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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

KATINKA DÁNIEL: HER LIFE AND HER CONTRIBUTIONS TO KODÁLY PEDAGOGY IN THE UNITED STATES

A Dissertation

SUBMITTED TO

THE GRADUATE FACULTY OF THE SCHOOL OF MUSIC

in partial fulfillment of the requirements for the

degree of

DOCTOR OF PHILOSOPHY

By

JERI W. BONNIN
Norman, OK
2003

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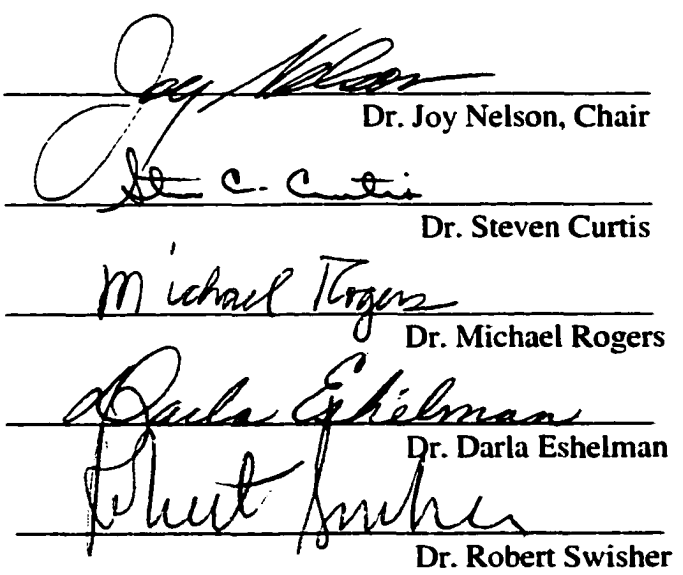
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KÁTINKA DANIEL: HER LIFE AND HER CONTRIBUTIONS TO KODÁLY PEDAGOGY IN THE UNITED STATES

A Dissertation APPROVED FOR
THE SCHOOL OF MUSIC

BY



ACKNOWLEDGEMENTS

This paper could not have been completed without the help of several people. Katinka Dániel was most kind and helpful during the entire process of this dissertation. I thank her for sharing her wonderful life. Also, I thank the questionnaire respondents for their remarkable stories and information.

I am grateful to my committee chairperson, Dr. Joy Nelson, for her guidance and patience as the study evolved. Also, I thank the committee members for their willingness to serve and to offer knowledgeable advice.

David Moore, professor at the University of Montana-Western, gave generously of his time and talent. I appreciate his thoughtful help and comments. Also, thanks to Glenda Elser and Kevin Kvalvik for their technical assistance in the document preparation.

My husband, Scott, and our children have been extremely patient. I am grateful for their support of this effort.

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CHAPTER ONE

INTRODUCTION

Beginning with her work in Budapest, Hungary, and continuing in the United States and Canada, Katinka Scipiades Dániel (b. 1913) has been involved with the Kodály concept of music education for over 60 years. A tireless educator and reformer, Katinka Dániel has been a pioneer in curriculum development and music literacy for children and adults since her immigration to the United States in 1960. Her work and the work of her students have changed the course of music education and given rise to Kodály organizations and teacher training programs in colleges and universities throughout the United States.

During the second half of the twentieth century, the Kodály approach to music education, inspired by the Hungarian composer, professor, and ethnomusicologist Zoltán Kodály, spread gradually throughout the world. Katinka Dániel was one of the first teachers to adapt the Kodály approach in the United States. Drawing on the curriculum and materials developed and created by Jenö Adám, Hungarian music educator, she worked for twelve years field testing and developing a curriculum and materials that could be used successfully in American schools.

In an intensive effort involving input from many experienced teachers, Dániel selected and analyzed hundreds of American folk songs and published

volumes of music materials, sequenced textbooks, lesson plans, and curriculum guides. She has given workshops and seminars to train teachers in the use of the materials and in the underlying music education philosophy of Zoltán Kodály. She has made presentations in more than 28 states and has spoken at numerous conferences, including the first International Kodály conference in Oakland, California (1973), the second International Kodály conference in Keckskemet, Hungary (1975), and the 1984 Orff Schulwerk National Convention in Las Vegas. Her workshop titles reflect a wide variety of topics including classical music listening, the Kodály approach, and Bartók's compositional devices.

In addition to conference presentations, Dániel has taught workshops and summer sessions on university and college campuses throughout the United States and Canada including the campuses of the University of California, Los Angeles; the University of Oklahoma, Norman; the National Music Camp at Interlochen, Michigan; Silver Lake College in Manitowoc, Wisconsin; the University of Bowling Green; the University of Oregon; and Arizona State University, Phoenix, among others.

Dániel's students have become leaders in music education at major universities, training their own students in the Kodály approach and extending Dániel's influence in music education to thousands of teachers nationwide and abroad. Among those are Sr. Lorna Zemke, DMA, Professor and Director of Graduate Kodály Programs at Silver Lake College, Manitowoc, Wisconsin; Dr.

Joy Nelson, Professor and Director of Kodály Programs at the University of Oklahoma, Norman; and Dr. Katherine Hickey, Assistant Professor of Music Education at Southern Illinois University, Carbondale. Teachers who have attended Dániel's workshops include Dr. Lois Choksy, Professor Emeritus, University of Calgary, and Dr. John Feierabend, Director of Music Education, Hartt School of Music, University of Hartford, both of whom have authored publications on the Kodály approach.

Katinka Dániel's work on behalf of music education is well recognized. She is the recipient of numerous awards including the Organization of American Kodály Educators (OAKE) Lifetime Achievement Award, granted in March, 2001. In 1992 Dániel received the Kodály Outstanding Educator Award from OAKE, an honor given to one person a year. Also, the government of Hungary recognized Dániel in 1993 with the Gold Cross of Merit of the Republic of Hungary for her work not only in education, but also as an ambassador for her country of origin.

Universities and colleges have recognized Dániel's contributions to music education. In 1984, the University of Oklahoma, Norman, honored her with an all-day Kodály Festival. Events at the festival included performances of Native American dance, Kodály's Hary Janos Suite, presented by the Oklahoma Youth Orchestra, and Bartok's Contrasts presented by the University of Oklahoma Instrumental Trio. The Oklahoma Baptist University Chorale and the Moore

Elementary School's Honor Choir performed at the festival and a first grade class from Moore, Oklahoma presented a class demonstration. In the keynote address, Katinka Dániel spoke about Kodály's life and music education philosophy. In the afternoon session, she taught a piano master class in which she demonstrated the Kodály approach to piano pedagogy, a method she developed for American students.

In 1993, Silver Lake College, Manitowoc, Wisconsin honored Dániel's leadership in music education. The college named their performing arts theater the Katinka Scipiades Dániel Fine Arts Theater in recognition of her work.

Many prominent music teachers have visited in Dániel's home and received individual mentoring. Among these teachers are Sister Lorna Zemke and David Falconer (d. 1992), the master teacher featured on the video The Kodály Concept in America (Falconer & Dániel, 1989). Martha Rosacker, music educator and founder of the Palomar Youth Chorale, also visited the Dániel home to receive guidance with lesson plans. Diane Geller, adjunct faculty instructor at Palomar College, expressed an interest in folk song research, and Dániel trained her personally in the materials and methods. Geller now teaches folk song research in workshops and certification classes.

Although Dániel's teaching circumstances have been varied throughout her life, she has never wavered in her philosophy of the education of children. She believes using quality musical materials and a learning sequence based on the

development of the child in combination with a musically trained teacher will produce a successful music education program (Dániel, personal interview, March 17, 1999). Her materials reflect this philosophy and are still in use in their original form more than 40 years after their creation.

Need for the Study

Presently, the Kodály approach is highly regarded among music education professionals across the United States. Music series books, such as those published by Silver Burdett Ginn and MacMillan McGraw-Hill, feature lesson plans, transparencies, student worksheets, and folk song literature to assist teachers using this approach. Training is available through workshops and classes offered throughout the year in many areas of the United States. However, there is very little documentation of the work of the people who were pioneers and subsequently laid the groundwork for inclusion of the Kodály approach into the mainstream of music education.

Katinka Dániel's work, lectures, and publications have influenced thousands of teachers across the United States. Her choice of song literature for use in elementary schools was reviewed and approved by Zoltán Kodály (K. S. Dániel, personal interview, March 18, 1999), and she was one of the first to teach the approach in the schools. However, there has only been one formal study focusing on her work.

A master's thesis describing Dániel's Kodály-based piano instruction, written by Michelle King (1999), is the one formal study about Katinka Dániel's work. This thesis is limited to the topic of piano instruction. Because there is no formal study of her work in general music education, the purpose of this dissertation is to chronicle her work as pedagogue and mentor and to document her contributions to music education in the United States.

Procedures

The idea for this study arose as the author was introduced to Katinka Dániel's materials through university coursework and use in the elementary classroom. The author became interested in tracing the history of Dániel's life and investigating how Dániel's experiences led to the creation of the method, the publication of materials, and her reputation as a master teacher.

During preparation for the study, the author examined the history of the Kodály approach in Hungary and in the United States. The author questioned to what extent that the Kodály approach is different from what was being used at the time it was introduced in each country. A Guide to Research in Music Education, by Phelps, Ferrara, and Goolsby (1993), was consulted for steps in defining and narrowing a research topic as well as directions for the actual writing of the document. Also, Dissertations and Theses from Start to Finish by Cone and Foster (1993) provided direction for the organization of this study.

The following questions guided the study:

1. How is the work of Katinka Dániel viewed by her colleagues?

2. What experiences as a student and teacher in Hungary prepared Katinka Dániel to be a master teacher of music and a mentor?

3. What music education methods were used in the United States when Katinka Dániel began her work here?

4. What materials has Katinka Dániel developed? How are they organized and what is significant about them? How do these materials compare with other music education publications available in the 1960s?

5. How has music education in North America been influenced by the work of Katinka Dániel? Is there evidence of the Kodály approach in music materials published today?

Interviews with Katinka Dániel

The research methodology for this study included in-depth interviews with Katinka Dániel and content analysis of her articles and books, articles and course announcements published in the Kodály Envoy, and questionnaires returned from Dániel's colleagues and students. Primary sources consulted for this study include texts on the history of Hungary, music series books from the 1960s and 1990s, and texts on the Kodály approach.

Dániel granted interviews in her home from March 17 through March 22, 1999. The interviews were audio taped and transcribed according to the guidelines of Ives (1995), Yow (1994), and Davis, Back and MacLean (1977). During the interview, Dániel's collection of workshop and class brochures, as well as photographs and personal papers and letters, were reviewed.

Guides for the formulation of questions used in this study came from several sources. The interview questions found in the dissertations of Fast (1997), and Roberson (1985) and the Masters thesis of Swyers (1993) served as models and information found in Ives (1995) provided guidance in creating interview questions pertinent to this study. The questions used in the interview with Dániel include:

1. Describe any changes of music education in Hungary between the time you were in school and your children began school.

2. Did you teach music in Hungary before you came to America? Describe the methods and circumstances.

3. How did you become active in music education in America? When did this occur?

3. Describe your adaptation of the Kodály approach used in the San Roque School.

4. How did you collect the American folk songs?

6. How do the sequences in the American adaptation of the Kodály approach differ from the Hungarian sequences? Why is there a difference?

7. Who were the major forces in the dissemination of the Kodály approach? What is your relationship to these people?

8. You are considered a founding mother of the Kodály approach in America. Do you have a reaction to that?

9. Has your philosophy of music education changed during your different teaching situations? What is it now?

10. What do you consider your most important contribution to American music education?

11. In what direction do you see American music education moving? What advice do you have for present and future music teachers?

12. Do you have further comments for this study?

Dániel was interviewed by telephone and personal correspondence as additional information or clarification was needed. Information referenced during the interview but not documented through available brochures, advertisements, or colleague and student questionnaires was verified through email or by telephone.

Colleague and Student Questionnaires

A list of 33 of Dániel's colleagues and students was compiled during the interviews with her. These people were sent cover letters that described the study and included requests for permission to follow up with a telephone interview, offers of anonymity to those who requested it, informed consent forms, and questionnaires. Questionnaires found in McKennan (1956), Holgate (1962), Stoddard (1968), Blasch (1972), Baker (1992), and Boston (1992) were examined as models for this study. Follow-up letters or emails were sent to request late responses after the requested return date.

The questionnaire contains the following items:

1. When and under what circumstances did you meet Katinka Dániel?

2. Did Katinka Dániel introduce you to the Kodály approach of general music instruction or piano pedagogy? Please describe your introduction and reaction to the experience.

3. From your perspective, what significant contributions did Katinka Dániel make to American general music education and piano pedagogy?

5. Please list other emerging leaders in Kodály music education during the early 1960s. What were their contributions?

6. Please include any additional comments, anecdotes, or information you are willing to share concerning your professional relationship with Katinka Dániel.

The cover letters and pilot questionnaires of Beauchamp (1994) and Roberson (1985) were useful as a guide for this study. Five music teachers from Lawton Public Schools, Lawton, Oklahoma pilot tested the questionnaire for clarity, redundancy, and length. The pilot test cover letter is in Appendix A and the cover letter and informed consent form used in the present study are found in Appendix B.

Sixteen responses to the questionnaire are included in the study. Of the remaining 17 questionnaires, one was returned by the Post Office as undeliverable, three respondents did not fill in the questionnaire, writing that Dániel was not well known to them, and one declined to participate but answered three questions anyway. One respondent verbally declined to participate and ten questionnaires did not yield a response.

Respondent Profiles

Respondents to the questionnaire are active or retired music educators. Descriptions of the 15 respondents who agreed to be identified are included to

validate conclusions drawn from responses.

Lauren Abernethy

Lauren Abernethy retired from the Seattle Public Schools where she taught kindergarten through 6th grade. She also taught Kodály methodology at the University of Washington. She received the Bachelor of Music and Master of Music Education degrees from Stanford and has continued graduate work in music education at the University of Washington. Abernethy received her Kodály training at the Franz Lizst Academy in Budapest during the 1972-1973 school year. She is a founding member of the International Kodály Society (IKS) and brought a demonstration group to the first International Kodály Symposium at Stanford. Abernethy is also a founding member and past president of the Organization of Kodály Educators (OAKE).

Denise Bacon

Denise Bacon is the founder of the Kodály Musical Training Institute and the founder and director of the Kodály Center of America. She studied at the Franz Liszt Academy in Budapest and brought Hungarian teachers to the United States to train teachers. Bacon received the OAKE Outstanding Achievement Award in 1989 and the OAKE Lifetime Achievement Award in 2000.

Dean Boal

Dr. Dean Boal was Dean of the Peabody Conservatory in Baltimore when he invited Dániel to teach Kodály summer workshops there. Boal has worked in

music education in several areas of the United States. Before retiring in 1995, he served as Vice President of Cultural Programming for National Public Radio and is President Emeritus of the Interlochen Arts Academy in Michigan.

