, is more favourable.”¹⁸⁰
- “Our aim is to make children learn to sing clearly, with pleasure and joy by the time they leave the nursery school for the primary one. They have to know some fundamental notions: high and deep, loud and low, fast and slow. They have to learn with enjoyment also the nurse’s singing, her playing an instrument.”¹⁸¹
- “The task of the kindergarten is to establish the children’s musical taste, develop their singing aptitude, sense of rhythm and hearing, and through the many-sided indirect influences of the music, affect their personality.”¹⁸²
- Singing within a folk tradition, children learn twenty to thirty rhymes and songs a year, knowing seventy to eighty rhymes and songs when they are done.

¹⁷⁸ Ibid., 3.

¹⁷⁹ D-6 refers to the D that is an octave and one step above middle C; D-6 has a frequency of 1174.659 Hz.

¹⁸⁰ Ibid.

¹⁸¹ Ibid., 3-4.

¹⁸² Katalin Forrai, “The Influence of Music Education on the Child’s Personality in the Preschool Age,” 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 6.

- Two obligatory singing classes a week - each thirty minutes, with ten to fifteen minutes daily of spontaneous singing games

Singing, Quality of Music, and Singing Games

The focus of the curriculum was singing, and the quality of the music being used was of extreme importance to Forrai. Seventy percent of the rhymes and songs used were from Hungarian folk literature, along with occasional art songs composed in the spirit of folksongs for special events such as winter, spring, or Mother's Day. These composed melodies held artistic value and were written within a range of six notes that could easily be sung by the children. Forrai wrote, "Sayings effect the development of sense of rhythm, of ability of speaking, and develop the children's moves. ... The children's songs rubbed and altered by the tradition of centuries are chiming in their vivid freshness even today."¹⁸³ The song material for these young children was selected according to the level of difficulty in the areas of rhythm, melody, words, and play. Forrai explained by saying, "We must search for valuable pieces of unison melodies suitable for the age group just the same as we don't start their literary education with Thomas Mann or Shakespeare but with short tales and poems."¹⁸⁴

The songs were learned through singing games, which were also of the utmost importance to Forrai. These games encouraged young children to listen to a great number of songs and nursery rhymes, accompanied by play and gestures allowing children to listen and store them in their minds. Forrai said:

¹⁸³ Katalin Forrai, "The Musical Education of Children Until Their Age of Schoolyears in Hungary," 1966 Interlochen folder, ISME Box 1, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 4.

¹⁸⁴ Katalin Forrai, "The Music Education of Small Children, Music Education in Preschool Age, Young Children and the Music," 1980 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 3.

Children's games reflect the centuries-old culture of a people in the idiom of children. Thus, children are able to learn by observation old customs, the way of celebrating feasts, the way of performing work; they gather knowledge about flowers and animals, ancient ways of expression, and retain the details within the scope of their interest and understanding through play-acting and singing songs about them. I think that the use of these plays and games is of great value not only from a musical point, but both as a general means of education, and in view of developing the child's bodily and mental abilities.¹⁸⁵

Group singing games were used to build community, encourage the development of imagination and intuition, and to help children establish social relations while using self-discipline as they observed the rules of the game. In addressing the value of developing imagination, Forrai wrote, "games with song come to life by the help of the children's imagination. The more susceptible and colorful the imagination of a child, the greater pleasure he will take in playing roles, in personification."¹⁸⁶ They create imaginary situations for the children to take on roles, which are far from being realistic, such as being a flower, a bird, or a cat. Children develop memory by learning songs and games. "In older children the purposefulness of attention strengthens memory and furthers inculcation (to teach by repeated instruction). It is easier for children to memorize the words of a song if they understand the meaning and implications of the text."¹⁸⁷ The more songs they learn, the more easily they will acquire new melodic patterns, texts, and game variations. Children were required to take turns being the center of attention in these games, so they had to share or take turns having the main role. Forrai wrote:

¹⁸⁵ Katalin Forrai, "The Influence of Musical Education on the Development of the Personality of Children in Preschool Age," 1970 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 4.

¹⁸⁶ *Ibid.*, 8.

¹⁸⁷ *Ibid.*, 7.

The pleasure of group singing and games means an almost unique, specific feeling. The individual is responsible for the joint aesthetic performance and although he merges in the group, his individual achievement within the group is still extremely important. Everybody has to pay equal attention to singing in tune, the shape of the circle is perfect only if everyone keeps the distance and the game is interesting only upon the condition that everyone adheres equally to the rules. Group singing encourages and increases the feeling of security that common games inspire.¹⁸⁸

Singing games allow for personal contact, development of friendships, and act as a source of common joy as children realize their relationship between themselves and the group. Forrai explained the musical value of singing games: “While playing games, all musical abilities develop simultaneously: that is, ear, singing ability, and the sense of rhythm. The aim of these games is the joy of singing and not to teach even pulsation or clapping rhythm. Children will namely recognize later and acquire consciously at school what they had already known in practice.”¹⁸⁹ “A short game lasting some seconds only and repeated over and over again has its own history, a chain of events, which always hides a small drama. It begins, proceeds, increases in tension, culminates and ends in a climax which releases suspension, tension, irrespective of the fact whether it is a play in the adult’s lap, a tickling game, or a circle game of older children.”¹⁹⁰

Folk Music, Nursery Rhymes, and Speech Development

Forrai stressed the importance of using folk music and nursery rhymes with young children, as they are predecessors to language and speech development. She wrote: “In the years when the child’s faculty of speech develops it is essential for the

¹⁸⁸ Ibid., 10.

¹⁸⁹ Katalin Forrai, “Music as Poetry for the Youngest Ones,” IKS 1995 folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 4.

¹⁹⁰ Ibid., 3.

child to hear and to begin to imitate melodies in conformity with the rhythm and intonation of the mother tongue of the child.”¹⁹¹ It is important for children learning to speak to use songs and rhymes traditionally rooted in their own language. Children feel the rhythm and intonation of speech and perceive them as an overall unit even before they are able to comprehend individual words separately. Both the rhymes and songs contribute to clear pronunciation.”¹⁹² Forrai wrote:

The pleasure in singing grows parallel with the spontaneous utterances and speech, thus it can be developed quite simply and naturally from the moment of birth. Children react to, get interested in, imitate, and even make up tunes very often before beginning to speak. Prior to the verbal phase they already give expression to their emotions and desires. Sounds and gestures serve to express their thoughts; these are understood by those in their environment and can accordingly be called speech in the wider sense of the word. This specific form of the child’s desire for self-expression is of vital importance with regard to music, because the volume, rhythm, and intonation reveal the sense of the child’s thoughts hidden under meaningless words.¹⁹³

Through her research studies, Forrai learned that children who are raised in an environment that encourages singing (a) produce more random sounds, (b) begin speaking fluently earlier, and (c) articulate the words more clearly than children who are not raised in such an environment. “The spontaneous singing of nonsense words, humming, and improvisation prove the child’s uninhibited longing for communication and emotional balance.”¹⁹⁴ According to Forrai:

¹⁹¹ Katalin Forrai, “The Influence of Musical Education on the Development of the Personality of Children in Preschool Age,” 1970 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 4.

¹⁹² Katalin Forrai, “The Influence of Music Education on the Child’s Personality in the Preschool Age,” 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 4-5.

¹⁹³ *Ibid.*, 3-4.

¹⁹⁴ *Ibid.*, 4.

In these texts it is the playful situation, which is important; the compass of the melody does not extend over more than a span of a few sounds and is defined by the stress and intonation of speech, while the playful gestures are linked with, and inspired by, the contents of the game. This absolute unity of language and music is conducive for developing the child's pronunciation and ability of speech and at the same time arouses the child's interest for singing and helps in forming the child's musical and literary taste.¹⁹⁵

Singing and Development of Inner Hearing

Children can develop their inner hearing through a great deal of singing, and it is important for children to learn to sing clearly while singing independently from musical instruments. Forrai said, "It is our experience that the children's musical hearing precedes their ability to sing clearly. For instance, they recognize a melody heard in humming, they hear when others are singing out of tune, they only cannot imitate melodies well, on account of physical troubles or those of their nervous system."¹⁹⁶ She believed it was important for young children to learn to sing songs in a limited range, preferably within a range of six notes, and to practice singing in a group, as well as alone. Some children are not able to sing on pitch and murmur or sing in a deeper voice. Forrai addressed this situation by saying, "With these children it is useful to sing besides, too, individually, not only when we make the group sing collectively together, but we have to do this special singing so that the child would not feel it ashaming."¹⁹⁷ According to Forrai, singing allows the child to receive auditory sensations and

¹⁹⁵ Katalin Forrai, "The Influence of Music Education on the Development of the Personality of Children in Preschool Age," 1970 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 4.

¹⁹⁶ Katalin Forrai, "The Musical Education of Children Until Their Age of Schoolyears in Hungary," 1966 Interlochen folder, ISME Box 1, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 5.

¹⁹⁷ *Ibid.*, 5.

experience the song with her/his own voice while expressing the meaning of the song through gestures.

Musical hearing, also referred to as inner hearing, is a skill that Forrai believed could be developed in kindergarten children through a variety of exercises provided by the teachers. Children should be encouraged to listen to the color of various tones and to listen for the difference between “higher and deeper sounds, and they show this difference in space with gestures, preparing the signs made with hands at the primary school, when the same syllables are always corresponding to the same intervals, the same signs being given by hands.”¹⁹⁸ “In recognizing the color of sounds the stimulus will be enhanced if the child can see, hear, name or even touch the object which was sounded. Later on...the child will also be able to recognize the tone of the noise even after hearing....The melody, rhythm and text of the song, coupled with the accompanying movements produce a complex effect of harmonic joy.”¹⁹⁹ Students can learn to recognize melodies that are played on musical instruments, or to “recognize the song by its rhythm or by taking out a rhythmic motif from the song here and there...sometimes with the words, sometimes with syllables indicating the rhythms.”²⁰⁰ When children are asked to recognize tunes and motives from melodies they have already learned, they must use the process of comparison and differentiation to make the correct choice. Students learn to listen to music attentively as “the nurse sings them

¹⁹⁸ Ibid., 6.

¹⁹⁹ Katalin Forrai, “The Influence of Music Education on the Development of the Personality of Children in Preschool Age,” 1970 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 5.

²⁰⁰ Katalin Forrai, “The Musical Education of Children Until Their Age of Schoolyears in Hungary,” 1966 Interlochen folder, ISME Box 1, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 6.

humorous songs, those about animals, short songs composed for children and having a real artistic value, or she plays them on the violin, flute, xylophone, or metallophone.”²⁰¹ Even three-year-olds can be encouraged to feel the regular pulsing in melodies through playful moves, clapping, or using small rhythmic instruments, such as drums, cymbals, or triangles. When humming a song without words, the child is made to recall from among the songs already known by comparing the differences in their mind. Children can be asked to sing a song together and once given a cue, just think of the song proceeding in their mind, as they “hide” the melody, then sing together again once given another cue from the teacher. “The method by which inner hearing is developed in a way that the children have to stop singing the song aloud at a given sign and continue silently, and then again resume singing aloud, also serves to practice memory. In this way the children have to recall and hear the song without acoustic stimuli, based only on the previous sensations and the memories produced by them with the help of their inner hearing.”²⁰²

Emotional Psychological Development

Emotional Connection with Family and Teacher

Forrai believed it was important for children to have an emotional connection with their teachers, just as they had with their families, as both have a decisive role in stimulating the child’s musical interest. She said, “I think here of the personal contact

²⁰¹ Ibid., 7.

²⁰² Katalin Forrai, “The Influence of Music Education on the Development of the Personality of Children in Preschool Age,” 1970 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 8.

primarily when the child sees, listens to, and may even touch the beloved person while singing. The child is expected to react, smile, produce sounds and later on join in singing while one plays with it.”²⁰³ The importance of children being exposed to live music was stressed by Forrai, because she believed it could not be substituted by the artificial sound of the radio or television. She said that such devices “pour out sounds impersonally without establishing contact and showing reactions to the child’s voice.”²⁰⁴ “Without collective music-making and the attendance of live performances, we remain far from the magic of corporate organic human activity.”²⁰⁵ Forrai found that young children absorb music by hearing it in their everyday lives. In the early years, the child is likely to store many more musical impressions than what he or she is capable of reproducing, or can elicit. She wrote, “Young children store up a great many songs in their memory without singing them on their own. This phenomenon is similar to that of the working and recognition vocabulary in speech; there are words which children understand but don’t use themselves.”²⁰⁶

The kindergarten teacher guides the overall development of the children, including music. Therefore, Forrai believed it was essential for teachers of these young children to have proper training in music: “their musical, methodical, and didactical

²⁰³ Katalin Forrai, “The Influence of Music Education on the Child’s Personality in the Preschool Age,” 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 3.

²⁰⁴ Ibid.

²⁰⁵ Katalin Forrai, “The Value of Musical Experience in a Small Country,” 1984 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 2.-3.

²⁰⁶ Katalin Forrai, “The Music Education of Small Children, Music Education in Preschool Age, Young Children and the Music,” 1980 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 3.

training is of such a kind that as teachers at the nursery schools they would be able to educate children well in the field of music, too.”²⁰⁷ Under the supervision of Forrai, preschool and kindergarten teachers were well trained musically, and their acceptance into the teacher training programs was determined by an entrance examination in music. Forrai wrote, “During their studies the teachers receive intensive music education, which enables them to teach singing. In their work they are supported by a detailed method book containing 340 rhymes, singing games, and children’s songs out of which they can freely choose. For music listening a collection of about 300 melodies is being edited which covers vocal and instrumental pieces of classical music just as the most beautiful items of folk music.”²⁰⁸ Professional kindergarten teachers who had been working for years participated in extension education sessions several times a year, and many of them attended opera performances, concerts, and participated in choirs made up of kindergarten teachers.

Music’s Affect on Children and Their Emotional Development

According to Forrai, the aim of musical education in nursery schools, “is to arouse the musical interest of every child through active singing and to develop the children’s emotional life and musical abilities.”²⁰⁹ She stressed the importance of music by saying, “It is certain that in this stage of development, when the helpless baby becomes a child able to walk and speak, music exercises a special effect on the

²⁰⁷ Katalin Forrai, “The Musical Education of Children Until Their Age of Schoolyears in Hungary,” 1966 Interlochen folder, ISME Box 1, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 7.

²⁰⁸ Katalin Forrai, “The Music Education of Small Children, Music Education in Preschool Age, Young Children and the Music,” 1980 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 9.

²⁰⁹ *Ibid.*, 12.

development of the child's personality. Music influences the child's rapidly changing emotions, coordinates his movements through its regular pulsation."²¹⁰ Forrai believed that "music arouses emotions, but very often it also restrains or even modifies them. Emotional balance and gaiety affect all other activities, thus the child's interpersonal communication, as well."²¹¹ "The emotions produced by music will make the child remember the pleasurable experience of singing and playing, he will remember the mood of the song, and will long to relive and repeat that experience again."²¹² When referring to the youngest children who have not yet learned to speak, Forrai said, "We believe in the importance of the half-sung blabbering and improvisations produced as a result of musical impressions. With the help of these the children can express the emotions and thoughts they wish to convey but are not able to formulate regularly in words."²¹³ Forrai believed that movement and articulation of young children always occur together. "This inclination has instinctively been felt by mothers all over the world for centuries. The pleasure of group singing, the melody waves, changes in the volume of sound and the rhythm phrasing exert a positive influence on the development

²¹⁰ Katalin Forrai, "Musical Observations Among Children of One to Three Years of Age," 1970 Kecskemét folder, International Papers Box 1, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 24.

²¹¹ Katalin Forrai, "The Influence of Music Education on the Child's Personality in the Preschool Age," 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 10.

²¹² Katalin Forrai, "The Influence of Music Education on the Development of the Personality of Children in Preschool Age," 1970 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 11.

²¹³ *Ibid.*, 3.

of the child's emotional sphere."²¹⁴ "Music always produces direct emotions, which motivate and influence the actions of the child, therefore music is an indispensable means of instructive work. Active singing or listening to music develops the child's receptivity and susceptibility."²¹⁵

Cognitive Psychological Development

Music and the Development of Imagination

Forrai stressed the importance of developing children's imaginations: "In the child's imagination new emotional relations are established while listening to music. These relations will either depend on remembering already experienced situations or on the further development of such memories, according to the character of the music."²¹⁶ She believed that singing games become lively and playful as children engage in role-playing and impersonation. "Fantasy assists children in building abstract concepts as well. A child with vivid imagination becomes more pervaded by music. Depending on the nature of music, the child establishes in its fantasy a new emotional relationship while listening to the music."²¹⁷

²¹⁴ Katalin Forrai, "The Influence of Music Education on the Child's Personality in the Preschool Age," 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 3.

²¹⁵ Katalin Forrai, "The Influence of Music Education on the Development of the Personality of Children in Preschool Age," 1970 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 3.

²¹⁶ Ibid., 8-9.

²¹⁷ Katalin Forrai, "The Influence of Music Education on the Child's Personality in the Preschool Age," 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 8-9.

Music and the Development of Creativity

Forrai emphasized the importance of developing creativity through music and the belief that children's urge for creativity comes from their uninhibited, happy singing. She wrote:

They talk to one another in singing, the dramatized text in the puppet play is also sung, they relate family events or a frequently heard tale, and sometimes sing poetry. This ability is at least as significant with respect to the musical development of a child as the clear, exact singing of games. For it indicates the fearless and frank expression of the child's thoughts and feelings, the will to communicate them to the others and the claim on the kindergarten teacher for encouragement and reinforcement and for the reaction of his mates.²¹⁸

Children develop their creativity as they invent new musical formulas using well-known musical elements with new texts, melodic patterns, or individual ideas. Many games and melodies encourage children to develop their own melodies and words. "Children are much pleased with humming tunes of their own invention, playing with words and syllables without any particular contents [sic] element - they simply create something "beautiful".²¹⁹ Forrai writes: "Art is a creative activity which represents reality through specific means. It arouses nice feelings, personal experiences, by generalizing individual, peculiar phenomena. It is sort of social consciousness, depending on the variety and changes of cultural eras."²²⁰

²¹⁸ Ibid., 11.

²¹⁹ Katalin Forrai, "Music as Poetry for the Youngest Ones," IKS 1995 folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 7.

²²⁰ Ibid., 2.