Diane Geller

Diane Geller is an elementary music teacher in Vista, California. She teaches Kodály certification classes at Palomar College and directs the Palomar Youth Chorale. Geller received Kodály training from Katinka Dániel and her Kodály certification at Silver Lake College.

Sister Mary Alice Hein

Sister Mary Alice Hein is Professor Emerita at Holy Names College in Oakland, California. She was Director of Kodály Programs there until 1989. Hein earned a Master of Musical Arts at Holy Names and received her Kodály training at the Franz Liszt Academy in Budapest through an International Research Exchange (IREX) grant. She co-chaired the first International Kodály Symposium at Holy Names and served on the boards of both the IKS and OAKE. Hein received the OAKE Outstanding Achievement Award in 1988 and the OAKE Lifetime Achievement Award in 2001.

Katherine Hickey

Dr. Katherine Hickey is Assistant Professor of Music Education and the Department Chair of Music Education at Southern Illinois University, Carbondale. She earned the Doctor of Musical Arts degree in Music Education

from the University of Southern California. Hickey received her Kodály training from Katinka Dániel and Sister Lorna Zemke. She also studied for one year at the Franz Liszt Academy in Budapest. She is presently president of OAKE.

Robert Kersey

Dr. Robert Kersey is retired Superintendent of Schools, Carroll County, Maryland. He has served as Assistant Superintendent, Director of Secondary Schools, Supervisor of Music, and band director in Carroll County. Before working in the school system, Kersey was a music arranger at NBC and on the music arranging staff of the Ice Capades. He earned a bachelor's degree at New York University, a master's at the Peabody Conservatory, and a Ph.D. at the University of Maryland. He also holds a certificate from the Brooklyn Conservatory of Music. Kersey was President of the Maryland Music Educators and served as editor of the Music Educators Journal. He received his Kodály training from Katinka Dániel.

Paul Lindblad

Paul Lindblad is Music Director at Wilmette Lutheran Church. He directs the Oak Park Concert Chorale, an adult organization, and the Paul Lindblad Choristers, a children's choir. He also maintains a private voice and piano studio. Lindblad received a Bachelor of Music Education and a Master of Church Music at Concordia University, River Forest, Illinois. He earned his Kodály certification at Silver Lake College and continued to study privately with Katinka Dániel.

Lindblad has audio and video taped Dániel's certification classes, piano workshops and convention presentations for over 20 years.

Wendy March

Wendy March is Associate Professor of Music at California State University, Fresno. She received a Doctorate of Musical Arts at the University of Oregon. She earned her Kodály certificate from the Kodály Association of Southern California (KASC).

Robert Perinchief

Robert Perinchief is Adjunct Professor at the University of Ocala in Florida. He is Professor Emeritus at the University of Wisconsin, Whitewater and author of Kodály in Transparencies. Perinchief earned a Doctorate in Music Education at Columbia University. He studied the Kodály approach in Budapest and in 1973 developed the first Kodály masters program at a public university, the University of Wisconsin, Whitewater. He was co-founder of the Midwest Kodály Music Educators Association (MKMEA), the first Kodály organization in the United States. Perinchief is an OAKE past president and served at executive secretary to OAKE from 1979-1986.

Constance Price

Constance Price is a music teacher at the Essex Town School District in Vermont, teaching grades kindergarten through 2. She is also founder and artistic director of the Essex Children's Choir. Price earned a Bachelor of Music

Education at Howard University School of Music, Washington D.C. She received her Kodály training at the Kodály Musical Institute, New England Conservatory and attended the Kodály Institute in Keskemet, Hungary. Price has studied and has taught at the Hartt School and has been a guest teacher at the Kodály Center of America.

Ray Robinson

Dr. Ray Robinson is professor and choir director at Palm Beach Atlantic College. He earned a Bachelor of Arts degree from San José State University, a Master of Music in Viola Performance from Indiana University, and a Ph.D. in Music Education from Indiana University. Robinson was Dean of the Peabody Conservatory when he invited Dániel to teach there several summers. Robinson has held other positions including President of Westminster Choir College and professor at Wolfson College, Cambridge. Robinson served as Chair of the Research and Publications Committee for the American Choral Directors Association (ACDA) and on the Undergraduate Commission of the National Association of Schools of Music (NASM).

Martha Rosacker

Martha Rosacker teaches music in grades kindergarten through 2 in Fallbrook, California. She is an adjunct faculty member at Palomar College, teaching courses for Kodály certification. She is a founding member of the Oklahoma Kodály Educators (OKE). Rosacker received Kodály training from

Katinka Dániel and her certification at Silver Lake College. She is the recipient of the 1999 OAKE Outstanding Educators Award.

Pam Wade

Pam Wade is a music consultant in Southern California. She teaches music in kindergarten through 8th grade and leads a children's choir in Ramona, California. Wade is an adjunct faculty member at Palomar College, teaching Kodály certification classes. She has served as an OAKE past president and received the 1997 OAKE Outstanding Educator Award. Wade has also been recognized by the San Marcos Schools as an outstanding teacher.

Sister Lorna Zemke

Sister Lorna Zemke is the Director of Graduate Music and Early Childhood and Prenatal Music Programs at Silver Lake College, Manitowoc, Wisconsin. She earned a Doctor of Musical Arts from the University of Southern California and received her Kodály training from Katinka Dániel. Zemke also studied at the Franz Liszt Academy in Budapest. Zemke taught at the San Roque School when Dániel was developing the Kodály Approach. She is a founding member of OAKE and the Midwest Kodály Music Educators Association (MKMEA). In 1985, Zemke received the first Outstanding Educators Award given by OAKE.

Data Coding

Code categories were developed from the phrases and vocabulary used by the subjects in questionnaire responses. The questionnaire responses were analyzed to determine in which category or categories to place the data, according to guidelines in Bogden and Biklen (1982). Some categories were subdivided into smaller groups of similar responses. Coding categories of three or fewer responses were combined with similar categories. The data analysis is in Appendix C.

Two themes, Music Education and Music Educators, emerged from the data. Responses in the Music Education subgroup are directly related to Katinka Dániel. They provide documentation of her work and influence on music education in the United States. The influence responses include her relationships with individuals and with groups of people.

The aspects of Dániel's work that suggest significance due to the large number of responses are her influence on music education in the United States, and the material she has collected and published. Data from other sources such as personal letters and public recognition support these results.

Chapter Organization

This study is organized in 7 chapters and 13 appendices. Chapter One is an introduction to the study. It includes the purpose, need for the study, and the procedures used. In Chapter Two, the history of the Kodály approach to music education in Hungary and in the United States is examined.

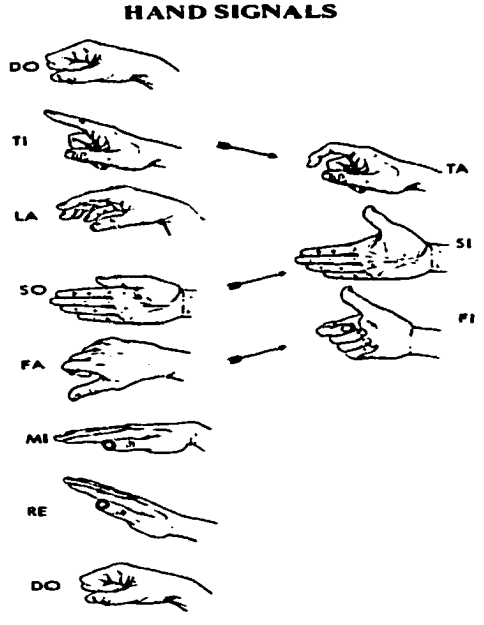
Chapter Three is a brief biography of Katinka Dániel's life in Hungary and her early work in the United States. Chapter Four continues Dániel's biography with information on her workshops and clinics throughout the United States. Katinka Dániel's publications are discussed in Chapter Five. Chapter Six contains information on the accomplishments of Dániel's students and on the honors given to her for her work in music education. Chapter Seven contains the summary and conclusions.

Definitions

Music education terminology specific to this study is as follows:

Create – to compose or improvise music

Curwen hand signs – hand signals adapted from John Curwen's 19th century system used to indicate pitches (Campbell & Scott-Kassner, 1995, p. 158)



(Dániel, 1979, p. 11)

Listening – the skill of perceiving music through the ear (Campbell & Scott-Kassner, 1995, p. 158)

Movable do – with solfege, the use of do as the tonal center in major modes and la as the tonal center in minor modes in any key (Choksy, 1974, p. 18)

Musical concept – the perception and label of an aural event such as high and low pitch or fast and slow rhythm patterns

Musical elements – the materials of which music is made such as melody or rhythm

Music literature – songs and instrumental music both notated and produced through singing or playing

Objectives – the expected outcome of a lesson presentation

Ostinato – a repeated rhythmic or melodic pattern

Pentatonic scale – a five-tone scale containing no half steps

Reading – the skill of interpreting a visual representation of sound

Rhythm syllables – syllables used in reading rhythm to express duration of sound (Choksy, 1974, p. 19)

So – spelling of Sol for this study

Sol-fa syllables – syllables used to indicate relative pitch

Solfege – the use of sol-fa syllables in interpreting music

Sound – pitch or interval

Tonic solfa – the use of solfege with moveable do

Writing – the skill of notating music in traditional or non-traditional ways

Limitations

This study is limited to a review of Katinka Dániel's personal and professional life as viewed from her perspective and an evaluation of her expertise as seen through her colleagues and students. The study contains Dániel's views of events as shared with the author through the interview process and verified through responses to questionnaires and printed sources.

CHAPTER TWO

HISTORICAL BACKGROUND

As Professor at the Franz Liszt Music Academy in Budapest, Zoltán Kodály, Hungarian composer and music educator, was disturbed by the low performance level of Hungary's college musicians in the early 1900s. He was also concerned that the population of the nation was musically illiterate as evidenced by the low audience attendance at concerts (Kodály, 1974a, p. 119). Kodály suggested music training beginning in kindergarten to educate the Hungarian population in their culture and music (Kodály, 1974b, p. 128).

Two themes concerning music education are prominent in Kodály's writings. He believed that a music curriculum based on the folk songs and games from the Hungarian culture would keep the Hungarian language and customs from being lost (Kodály, 1974b, p. 147; Sinor, 1997, p. 38; Sandor, 1975, p. 24). Kodály also believed the musical taste of Hungary would be improved through educating all children to be musically literate (Kodaly, 1974a, p. 120; Kodály, 1974a, p. 119; Sandor, 1975, p. 24). In an interview with Dr. Ernö Dániel (1966), Kodály stated that musicians have no audience if the population is not musically literate; therefore, music education must begin in the primary school (E. Dániel, 1966).

Kodály did not write a music education method (E. Dániel, 1966). He developed a philosophy of music and cultural education and inspired others with his ideas about what was important in the training of the Hungarian people. In addition, Kodály wrote many volumes of materials for use in the classroom. These are based on the rhythmic and melodic characteristics of Hungarian folk songs. The collection is referred to as the Kodály Choral Method.

The Kodály Choral Method contains materials for different levels of students. Kodály wrote the books to provide quality materials for teaching music. For younger children, Kodály (1974) wrote Fifty Nursery Songs, a book of pentatonic songs. He wrote several exercise books with two-part reading exercises including 66 Two-Part Exercises (Kodály, 1964), a more advanced book containing complicated rhythms and altered tones.

Music Education in Hungary

During the late 1800s and early 1900s rural Hungarian culture began influencing artists in Budapest (Lukacs, 1988, p. 28), and historic rhythmic and melodic patterns became important in new music (Sandor, 1975, p. 15). Previously, the Austrio-German culture had dominated urban Hungary (Lukacs, 1988, p. 28). Because of Kodály's belief that music education should be Hungarian cultural education, his philosophical ideas were met with enthusiasm.

Music education was available to all students in the public schools at the time Kodály was developing his philosophy (Lukacs, 1988, p. 142; K. S. Daniel,

personal interview, October 14, 2001). At each grade level, students across Hungary studied the same curriculum (K. Dániel, personal interview, August 9, 2002). A change in the music curriculum could eventually affect most of the population.

Kodály/Adám Curriculum

Kodály commissioned Jenö Adám (1944), former professor at the Franz Liszt Academy, to develop a new music curriculum for elementary school. During World War I, Adám was a prisoner of war in Russia. When he returned to Hungary, his first teaching position was in an elementary school. Because of Adám's experience working with young children, Kodály asked him to write the curriculum. In 1945, Adám's curriculum was approved by the Hungarian People's Republic and was used in the Hungarian school system (Sandor, 1975, p. 10). A sequence chart of Adám's method is in Appendix D.

Adám's choice of song material and his teaching sequence were different from what was in place in Hungary at the time. Adám's music was chosen from Hungarian folk songs, rather than the songs of primarily Germanic origin or songs composed for teaching specific musical elements, as were used before. His teaching sequence is based on the predominant rhythmic and melodic patterns and the beginning song material is primarily pentatonic. However, songs of all modalities were included in the new curriculum (K. S. Dániel, personal interview, March 14, 1999). According to Dániel, the music program in place before Adám's

materials were adopted was good, but did not allow for training in the Hungarian culture and did not lead students to an appreciation of Western art music, two important parts of Kodály's music education philosophy (K. S Dániel, personal interview, June 19, 2001).

Adám included tools for music education that were new to Hungarian teachers. These included the use of sol-fa syllables and Curwen hand signs. Also, the moveable do system of singing was not used in Hungary before Adám's curriculum was published (Zemke, 1968, p. 21).

During World War II and the occupation years, music teachers experienced several difficulties. These hardships included loss of status, limited supplies, classes held in bomb shelters, and dangerous traveling conditions in the streets. Because paper was in short supply, music was copied by hand for students to read. Despite these adversities, classes met and Kodály was able to eventually effect a change in music education (Szábo, 2000, p. 27; Dániel, personal interview, March 14, 1999.

Due to her training with Adám, Dániel was one of the first teachers to use the Kodály approach with students. Adám was a mentor to Dániel during her early teaching tenure, and she witnessed the development of the method. She states, "I frequently observed Professor Adám as he developed and wrote the new Hungarian music education method" (K. S. Dániel, personal interview, March 14, 2000). Her adaptation is discussed in Chapter 5.

Kodály's goal in 1947 was that all students from the primary school would be musically literate by the year 2000 (Kodály, 1947, p.162). Interestingly, in an article published in 2000, Helga Szabo, a Hungarian music educator, states her encouragement regarding the status of Hungarian music education. However, she is realistic in the view that not all students receive an ideal music education now, nor did they during the Communist regime. Szabo states that the training and skill of the teacher determines the quality of music instruction (Szabo, 2000, p. 29).

Music Education in the United States

In 1960, Dániel moved to the United States. The country was in a period of dramatic change in education during this time (Kidd, 1984, p. 211). When the Russian satellite Sputnik was launched in 1957, the public had become concerned that students were not being adequately educated (Mark & Gary, 1992, p. 218; Engleman, 1961, p. 35).