Music and the Development of Abstract Thinking

Music encourages the thinking capacity of children, as they are able to apply concepts learned in the singing games to other situations. The activity directed by the child's intellect, whether it is through speaking or singing, creates a fresh experience for the child, and as they learn songs, the knowledge can be applied to the learning of new songs, or when listening to other pieces of music. Forrai wrote:

While giving them playful tasks to solve we develop the children's sense of time and orientation. They see the shape of the circle in which they are a small part only, one part of the whole. The even pulsation and the rhythm of the song mean different time, scales, or phrases. We speak of the beginning and end of a song, rendering thus, time perceptible in space. Similarly, an initial stage of abstract thinking is achieved when we imagine pitch representing an event in time and a physically defined frequency in space, for whenever we speak of a high tone and a low tone we demonstrate them by raising our arms. Through its relative sol-fa symbols, school further develops this abstraction, because different pitches are arranged on five lines.²²¹

Summary Of Forrai's Educational Philosophy

By 1964, Hungarian early childhood educators were being prepared to teach according to Forrai's curriculum and teaching practices. As she presented her research through ISME conferences, ECC conferences, and IKS symposiums, the principles of her educational philosophy became clear to music educators around the world. First, she stressed the importance of designing the curriculum according to the developmental needs of the children, using quality music that engages them through singing. Next she noted that the use of folk music, nursery rhymes, and singing games from the mother

²²¹ Katalin Forrai, "The Influence of Music Education on the Child's Personality in the Preschool Age," 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 9-10.

tongue of the child's culture is important in the development of speech within young children. She gave examples from her own teaching experiences that showed how children are capable of developing musical skills at an early age, including singing, rhythm, and inner hearing. This in turn provided a musical foundation for the rest of their lives.

Forrai also emphasized the value of music education in the emotional and cognitive development of young children. Her own work had demonstrated that an emotional connection with the teacher is essential in providing a setting that allows children to express and regulate their emotions through music. Finally, when it comes to the development of imagination and creativity within children she underscored the role that music played in expanding children's thinking and ability to create new ideas, images, and fantasies. The philosophical principles of Katalin Forrai inspired early childhood music educators throughout the world.

CHAPTER FIVE
THE INTERNATIONAL IMPACT OF THE IDEAS AND PRACTICES
OF KATALIN FORRAI

Setting The International Stage For The Kodály Concept

In the early 1960's, several events led to the rapid international interest of Hungarian music education. According to Lois Choksy, in her book, *The Kodály Method*, "The first known export of the Method was to Estonia, USSR, in the capital city of Tallinn, where the Estonian educator Heino Kaljuste brought about the publication of the Hungarian singing school textbooks in Estonian."²²² Choksy also refers to Pavel Filipovitch Weiss, an academician in Leningrad, who "wrote a dissertation on the Method for his academic degree of candidature, [sic] referring to both the Estonian and the Hungarian examples."²²³

Through his teaching at the Liszt Academy of Music, Kodály developed a following of students who were committed to his music education goals. One of those students was Erzsébet Szőnyi, who was a music education, piano, and composition student. Szőnyi studied folk music with Kodály in 1943 and later became professor and Director of the Department of School Music and Choral Education at the Academy. Kodály, became familiar with Szőnyi's musical capabilities and "his aims were to signal to musical circles inside and outside of Hungary that he approved of her work; to

²²² Lois Choksy, *The Kodály Method*, 2nd ed. (New Jersey: Prentice Hall, 1988), 6.

²²³ Ibid.

build up, through her leadership, the Hungarian national music education system.”²²⁴ It was the impetus of Erzsébet Szőnyi that assisted Hungary in gaining international recognition for its music education system beginning in 1959. During this time, Szőnyi travelled to Vienna to investigate possible roles she and Hungary could play in ISME. Two years later, she was invited to present her paper at the ISME conference held in Vienna, and in 1962 she presented a session at a conference in Moscow where 250 people participated. Jaccard noted, “The Russian educators’ enthusiastic response to active music making and the open, unrestricted atmosphere of the Vienna conference further inspired Erzsébet to seriously consider a bold and daring thought: to hold an ISME conference in Hungary.”²²⁵ In 1963, Szőnyi attended the ISME conference held in Tokyo, Japan, and she accepted the invitation for Hungary to host the 1964 ISME conference. This proved to be very effective in stimulating international interest in Hungarian music education. It was at the 1964 conference in Budapest that Kodály became Honorary President of ISME and Szőnyi was elected to the Board. Jaccard quoted Szőnyi as saying:

The Hungarians teaching in our way were very surprised that it awakened such a large amount of international interest. It was even a greater surprise for the government because then they found out that this is a field where we can really do something for ourselves in Hungary. The fallout was immense for such a small economy. Before, during and after the conference, music primary schools were founded all over the country. At that time, Western countries were trying to imitate us. Musician-teachers, composers, and conductors from around the world came back for extended research and training to learn how to replicate the system in their own countries.²²⁶

²²⁴ Jerry L. Jaccard, *A Tear in the Curtain: The Musical Diplomacy of Erzsébet Szőnyi* (New York: Peter Lang Publishing, Inc., 2014), 46.

²²⁵ *Ibid.*, 124.

²²⁶ *Ibid.*, 128.

That same year, Kodály attended a meeting of the International Folk Music Council, an organization for which he was president. Choksy notes, “During this meeting Kodály arranged a visit for the participants to the singing primary school in Kecskemét. This visit resulted in the profound interest of two of the conference participants, Dr. Jacques Chailley of the Sorbonne University in France and Dr. Alexander Ringer of the University of Illinois.”²²⁷ Márta Nemesszeghy (1923-1973) developed the first singing primary school in Kecskemét, Hungary in 1951. Ittész Mihály states, “This school, where there is a music lesson or a choir practice every day, served as an example for about 130 similar schools in Hungary until the mid-1960’s, and a number of schools abroad.”²²⁸

By 1966, Kodály and Szőnyi began to receive invitations from outside of Hungary. One such invitation came from the organizers of the ISME Conference held in Interlochen, Michigan. Kodály wanted key figures, including Katalin Forrai, Helga Szabó,²²⁹ Klára Kokas,²³⁰ and Márta Nemesszeghy to give presentations at the conference, as well. According to Jaccard, “The Hungarian government balked at funding travel and accommodations for so many....The financial problem was easy to solve because Erzsébet and Katalin Forrai were invited to teach in the United States that

²²⁷ Ibid.

²²⁸ Ittész Mihály, *Zoltán Kodály, In Retrospect*, 2nd ed. (Kecskemét: Kodály Institute, 2006), 37.

²²⁹ Helga Szabó and Márta Nemesszeghy co-authored *Ének-zene*, the music textbook used in the curriculum of the first Singing Primary Music School.

²³⁰ Klára Kokas was a prominent child psychologist and music educator who studied the effects of music education on the intelligence of children.

same summer with the host institutions covering their expenses. Consequently, the government relented and paid for the other three.”²³¹

It was not surprising that Forrai and Szőnyi were invited to the United States, because the ideas of the Kodály Concept had been introduced in the late 1950’s through Mary Helen Richards’ book, *Threshold to Music*,²³² written after a brief visit to Hungary. Although the book is somewhat limited in scope it received recognition in some music education circles, including California. According to Epstein, in 1958 “Mary Helen Richards wrote a postcard and mailed it to the Budapest Public Schools asking, ‘How do you teach music?’ It was Kodály who responded by sending her two grades 1-2 music textbooks. Father Ben, a Hungarian monk teaching at the Priory School in Portola, California, translated the two textbooks for Mary Helen Richards.”²³³

In late 1966, Mary Helen Richards and Wolfgang Kuhn, professor of music education at Stanford University, invited Kodály to teach on campus during the summer of 1967. When Kodály died unexpectedly from a heart attack in March of 1967, it became the responsibility of Szőnyi and Kodály’s colleagues and assistants to provide the class, lectures, and demonstrations. In honor of Kodály, Szőnyi went ahead with the plans they had made earlier for the first international course in Kodály pedagogy, which was held in Esztergom, Hungary in 1967. The course was organized around lectures and practical demonstrations using Hungarian editions of Kodály’s pedagogical compositions.

²³¹ Jerry L. Jaccard, *A Tear in the Curtain: The Musical Diplomacy of Erzsébet Szőnyi* (New York: Peter Lang Publishing, Inc., 2014), 138.

²³² Mary Helen Richards, *Threshold to Music* (San Francisco: Fearon Publishers, 1964).

²³³ Mary Epstein, “The Kodály Fellowship Program” (DMA diss., New England Conservatory, 2013) ProQuest (UMI 3611853).

As worldwide interest grew, large numbers of music educators travelled to Hungary in order to spend time observing their music education system. This invariably included Katalin Forrai's work at the kindergarten of Csobánc utca. Some of the music educators were able to arrange extended visits with Forrai and she developed an international following acting as messengers in spreading the word about her early childhood music pedagogical philosophy. This was due largely to six women music educators who acted as her disciples in their respective countries: (a) Elizabeth Moll and Sister Lorna Zemke from the United States, (b) Hani Kyôko and Naomi Chinen from Japan, (c) Christiane Pineau from France, and (d) Mary Place from England.

Elizabeth Moll

Elizabeth Moll spent many years developing a close working relationship with Katalin Forrai. Moll said, "Everything I have done professionally has been an effort to realize all the goals and standards Kati so generously taught me. She reshaped my career goals and helped me to set new standards for my teaching."²³⁴ Elizabeth was one of the first Americans allowed to study at the Liszt Ferenc Academy of Music in Budapest, Hungary, where she lived from 1967 to 1969. She had been introduced to the ideas of Hungarian music education by Mary Helen Richards and after meeting Moll, Richards ensured that Elizabeth was awarded a scholarship to study at Stanford University, where Kodály was expected to teach a two-week seminar. Moll quoted Richards as saying, "You know, this is a chance of a lifetime."²³⁵ At this time, Kodály

²³⁴ Elizabeth Moll, e-mail to author, July 1, 2016.

²³⁵ Elizabeth Moll, interview by author, April 17, 2014.

became very ill and died, so Erzsébet Szőnyi was given the responsibility of teaching the seminar instead. Elizabeth recalled:

There were a lot of distinguished white-haired gentlemen who had signed up for this course thinking they were going to hobnob with Kodály for two weeks. And here came this solfège professor - a woman at that! She was 'hell-bent for breakfast' on teaching solfège. And suddenly, all of these white-haired men went to the back of the auditorium!²³⁶

Around twenty-five to thirty students, including Moll, were very eager to learn from Szőnyi, and they all sat in the front rows of the auditorium during the seminar. During this seminar, Szőnyi took a keen interest in Elizabeth. The publisher of Mary Richards' book was Fearon Publishers, which was owned by Dan Kotansky. At Szőnyi's request, Moll attended a cocktail party hosted by Kotansky at the end of the course. At the party, Kotansky approached Elizabeth and said that Szőnyi wanted her to come to Hungary to study with her, and he offered to pay for the entire trip. After some deliberation and discussion with her parents, Moll resigned from her elementary music teaching position and went to Hungary.

Moll recalled first meeting Forrai and her husband, László Vikár, in November of 1967, when she was invited to their home to sing at 4:00 one Saturday afternoon:

When I first met Katalin Forrai, we could not speak to each other. I had just arrived into Budapest on October 2, 1967. It was a Saturday afternoon (I remember it so clearly) and Kati and her husband, Vikár László, invited myself and a Canadian girl, named Ann Osborn, and a French-speaking guy, named Pierre Perron. (He later taught at Halifax in Nova Scotia.) He was a French Canadian, so he could speak French with Kati's husband, Laci [nickname for László]. And so, that's how it started out: in Hungarian, went to French, then came into English, so I could finally get at the tail end some idea what the discussion was.²³⁷

²³⁶ Ibid.

²³⁷ Ibid.

During her stay she was invited to the home of Forrai to sing every Saturday afternoon, which was a common practice among many Hungarians at the time. She continued, “We didn’t say a lot, we mostly sang. And that really helped to improve my solfège skills, too: sight-reading, sight-reading, sight-reading...and the book we sang from is called, *A Thousand Years of Music*, and it was actually a collection that was made by Kati’s older brother, Miklós.”²³⁸ They would often sing in solfège, and sometimes they would sing in Hungarian. Elizabeth was still struggling to learn the language, so they suggested she just sing in solfège. Because she was living in Budapest at the time, she was able to go back to Forrai’s home every week to sing. She said, “I just remember meeting her. She had a countenance about her, an aura, or something that I knew this was somebody I had to know better. And she was very welcoming.”²³⁹ Moll explained her relationship with Forrai and her children by saying:

I really connected immediately with Kati Forrai. Every Saturday I would go at 1:00 and we would talk...we just spent time together and talked together. I played with her children, who were little at that time - Kati was eight, Tamás was ten and András was, I think, thirteen or fourteen. András and I would secretly listen to the Radio Free Europe playing the Beatles...They were like brothers and sisters to me...from that time on.²⁴⁰

During the summer between the two years that she lived in Hungary, Elizabeth cared for Katalin’s children at a summer home on Lake Balaton. Pictured below is a photo of Elizabeth with Katalin and her adult children.

²³⁸ Ibid.

²³⁹ Ibid.

²⁴⁰ Ibid.



Figure 31. András Vikár, Katalin Vikár, Elizabeth Moll, Katalin Forrai, and Tamás Vikár (1990).²⁴¹

Moll appreciated her work with Forrai and said, “I went with her on the train to little, tiny towns here and there. As long as I could, I travelled on the train with her to these places and saw how she worked with the teachers and what she did with inspectors so that the curriculum would be the same.”²⁴² Moll described the way in which the schools were divided:

There were bölcsöde, the cradle nurseries...these were for six months to three years, and they were under the Ministry of Health. Those cradle nurseries centered upon health issues, like potty training and getting inoculations....She wrote a book, *Ének a bölcsödében*, which described music education for the babies in the cradle nurseries. From ages three to six, there were the Ovóda's, or preschools, which were under the auspices of the Ministry of Education.²⁴³

²⁴¹ Photo courtesy of Elizabeth Moll.

²⁴² Elizabeth Moll, interview by author, April 17, 2014.

²⁴³ Ibid.

Forrai taught the caregivers authentic Hungarian folk songs, so they would not sing German folk songs or use German nursery rhymes with the babies. Elizabeth reflected on Katalin's personality by saying:

She was so big-hearted. She was so generous of heart and this is what I want you to know about Kati's personality: Every time she was with a single person, whether it was a Japanese person, or someone from ISME, or me, or if it were you...when she gave that time to us, she was completely there with us. She was never looking at her watch, she was never thinking about anything. And I would be with her when she would speak with another person, and although I was just an observer, I saw what a great communicator she was. And that's why she was so big internationally because she knew how to communicate with body language and with her attention to people and detail.²⁴⁴

In addition to her work with Forrai, Elizabeth took classes at the Music Academy, which included solfège, applied voice, conducting, and ensemble singing. She also worked with Anikó Hamvas, who was a highly regarded primary school music teacher.

During Moll's second year, a group of American teachers came to Budapest as part of a teaching fellowship awarded through the American National Council on the Arts and directed by Alexander Ringer, a musicology professor from the University of Illinois. Upon their return to the United States, they were given teaching positions in one of several carefully chosen American schools. One of these students was Jean Sinor, who later adapted and translated one of Forrai's most famous books, *Music in Preschool* into English. It has become an important music education teaching source for English-speaking early childhood music educators everywhere.

When Elizabeth Moll first went to Hungary, she wanted to teach high school music, but after studying with Forrai, she knew that she wanted instead to focus on early childhood music education. Upon her return to the United States, she taught

²⁴⁴ Ibid.

preschool music at Temple Nursery School and Southminster Nursery School in Mt. Lebanon, Pennsylvania. She also served as music consultant to the Mt. Lebanon Public School System. She later became a professor of music solfège and music education at Duquesne University, where she taught for thirty years. Using essential elements of her education from Hungary, she taught solfège, music education classes, voice for music education, and methods classes. She said, “My favorite class to teach was early childhood music. I had the most fun with that one....I waited everyday to teach music in early childhood, because I think it is so important.”²⁴⁵ She served as clinician and lecturer throughout the United States, Canada, and Hungary. She participated in the founding of the Kodály programs at Sam Houston State University in Huntsville, Texas and at Indiana University in Bloomington, Indiana. She was a founding member of the International Kodály Society and the Organization of American Kodály Educators (OAKE), where she served as president from 1990 to 1992. She was also the founding co-editor of the *Kodály Envoy*, the main publication of OAKE. She returned to Hungary several times throughout the next forty-five years and in 2014, she received the highly-esteemed Pro Cultura Hungarica award for her outstanding work performed during the fourteen months she spent in Budapest upon the death of Forrai. Elizabeth Moll was responsible for carefully arranging all of Forrai’s important papers and books that are now held in the archival collection of the Zoltán Kodály Pedagogical Institute in Kecskemét, Hungary.

²⁴⁵ Ibid.



Figure 32. Elizabeth Moll receiving the Pro Cultura Hungarica Award (2014).

Lorna Zemke

In 1970, Sister Lorna Zemke spent six months in Hungary attending summer programs at a college in Esztergom and the first Kodály Seminar in Kecskemét. During this time, she was allowed the opportunity to spend time through classes with Forrai and other renowned Hungarian music educators. She said:

Kati was so generous in guiding me to materials and allowing me to observe her teaching three-, four-, and five-year-olds on several occasions at the Csobánc Nursery School in Budapest. She also spent time in a number of interviews and I also attended her lectures in Esztergom at the Danube Bend University Summer Course and in Moscow, USSR, at the International Society of Music Education Conference, all in 1970.²⁴⁶

²⁴⁶ Sister Lorna Zemke, e-mail message to author, June 13, 2016.

When she returned to the United States, Sister Lorna began a program at Silver Lake College in Manitowoc, Wisconsin, known as, “Music for Tots,” which was based on ideas she had learned from observing Forrai teach children, from asking her questions, and from ideas and practices Forrai had taught her regarding the teaching of these young children. Zemke, who was the director of this program from 1971 to 2014, said, “We had over ten thousand individual registrations over that time for children as young as three to four months to age five years. So, Kati’s influence is very much alive here.”²⁴⁷

In the summer of 1990, Forrai was invited to Silver Lake College to teach courses in their Kodály certification program, including Preschool Music I & II and Kodály Concept I. When asked what she found to be most outstanding about Forrai, Zemke said:

It was her ability to transmit the love and beauty of music to very young children. Her personality captivated them, and she was able to teach and inspire these little ones who seemed to understand her perfectly and who achieved significant musical understandings by singing, moving, playing singing games, etc. They expressed sheer joy in the performance. I believe it was Kati’s child-like heart, her love for her students, coupled with her artistic teaching that made her the outstanding educator she was.²⁴⁸

Sister Lorna described Forrai’s most important contribution to the world of music education by saying, “Kati focused attention on the truth that music-making with children can never begin too early; that every child has a right to music and teachers

²⁴⁷ Ibid.