Studies were conducted in many subject areas, including music, to develop new methods of education (Kidd, 1984, p. 211). Professionals in the music field determined that music teachers should be excellent musicians (Kidd, 1984, p. 138), the repertoire used in the school should be of the highest quality (Kidd, 1984, pp. 140-141; Mark & Gary, 1992, p. 345), and music should be taught to all students (Kidd, 1984, p. 211). Zoltán Kodály had stated these as qualities of an ideal music education 40 years earlier (Kodály, 1974a, p. 122; 1929, p. 120). In this climate, Katinka Dániel began her work in the United States.

Early Adaptations of the Kodály Approach

In the 1960s, elements of the Kodály approach began to be introduced in the United States. Pioneers such as Mary Helen Richards, Lois Choksy, and Denise Bacon traveled to Hungary to observe the approach being used in the schools. They brought the new ideas back to the United States and shared them in classes, conferences, and workshops. The atmosphere was ripe for new ways to incorporate folk music and teach musicianship and composition (Leonard & House, 1972, pp. 70-71; Kidd, 1984, pp. 69-70, 140-141; Mark & Gary, 1992, p. 340, 345).

Mary Helen Richards

Mary Helen Richards was one of the first American music educators to adapt the Kodály approach for use in the American schools. At the invitation of Zoltán Kodály, Richards visited Hungary in 1960 and observed music classes there. When she returned home to Menlo Park, California, Richards published Threshold to Music (1964). The publication consisted of 107 flip charts designed to present rhythmic and melodic concepts sequentially from simple rudiments to more complicated aspects such as syncopated rhythms and diatonic scales. The sequence of instruction is in Appendix D.

Richards' curriculum used teaching ideas that were new to many teachers in the United States. She included hand signs, tonic sol-fa, rhythm syllables, and moveable do. Richards emphasized the development of inner hearing, or the ability to think music (Richards, 1963, p. 28).

Threshold to Music was developed for use by elementary classroom teachers rather than the highly trained musicians advocated by Kodály. Richards thought they, rather than music specialists, would be teaching music and that training teachers to use the charts was preferable to having no music instruction in the elementary school (Richards, 1964, p. ix).

There was a strong demand for Kodály-approach materials at the time Richards was developing Threshold to Music. The curriculum was published quickly with little time for thorough research. This created limitations in the method such as inadequate preparation and practice exercises and an insufficient song collection. However, Threshold to Music was widely distributed and enthusiastically received because of the lack of materials for use with the Kodály approach.

Lois Choksy

In the early 1960s, Lois Choksy was introduced to the Kodály approach through Richards' Threshold to Music. Choksy attended one of Dániel's summer workshops at the Peabody Conservatory (Choksy, 1969b, p. 12), and later traveled to Budapest several times to study the approach directly (Choksy, 1974,

p. 2). She returned to the United States and published The Kodály Approach (1974).

The Kodály Approach contains a more thorough curriculum than Threshold to Music. The curriculum contains many preparation activities for each musical concept including singing songs and playing games. There are also several review activities for reinforcement of each concept. The sequence of instruction is clearly defined and arranged in a logical sequence for young students. A chart of the sequence for The Kodály Method is in appendix D.

Choksy believes providing students with music reading skills is the most important aspect of music education (Choksy, 1988, p. 1). The teacher's manual illustrates this belief by providing specific directions for sequencing, presentation, and practice of new musical elements.

Denise Bacon

As the use of the Kodály approach in the United States increased, Denise Bacon (1969) saw a need for more authentic folk songs and good, composed reading materials for students in the United States. She wrote 50 Easy Two-Part Exercises (1977) for training in music reading and arranged and published collections of folk and nursery songs for children.

Bacon's publications provided teachers with quality materials based on the characteristics of folksongs from the United States. 50 Easy Two-Part Exercises begins with rhythmically simple exercises using the pitches So and Mi. As the

exercises progress, more difficult rhythm patterns and additional pitches are introduced. All exercises are pentatonic, a change from the diatonic exercises and songs available in published music curricula of the day.

Summary

Jenö Adám's curriculum, based on Kodály's music education philosophy, was embraced by Hungarian educators. The country was attracted to the focus on Hungarian cultural education. The curriculum was based on Hungarian folk songs and used the basic rhythmic and melodic patterns found in the traditional music.

Katinka Dániel taught with Adám's curriculum in Hungary. Teaching conditions were difficult, but classes continued to meet, and Adám advised Dániel in the use of his method.

As music educators in the United States discovered the Kodály approach, they began demanding curriculum and song material. Educators studied in Hungary and developed curricula and materials for classrooms in North America. They shared the Kodály-approach materials and methods in classes, workshops, and demonstrations across the United States.

CHAPTER THREE

PARENT AND TEACHER

Family

From a box seat at the Budapest Opera House to tuned water glasses played by a friend to piano lessons at the Franz Liszt Music Academy at the age of five, Katinka Scipiades Dániel (b. 1913) has been surrounded by music. Counseled by her father to choose teaching rather than a concert career during the war in Hungary, Dániel earned elementary teaching, music education, and piano degrees as well as an Absolutorium in Art History Pedagogy. This was an unusual achievement for a woman in the 1930s and 1940s, but achievement was a pattern established by her grandparents and parents before her and was continued throughout Dániel's life on two continents.

Katinka was the second of three children born to Dr. Elemer Scipiades (d. 1943), Professor of Gynecology and Rector Magnificus of Erzsébet egyetém (Elizabeth University), and Iren Gecso Scipiades (d. 1975). In 1906 Iren graduated from the Franz Liszt Academy, earning degrees in music education and piano performance. Katinka was born and raised in Budapest. She speaks of her heritage:

> Family traditions have it that ancestors of my father's family, named Scipiades, came to Hungary from Greece in the 16th century, at the time that Hungary fought the Turk's invasion. The

> name Scipiades means "from the family Scipio." The family's Greek ancestors settled among the best of Hungarians, called the Jaszok, in the plains of Hungary called the Alfold (K. S. Dániel, personal papers, March 14, 1999).

Elemer Scipiades' love of music began at an early age, although as an orphan raised by monks he had no formal musical training. He was engaged by a wealthy family to tutor their son in his schoolwork as well as supervise the boy's violin practice. Though the family's son did not progress in his music studies, Elemer learned to play from observing the lessons, so the family gave the violin to Elemer.

The ancestors of Ignácz Gecso, Dániel's maternal grandfather, came from Bavaria and settled in Pápa, Hungary. Ignácz established "Mohai Agnesviz," a mineral water business. Dániel's maternal grandmother studied piano in Catholic school and, when she married, made certain that the six children in the family learned to play a musical instrument. Dániel's aunts and mother played the piano. One of her uncles played the violin and another played the tarogato (a Hungarian double reed instrument) and the piano. The youngest uncle, Sandor Gecso, not only played the cello, but was a sculptor, as well. He produced the bust of Dániel's father, Dr. Elemer Scipiades, that stands in front of the University Hospital of Obstetrics and Gynecology in Pecs, Hungary.

Iren Scipiades, Katinka's mother, cultivated musical talent in her children, as had her own mother. Although her piano concert career ended with her

marriage, she continued to play for family and friends. There were frequent gatherings in the Scipiades' home for chamber music recitals. Because Dr. Scipiades was the opera house physician, the family had a permanent box seat there and often attended the opera performances.

Dániel has many fond memories from her childhood in Hungary. She relates stories about her father renting Harold Lloyd comedy films for viewing with a hand-cranked projector, the extended family gatherings for meals, and vacations at her grandfather's summer home at Balaton Almadi.

Education

Dániel's formal musical training began at age five in Budapest, Hungary at the Liszt Ferenc Zenemuvészeti Foiskola (Franz Liszt Music Academy), Preparatory Division. Admission to the preparatory program was by audition, and lessons were given twice a week. The students attended many concerts not only of pianists, but also of other soloists and ensembles such as vocalists and symphony orchestras. Dániel credits her rich experiences at the academy and in her home for her life long interest in music (K. S. Dániel, personal interview, October 13, 2001).

For the two piano preparatory levels, Dániel studied with István Thomán, who had also taught Ernö Dohnányi and Belá Bartók. Thomán supervised the lessons given by a student teacher at the academy. After completing the

preparatory division, Dániel continued to study piano at the Music Academy throughout her elementary and high school years.

In Hungary, students entering the Gymnasium, or high school, choose either a vocational or classical course of study and are admitted by passing exams in the subject area. Dániel's father encouraged her to study elementary education in order to earn a living. Because of the rigors of the Gymnasium, she had only one year of study to complete her elementary education degree from the Notre Dame Teachers College, Pecs, Hungary. She then studied music education at the Franz Liszt Academy and was awarded the degree in 1932.

As she continued her study at the Franz Liszt Academy, Dániel planned for a career as a concert pianist, having the security of two education degrees as her father suggested. She studied the next six years for a degree in piano performance, graduating in 1938.

Dániel's piano professor, Imre Keéry Szántó, included technical training as well as listening and observation of other students in the program of study for performers. Although Dániel did not become a concert artist as she had planned, her training was thorough and rigorous. She describes one of her first lessons as follows:

> We had a tutor who trained us with scales, technical studies and basically supervised the compositions we learned. Then, twice weekly, we had our piano lessons with Keéry Szánto. From 2:00 to 8:00 P.M. we were required to listen to each other. Because of this,

> we became very familiar with the entire piano literature in those many hours.
>
> When I went to my first chamber music class, I was prepared to play a trio by Mozart. When it was my turn to begin, Professor Weiner asked me if I knew all the Mozart trios. I humbly answered that I did not. He told me, 'Go back home and learn all of them so as to truly know Mozart. Then, come back and I will tell you which one to play!' Without question this is what I did (Dániel, personal interview, March 13, 1999).

The relationship between faculty and students at the Music Academy was formal and respectful. In a class taught by composer Lajos Bárdos at the music academy, Dániel had the following experience:

> He was very strict. One day a glare on the blackboard prevented me from seeing what Professor Bardós was writing. I dared not ask him what he had written so I leaned over to my neighbor and quietly inquired what he had written. Without turning around, Professor Bárdos answered my question. I almost fainted. Then bending even more closely to my neighbor I whispered, "Golly, he has good ears!" Somehow Bárdos heard me again and answered, "I make my living from it." By that time I thought I would die! (Dániel, personal interview, March 13, 1999).

When Dániel graduated in 1938 with her piano performance degree, Antal Molnár, her solfege and theory professor at the Music Academy, asked her what her plans were. She replied with her desire to begin a concert career. The professor advised her to consider continuing her education because during the war there would be little chance for a successful performance career. Dániel applied for a music teaching position in the public schools and began pursuing an advanced degree from the Pázmány Péter University in Budapest.

Teaching Experience in Hungary

Dániel's first teaching position in 1938 was that of substitute teacher. She substituted in different schools for several months before she was offered a permanent position. In one school, the students included children from the circus. After class, the children showed her some of the tricks they were to perform that evening.

In Hungary at that time, students attended school from 8:00 A.M. until 1:00 P.M. Music, physical education, and art were taught by specialists in 50 minute classes that met two times a week. The state department of education determined the course of study, and each school was supplied with the same music curriculum.

In the afternoon, students attended private music lessons or dance classes. They also attended children's concerts for which they had been prepared in their music classes at school. The concerts were coordinated with the music curriculum. Dániel relates the following story:

> Once I gave them a dictation, and I didn't tell them what it was. Then the children came back from the children's concert and a little girl said, "Katinka, do you know what you dictated to us? That was Beethoven's Violin Concerto main theme" (K. S. Dániel, personal interview, October 13, 2001).

Because of the public school schedule, Dániel attended class at the Pázmány Péter University in the morning and taught solfege and piano in the Székes Fovárosi Zene Iskola [Municipal Music Schools] in Budapest and general

music classes in the Budapest City Schools in the afternoon. She also maintained a private piano studio in her home. Dániel earned the Absolutorium in Art History Pedagogy in 1944, which she describes as the equivalent to a doctoral degree. As a partial requirement for graduation, Dániel wrote a paper entitled A Zenei Nevelés Ertéke Az Emberiség Történetében [The Value of Music Education in History: The Philosophy of the Different Epochs in Appearance in Art and Music].

Dániel explains that her music education degree included the study of the history and philosophy of art. She describes her paper as having three parts; philosophy, art history, and music education. In explaining how she decided to pursue her advanced degree she states:

> When I finished my piano degree we were all surrounded with war. My solfege and theory professor, Antal Molnár (said), "How do you plan to be a concert pianist. All over is war. You are such a brilliant girl, go and receive your doctorate." I said, "I should go after I had already that many degrees? I should make my doctorate?" So then I went to the (Pazmány Péter) University and in Hungary, when we make a doctorate, we don't make it with one subject. They put together three subjects. My main subject was pedagogy. To that was added the art and aesthetics and philosophy.
>
> When you speak about the Greeks you have to have the philosophy of the ancient Greeks. You have to know how their philosophy created their artworks so you have to have art history. And then how that influenced the music. So, you see, you have to know philosophy, art and music to bring that together. So it's not enough to know just music because it was through history the value of music education was started. So I had to speak about the philosophy of the age, then the art. How that created the art and then how the music came into the picture. So that's what my

dissertation was (K. S. Dániel, personal interview, March 14, 1999).

While teaching in the public schools in Budapest, Dániel's supplies included a harmonium. This small pump organ was rolled into each classroom to accompany the students. The state department of education supplied textbooks for every grade level and then, as mentioned above, children's concerts provided live music. There were no recordings available because, as Daniel states, "we were a very poor country" (K. S. Dániel, personal interview, October 13, 2001). Dániel also describes a book she used with the students that contains many themes from major classical works. This was used to prepare the students for the children's concerts and acquaint them with classical repertoire.

Marriage

In 1943, as Dániel was teaching in the elementary schools and working on her advanced degree at the Pázmány Péter University, she and Dr. Ernö Dániel, Professor of Piano at the Franz Liszt Music Academy, planned their wedding. Because of the political situation at that time in Budapest, celebrations were difficult. Materials were not available for dresses, and food was distributed through the use of stamps. Dr. Ernö Dániel and Katinka Scipiades celebrated their marriage that year without a wedding cake, with food brought by her father's patients, and with Katinka dressed in a wedding gown made from a curtain lining. The wedding party included Dr. Ernö Dohnányi, conductor, pianist, composer,

and then president of the Franz Liszt Academy and Ede Zathoreczky, violinist and successor to Dohnányi as president of the Academy.

In March of 1944, Germany occupied Hungary. Later in the same year, the Soviet Union invaded Hungary and closed the Hungarian borders. Ernö and Katinka had been married five years when Ernö left Hungary to fulfill a concert tour of North and South America. He was advised not to return home because the Iron Curtain now prevented movement in and out of the country. Friends in America helped him find a position in Wichita Falls, Texas as musical director and conductor of the Wichita Falls Symphony and Dean of the Fine Arts Department of Midwestern State University. He was also advised to have no contact with Katinka and their children, Alexa and Erno, Jr. (K. S. Dániel, personal interview, March 14, 1999).