²⁴⁸ Ibid.

have a duty and responsibility to provide opportunities for bringing the beauty of music into their lives.”²⁴⁹



Figure 33: Sister Lorna Zemke (2016)

Hani Kyôko and Naomi Chinen

Hani Kyôko was a Japanese linguist who lived in Hungary from 1959 to 1967. During that time, Kyôko became a close friend of Katalin Forrai. She learned about the music education program and translated several Hungarian articles and books into Japanese, including, Kodály’s essay on children’s songs, *Music Education in Hungary* by Frigyes Sándor, and Forrai’s textbook, *Music in Preschool*. She learned a great deal about early childhood music education from Forrai, and, according to Moll, “When Hani Kyôko went home, she immediately started working on early childhood music in the kindergarten program to adapt and develop it....In addition to that, she lived in Tokyo, and she did a lot of work with the Tokyo Kodály. Kyôko established the

²⁴⁹ Ibid.

Institute for Artistic Development education program.”²⁵⁰ Kyôko took Forrai’s ideas back to Japan, and they worked together as she established an early childhood music education program where teachers could come to study for two weeks at a time. In 1969, Kyôko organized the first group of Japanese music educators who studied in Budapest and Kecskemét.

When Katalin Forrai went to Japan in 1968 to give a presentation and teach early childhood music education courses, she made a big impression on a young woman named Naomi Chinen, who was twenty years old at the time. Chinen was just beginning to teach elementary school, and while she was trained to be a singer, she had no teacher training. As such, the two-week training that Forrai provided was quite valuable to Chinen. In addition to Kodály’s *333 Reading Exercises*, they studied his *Bicinia Hungarica*, *Tricinia*, and *15 Two-Part Singing Exercises*. She also observed Forrai giving teaching demonstrations with Japanese children where she used Japanese folksongs and rhymes in her teaching. Naomi said, “Of course, she [Forrai] learned the material and had studied everything. She learned the songs and rhymes in Japanese. But she also studied them to see what was typical in those. This was months of preparation.”²⁵¹

²⁵⁰ Elizabeth Moll, interview by author, August 1, 2013.

²⁵¹ Naomi Chinen, interview by author, August 1, 2014.



Figure 34. Katalin Forrai teaching in Tokyo, Japan (1968).²⁵²



Figure 35. Katalin Forrai presenting a demonstration lesson in Tokyo, Japan (1968).²⁵³

²⁵² Photo courtesy of the Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

²⁵³ Ibid.

From 1969 to 1972, Naomi received a scholarship to study music education in Hungary. The scholarship was provided through the work of Hani Kyôko, who helped Naomi have the opportunity to study with Forrai in Budapest. “Forrai arranged everything and she also arranged my program of study. She was the one who said you should go here and study with this person and this is what you should learn from each person.”²⁵⁴ Chinen went twice a week to observe Forrai teaching at the kindergarten of Csobánc utca and the Hungarian Radio kindergarten, and she was asked by Forrai to teach, as well.

When Chinen returned to Japan, she continued her work as a music teacher, where she has taught consistently for the past forty years. She has taught groups of children privately and at a kindergarten school, in addition to providing in-service training for teachers. “After her return to Japan, Naomi had a remarkable impact on the music education not only of young children, but also on the development of teaching skills among both new and experienced teachers. She has made a significant contribution to the Japanese Kodály Society since its foundation in 1978 and was Vice-President from 1999 to 2012.”²⁵⁵

²⁵⁴ Naomi Chinen, interview by author, August 1, 2013.

²⁵⁵ “Forrai Award Celebration,” IKS website, accessed June 13, 2016, <http://www.iks.hu/index.php/newsletter1/179-forrai-award-celebration>.



Figure 36. Naomi Chinen (2013).

Today Chinen continues to teach children and their teachers using Forrai’s principles, which have been passed down by each generation. Chinen said, “Kati planned. She looked for young people that could carry on. She wasn’t just interested in creating something for herself. She was always looking ahead to the future.”²⁵⁶ She went on to say, “that all of the teachers should be very creative and develop their own methodologies and their own programs.”²⁵⁷ Each country needed to adapt their teaching to their cultural heritage and to the common intervallic progressions of their folk music. Chinen continued to comment on Forrai and her teaching:

She said to the teachers, “You should be able to be spontaneous and creative in your teaching in that, on a given day, if it rains, if it’s pouring

²⁵⁶ Naomi Chinen, interview by author, August 1, 2013.

²⁵⁷ Ibid.

rain, or something happens, you can change your lesson plan on the spot.” She has always told her students that music has its own order and its own freedom. I learned a lot from Kati. It was Kati’s own personality and her own work. She had a very strict order about things and also this freedom, this wonderful freedom and spontaneity...When she was teaching children or occupied herself with the children in the school she was funny then! With the children, with the words she used, or the way she said the words. Always musical, always musical; never an unmusical moment. But she had a way of being humorous with children too, at their level.²⁵⁸

Chinen keeps a post card that she received from Forrai in 1987. It is signed, “A thousand embraces from your Kati Mamád”, which means, “your mother.” Chinen refers to herself as, “the Japanese daughter,” and Moll refers to herself as, “the American daughter.” Moll said, “I think of her as my sister,”²⁵⁹ (referring to Chinen) and Chinen said, “I heard from Kati about Betsy so many, many times.”²⁶⁰ To which, Moll responded, “And me, the same about Naomi. And we were accepted in the family as family members and that was very unusual.”²⁶¹

Christiane Pineau

Forrai’s work spread a little differently in France than it had in Japan. The first impulses of Forrai’s work came when the Kodály Concept was introduced by Jacquotte Ribière-Raverlat, a professor of music education and choral singing, who had attended the 1964 ISME Conference in Budapest and became quite impressed by Hungarian music education. Dr. Jacques Chailley of the Sorbonne University in France was

²⁵⁸ Ibid.

²⁵⁹ Elizabeth Moll, interview by author, August 1, 2013.

²⁶⁰ Naomi Chinen, interview by author, August 1, 2013.

²⁶¹ Elizabeth Moll, interview by author, August 1, 2013.

instrumental in arranging for Jacquotte Ribière-Raverlat to spend the 1965-1966 academic year in Hungary to gain a better understanding of the Hungarian music education system. In 1967, she published the book, *L'éducation Musicale En Hongrie*, which described her findings.

Christiane Pineau was a music educator from Niort, France, a town in the center of the western part of the country, who first met Katalin Forrai in Budapest in 1976 during her first visit to Hungary. She spent two months studying music education: five weeks at the Kodály Institute in Kecskemét and three weeks in Budapest, where she observed the classroom of Forrai at the kindergarten of Csobánc utca. Pineau said, “I took notes, lots of notes!”²⁶² At that time, Forrai was the Inspector of Music Education through the National Institute of Pedagogy in Budapest and Pineau was impressed with Forrai as she explained, “In France, the General Inspector doesn’t go or come into the classroom. It’s different because the Inspector of General Music Education just does not allow himself to go that low. Teaching to children? That’s for the common teacher. Yes, but Katalin Forrai was always with the children and happy with what she learned.”²⁶³ Pineau explained how she was one of six foreign teachers observing Forrai at that time. “She [Forrai] was very used to receiving people from abroad in her classes. I think that the first thing that she showed me were the babies in nurseries. She was the first to teach those ladies who are taking care of the babies during the daycare. She was

²⁶² Christiane Pineau, interview by author, August 2, 2013.

²⁶³ Ibid.

the first one to teach them how to bring music and to sing this music for the children, for the babies.”²⁶⁴

After three weeks of study with Forrai, Pineau returned to France, feeling frustrated, because even though Forrai could speak in English, Pineau’s English was not advanced enough for them to communicate. As such, she began to study English and when she returned to Budapest five years later in 1981, she was able to communicate with Forrai in an effective manner during two additional months of study with her. “Kati prepared my entire program of study for the two months.”²⁶⁵ Pineau went with Forrai as she provided workshops and pedagogical lectures for nursery school teachers throughout Hungary. Pineau said, “She gathered them per region, but also in the several city parts of Budapest to give them instruction. We went in different regions in Hungary and the Ministry provided me a translator and I followed lectures and workshops. It was exceptional!”²⁶⁶

Forrai planned training for nursery school teachers by region along with follow-up sessions in the Pedagogical National Institute in Budapest. After the training, these teachers were sent back to their regions and shared what they had learned with their colleagues. Pineau said, “It was a kind of organization. Every teacher who had the workshop had the duty to spread it and to teach colleagues of the same school in their respective schools. Yes, so it was really her idea to set this organization of just spreading like this in the pyramidal way. Extraordinaire!”²⁶⁷ Pineau was able to

²⁶⁴ Ibid.

²⁶⁵ Ibid.

²⁶⁶ Ibid.

²⁶⁷ Ibid.

observe the different steps of this process of organizational transmission, especially when she returned to Budapest in 1984. Again, Forrai took upon herself the responsibility of arranging Pineau's program of study while she was in Budapest. Pineau said, "She sent me to the schools to assess, or to look at the results that were achieved through this transmission. I could see the results were there and the results were excellent, so Kati's system worked."²⁶⁸ Although there is some variance that naturally occurs as each person shares the original information, Pineau felt it was still quite effective and decided to take this idea back to France.



Figure 37. Conference at the Niort Normal School with Jacquotte Ribière-Raverlat, László Vikár, Katalin Forrai, and Christiane Pineau (1982).²⁶⁹

²⁶⁸ Ibid.

²⁶⁹ Photo courtesy of the Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

Before Pineau was introduced to the ideas of Hungarian music education, she had been working with colleagues to collect children's songs from her region in order to preserve songs of their mother tongue. In 1974, she attended a Kodály workshop presented by Jacquotte Ribière-Raverlat at a music educators' conference. After meeting Ribière-Raverlat through the workshop, Pineau began working with her. She said, "So, Jacquotte went to help train the group for several weekends to let the group practice before the first book was published. And the music teachers began to analyze the songs they had collected."²⁷⁰ This group of colleagues included nursery school teachers, music teachers who were training future teachers, and pedagogic counselors of the National Pedagogical Center, as well. Pineau explained, "And with the Pedagogical Center of Documentation, we published a special book of songs with analysis for the teachers to know at what moment of the progression they can use them. And it was our first publication."²⁷¹ The three CD's that contained recordings of the collected children's songs were included with the book.

Once the book was published, Christiane and the pedagogical counselor began to organize workshops based on Katalin Forrai's teaching in 1976 and 1977. The workshops were held during the summer and were organized for anyone throughout the country, who wanted to participate. Pineau said, "So, we organized these courses of different kinds for teachers. They were organized through the Pedagogical Documentation Center in the Department for Nursery Teachers and Elementary

²⁷⁰ Christiane Pineau, interview by author, August 2, 2013.

²⁷¹ Ibid.

Teachers.”²⁷² The influence Katalin Forrai had on the music education system in France is quite evident. “Yes, so many nursery teachers just directly started experimenting with it because they felt that it was something very interesting.”²⁷³



Figure 38. Christiane Pineau (2013).

Pineau taught music as a kindergarten teacher for many years and was responsible for training kindergarten teachers. She said, “Personally to transmit this model in France, I had to adapt it to our French “*école maternelle*,” [nursery school] to

²⁷² Ibid.

²⁷³ Ibid.

our scholar system, to our pedagogical methods, to our children,”²⁷⁴ and this can be seen in two of her publications, *Pédagogie Musicale Kodály*, [Kodály Music Pedagogy] a manual used for teacher training, and *Education musicale à l'école maternelle*, [Musical Education in Kindergarten] which provides a French adaptation of the Hungarian pedagogy. She invited Forrai to France on several occasions, and in 2001, Pineau established the foundation of, “La Voix de Kodály en France,” [The Kodály Voice in France] for which she served as President through 2006. When asked to list the most important contributions of Forrai, Pineau said, “Her knowledge, the way she communicated, and herself. Yes, she was a delicious person, always smiling and active and communicating with others.”²⁷⁵ Pineau also described Forrai by saying:

When I discovered Kati’s pedagogical model she worked in a communist country where the frame of this model was very strict. I was surprised by the stringency of the programs. Imagine that if you visited several classes of the same level during the same week you saw the children learn and sing the same games and songs of the programs in the whole country. It was so rigid that Kati’s behavior brought an evident contrast besides this. She was so kind, so full of gentleness, so listening in her contact with the children...and all this without forgotten the rigor of her methodology.²⁷⁶

²⁷⁴ Christiane Pineau, letter to author, September 17, 2013.

²⁷⁵ Christiane Pineau, interview by author, August 2, 2013.

²⁷⁶ Christiane Pineau, letter to author, September 17, 2013.



Figure 39. Katalin Forrai and Christiane Pineau working with students and teachers in Niort, France (1982).²⁷⁷

Mary Place

Mary Place was a retired classroom teacher, deputy head, and head teacher²⁷⁸ from Surrey, England, who first met Katalin Forrai in 1979. She had travelled to Hungary with a group of teachers, and she said, “It was purely as part of a group, which the local music advisor had organized. It was in a half-term week’s holiday and she, in her wisdom, organized a week’s study tour. And one of the things we did during that week was to visit Kati’s kindergarten - Csobánc utca Kindergarten.”²⁷⁹ The group observed Forrai teaching a lesson involving each of the three ages (three, four, and

²⁷⁷ Photo courtesy of the Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music, Kecskemét, Hungary.

²⁷⁸ The positions of deputy head and head teacher in England are comparable to the positions of assistant principal and principal in schools of the United States.

²⁷⁹ Mary Place, interview by author, August 2, 2013.

five), visited the Kodály School in Kecskemét and the Liszt Academy in Budapest, and observed music education for all ages of students in Hungary. They were so impressed by what they saw, they went back home and immediately organized a six- to eight-week course that allowed local teachers to learn about the Hungarian music education system. In 1982, they founded the British Kodály Society (BKS), which later became the British Kodály Academy (BKA), and began to offer music education training through their Summer School. At that time, primary school teachers were given minimal training in music and there were no music specialists at this level. Place's music training had consisted of six hours of music training through a three-year program, which was very minimal, so she completed her musical training outside of the mainstream.

Mary went to Hungary at least twenty times throughout her career, often as the organizer of study tours that involved focused observations of Hungarian music educators. Place arranged for Forrai to travel to England several times in order to provide teacher training workshops and courses. "In 1989 Kati actually came for the first time to teach in our BKA Summer School. She came to do an early years' strand...in '88 and prior to that, in '87, she had been to do a lot of weekend courses in London." After that, Place arranged for Forrai to come to Surrey for one weekend every November to provide early childhood teacher training workshops, which were based at her school. "Because that was only six miles away, she stayed with me, we went to the school and we had wonderful weekends! I mean, just to see her working with the children! And sometimes I worked with the children and she watched in order to demonstrate for the group that was there."



Figure 40. Forrai teaching children at Summer School at Cheltenham Ladies College (1987).²⁸⁰

When describing Forrai's teaching, Place said:

I mean, to me, Kati was just such a model because she was so wonderfully cheerful always. She was always smiling, she was always ready, she was always prepared...nothing was ever too much and her rapport with the children, I think, was the most amazing thing....Her contact with the children...the children were just so responsive. Even at the age of three, they knew exactly what they were going to have to do, and be asked to do, and they would be ready - whether they were listening, moving, clapping, or tapping. And the fact that she always did it with a smile...I never once saw her when she was not smiling. She was just amazing!

Forrai had a great influence on the music education system in the United Kingdom (UK), and according to Place, there were many teachers who tried to model their teaching according to Forrai's principles. "She had a big influence because she came very regularly. She went to the UK probably eight weekends and four summer schools....Many people came just because they could, you know, they didn't have to,

²⁸⁰ Photo courtesy of Mary Place.

there were no particular requirements... nursery teachers, primary school teachers,... and they were totally smitten. Totally.” When asked what she believed was Forrai’s greatest contribution to music education, Place said:

It was the fact that she brought planning, or the careful curriculum for the different year groups... People who had had no training had gotten no idea. And the overall curriculum in the UK was such that actually, if you did anything, that was great! So, the fact that you did something, which was carefully planned, carefully balanced, with all of the different things that needed to be developed at the particular age groups, I think that was one of her biggest contributions. And for me, I always went by her guidelines, by her methodology.



Figure 41. Maureen Lovell, Glenis Jones, Mary Place, Katalin Forrai, and Mary’s Mother (1992).²⁸¹

Mary Place is currently serving as the chair of the committee in charge of the International Katalin Forrai Award, an award given biennially under the auspices of the International Kodály Society: “The purpose of the Award is to commemorate the

²⁸¹ Ibid.

worldwide contribution to the music education of young children made by Katalin Forrai during her lifetime, and encourage, inspire and reward teachers in Early Years, Nursery and Kindergarten settings throughout the world who are contributing to her legacy through their work with children and teachers today.”²⁸² Recipients of the Award receive a certificate and an ornamental owl to symbolize Katalin’s great wisdom and also in tribute to Katalin who had a collection of owl figurines. The 2013 recipients of the first Katalin Forrai Award were Christiane Pineau and Naomi Chinen. The 2015 recipients of the second Katalin Forrai Award were Dr. Ilona Gróh Gállné from Hungary and Sister Lorna Zemke from the United States. Each of these well-known music educators was influenced by the work of Katalin Forrai and each of them has established a program that furthers the work of Forrai and music education for early childhood.

International Correspondence

Katalin Forrai touched the lives of many people and inspired music educators and music education programs throughout the world. She maintained correspondence with hundreds of people throughout the years of her career. Her son, András said, “She knew so many people and she was loved by so many people in Hungary...She knew hundreds of thousands of people in Hungary and due to this international relation, another thousand people around the world. Try to imagine what it meant to communicate with all these people.”²⁸³ Her children said she communicated with an

²⁸² “3rd Forrai Award,” the website of the International Kodály Society, January 2016, <http://www.iks.hu/index.php/newsletter1/188-3rd-forrai-award>.

²⁸³ András Vikár, interview by author, February 11, 2014.

incredible number of people each day. Tamás said she made a number of telephone calls daily. “When we fell asleep finally, she started to write her letters...over ten or fifteen letters a day...and she had a very little desk and she was writing, writing, and we have got, at least that amount, or that number of letters daily from all over the world. And I remember the Christmas cards - how there were at least eighty to one hundred people that would write every Christmas.”²⁸⁴ Her daughter Katalin said, “We kept the Christmas cards. She was always collecting them and it was over two and three hundred Christmas cards she got from around the world. And she answered them even in the very last years.”²⁸⁵

The Memorial Service

On December 30, 2004, Katalin Forrai died from complications due to Alzheimer’s Disease. She had been in a care center for a couple of years and her family visited her regularly. At one point her condition worsened so one of her sons wrote to Elizabeth Moll and told her to come as soon as possible. Moll recalled her visits during that week, saying she would sit with Forrai and they would sing folk songs. “So, the music she still had. She could sing Hungarian folksongs and I would start a Hungarian rhyme and she could finish it! And she was just loving it!”²⁸⁶

The memorial service for Katalin Forrai was held on January 29, 2005 in St. Stephen’s Basilica in Budapest, and over one thousand people were in attendance.

²⁸⁴ Tamás Vikár, interview by author, January 29, 2014.