Dániel and her children experienced many hardships during the war and occupation years in Hungary. She explains, however, that the Hungarians helped each other to survive. According to Dániel, the Hungarian people maintained a high moral character and a patriotism that was demonstrated through their actions. Though many events left painful memories, the demonstrations on October 23, 1956 in Budapest brought hope that Hungary would successfully resist the Russian occupation. Katinka states:

> We resisted very much the Russians; as much as we could alone and the most beautiful was 1956 when we fought for our

> freedom and achieved it for a short time with no help from the Western world.
>
> I cannot go in Budapest like a foreigner who just sees the beautiful scenery and the lights on the bridges. Because I see all the other horrors that we have seen. But in '56 it was fabulous to find out the Hungarians were not communists.
>
> The whole country was unified. That was the most gorgeous experience for me. There were some stores all bombed out in '56. Then a person took out from the store window what he needed. He put up the money in the open window and nobody touched the money. Then there were baskets on the street that helped the freedom fighters. Nobody touched them. I was happy to see that my people had high morals and how much the country was united (K. S. Dániel, personal interview, March 14, 1999).

Dániel was falsely accused and imprisoned as a spy several times because her husband was in the United States. She was held for hours, days, or weeks and then released (Karlsberg, 2000, p. 29). She relates a particular experience when she was arrested and taken to jail for interrogation. She explained to the guards that her students had a concert, and she had to conduct them. She was released the day of the concert, and it was performed as scheduled (K. S. Dániel, personal communication, March 15, 2001).

Immigration to the United States

The family of Dr. Ernö Dániel remained separated until 1960, when Katinka and the children were allowed to leave Hungary and join Ernö in Texas. From there, they moved to Santa Barbara, California where Ernö was Professor and Artist in Residence at the University of California, Santa Barbara (UCSB). He was also appointed conductor of the Santa Barbara Symphony.

Alexa was 16 and Ernö, Jr. was 14 when they came to the United States. They completed high school in Santa Barbara and continued their education in California. Alexa earned a doctorate in clinical pharmacy from the University of California, San Francisco - School of Medicine, and Ernö, Jr. graduated from the California Institute of Technology and the University of California, San Diego with a Ph.D. in Chemistry and an M.D. from the University of California, Los Angeles (UCLA), Medical School.

Dr. Ernö Dániel died on September 27, 1977 in Santa Barbara. UCSB has established two scholarships in his name. One is presented to the outstanding graduate student in piano. The other scholarship, the Ernö Dániel Memorial Prize, is given yearly at the International Liszt Competition in Los Angeles. The first prize winner is awarded a trip to Budapest to perform in a concert there. Also, Katinka Dániel presents the winner with $1,000 and provides a dress rehearsal concert in her home.

Teaching in the United States

Six weeks after Dániel arrived in the United States, she read an advertisement concerning a preview lecture for an upcoming concert by the Los Angeles Philharmonic. The concert was to include the Kodály "Peacock Variations," and Dániel was interested in how Americans viewed the music. The lecturer was Dr. Robert Trotter, Chairman of UCLA Music Department.

Dániel enjoyed the lecture and introduced herself to Trotter after the preview lecture. He invited Dániel to lunch and asked many questions about Kodály, Bartók, and Dohnanyi as people and as composers. Trotter was also very interested in the music education program of Hungary. Dániel explained that Kodály defined what should be taught in music classes, and Jenö Adám wrote how to teach it.

Trotter invited Dániel to present a lecture at UCLA. During the lecture, Dániel explained Kodály's philosophy of music education and demonstrated some of the tools of the approach. Trotter then invited Dániel to teach at UCLA. She described the events as follows:

> He invited me to give a lecture at UCLA, but I had no idea about what! Two weeks later I stood at the podium of the packed Royce Hall explaining in a few words Kodály's research in folk songs and children's songs and how Jenö Adám built around Kodály's new research and findings to write a new music method. The audience sang Hungarian folk songs and Bach Chorales in 2 parts from the hand signals. I received a standing ovation.
>
> After that, Dr. Trotter took me up to his office and handed me a letter. I thought it was a thank you note but at home when I opened it up, I found it was an invitation to teach at UCLA. This was the beginning of my career in the United States and how the Kodály Method spread (K. S. Daniel, personal interview, March 15, 1999).

Before she began teaching at UCLA, Dániel gave her first workshop in the United States in January 1961 at a private home in Montecito, California. She presented solfege as a sight-reading tool for adult musicians. John Cogley, choral

conductor at the Metropolitan Opera and Martha Moore, principal harpist for the Boston Philharmonic were among Dániel's students at this workshop.

For two years, from the fall of 1961 through the spring of 1963, Dániel taught music education classes for elementary teachers at UCLA. Dániel's approach was to teach as she was taught in Hungary, using songs from the students' cultures. She began her class at UCLA by assigning each student to bring a copy of a song based on two sounds or pitches. As she reviewed the songs at the next class meeting, she pointed out to the students that all the songs had the same tone set of So and Mi. Dániel then continued the class following the sequence in the Kodály approach as written by Jenö Adám. She describes her first assignment as follows:

> I didn't know in that time what the Americans knew. I was just teaching them whatever I learned in Hungary. I told them after the first lecture that for tomorrow, and they were not even musicians, bring me a song from your country which is only on two sounds. Any song which is on two sounds.
>
> And next morning I had on my desk all those papers and the first was my Japanese girl. I looked at that booklet. Very old paper. I cannot read Japanese but the music, yes. And I said, "Here's the first song I have from Toshiko. She's from Japan and that's a very old songbook." She said, "That's my grandmother's songbook." I said, "Fine. I don't know how to speak Japanese so I will just make up the words and sing the melody." I sing "cho cho, cho-cho cho." The American students, "That's the Rain Rain." And the Japanese girl, "That's a real Japanese song."
>
> I said, "Now I sing a Hungarian song. (as Rain Rain) That's what it is all over the world. Children sing the song. She sings in Japanese, you sing in English, I sing in Hungarian all the same." But that was really interesting that not one brought me a mi la or so la or do mi or do so, but every one that brought me a so mi song.

> Isn't that interesting (K. S. Daniel, personal interview, March 15, 1999).

In the summer of 1962, after teaching at UCLA for two years, Dániel taught a kindergarten class housed in a church in Montecito, California. This was the first pilot class of her Kodály approach for the United States. She discussed her kindergarten students and explained that by 1962 she had begun thinking about a Kodály approach adaptation and finding a pilot school to test it. She stated:

> Look at those kids. He's a brain surgeon now in Northern California. She is my best friend's daughter. So that was my kindergarten class in 1962. Not in a school but we arranged through a church and I taught those children. In 1962, these were my first and by that time when I worked with these children, I already started a little bit to put in my mind what I should do (K. S. Daniel, personal interview, March 15, 1999).

From the first workshop in 1961 until the present, Katinka Dániel presented the Kodály approach to hundreds of different groups including many universities in the United States and Canada. Notebooks, files, pictures, books, music, and documents from Hungary and America fill a room in the Dániel home in Santa Barbara. Several notebooks are labeled for regions of America and are full beyond capacity with convention booklets, workshop flyers, pictures, and notes from students. When asked about the venues and subjects of her lectures, Dániel replied that the number is so large and the circumstances so varied that she could not list all of her presentations (K. S. Dániel, personal interview, March 15,

1999). However, she described a representative sample. Presentation topics are listed in Appendix E and dates and locations of presentations are listed in Appendix F.

Folk Song Collection

Dániel's coursework at the Franz Liszt Academy of Music in Budapest included folk song research. She used this knowledge as she researched hundreds of folk songs to find American material for her adaptation of the Kodály approach for American children, choosing music to present each musical element at the appropriate developmental level of the student. Her husband, Dr. Ernö Dániel, brought folk song collections from UCSB and UCLA for Katinka to study. She also wrote to the United States Library of Congress concerning the copyright status of the songs she chose for her collection.

Folk songs are the first tools of the Kodály approach, and the elements of music are to be drawn from these songs. Each language has a prevailing meter and predominant rhythmic and melodic patterns that are found in the country's music and are the most natural materials for students to study.

Katherine Hickey, who worked with Dániel on the Level IV methodology book, confirmed this belief about meter and language and states Dániel's materials are comprehensive and valuable. She writes:

> She did what Kodály admonished teachers to do – that is, to collect the native folk song materials and adapt the sequence to the parameters of the folk song literature. She did this, recognizing the

> ethnic make-up of American schools, focusing on American, Native American, Asian, and Hispanic music. Her published materials represent the most comprehensive, "true-to-the-philosophy", tested, valuable materials available (K. Hickey, personal communication, February 10, 2000).

Zoltán wrote, "Each nation has a great many songs which are especially suitable for teaching. If we select them well, folk songs will become the most appropriate material through which we can present and make conscious new musical elements" (Kodály, 1966).

Dániel defines good music for teaching by several criteria. These include folk or composed music of a developmentally appropriate melodic contour and range with a subject matter of interest to the student. From this collection is chosen music that isolates the concepts to be learned. Although songs for singing in the early grades are primarily pentatonic, music for singing and listening throughout the curriculum also includes diatonic and modal examples (Dániel, personal communication, September 11, 2000; Eisen & Robertson, 1996, p. 14).

During his 1966 visit to Santa Barbara, Kodály examined Dániel's collection. Dániel writes that the collection of materials was her most difficult task in developing her adaptation of the Kodály approach.

> The hardest work for me was to find appropriate key songs and folk songs for every concept. I spent many hours, days, weeks, months, studying and collecting good songs. My living room floor looked like a checkerboard with all the songs arranged according to concepts. Zoltán Kodály in 1966 OK'd it and told me "You certainly did not waste your time in the U.S." (K. S. Dániel, personal correspondence, September 11, 2000).

Dániel states that she maintained the sequence of instruction as presented in Jenö Adám's curriculum. However, because of the high percentage of students who transfer in and out of different schools in the United States, she slowed the pace of the curriculum.

Dániel's philosophy of music education has not changed during the many years she has trained musicians. She believes students should be provided the best materials possible not only for training in music, but also for the soul. She states:

> I believe that we should train the children's soul as well as the mind. You can only train the soul through good music. I never gave up any of my aims which I was trained in the Franz Liszt Academy (K. S. Dániel, personal interview, March 21, 1999).

She is concerned about the future of American music education and advises present and future music teachers to maintain high musical standards for their students. "Everything is by computer. In the next thousand years will we sing or will we have machines make noises. To all the teachers I always say, 'Don't ever give up your high quality idea. Teach the children good music always and don't ever lower from your ideas. Start with good music and follow with good music'" (K. S. Dániel, personal correspondence, March 21, 1999).

The San Roque School

In 1960, Dániel's husband, Dr. Ernö Dániel was appointed Artistic Director and Conductor of the Santa Barbara Symphony, and Professor and Artist-in-Residence at the University of California, Santa Barbara. He was also

responsible for conducting the children's concerts presented by the symphony. Sr. Lorna Zemke, then music teacher at the San Roque Catholic School in Santa Barbara, attended a concert in 1963 with her students and sent letters of appreciation to Dr. Dániel. He shared these letters with Katinka, and she became interested in meeting Sister Lorna. The Dániels arranged to meet her after church one Sunday.

During their visit, Zemke invited Dániel to observe music classes at the San Roque School. While she was there, Dániel worked with the students for a few minutes. Zemke asked Dániel if she would return. They began working together in the fall of 1964, and Dániel began creating and testing her adaptation of the Kodály approach at the San Roque School. She recalls:

> I said, "Sister, what are you doing here?" She said, "I teach music." "You have music here in the schools?" "Yes. Would you like to come and see?" "Oh, I would love to see." So next Monday, my husband drove me down. (I observed) the first grade and they did sing with syllables because the Catholic school in that time taught syllables. After Sister worked with the children some 20 minutes I said, "Sister, could I work just 5 minutes with the children?" She said, "Please do it."
>
> I always say only a very, very talented person can see from that little how much more was behind it. So Sister Lorna, when she saw what I did in 5 minutes she said, "Oh, Mrs. Daniel, would you come back tomorrow and work with the children?" I said, "Sister, I have to be frank. I was just looking for a school where I could teach" (K. S. Daniel, personal interview, March 16, 1999).

During the keynote address at the 25th Midwest Kodály Music Educator's Association conference in 1999, Zemke shared the story about meeting Dániel

and observing her teach. As she learned the Kodály approach, she saw the potential of a solid music education for all students. She stated:

> That was the beginning of my "real education" and it took only a matter of months for me to realize the significance of this type of teaching and to understand the implications of what this approach could mean to the children in the United States (Zemke and Perinchief, 1999, p. 6).

Dániel developed the first grade curriculum in 1964, Level 2 in 1965, and added a new level every year as the students advanced. She explains that Sister Lorna continued using the curriculum that was in place until Dániel could develop the Kodály approach for each new level. Because the original school music curriculum utilized solfege and was pedagogically sound, the students moved easily from it to the Kodály approach (K. S. Dániel, personal interview, October 13, 2001).

In 1969, San Roque was the only school in the United States to use an American adaptation of the grades K-6 curriculum sequence written by Jenö Adám. Dániel states this may be the reason she has been referred to as a founding mother of the Kodály approach in the United States (K. S. Dániel, personal interview, March 21, 1999).

As music teachers across the United States were introduced to the Kodály approach, they began requesting published curriculum guides. After Dániel tested the sequence and materials with the music classes at San Roque, she presented her completed curriculum in 1973 at the first International Kodály Conference in

Oakland, California. She also presented a demonstration film of the Kodály approach at the San Roque School (Dániel, 1972). Dániel explains:

> Numerous requests came from teachers around the United States for me to publish material on the Kodály Method for use by both teachers and children. Such requests were postponed until I could personally test the material with a continuous series of classes of children. I would have never published anything if I didn't try it (K. S. Daniel, personal interview, March 17, 1999).

In addition to the assistance of Sister Lorna Zemke and other teachers at the San Roque School, Dániel called on the expert advice of Jenö Adám. He visited the San Roque School for one month in 1970, observed the classes, and assisted Dániel in refining her adaptation. The sequence is in Appendix D.

Sister Mary Alice Hein, Professor Emerita at Holy Names College, Oakland, California, visited the San Roque School in the early 1970s. According to Hein, the students demonstrated extraordinary musical ability. She writes, "I was most impressed with the sequential methodology. The musical understanding of the children and their ability to read music was truly outstanding" (M. A. Hein, personal communication, February 7, 1999).

The San Roque School served as a Kodály-approach demonstration school in the 1960s and 1970s. Many people from all over the world visited and observed Dániel's classes at the San Roque School. The faculty there continued to use her adaptation of the Kodály Method until 1979 when a new administration was placed in the school, and the music program was discontinued.