²⁸⁵ Katalin Vikár, interview by author, March 8, 2014.

²⁸⁶ Elizabeth Moll, interview by author, April 17, 2014.

Elizabeth Moll reflected on the service by saying, “Kati’s Memorial Service closed with everyone singing together, voices echoing a cappella throughout the enormous St. Stephen’s Basilica, the Bach chorale, *Nun ruhen alle Wälder*, which we sang many times in her home, and which I sang with Kati when we were together the last time.”²⁸⁷ Forrai’s granddaughter, Stefanie Van Vooren said, “After she died, so many people came, so many. I really did not know who she was professionally, but so many people loved her.”²⁸⁸ Katalin Vikár, Forrai’s daughter, also spoke of the memorial service:

We met so many people who knew her – Hungarian and also international. And so many e-mails we got that she helped them here, or there, or met them and what kind of influence she had on their life, their profession or just as a person. Her funeral was in the Basilica and it is very big, you know. I think over one thousand people were there and it was full. We did not expect this, but it was. And for me, it was such a celebration of her life. You could sense the love, really, it was just there and it was just shining.²⁸⁹

Conclusion

Katalin Forrai effectively established the field of early childhood music education in Hungary and around the world. Throughout her adult life, she maintained the responsibilities of being a wife and a mother, and she continually worked as an early childhood music teacher. She developed and maintained the national music education program for young children and their teachers in Hungary, and she became a leading international figure within the world of music education. Her natural ability to communicate with people and to engage her students can be seen throughout her life,

²⁸⁷ Elizabeth Moll, “Remembering Katalin Forrai (1926-2004),” *IKS Bulletin* 30, no. 1 (2005) 44.

²⁸⁸ Stefanie von Vooren, interview by author, April 3, 2014.

²⁸⁹ Katalin Vikár, interview by author, March 8, 2014.

from when she was a young girl teaching neighborhood children, to her work at the kindergarten of Csobánc utca, to the training of Hungarian early childhood music educators, to the mentorship of her international following. Despite the apparent ease of her presentation, her lessons were thoroughly planned with careful attention to detail and adhered to her philosophical principles of education. The field of early childhood music education is often underappreciated and does not receive the same amount of respect that is granted to secondary education, or education at the collegiate level. Even though the education of young children is presented through singing and playful activities that might appear to be simple, the effective implementation of this curriculum requires a depth of knowledge and experience. Forrai was able to adapt the Kodály Concept to the levels of early childhood music education so that teachers could apply these pedagogical principles in teaching music to young children. In this way, she taught the world that these early years are the most important years of music education where the foundation is laid. As Katalin Forrai said, “What we are convinced of is that if we arouse our children’s musical interest in time by singing, we stimulate them to sing together, and this experience will make them susceptible to music their whole life through.”²⁹⁰

²⁹⁰ Katalin Forrai, “The Influence of Music Education on the Child’s Personality in the Preschool Age,” 1974 ISME folder, Katalin Forrai Special Collection, Archives of the Zoltán Kodály Pedagogical Institute of the Liszt Ferenc Academy of Music, Kecskemét, Hungary, 1-2.

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APPENDIX A

Forrai's International Presentations (1964-2000)

YEAR	INSTITUTION	CITY STATE or PROVINCE	COUNTRY	PRESENTATION
1964	6th ISME Conference	Budapest	Hungary	Demonstration Workshop
1966	7th ISME Conference	Interlochen, Michigan	United States	Research Presentation
1967	Orff Institute	Salzburg	Austria	Lectures
1968	Kodály Institute	Tokyo	Japan	Research Presentation Courses, Lectures
1969	Dana Hall School	Wellesley, Massachusetts	United States	Course
1969	Indiana University	Bloomington, Indiana	United States	Course
1970	9th ISME Conference	Moscow	USSR	Research Presentation
1971	Dalhousie University	Halifax, Nova Scotia	Canada	Course
1972	Music Academy	Bologna	Italy	Research Presentation
1972		Halifax, Nova Scotia	Canada	Course
1972		Reykjavik	Iceland	Course Lectures
1972		Berlin	Germany	Lecture
1973	1st IKS Symposium	Oakland, California	United States	Lecture
1973	Kodály Musical Training Institute	Wellesley, Massachusetts	United States	Course
1974	Kodály Education Institute	Sydney	Australia	Course Lectures
1974	11th ISME Conference	Perth	Australia	Research Presentation Workshop
1974	Kodály Institute	Tokyo	Japan	Courses Lectures
1975	2nd IKS Symposium	Kecskemét	Hungary	Workshop
1976	12th ISME Conference	Montreaux	Switzerland	Research Presentation Demonstration
1976	Royal Conservatory	Toronto	Canada	Course
1977	Sam Houston State University	Huntsville, Texas	United States	Course
1977	Acadia University	Nova Scotia	Canada	Course

YEAR	INSTITUTION	CITY STATE or PROVINCE	COUNTRY	PRESENTATION
1977	3rd IKS Symposium	Wolfville, Nova Scotia	Canada	—
1978	Royal Conservatory	Toronto	Canada	Course
1978	13th ISME Conference	London, Ontario	Canada	Research Presentation
1979	4th IKS Symposium	Sydney	Australia	Lecture
1979	Kodály Courses	Sydney	Australia	Courses
1979	Kodály Courses	Brisbane	Australia	Courses
1979	Kodály Courses	Melbourne	Australia	Courses
1979	Kodály Courses	Adelaide	Australia	Courses
1980	14th ISME Conference	Warsaw	Poland	Research Presentation
1980	Indiana University	Bloomington, Indiana	United States	Lectures
1981	Kodály Summer Course	Brisbane, Queensland	Australia	—
1982	Sibelius Academy	Helsinki	Finland	Courses Lectures
1982	15th ISME Conference	Bristol	United Kingdom	—
1982	Kodály Seminar	Niort	France	Lectures
1982	ISME Teacher Trainings' Seminar	Madrid	Spain	Lecture
1983	6th IKS Symposium	Antwerp	Belgium	Lecture
1983	Auburn University	Auburn, Alabama	United States	Courses
1983	Holy Names College	Oakland, California	United States	Courses
1984	University of Washington	Seattle, Washington	United States	Course
1984	Sam Houston State University	Huntsville, Texas	United States	Course
1984	1st ISME Early Childhood Seminar	Seattle, Washington	United States	Research Presentation
1984	16th ISME Conference	Eugene, Oregon	United States	Research Presentation
1985	7th IKS Symposium	London	United Kingdom	Lecture
1985	Kodály Institute of Canada Conference	London, Ontario	Canada	Keynote Address
1985	OAKE National Conference	Pittsburgh, Pennsylvania	United States	Courses
1985	Alverno College	Milwaukee, Wisconsin	United States	Courses

YEAR	INSTITUTION	CITY STATE or PROVINCE	COUNTRY	PRESENTATION
1985	Royal Conservatory of Music	Toronto, Ontario	Canada	Lecture
1985		Halifax, Nova Scotia	Canada	Lecture
1986		Egtved,	Denmark	Course
1986	2nd ISME Early Childhood Seminar	Kecskemét	Hungary	—
1986	17th ISME Conference	Innsbruck	Austria	—
1987	Hochschule für Musik	Köln	West Germany	Lecture
1987	Musik Konzervatorium	Biel	Switzerland	Course
1987	Acadia University	Wolfville, Nova Scotia	Canada	Course
1987	Royal Conservatory	Toronto, Ontario	Canada	Course
1987	Alverno College	Milwaukee, Wisconsin	United States	Course
1987	University of Oklahoma	Norman, Oklahoma	United States	Course Video Interview
1987	8th IKS Symposium	Kecskemét	Hungary	Lecture
1988	Musik Konzervatorium	Biel	Switzerland	Course
1988	University of Jyväskylä	Jyväskylä	Finland	Course
1988	3rd ISME Early Childhood Seminar	Brisbane	Australia	Lecture
1988	18th ISME Conference	Canberra	Australia	—
1988	British Kodály Society	London	United Kingdom	Course
1989	Belmont College	Nashville, Tennessee	United States	Course
1989	University of Missouri	Columbia, Missouri	United States	Course
1989	Duquesne University	Pittsburgh, Pennsylvania	United States	Course
1989	Royal Conservatory	Toronto, Ontario	Canada	Course
1989	University of Western Ontario	Ontario	Canada	Course
1989	British Kodály Society	London	United Kingdom	Course
1989	British Kodály Society	Cheltenham	United Kingdom	Course

YEAR	INSTITUTION	CITY STATE or PROVINCE	COUNTRY	PRESENTATION
1989	9th IKS Symposium	Athens	Greece	Lecture
1989	ISME Latin American Seminar	Buenos Aires	Argentina	—
1989	Kodály Society of Japan	Tokyo	Japan	Lecture
1989	Kodály Society of Japan	13 towns	Japan	Lectures
1990	Queensland Kodály Society	Brisbane, Queensland	Australia	Courses, Lectures
1990	Kodály Gesellschaft der Schweiz	Luzern	Switzerland	Course
1990	Silver Lake College	Manitowoc, Wisconsin	United States	Course
1990	University of Hartford	Hartford, Connecticut	United States	Course
1990	Capital University	Columbus, Ohio	United States	Course
1990	California State University	Los Angeles, California	United States	Course
1990	4th ISME Early Childhood Seminar	Lahti	Finland	—
1990	19th ISME Conference	Helsinki	Finland	—
1991	Kodály Gesellschaft der Schweiz	Lucern	Switzerland	Course
1991	Education Department	Brisbane, Queensland	Australia	Courses, Lectures
1991	University of Kentucky	Lexington, Kentucky	United States	Course
1991	University of Washington	Seattle, Washington	United States	Course
1991	ISME Board past president meeting	Seoul	Korea	—
1991	Royal Conservatory	Toronto, Ontario	Canada	Course
1991	University of Calgary	Calgary, Alberta	Canada	Course
1991	10th IKS Symposium	Calgary, Alberta	Canada	Lecture
1991	British Kodály Academy	London	United Kingdom	Lectures
1991	Musikalische Früherziehung	Vienna	Austria	Lecture
1991	24th International Music Council General Assembly	Bonn	Germany	Lecture
1992	Education Department	Brisbane, Queensland	Australia	Courses, Lectures