CHAPTER FOUR

CLINICIAN

1960s

Introduction to the Kodály Approach

The Kodály approach introductory lectures, given by Dániel, have inspired many teachers who are looking for new ways to improve their effectiveness in the classroom. In the lectures, Dániel presents a brief description of Kodály's philosophy of music education and then describes the tools of the approach including the use of rhythm syllables, pentatonic melodies, hand signs, and authentic folk music, art music, and patriotic songs. Rhythm, melody, listening, and form are all presented sequentially, beginning with the simplest elements. Teachers progress through the sequence, improving their own musicianship, and return to their own classrooms with a logical plan for assessment and teaching musicianship and appreciation.

Dániel considers her Kodály-approach introductory presentation at the 1964 Northwestern Music Educators Conference in Eugene, Oregon to be the starting point of her career in America. The first session had 51 participants, but attendance grew quickly as educators heard about the approach. Dániel incorporated some charts produced by Mary Helen Richards (1964) in her demonstration of the method. Because of the success of the workshop, Richards

traveled to Eugene and sold advance copies of her Kodály approach adaptation, Threshold to Music, before it was published. After the conference Dániel began receiving invitations for teaching engagements from many universities in the United States and from Canada (K. S. Dániel, personal interview, March 16, 1999). She states:

> And that had such an unbelievable success that the whole northwest convention stopped. I was put into the art museum auditorium. The people who were there for band, for orchestra, for chorus, they all came to my workshop. I had 500 people the next day in my workshop. And I called Mary Helen. She was writing her book. I said, "Come up because there is such an interest on that first workshop." Before her books were ever published, 300 copies were sold. It was unbelievable (K. S. Daniel, personal interview, March 16, 1999).

Besides Richards' charts, the only materials available to Dániel for use in the Eugene workshop were the 333 Elementary Exercises (Kodály, 1963) and the Bicinia Hungarica (Kodály, 1962) by Zoltán Kodály. Kodály composed 333 Elementary Exercises to provide sight-reading material in a musical and interesting way for beginning music students (Kodály, 1963, p. i). Bicinia Hungarica is a four volume collection of progressive song arrangements in two parts. Kodály arranged these pieces to provide interval and tonality practice for school and community choirs (Kodály, 1963, cover notes).

Other presentations of the 333 Elementary Exercises by Dániel include the 1975 Midwestern Kodály Conference in Bowling Green, Ohio and at the University of Oklahoma, Norman in 1985. Some teachers who were already using

the Kodály approach were reluctant to make use of this resource because repetitious drill was not well received by their students. Dániel explains how to vary the presentation of the exercises:

> Many people felt that these (the 333 exercises) are boring in books because they didn't know how we used them. They thought that you sing one exercise after the other. For instance, you have an exercise that's a la pentatonic. Then you say to the children, "Make from that exercise a pentachord. A hexachord." Then, they have to fit in the fa's and ti's and make from a pentatone scale a hexachord or make from a la pentatone a dorian, a phrygian, a harmonic minor, a melodic minor. You can use them for rhythm, scale form, or interval training. It's not boring when you know what to do (K. S. Dániel, personal interview, March 15, 1999).

Dániel presented the Kodály-approach introductory class at the Peabody Conservatory, Baltimore during the summers from 1967-1972 at the invitation of Dr. Ray Robinson, past president of Peabody. She states, "Many summers I taught there. Peabody was among the real first ones" (K. S. Dániel, personal interview, March 16, 1999). Two of the participants at the 1967 workshop were Dr. Robert Kersey, retired Superintendent of Schools, Carroll County, Maryland, and Dr. Lois Choksy, Professor Emeritus from the University of Calgary. Dániel has a video of this presentation that features a small group demonstrating the tools of the Kodály approach such as hand signs, pentatonic scales, and two-part singing. Kersey and Choksy are included in the video.

In 1964, Dániel gave the introductory lecture for the Surrey Music Education Association in Vancouver, British Columbia. She has presented the

lecture several times in California, beginning in 1961 at UCLA and in 1966 at the University of California, Berkeley. She taught in Canada during the 1960s and 1970s, introducing the Kodály approach to many teachers at the University of Toronto in 1967, the University of Alberta, Calgary and Edmonton, and for the Ontario Department of Education at Geneva Park. She was invited to return to Canada several times.

Piano Pedagogy

In addition to her school and family activities, Dániel began teaching piano in her home when she arrived in Santa Barbara. She discovered that children in the United States came to their piano lessons with little or no knowledge of music, and she developed a method to train them in music and in piano. She explains there is no similar piano course in Hungary because the children there have been previously trained in musical concepts. Students in the United States generally do not begin piano instruction with any music reading knowledge (Daniel, 1997).

Her piano method includes singing folk songs and a sequential presentation of finger "touches" at the keyboard. Hand development is an important part of Daniel's method as well as rhythmic training, note reading, music theory and music history (King, 2000, p. 24). In discussing her piano method, Dániel states:

> I never gave up my standard. I taught in Hungary for 22 years and in the U.S. for 40 years in the same way I was trained at the Franz Liszt Music Academy in Budapest. In the method I teach, the big difference is that my students can hear and read with solfege syllables and letter names because (I teach) step by step the touches never mentioned in any U.S. method book (K. S. Daniel, personal correspondence, September 11, 1999).

Dániel's first presentation of the piano method was in Manhattan, Kansas, in 1966 where she met Jester Hairston (d. 2000), singer, arranger, and composer. She states, "I started in 1966 in Manhattan, Kansas. I gave methodology classes, piano classes. So many. In Manhattan I was together with Jester Hairston. He called me 'Mrs. Kodály'" (K. S. Dániel, personal interview, March 16, 1999).

Other presentations of Dániel's Kodály approach to piano include both the 1982 Kodály National Conference in Milwaukee and the 1984 Convention in New Orleans. She has also demonstrated her piano method at Silver Lake College in Manitowoc, Wisconsin for several years.

Dániel (1997, 1991) has produced two videotapes and has published a journal article about her Kodály approach to piano pedagogy. The videotapes are produced by the Kodály Association of Southern California (KASC) and present Dániel during a piano pedagogy workshop for teachers.

At the beginning of the workshop, Dániel outlines the first two years of piano study, then brings students in to demonstrate the method. She emphasizes the importance of teaching touches such as portato and drop-roll, and discusses the sequence of presentation. Dániel presents the intermediate levels briefly and

shows videotapes of her advanced students to the workshop participants. Toward the end of the workshop, Katherine Hickey, workshop host, questions the participants about possible interest in a week-long hands on workshop. The response is enthusiastic and positive.

In the first formal paper written about Dániel's work in piano pedagogy, King (2000) provides a brief historical introduction to the Kodály approach in Hungary and a short biography of Dániel. She describes the piano method that Dániel demonstrated in the video including the importance of teaching the touches. King also describes elements in Dániel's method that apply to the Kodály approach to general music education such as the use of folk songs and Western art music, rhythm syllables, and tonic sol-fa. In the study, King includes the sequence of the first five years of piano instruction as given by Dániel and a list of programs presented by Dániel's students.

1970s

From 1970 through 1976 Dániel taught the Kodály approach, solfege and piano at the National Music Camp at Interlochen, Michigan. One student from the Interlochen classes was John Feierabend, Director of Music Education, Hartt School of Music, Hartford. He was preparing for his first year of teaching and requested help writing lesson plans. Daniel shared her teaching sequence and recommended further study. She recalls:

> We were ready to leave when John came and said, "Mrs. Dániel, I just got my bachelor's degree in education and next week I have to start teaching in public school. What do I teach?" I said, "Sit down." So we sat on the steps of the dormitory, and I dictated for him the teaching sequence.
>
> And then I told him, "Next year when you come here, take all my two months classes in Interlochen." Then after class was over I said, "John, you are a talented boy. You don't go back to that elementary school. You go to Manitowoc and make your master's degree with Sister Lorna." That's what he did. Then we sent him to Temple University. He made his doctorate, and now he is a professor in Hartford (K. S. Daniel, personal interview, March 16, 1999).

In 1972, the Academy of the Holy Names in Tampa, Florida invited Dániel to demonstrate the Kodály approach. Also in that year, Dániel demonstrated the Kodály approach applied to piano teaching at the Florida Music Teacher Association's 38th convention at the University of Florida, Gainesville. Teachers in Miami who could not attend the Gainesville meeting asked Dániel to present her piano method there. She states:

> They especially invited me, and it was like a meeting because many people couldn't come up to Gainesville, and they had heard (about the Gainesville meeting). There were some people from Miami in Gainesville who heard me, so they asked if I would go. And my husband, in that year, played a concert there, so then I thought if I could connect this then I would be there also for my husband (K. S. Dániel, personal interview, March 16, 1999).

Belá Bartók has been the subject of several of Dániel's presentations. In 1973 she presented a lecture at the Santa Barbara City College about Bartók's compositional devices. She began with a brief history of Hungary and then described Bartok's use of unique scale patterns, the Axis system, and the Golden

Section. Bartók combined scales such as pentatonic and modal scales as well as scale fragments in his compositions. The Axis system is a compositional device in which the circle of fifths is arranged on a wheel and axis lines are drawn to choose tonic, sub-dominant, and dominant shifts. Traditional progressions and resolutions are not required. The Golden Section, or Cut, is a ratio based on the Fibonacci sequence, a set of naturally occurring numbers. In many of Bartók's compositions, melodic and rhythmic series are arranged according to the Fibonacci series. Dániel presented this lecture in 1986 at the University of Utah, Salt Lake City in a master class. At the 1987 OAKE National Convention in Los Angeles, she presented "Bartok and the Golden Cut."

In the Kodály Envoy article, "Bartok: Identity and Innovations," Dániel (1987a) begins with a history of Hungary to help the audience identify with the oppression experienced by the Hungarian people. She speculates that Bartók may have developed his unique scale forms and other melodic and harmonic techniques in a search for a Hungarian identity (K. S. Dániel, 1987a, p. 25).

Choir

In the summer of 1973, Dániel was asked to assist the members of the Saratoga-Potsdam Chorus with sight-reading. The chorus was preparing for performances with the Philadelphia Philharmonic Orchestra summer program. Dániel agreed to attend, providing her accommodations were air conditioned. During the summer, three conductors worked with the orchestra, and Dániel

taught the chorus the literature for each rehearsal. She names Eugene Ormandy (d. 1980), then Musical Director of the Philadelphia Orchestra, and Seigi Ozawa, then Music Director of the Boston Symphony, as two of the conductors that summer. She relates the following story about the experience:

> Before I accepted I wrote, "I will only come if there is an air conditioner." They wrote that there was a very famous women's college there and they built a brand new college, and we will be housed there, the whole chorus and conductors and teachers.
>
> And the first week we had with Ormandy, a Tchaikovsky concert. So that wasn't difficult because the Tchaikovsky melodies are natural minor, so to teach that wasn't a problem. The next concert was Verdi Requiem with an Italian conductor. So I said. "When he gives you the cue, don't start to sing with words, start to sing with syllables." And you know, when the chorus finished he said, "Heaven's sake" and then, "Magnifico, magnifico, magnifico." And then he asked whoever taught them? I speak Italian, and I said, "I am here to teach them with syllables."
>
> Then on one other concert was Ozawa. He had a modern piece. Perfectly modern, fully from one mode to the other and I said, "How on earth?" but we had to sing it, so I told the chorus, "Never mind. I will go through the score, and I will write under every note with what syllable you have to sing." And that day, when I started to work on that score there came an enormous storm, and the lightning put out all the lights, all the air conditioner, everything. That night I had in the bathtub in cold water my feet, on my lap the score, and a candle. And I analyzed all the whole score (K. S. Dániel, personal interview, March 16, 1999).

Dániel presented her Kodály-approach introductory lecture for Mu Phi Epsilon, a co-educational music sorority, at its 1974 national convention in Palm Springs, Florida. The Fall 1974 issue of The Triangle of Mu Phi Epsilon announced that her presentation was well done and enthusiastically received. "Katinka Dániel, from the San Roque School in Santa Barbara, eminent authority

on the Kodály Method, presented an exhilarating demonstration to an enthusiastic audience" (Peterson, 1974, p. 3).

Private Tutoring

Throughout her career in the United States, Dániel has opened her home not only to piano students, but also to teachers for private instruction in the Kodály approach. In 1970, Dr. Robert Perinchief, interim supervisor at St. Leo College and founding member of the Midwest Kodály Music Educators Association, studied with Dániel privately. He was inspired not only to help organize the first Kodály Association, but to develop the first music education degree with Kodály emphasis at a public university: the University of Wisconsin, Whitewater. Perinchief writes:

> How fortunate I was to meet with her daily on a tutoring basis and to observe her at San Roque private elementary school. While in Santa Barbara, I had the good fortune to meet her house guest, her own Hungarian mentor, Jenö Adám, who actually put into motion in the schools of Hungary the ideas of his collaborator, Zoltán Kodály (R. Perinchief, personal communication, March 25, 2000).

Evelyn Philips from the Southwestern Baptist Theological Seminary in Fort Worth, Texas took a sabbatical leave to study privately in California with Dániel and then invited her to teach at the seminary. Philips later encouraged Martha Rosacker, who studied at the seminary, to take class from Dániel at Interlochen in the summer of 1977. Rosacker studied Kodály Methodology with Dániel.

After studying a summer with Dániel at Interlochen, Rosacker went to Santa Barbara to begin independent study with her through the University of Southern California. She studied methodology, folk-song collecting, and solfege each Friday in the Dániel home (M. Rosacker, personal communication, February 13, 2000). Rosacker taught in Los Angeles and went every weekend to Santa Barbara for Dániel's guidance in preparing lesson plans. According to Rosacker, Dániel takes an interest in each student personally. She provides advice and suggestions for those who ask and maintains a mentor relationship after the classes are completed. Rosacker writes:

> This is the best kind of teacher training, and I will always be grateful to her for the time and effort she spent with me. Absolutely priceless. Katinka continues to teach and mentor all the Kodály teachers in the area, and we are grateful for that (M. Rosacker, personal communication, February 13, 2000).

During classes and workshops, Dániel offered tutoring in her home to those interested in further study. These lessons enabled teachers to receive detailed instructions and fit the Kodály approach to specific teaching situations. David Falconer (d. 1992) (1989) wrote an article in Crescendo, the newsletter of the California Association of Kodály Educators (CAKE), describing his nine-year association with Dániel. He had taken a Kodály introductory course from her in 1980 and accepted an invitation to study in her home on Saturdays during the school year. Falconer attended with other members of the class and received instruction in methodology and lesson planning. He writes:

> This introductory course was only the beginning of what was to encompass what now seems like every waking moment of my life. As the course drew to a close, Katinka invited any and all students to study the Method further with her at her home in Santa Barbara. Two other students and I elected to do so. (At the time I did not realize how many times she has tirelessly done this with countless students from around the world.)
>
> On several Saturdays during the 1980-1981 school year, I drove to Santa Barbara to meet with Katinka for more individualized instruction in presenting the Method to first grade. On one occasion, Diane Geller and Jonathan Saler, two of my colleagues, were also present for additional instruction. Here was the beginning of in-depth, lesson-by-lesson planning and specific details of methodology. Katinka's generosity and willingness to train new students in a similar manner at no charge has never lingered. I can think of no one who gives so much and often receives so little in return (Falconer, 1989).

California

Although she has presented the Kodály approach all over the United States, Dániel feels a close connection to the University of Southern California, Los Angeles. She began teaching there in 1976 and has trained her students for certification in all the levels of the Kodály approach. In an interview, Dániel stated, "My real university is the University of Southern California where I started to teach in 1976. And there I really trained the method from beginning until 6th grade (for) summer and winter classes" (K. S. Daniel, personal interview, March 17, 1999).

The requirements for Kodály certification in the California program require completion of 3 methodology classes, solfege, and training in other areas such as ethnomusicology and choral conducting. Dániel has taught three levels of

ethnomusicology at the University of Southern California from 1976 to the present. Because many schools in southern California use a year round schedule, she has taught in the summer and during some fall and spring semesters.

The Level I ethnomusicology class consists of instruction in beginning folklore research, including information about scales and forms typically used in folk song. Daniel focuses on prominent ethnic groups found in California including Asian, Hispanic, Native American, and African American. Level II ethnomusicology concentrates on folk songs in America's history incorporating work songs such as sailing songs, lumberjack songs, railroad songs, and cowboy songs. In Level III, the history of the ballad from England to the United States is studied, as well as advanced research techniques. In all three levels, Daniel provides the folk song material from her personal collection for students in the classes (K. S. Daniel, personal interview, March 15, 1999).

In addition to the state universities in California, including the California State Universities in Fresno (1986-present), Northridge (1981-1983), San José University (1979), and the University of California in Los Angeles (1961-1965), church-sponsored colleges and universities in California invited Dániel to lecture and demonstrate. She taught at Westmont College, a Christian college in Santa Barbara beginning in 1973. California Lutheran University, Thousand Oaks also invited her to give a lecture demonstration in 1984. Dániel has not only presented the Kodály approach at these colleges, but has lectured about Bartók's life and

compositions, classical music listening, and form. She lists other colleges such as Chapman, Biola, Fullerton, and Palomar where she has presented lectures (K. S. Daniel, personal interview, March 17, 1999).

Dr. Wendy March, Assistant Professor at California State University, Fresno, attended the Level II Methodology classes taught by Dániel at California State University, Los Angeles. In commenting on the rigorous class schedule she states, "In class she worked us hard, making sure we played the games, sang the songs, worked the techniques, and demonstrated the process. She is a taskmaster but that is because she cares so deeply" (W. March, personal communication, March 7, 2000).

Dániel taught at Holy Names College in Oakland, California during the summers of 1971 and 1972. According to Daniel, Sister Mary Alice Hein, SNJM, Professor Emerita at Holy Names, asked Dániel to teach at the college during the academic year. She declined, but recommended other teachers for the position. She states:

> Sister Mary Alice wanted I should teach all year round. I say, 'I was 14, almost 15 years separated from my husband. I should go up and come home only on the weekend to be with my husband? No, I wouldn't do that. I recommended Mark Williams but in between he got a job with a university in Texas and when that failed I recommended Lois Choksy (K. S. Daniel, personal interview, March 17, 2000).

Kodály Organizations

Through Dániel's inspiration and influence, music educators have formed organizations to provide education and support for members. Three major Kodály organizations in the United States, the Kodály Association of Southern California (KASC), the Midwest Kodály Music Educators Association (MKMEA), and the Oklahoma Kodály Educators (OKE), have been influenced by Dániel.

According to the history of KASC published by the organization, Katinka Dániel established the group in 1980 and served as its first president. KASC's Kodály certification program is endorsed by the Organization of American Kodály Educators (OAKE). Dániel teaches the methodology certification classes offered by the organization and the Kodály approach to piano pedagogy. Daniel's materials, including the methodology books, workbooks, and transparency masters, are used in these classes. She also hosts a meeting in her home for KASC once a year with Hungarian food, musical games, and a musical program.

The honors presented to members of KASC and the notable activities that members accomplish are evidence of an active, important professional association. Four members of KASC have received the Organization of American Kodály Educators (OAKE) Outstanding Educator Award: Katinka Dániel, 1992; David Falconer, 1995; Pam Wade, 1997; and Martha Rosacker, 1999.

Two members of KASC have directed the California Boys Choir, a group of young singers from the Los Angeles area. Douglas Neslund, founder and

conductor of the choir, observed Dániel's teaching at San Roque in 1965 and began to train the chorus with the 333 Elementary Exercises. He then hired two of Dániel's students, Gloria Blacka, and David Falconer, to work with the choir. Dániel states:

> He was so impressed with the training that he began using the ideas and materials with his choir. Along with him, two of my best students, Gloria Blacka and David Falconer, became co-trainers of the California Boys Choir using the Hungarian method and materials (Dániel, 2000c, p. 9).

In 1987, KASC hosted the OAKE National Convention in Los Angeles entitled, "Kodály: A Place in the Sun." Dániel organized the music performances for the five days of the convention. Concerts included choirs, a handbell performance, and small instrumental ensembles. Music teachers, trained by Dániel, presented their classes in demonstrations from Kindergarten through sixth grade. Dániel also presented the lecture "Bartók and the Golden Cut" during the convention.

Sister Lorna Zemke credits Dániel's inspiration for the founding of the Midwest Kodály Music Educators Association (MKMEA) in 1974 (Zemke & Perinchief, 1999, p. 6). Dániel supports MKMEA through teaching certification methodology classes and encouraging new teachers to continue their Kodály training.

The idea for the Oklahoma Kodály Educators (OKE) began at the National Music Camp at Interlochen, Michigan, where Martha Rosacker became interested

in the Kodály approach and eventually brought it to Oklahoma. As discussed earlier, Rosacker attended Dániel's methodology classes at Interlochen, studied privately in Santa Barbara, and continued to be mentored by Dániel.

In the spring of 1981, Rosacker was visiting in Oklahoma and met Bob Spence, then Superintendent of Schools in Moore, Oklahoma. She discussed the Kodály approach with him and detailed the benefits of music education for students. Spence hired Rosacker to teach in the Moore schools and also to train the music teachers in Moore beginning in January of 1982. Rosacker wrote lesson plans according to the sequence established by Dániel, then met with the music teachers once a week to present the plans and pedagogy techniques.

Rosacker's work in Moore with Dániel's curriculum gained the attention of Dr. Melvin Platt, then Coordinator, Graduate Studies of Music Education at the University of Oklahoma, Norman. He invited Rosacker to move the Kodály approach training from Moore to the university and arranged for Sr. Lorna Zemke to present a Kodály overview in the summer of 1983. Forty-five teachers were in attendance. The teachers who had attended Rosacker's classes and Zemke's overview organized OKE that summer with Martha Rosacker as the first president (S. Bailey, personal interview, March 16, 2001).

In March 1984, the University of Oklahoma, Norman, and OKE honored Dániel with an all day Kodály Festival to recognize her as a "renowned Kodály educator and pioneer in the adaptation of Kodály philosophy and methodology in

the United States" (Johnston & Johnston, 1984). Dániel presented the keynote address entitled "Kodály's Life and Music Education Philosophy" and gave a demonstration lecture on the Kodály approach to piano teaching. Other events at the festival included a Kodály class demonstration, Native American dance demonstration, and instrumental and choral performances.

Although the International Kodály Society (IKS) was officially founded in 1975, the first International Kodály Conference was held August 1-15, 1973. Dániel was a delegate to the conference, which was held at Holy Names College, Oakland. She demonstrated the curriculum developed at the San Roque School in a lecture entitled "Curriculum Development for Two Thirty-minute Classes per Week Music Instruction with Kodály Approach for Elementary and Junior High School Level." Dániel showed a demonstration film of students at the San Roque School as a part of the presentation (Dániel, 1972).

Sister Lorna Zemke (1974) published the article "First Kodály International Symposium" in the Kodály Envoy and states that the delegates came from five continents representing the United States, Hungary, Canada, Argentina, Australia, Belgium, Czechoslovakia, Denmark, England, Germany, France, Iceland, Japan, Poland, and Romania. She listed the 14 United States delegates including Dániel, Denise Bacon, Lois Choksy, and Sister Lorna Zemke. Sister Lorna states the purpose of the symposium as follows:

> The two-fold purpose of the Symposium was: 1) to offer the opportunity for an international exchange of ideas among Kodály authorities of the world, and 2) to further stimulate the interest of American educators in the Kodály Concept of Music Education (Zemke, 1974, p. 2).

The second International Kodály Conference was held in Kecskemét, Hungary August 5-12, 1975. Dániel was an American delegate to this convention, as well, and says, "I did speak about how the folklore research was done in the United States. And the exact title was 'Folklore Research in the United States: Folk Music Materials for Use in the Classroom'" (K. S. Daniel, personal interview, March 17, 1999).

The objective for the Second International Kodály Symposium, as described in the Kodály Envoy, was "to found an International Kodály Society" (Moll & Jordanoff, 1975, p. 2). The delegates from the United States included Katinka Dániel, Lois Choksy, Sister Mary Alice Hein and Sister Lorna Zemke (Moll & Jordanoff, 1975, pp. 1-2).

1980s

In the 1980s, Dániel taught Kodály certification courses at several universities including California State University at Fresno and Northridge; Northwest Missouri State University, Maryville; the University of Oklahoma, Norman; and West Chester University of Pennsylvania. She taught Kodály methodology in 1988 at the OAKE National Conference in Fort Worth.

Beginning in 1986, Dániel began teaching summer sessions at California State University, Fresno at the invitation of Dr. Joy Nelson, then coordinator of Kodály programs and faculty member in music education. Nelson had seen Dániel's presentation of the Kodály approach during the 1984 American Orff Schulwerk National Convention in Las Vegas, Nevada and had also attended her Level II summer session at California State University, Northridge. Ninety people registered for the Level I classes in Fresno, and Dániel was pleased with the ability of these teachers. "That's my strong group. They are the best teachers. I trained them in solfege, in methodology, in folklore. Very talented group" (K. S. Dániel, personal interview, March 17, 1999).

During the 1987-1988 school year, the San Luis Obispo school district contracted Dániel to train the music teachers in the Kodály approach. She taught Level 1 in the first year and was anticipating teaching Level 2 the following year when the music program was removed from the schools in the district.

> You see, we discussed that I train them the first year in first grade, and then they will start next year in first grade, and I will go up and observe and in between I will train them for the second grade, and so on. And then they took out the music (K. S. Dániel, personal interview, March 17, 1999).

1990s

Dániel traveled to the University of Oklahoma in Norman in the summer of 1990 to teach a folksong research course. She has photographs of the classes and of sightseeing trips. She returned to the University of Oklahoma in 1992 for

the Organization of American Kodály Educators National Convention, where she demonstrated the sequence of teaching form.

The Mormon Tabernacle Choir, then directed by Jerold Ottley, called on Dániel's expertise in 1991 as they were preparing a program for a tour of Eastern Europe and the former Soviet Union. She was asked to advise the choir about Kodály repertoire. Dániel brought recordings for the director to hear and then recorded demonstrations of the Hungarian words for the choir to practice (K. S. Dániel, personal interview, March 16, 2001).

In 1993, the National and International Kodály Conferences were combined at the University of Hartford, Connecticut. Dániel gave a session focusing on the history of the Kodály approach because she felt that many teachers were not familiar with its development (K. S. Dániel, personal interview, March 16, 1999). Of the address, Dániel says, "My lecture was 'Kodály and Adám: The Historical Reflection on Music Education in Hungary and Kodály Method in the U. S. A.' That's what I presented there. And the reason exactly was because that was an international convention" (K. S. Dániel, personal interview, March 16, 1999).

Because she was concerned that the information some foreign students were receiving from the Hungarian government about music education in Hungary was incorrect, Dániel began her lecture by stating:

> During the last thirty-three years, many American music teachers have traveled to Hungary to become acquainted with the Hungarian music education method. The majority of these visits have been made during the Russian Communist regime. Unfortunately during this period, many of these visitors were given much distorted information about music education before 1945 (K. S. Dániel, personal papers, 1993).

The OAKE National Convention of 1996 was held in Provo, Utah, and Dániel demonstrated "Kodály Principles in Piano." Henry Leck conducted the festival children's chorus concert which was presented during the convention and included Kodály's Wainamoinen Makes Music, a piece Dániel had recommended. Before the chorus sang the piece, Leck explained how it was added to the concert and said, "Katinka, I want to sing that just for you" (K. S. Dániel, personal interview, March 16, 1999). Dániel speaks with delight about the students in the performance and the performance itself. Referring to the rehearsal schedule, she recalls:

> The children finished up at midnight, and they had to be driven back to the campus. 45 minutes. So it was one o'clock when they went to bed. Next day at five o'clock those kids get up, start to make solfege an hour, then they drove into Salt Lake City again which is almost an hour there because they did sing with the Mormon tabernacle chorus next morning, and the Tabernacle chorus did sing everything from books and our children everything from memory. Fabulous. They did sing together with the chorus (K. S. Dániel, personal correspondence, March 16, 1999).

In 1996, Mr. John Huber, associate professor of piano and theory at Fort Hays State University, Kansas contacted Sister Lorna Zemke at Silver Lake College asking for recommendations for a Kodály teacher. Sister Lorna

recommended Katinka Dániel. In response to his request for a teacher, Dániel sent her résumé to the university, and she describes Huber's reaction:

> He called Sister Lorna. "Is it correct that she was born in 1913? She must be over 80!" Sister Lorna said, "She is. She can still teach. Just try to get along with her." So, do you know, he sat in every one of my classes because he wanted to see what I do. And he just loved it (K. S. Dániel, personal interview, March 16, 1999).

Throughout the 1990s to the present, Dániel continues to make presentations and write materials for publication. She lectures and gives demonstrations at conferences and teaches classes for Kodály certification. She also continues to maintain her piano studio. Dániel completed her Level IV methodology book in 2000 and is presently working on more advanced levels of the Kodály approach that can be used in high schools and universities with material suited for older students (Daniel, personal correspondence, August 18, 2002).

CHAPTER FIVE

PUBLICATIONS

Since her early work in the San Roque School, Katinka Dániel has published journal articles, methodology books, reading transparency masters, and student workbooks for use in teaching with the Kodály approach. Informative and practical, they are designed to teach music reading and musicianship to elementary students and represent a remarkable pioneering effort in the creation of materials for education. A testament to their enduring quality, these original publications are in use today in classrooms throughout the United States.

Method Books

One of Dániel's most significant contributions to music education in the United States is her published adaptation of the Kodály approach. The five volumes contain a music curriculum intended for kindergarten through grade four. The lessons were designed for trained music teachers to use in elementary music classes.