YEAR	INSTITUTION	CITY STATE or PROVINCE	COUNTRY	PRESENTATION
1992	University of Ohio	Cincinnati, Ohio	United States	Course
1992	Sam Houston State University	Huntsville, Texas	United States	Course
1992	Westchester University	Philadelphia Pennsylvania	United States	Course
1992	5th ISME Early Childhood Seminar	Tokyo	Japan	—
1992	20th ISME Conference	Seoul	Korea	—
1992	Tokyo Open the World Music Day	Nagoya	Japan	Lectures
1992	British Kodály Academy	London	United Kingdom	Lectures
1992	British Kodály Academy	Cardiff	United Kingdom	Lectures
1992	Musikalische Früherziehung und Medien	Vienna	Austria	Lectures
1993	Hungarian Cultural Center	Moscow	USSR	Lectures
1993	Holter Music Institute	Skårer	Norway	Course
1993	ISME Early Childhood Course	Kecskemét	Hungary	Organizer
1993	Capital University	Columbus, Ohio	United States	Course
1993	Royal Conservatory	Toronto, Ontario	Canada	Course
1993	11th IKS Symposium	Hartford, Connecticut	United States	Keynote Address
1993	Australian National University	Canberra	Australia	Lectures, Courses
1993	Education Department	Brisbane, Queensland	Australia	Course
1993	Moszkva Instito of Hungarian Kulture	Moscow	USSR	Lectures
1993	National University Music School	Canberra	Australia	Course, Lectures
1993	Education Department	Brisbane, Queensland	Australia	Lectures, Course
1993	Education Department	Townsville, Queensland	Australia	Lectures, Course
1993	Education Department	Canberra, Australian Capital Territory	Australia	TV Report
1994	Sibelius Academy	Helsinki	Finland	Lectures
1994	University of Hartford	West Hartford	United States	Course

YEAR	INSTITUTION	CITY STATE or PROVINCE	COUNTRY	PRESENTATION
1994	6th ISME Early Childhood Seminar	Columbia, Missouri	United States	Lifelong Honorary Member
1994	Holy Names University	Oakland, California	United States	—
1995	Schweizerisches Kodály Institute	Lucern1995	Switzerland	Course
1995	Brigham Young University	Provo, Utah	United States	Course
1995	Ryelson University	Toronto, Ontario	Canada	Course
1995	12th IKS Symposium	Assisi	Italy	Lecture
1996	Brigham Young University	Provo, Utah	United States	Course
1996	Aikem Firenze	Firenze	Italy	Course
1997	In the Spirit of Kodály Symposium	Kolozsvár	Romania	Lecture
1997		Barcelona	Spain	Lecture
1997		Brisbane, Queensland	Australia	Lecture
1997		Sydney, Queensland	Australia	Lecture
1997	13th IKS Symposium	Manila	Philippines	Lecture
1998	OAKE Conference	New Orleans, Louisiana	United States	Lecture
2000	Kodály Conference	Paris	France	Lecture, Produce Video

APPENDIX B

Institutional Review Board Approval Forms



Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Expedited Review – AP01

Date: July 08, 2013

IRB#: 2574

Principal Investigator: Beth Turner Mattingly

Approval Date: 07/08/2013

Expiration Date: 06/30/2014

Study Title: The Life and Work of Katalin Forrai

Expedited Category: 6 & 7

Collection/Use of PHI: No

On behalf of the Institutional Review Board (IRB), I have reviewed and granted expedited approval of the above-referenced research study. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Obtain informed consent and research privacy authorization using the currently approved, stamped forms and retain all original, signed forms, if applicable.
- Request approval from the IRB prior to implementing any/all modifications.
- Promptly report to the IRB any harm experienced by a participant that is both unanticipated and related per IRB policy.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Promptly submit continuing review documents to the IRB upon notification approximately 60 days prior to the expiration date indicated above.
- Submit a final closure report at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

A handwritten signature in black ink that reads 'E. Laurette Taylor'.

E. Laurette Taylor, Ph.D.
Chair, Institutional Review Board



Institutional Review Board for the Protection of Human Subjects

Approval of Continuing Review – Expedited Review – AP0

Date: May 19, 2015

IRB#: 2574

Principal Investigator: Beth Turner Mattingly

Approval Date: 05/18/2015
Expiration Date: 04/30/2016

Expedited Category: 6 & 7

Study Title: The Life and Work of Katalin Forrai

Based on the information submitted, your study is currently: Active, open to enrollment. On behalf the Institutional Review Board (IRB), I have reviewed and approved your continuing review application. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Obtain informed consent and research privacy authorization using the currently approved, stamped forms and retain all original, signed forms, if applicable.
- Request approval from the IRB prior to implementing any/all modifications.
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- Promptly submit continuing review documents to the IRB upon notification approximately 60 days prior to the expiration date indicated above.
- Submit a final closure report at the completion of the project.

You will receive notification approximately 60 days prior to the expiration date noted above. You are responsible for submitting continuing review documents in a timely fashion in order to maintain continued IRB approval.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

A handwritten signature in black ink, appearing to read 'E. Laurette Taylor'.

E. Laurette Taylor, Ph.D.
Chair, Institutional Review Board



Institutional Review Board for the Protection of Human Subjects

Approval of Continuing Review – Expedited Review – AP0

Date: May 03, 2016

IRB#: 2574

Principal Investigator: Beth Turner Mattingly

Approval Date: 05/02/2016
Expiration Date: 04/30/2017

Expedited Category: 6 & 7

Study Title: The Life and Work of Katalin Forrai

Based on the information submitted, your study is currently: Active, open to enrollment. On behalf the Institutional Review Board (IRB), I have reviewed and approved your continuing review application. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Obtain informed consent and research privacy authorization using the currently approved, stamped forms and retain all original, signed forms, if applicable.
- Request approval from the IRB prior to implementing any/all modifications.
- Promptly report to the IRB any harm experienced by a participant that is both unanticipated and related per IRB policy.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Promptly submit continuing review documents to the IRB upon notification approximately 60 days prior to the expiration date indicated above.
- Submit a final closure report at the completion of the project.

You will receive notification approximately 60 days prior to the expiration date noted above. You are responsible for submitting continuing review documents in a timely fashion in order to maintain continued IRB approval.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

E. Laurette Taylor, Ph.D.
Chair, Institutional Review Board

**University of Oklahoma
Institutional Review Board
Informed Consent to Participate in a Research Study**

Project Title: The Life and Work of Katalin Forrai
Principal Investigator: Beth Mattingly
Department: Music Education

You are being asked to volunteer for this research study. This study is being conducted at Kecskemét, Hungary. You were selected as a possible participant because you were a close friend and colleague of the subject and expressed an interest in sharing information concerning Katalin Forrai.

Please read this form and ask any questions that you may have before agreeing to take part in this study.

Purpose of the Research Study

The purpose of this study is to learn more about the life and work of Katalin Forrai, a famous music educator.

Number of Participants

About twenty people will take part in this study.

Procedures

If you agree to be in this study, you will be asked to participate in a private interview with the researcher.

Length of Participation

The interview will require approximately one to two hours of time.

Risks of being in the study

There are no risks involved in this study.

Benefits of being in the study are

None

Compensation

You will not be reimbursed for your time and participation in this study.

Confidentiality

In published reports, there will be no information included that will make it possible to identify you without your permission. Research records will be stored securely and only approved researchers will have access to the records.

There are organizations that may inspect and/or copy your research records for quality assurance and data analysis. These organizations include the OU Institutional Review Board.

The information provided will be included in a doctoral dissertation.

Voluntary Nature of the Study

Participation in this study is voluntary. If you withdraw or decline participation, you will not be penalized or lose benefits or services unrelated to the study. If you decide to participate, you may decline to answer any question and may choose to withdraw at any time.

Waivers of Elements of Confidentiality

Your name will not be retained or linked with your responses unless you specifically agree to be identified. The data you provide will be retained in anonymous form unless you specifically agree for data retention or retention of contact information beyond the end of the study. Please check all of the options that you agree to:

I consent to being quoted directly. Yes No

I consent to having my name reported with quoted material. Yes No

I consent to having the information I provided retained for potential use in future studies by this researcher. Yes No

Audio Recording of Study Activities

To assist with accurate recording of your responses, interviews may be recorded on an audio recording device. You have the right to refuse to allow such recording without penalty. Please select one of the following options:

I consent to audio recording. Yes No

Photographing of Study Participants/Activities

In order to preserve an image related to the research, photographs may be taken of participants. You have the right to refuse to allow photographs to be taken without penalty. Please select one of the following options:

I consent to photographs. Yes No

Future Communications

The researcher would like to contact you again to recruit you into this study or to gather additional information.

I give my permission for the researcher to contact me in the future.

I do not wish to be contacted by the researcher again.