The choice of repertoire is a key component of Dániel's curriculum. Musical material includes a selection of American folk songs, folk songs of other countries, and classical Western art music. In the preface to Method Book One, Dániel states that the simple forms of folksongs from the students' culture are the most appropriate materials from which to teach music. As the students grow

musically, their repertoire becomes more complex, and they are more equipped to appreciate and understand art music (Dániel, 1979, p. v). She continues as follows:

> The more complicated songs will later form a bridge of musical knowledge to the larger forms of the classical repertoire. The dignity and intrinsic value of the folksong will drive out the poor didactic compositions and ditties we sometimes endure, just as the classical repertoire pushes away all but the very best popular music (Dániel, 1979, p. v).

In preparation for publication, Dániel searched through folk song collections and gathered hundreds of songs. She examined the American folk songs to determine the inherent rhythmic and melodic patterns they contain. Using the sequence written by Jenö Adám as a model, Dániel wrote a curriculum based on the structure of the songs she studied.

In her view, Dániel chose the best songs she could find for use in the presentation and review of musical elements. She included a large number of musical selections for each element to provide a variety of reinforcement activities.

Dániel believes that if students are offered suitable materials in the proper sequence, they can learn to read and write music at a very sophisticated level. Thus, she provides specific directions for teaching with the curriculum. The sequence of rhythmic and melodic instruction for the Kodály Method Books is in Appendix D. A detailed curriculum outline is in Appendix H.

Kodály in Kindergarten

Dániel's Kodály in Kindergarten contains a suggested curriculum for the year, a song collection, and 50 lesson plans. The curriculum includes singing in tune, beat, question and answer, soft and loud, quarter rest, slow and fast rhythm, and high and low.

The kindergarten song collection contains 107 songs, game songs, chants, rhymes, and fingerplays with an interval range of a 6^{th} or less. These songs are primarily pentatonic with some pentachordal or hexachordal melodies. Rhythm patterns include simple quarter, eighth, and half note rhythms. Meters are primarily duple with occasional 6/8 and 3/4 meters. Texts of the songs reflect the seasons of the year and were selected to appeal to the interests of a young child. For example, in the fall, the songs include texts about the farm such as pumpkins, turkeys, squirrels, and leaves.

Pitch Matching

The first goal of music in kindergarten, according to Dániel, is to train children to sing in tune (Dániel, 1981, p. 4). Lesson 1 begins with activities for matching pitch. In this lesson, students respond to the teacher's greeting using a descending minor third interval:



(Dániel, 1981, p. 89).

Dániel believes that the descending minor third is the most natural interval for a child to sing. She begins with this interval in greetings and get-acquainted games. At the kindergarten level, the teacher and students sing the intervals with song texts. Solfege syllables are not introduced until first grade.

As lessons progress, other intervals are added to greetings and singing activities for the students to echo. The greetings in lessons 2 through 7 include the So-Mi interval and the ascending Mi-So interval. New intervals used for echoing in kindergarten are created with La, Do, and Re. In lesson 45, when low La and low So are added to the greetings, So and La above Do are not included in interval selection to keep the range at an interval of a 6^{th} or smaller.

Rhythmic Elements

The first rhythmic goal for kindergarten is feeling the beat. It is introduced in lesson 3 and reinforced in the following lessons. Activities include singing familiar songs while patting, clapping, and walking to the beat. Other beat activities include patting a partner's hands, acting out songs to the beat, playing drums, and marching.

The quarter rest is experienced in Lesson 14. In this lesson, students sing a familiar song, pat the beat, and identify the silent beat by putting their finger to their lips. In the following lessons, student use motions such as the finger to the lips or bending down to indicate the silence.

Form and Expression

Students begin to experience rhythm patterns as "fast and slow" in lesson 24. In the first activity, students walk slowly "as the teddy bears do" and "on their tiptoes very fast and softly as elves" (Dániel, 1981, p. 135). The student listens for the drum for slow walking and the triangle for fast walking. As students gain experience with fast and slow in subsequent lessons, the first phrases of familiar songs are isolated and identified by the fast and slow patterns. Students speak the words "fast" and "slow" to describe the rhythmic patterns. For example:



The concept of antecedent and consequent phrases, or question and answer, is introduced in lesson 7. A familiar song is sung in two groups, each taking turns singing a phrase. Question and answer is practiced through singing and rhythmic activities throughout the year.

Soft and loud is introduced in lesson 11 with the game "Lucy Locket." The object of the game is to direct a student to an object through soft and loud singing. Soft and loud is reinforced in other lessons throughout the year with activities such as patting to illustrate rain getting louder and softer, walking louder and softer while singing, and singing a song with a louder call section and a softer response.

Melodic Elements

Pitch or sound discrimination begins in Lesson 35. Students are asked to discriminate between everyday sounds, such as cars and trains, and musical sounds, such as singing or an orchestra playing. Also, students distinguish between the sounds of glass, metal, paper, and wood. In the following lesson, high and low sound discrimination begins with an octave and 5^{th} intervals. Students discriminate between higher and lower sounds through listening to the teacher's voice, tone bells, and singing higher and lower to illustrate the position of animals such as a turtle, a dog, and a fish. In lesson 38, students demonstrate the high and low sounds of a minor third by standing up or bending over.

In lesson 39, students identify the high and low patterns in a familiar song. The initial patterns of songs are compared with other familiar songs. The activities in the remaining lessons reinforce high and low and identifying familiar songs from their beginning melodic and rhythmic patterns.

At the time Dániel began developing the kindergaren curriculum, Kodály-approach materials were not available for kindergarten students and published series books did not address early childhood music programs in depth. Kodaly in Kindergarten is significant in that students are prepared for music knowledge through age-appropriate activities. Through singing, chanting, and moving, students experience the elements of music that will be made conscious in Level One.

Kodály Approach Method Books

The Kodály Approach Method Books One-Three are organized in sections. The sequence of instruction, as outlined by Dániel, is presented in order with materials and instructions for the preparation, presentation, and reinforcement of musical elements. Review of previously learned elements is included in sections at the beginning of each level.

The Kodály Approach Method Book Four is a student textbook arranged in chapters containing music theory and history. The areas covered in book four are rhythm and meter, scales, harmony, music notation, and the orchestra. The teacher supplement to book four contains directions for review, preparation, presentation, and reinforcement of elements.

In Dániel's approach, students are prepared for learning musical elements. In preparation activities, students hear and perform the new element without a label attached to the sound. Preparation includes such activities as singing songs containing the new element, echo clapping a new rhythm, and singing an ostinato with words.

Students are introduced to the name and the symbol of each musical element after preparation. The new sound is isolated in a familiar song, discovered by the students, and given a label by the teacher. The names of the sounds are reinforced through listening, writing, and reading activities.

Listening reinforcement entails identifying an element by ear. The new sound may be performed by the voice or an instrument or be presented visually with no sound. According to Dániel, when the student reads a visual representation of the sound such as icons or hand signals and reproduces the sound, listening has occurred in the mind of the student.

Writing reinforcement includes activities to teach the technique of writing each new element. Students use traditional and non-traditional ways of writing. Some of the non-traditional methods including writing with craft sticks, placing poker chips on a staff place mat and standing in higher and lower positions to indicate relative pitch.

Rhythmic Elements

Rhythmic elements in the method books are introduced in the fall. Each element is prepared, labeled, and reinforced through listening, writing, and reading. Melodic intervals and patterns from the previous level are reviewed during this time.

The students are prepared for the labeling of each new rhythmic element through singing songs and moving to games that contain the element to be learned. As a physical preparation for the divided beat or ti-ti, Dániel suggests tying a child's feet together at the ankle to demonstrate smaller, faster steps for the faster sounds. The class is then divided into two groups, with one group taking big, slow steps and the other taking little, fast steps.

To label the divided beat, the teacher tells the students, "When we walk and clap fast, we have a symbol for it: ⌐¬ . We call the symbol ti-ti" (Dániel, 1979, p. 32). The students walk in two groups as before, but now chant "ta" when using big steps and "ti-ti" when using little steps.

Reinforcement of the divided beat through listening includes activities to identify ta and ti-ti by ear and to practice using the rhythm syllables. For example, the teacher points to the shoulder, elbow, arm, and hand while the students name them and clap the rhythm. Then the students say the rhythm with ta and ti-ti as follows:

Teacher points	**Class recites**
shoulder, elbow, arm, hand	shoulder, elbow, arm hand
	⌐¬ ⌐¬ | |
	ti ti ti ti ta ta

(Dániel, 1979, p. 33).

This activity is repeated with flash cards of groups of items such as fruits, animals, and instruments. The students chant the cards with words and with the rhythm syllables. After reading picture representations of the beat and divided beat, students write and read the rhythms with stem notation.

The divided beat is reinforced through writing in the workbook and with craft sticks. The sticks are placed on the desk in patterns representing ta, ti-ti and quarter rest. Students are also introduced to the word "rhythm" and the difference between rhythm and beat.

Writing activities are often combined with listening. This includes dictation examples and deriving the rhythm of songs and chants. Listening is also involved in writing when a student must think a rhythm and write it.

Reading reinforcement for the divided beat includes reading new songs from transparencies. Dániel suggests many variations of practice for each transparency. Transparency I-21, for example, contains 8 lines of rhythmic patterns. She lists the following for its use:

- Walk the beat, clap and say rhythm.
- Sing the song "This Old Man" and clap the rhythm of the transparency, going forward and then backward.
- Memory Exercise: clap and say the rhythm of one line. Repeat the same line from memory by walking it out. Walking it out entails using large steps for ta and small steps for ti-ti.
- Divide the class into two groups. Groups alternate walking the rhythm of the lines and sing an old song such as "Cobbler."
- Rhythm Round: one group claps, the other group taps the rhythm in a round. One group claps, the other group walks the rhythm in a round.
- Listening: the teacher claps one rhythm pattern from the transparency; individual children will tell which one it is.
- Play a relay: every child reads one beat value of rhythm in a relay.

(Dániel, 1979, p. 46).

Time signature or meter is introduced in the fall of second grade. Students find the accented or "important" words in a familiar song such as "Mary Had a Little Lamb." The teacher notates it on the board:



(Dániel, 1986, p. 39).

The students discover the beats are grouped in twos, and this is called "meter" or "time signature." At this point, the teacher introduces the 2/4 time signature, called "two-ta," with a quarter note in place of a four. Also, the students are shown bar lines, double bar lines and are given the term "measure" (Dániel, 1986, p. 39).

Other rhythmic elements in the sequence throughout the curriculum are prepared, presented, and practiced in similar ways. The repertoire is adjusted for the developmental level of the students and material is chosen to isolate the element to be learned.

Melodic Elements

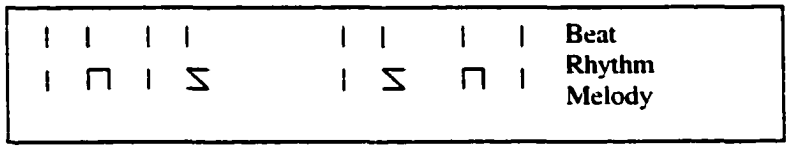
New melodic elements are presented in the spring. As in rhythm, melodic elements are prepared through singing songs and moving. In preparation for the interval relation of So-Mi, students review the high and low singing and movement activities from kindergarten and learn new songs that contain So and Mi.

In labeling So and Mi, students move in pairs and then individually to the song "See-Saw." The teacher states, "We can give names to the high and low sounds and show them with hand signals. We will call the high sound So and the low sound Mi" (Dániel, 1979, p. 64).

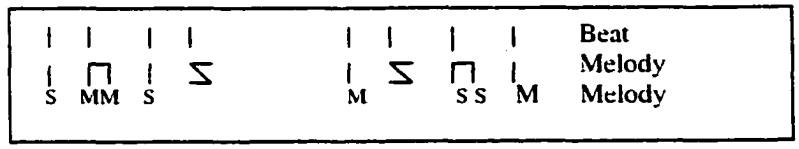
The listening reinforcement activities for So and Mi include many ear training exercises. One objective of listening exercises is for students to recognize ascending and descending melodic intervals by ear. This is accomplished through activities such as singing melodic patterns using the syllables and hand signs and identifying melodic patterns by their melodic movement.

Some activities suggested by Dániel for listening reinforcement include singing in one and two parts from teacher hand signals, echo singing, and singing ostinato patterns to known songs. In another listening activity, the teacher sings a pattern on a neutral syllable such as "loo" and the students echo, using So and Mi. These activities are referred to as listening because the student must mentally hear the sounds before singing them accurately.

The first writing activity for So and Mi is a composition in the Kodály Approach Workbook Number One. In a previous lesson the students had written rhythm patterns using ta, ti-ti, and rest:



Students write S and M to represent So and Mi below the rhythms:



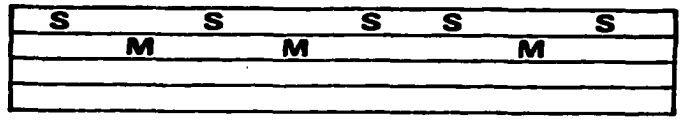
(Dániel, 1979, p. 76).

After completing writing activities with letters, the students are introduced to the staff. Initially, the staff has no clef sign and the placement of syllables is varied to facilitate later note reading in different clefs. Students are introduced to a sign for "do" when the sound is reinforced. Traditional clef signs are introduced in Level Three.

Writing experience continues with S and M letters on the staff, S and M with rhythm, note heads, and then stems attached to the note heads. Students write in their workbooks and "write" with poker chips on staff place mats. The place mats are large individual staves for student practice in writing known pitches and intervals. Dániel suggests making the mats of plastic or laminated paper.

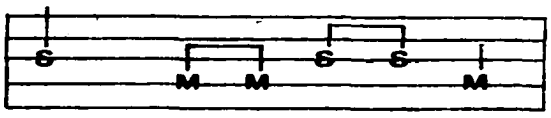
The sequence of writing is illustrated below:

1. Letters on staff:



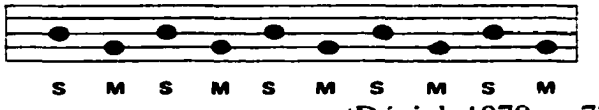
(Dániel, 1979, p. 49).

2. Letters on staff with rhythm:



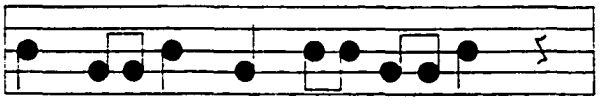
(Dániel, 1979, p. 51).

3. Noteheads on staff:



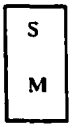
(Dániel, 1979, p. 77).

4. Noteheads with rhythm on staff:



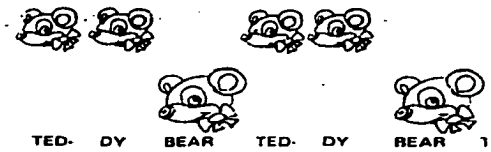
(Dániel, 1979, p. 54).

Students practice reading sounds of So and Mi in many ways. For example, transparencies, flash cards, hand signs, and a letter ladder are all used for reading practice. A letter ladder is a chart with the sounds to be sung written vertically:



Reading from the letter ladder can be led by the teacher or a student. Exercises include discerning known songs as the leader points to the letters and reading patterns after they have been pointed out.

The sequence of reading reinforcement on the staff for So and Mi begins with reading icons placed high and low as follows:



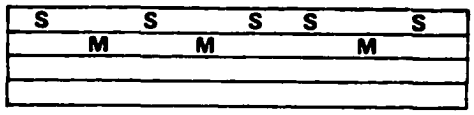
(Dániel, 1985, p. 43).

The letters S and M are read with icons:

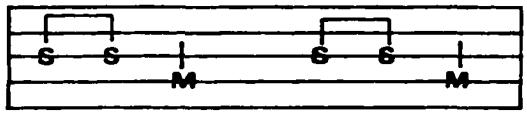


(Dániel, 1985, p. 46),

and the letters are placed on the staff first by themselves, then on the staff with rhythm:

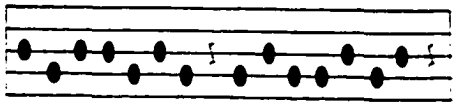


(Dániel, 1985, p. 49)

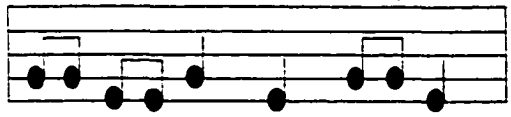


(Dániel, 1985, p. 51).

The letters are replaced by note heads on the staff and on the staff with rhythm:



(Dániel, 1985, p. 53)



(Dániel, 1985, p. 54).

The preparation, presentation, and review of rhythmic and melodic concepts are to be continued in sequence. No element is to be skipped, and students must demonstrate competence before progressing. However, Dániel cautions teachers to be careful and not "overdue" the music lessons. She quotes Kodály in writing that music lessons should be joyful learning experiences for children (K. S. Dániel, personal correspondence, September 11, 2000).

Workbooks and Transparencies

Dániel published the Kodály-approach workbooks to complement method books 1-3. The purpose of the workbooks is to practice music writing through copying, taking dictation, and composition (Dániel, 1973a, p. ii). The students practice rhythmic and melodic writing, following the sequence from the method books.

The Kodály approach transparencies supplement the reading lessons from method books 1-3. Exercises include preparation and review activities. These activities are referenced in the method books and have detailed directions for implementation.

Other Publications

Dániel's Seasonal Song Collection (1970), printed at Silver Lake College, provides additional song material for use with the Kodály Method Levels 1-6. It contains songs as well as some melodic and rhythmic ostinati and teaching suggestions. The book is divided into grade levels, and there are suggestions in each level's song list for materials from other publications such as the Heritage Songster (Dallin & Dallin, 1980).

Dániel has written articles on a wide variety of topics. These topics include elementary music education methods, piano pedagogy, and music theory. Her earliest article describes her work at the San Roque School in Santa Barbara.

Dániel's article, "The Kodály Method," appeared in the September, 1968 issue of Clavier. In the article, Dániel discusses the Kodály approach to music education and describes her work at the San Roque School. The cover of the journal features a photograph of Dániel's students singing with hand signs. The editor included many other photographs of Dániel and students at the San Roque School.

In "The Kodály Method in Piano Teaching," published in the Kodály Envoy, Summer 1991, Dániel briefly discusses piano instruction in Hungary. She explains that in Hungary her students learned to read and write music before beginning piano instruction. Dániel's students in the United States did not have these skills, creating a need for music literacy in conjunction with piano technique instruction. The article includes a detailed description of Dániel's piano pedagogy sequence for level one instruction and an outline for upper levels.

The article, "An Analysis of Bartók's For Children, Volume 1" (Dániel, 2000a) was published in the Kodály Envoy. In this article, Dániel analyzed For Children, Volume 1, by Bela Bartók for use in the piano studio. Interestingly, although the collection is named For Children, Dániel points out that some pieces are too difficult for students because the accompaniments are challenging, and Bartok's pedaling and articulation directions must be followed carefully. The article contains a chart of the pieces included in Volume 1. These pieces are based

on Hungarian folksongs. The chart lists the Hungarian titles with English translation, the scale and form, and special features of each piece.

Dániel discusses her work and the work of her Kodály methodology students in "Reflections and Memories of Katinka Scipiades Dániel." This article was published in the Fall 1996 Kodály Envoy. In the article, Dániel expresses disappointment at the quality music programs in the United States that have been discontinued, but is encouraged by programs that continue to thrive. Dániel believes American teachers have become more aware of the great body of folksongs from the United States because of the Kodály approach. The article was written on the 30th anniversary of Zoltán Kodály's visit to the United States (Dániel, 1996, p. 29).

Comparison with Series Books

Music for Young Americans

At the time Dániel was field testing her materials and teaching sequence, the series books, Music for Young Americans (Berg, et al, 1959) was available for use in schools. Dániel's curriculum was vastly different in repertoire and teaching approaches from the methods advocated in the music series books.

One major difference between the methods is in the choice of songs. Song material used in Music for Young Americans is primarily diatonic and has a range of an octave. Many songs included in the series were composed to correspond with the music reading instruction. Other songs used in the series include

adaptations of folk songs. With the Kodály approach, the songs are primarily folk songs of the American culture. The sequence of music reading instruction is drawn from the rhythmic and melodic characteristics of the folk songs.

Another difference between the methods is in the use of extensive preparation activities. The method of instruction with the Kodály approach includes preparation for the presentation of new concepts. Several songs, games, and exercises containing the new concept are presented to the students before the concept is isolated. The series books present the concept in the form of exercises or explanation followed by a song that contains the new element.

In rhythm instruction, both approaches begin with rhythms found in the song literature. Students perform the rhythms by singing and chanting the words to songs and rhymes and through movement activities such as stepping or clapping. Activities such as playing ostinati are given by rote in Music for Young Americans. In the Kodály approach, directions for teaching rhythm are given in detail with a specific sequence. Rhythms are recited with neutral syllable sounds that correspond to the relative duration of the rhythm, freeing the rhythms from the text. Rhythm patterns can be communicated as a musical element by itself in activities such as dictation and composition.

The Kodály approach offered a completely different method for music reading instruction than the series books. In Music for Young Americans, students visually identify diatonic phrases by their movement. The phrases are presented

first in the form of exercises and then are practiced through sight-reading composed songs that contain a similar movement. Students sing with solfege, numbers, or letters, depending on the teacher's preference.

In Dániel's materials, music reading begins with two sounds, So and Mi, found in children's songs. Reading is practiced in other songs, through sight reading new songs, and in singing exercises. As individual sounds are added, new patterns are created and practiced. New ideas introduced for music reading included the use of hand signs, letters to represent solfege syllables, letter ladders, and a definite learning sequence with step-by-step instruction.

Dániel's materials offered other unique features not offered in the music series books. These new materials included the student workbooks and the reading transparencies. Dániel's manuals contain several examples of flash cards and other visual aids for the teacher to construct. Music for Young Americans provides student textbooks beginning in second grade. The textbooks contain the songs on treble staves. Rhythmic or melodic exercises pertaining to some songs are included in the texts.

In the more than forty years since the Kodály approach was first introduced in the United States, it has become increasingly recognized by educators as an excellent way to develop musical literacy in young students. Music series editors recognized this trend and began providing instructional

materials to support Kodály approach instruction. By the 1990s, the influence of the Kodály movement was clearly evident in the series books.

The Music Connection

One publisher, Silver Burdett Ginn, dedicates a third of the series The Music Connection (1995) to music instruction through the Kodály approach. The Kodály section of The Music Connection, referred to as "Reading" in the text, is arranged in units. Grades one through six begin with a unit for review of elements studied in the previous grade. The units that follow the review contain lessons to prepare, present, and review new elements. The sequence of rhythmic and melodic instruction is in Appendix D.

The songs in the reading section of The Music Connection include folk songs from the United States and from other countries. The editors state in using these materials, students "learn within the context of their own musical language" (The Music Connection Vol. K, 1995, p. 287).

A compact disc set coordinated to the songs and listening lessons is available with The Music Connection. The editors state the use of the song recordings in the reading section is optional (The Music Connection, Vol. K, 1995, p. 287B). An important element in the Kodály approach is the use of quality music. The recordings provided in the series include solo and group performances of adults and children. The performances demonstrate proper singing techniques and appropriate accompaniments.

The editors of The Music Connection suggest using a neutral syllable such as ta and ti-ti or du and du-de rather than numbers for reciting rhythm patterns. The syllables should be used consistently and should reflect the sound of the rhythm (The Music Connection, Vol. 1, 1995, p. 279).

Melodic instruction in The Music Connection begins with primarily pentatonic materials, but also includes diatonic and modal examples. Students are prepared for the presentation of new sounds through singing. The use of solfege, hand signs, and moveable Do are included in the curriculum. Review includes activities in reading, writing, and listening.

The Music Connection reading section addresses cultural and musical literacy. This is reflected in the choice of song materials and in the clearly written directions. Key lessons are scripted, including correct student responses. The series illustrates the increasing interest in the Kodály approach as an effective method of music instruction.

There are many similarities between Dániel's Kodály-approach curriculum and the reading section of The Music Connection. The materials of both curricula reflect the same beliefs of appropriate songs for each developmental level. Also, preparation activities for the introduction of new music elements are begun several lessons before the presentation and employ multiple techniques such as singing songs containing the element, playing games, and moving.

In addition to the choice of materials and the extensive preparation activities, both curricula include the tools of solfege, hand signs, rhythm syllables, and moveable do in the lessons. Elementary music classes did not combine these components in 1960 when Dániel began creating her curriculum.

The sequence of instruction in The Music Connection reading sections progresses at a slower pace than Dániel's curriculum. In rhythm studies, instruction in both curricula leads to the same outcome. However, in melodic studies, Dániel's curriculum includes more advanced concepts than The Music Connection. Although Dániel's curriculum has been criticized for moving too quickly, it is used successfully throughout the United States and has remained unchanged since its original publication.

The music education materials currently available reflect the methods of instruction used in classrooms in the United States. Dániel's Kodály approach curriculum presented a vastly different method of instruction from the music series books used in the 1960s. There were few materials for teaching with the Kodály approach, and instruction in the approach was scarce. By the 1990s, series books devote a large portion of the curriculum to Kodály-approach instruction. Training and materials are available nationwide, reflecting a confidence in the Kodály approach as an excellent means to music education.

CHAPTER SIX

STUDENTS' HONORS and ACCOMPLISHMENTS

Current and Former Methodology Students

Many of Dániel's students have had a significant impact on music education in the United States. From the elementary classroom to the university, teachers who were trained and inspired by Daniel continue to use their knowledge and skills to elevate the musicianship of their students.

One of the foremost of these educators is Sister Lorna Zemke, D.M.A., Professor of Music Education and Director of Graduate Studies at Silver Lake College, Manitowoc, Wisconsin. Zemke observed Dániel teach and was mentored by Dániel as the new method was tested at the San Roque School. She states, "I knew I had to try to be as good a teacher and model as Mrs. Dániel, the master teacher" (L. Zemke, personal communication, February 6, 2000). With Dániel's encouragement, Zemke earned a master's degree and a doctorate in Music Education at the University of Southern California.

When Zemke left the San Roque School in 1971, she established the Kodály undergraduate and Masters Program at Silver Lake College. She has trained hundreds of teachers in the Kodály approach and she, along with Dr. Robert Perinchief, interim supervisor at St. Leo College, Tampa, established the Midwest Kodály Music Educators Association (MKMEA) in 1974. Zemke has

presented the Kodály approach at conventions and workshops across the United States and has developed a pre-natal music-based program for expectant parents.

Dr. Robert Perinchief studied the Kodály approach methodology privately with Dániel in Santa Barbara, observed at the San Roque School, and studied in Hungary. He established a Kodály program at the University of Wisconsin, Whitewater, and invited Dániel and Zemke to present workshops at the University of Wisconsin, Whitewater in 1971 and 1973.

Dr. Lois Choksy, Professor Emeritus, University of Calgary, is the author of several authoritative books about the Kodály approach including The Kodály Method Book I: Comprehensive Music Education (1999a), The Kodály Method Book II: Folksong to Masterwork (1999b), and Teaching Music in the 21st Century (2001). Choksy is the 1996 recipient of the Organization of American Kodály Educators (OAKE) Outstanding Achievement Award.

Choksy attended Dániel's 1967 workshop classes at the Peabody Conservatory. In 1968, Choksy wrote to Dániel, expressing gratitude for the information she learned in the Peabody workshop. She writes:

> I can't begin to tell you how much I have enjoyed using the techniques I learned from you last summer. I can truly say that one week with you was more valuable than many of the year-long courses taken in the past (L. Choksy, personal correspondence, May 26, 1968).

Choksy (1969b) wrote a letter to the editor in the Music Educators Journal in which she explains how the help she received from Dániel during the Peabody workshop assisted her in the preparation of an American adaptation of the Kodály approach. She writes:

> I attended a summer workshop at the Peabody Conservatory under the direction of the very fine Hungarian-born-and-trained music educator, Mrs. Katinka Dániel. The logic and the sequence of the method really fell into place for me at that time. Drawing on the background Mrs. Dániel helped me to establish and, using Musical Education in Hungary as a guide, I was able to construct a source book of commonly available American materials on the sequence of the method. It is this sequence and this source book that I am currently using with the six hundred children I teach (Choksy, 1969b, p. 12).

Dr. John Feierabend, Director of Music Education at the Hartt School of Music, University of Hartford, West Hartford, Connecticut and author of a series of books on early childhood music education including Music for Little People (1989) and First Steps in Music for Nursery and Preschool (1995), met with Daniel at the National Music Camp at Interlochen, Michigan in 1974 and attended her classes in 1975. He sent Dániel a letter in July 1978, giving her credit for inspiring him to study the Kodály approach and expressing satisfaction with the opportunities he has enjoyed. He writes:

> Who would have guessed four years ago, when I spoke one evening in July to a warm and wonderful Hungarian lady that my life was to unfold into such a marvelous and satisfying course of events? The Kodály approach has taken on more meaning every day. My enthusiasm has not lessened for one minute. Every time I share this excitement with another, I am reminded of your

> dedication and hope that I too, can stimulate others, as you did me (J. Feierabend, personal correspondence, July 15, 1978).

As president of MKMEA in the summer of 1988, Feierabend wrote about viewing a video from the San Roque School at the National Music Camp in 1974 and finding a practical method of music education. He began studying the Kodály approach with Dániel and has had tremendous success in his teaching. Feierabend states, "After watching the video I remember thinking that I had seen the first system of Music Education that made sense to me" (Feierabend, 1988). Feierabend explains, "Two years later...I attended six weeks of classes which met every day. Katinka shared methodology and philosophy. I was aware of the changes taking place in my own musicianship day by day" (Feierabend, 1988).

Dr. Joy Nelson, Professor of Music Education and Director of Kodály Programs at the University of Oklahoma in Norman, teaches courses in the Kodály approach for certification classes. She also coordinates the Kodály Program at the University of Oklahoma. Nelson has worked with Dániel for the past 20 years and credits much of her success to Dániel's knowledge, expertise, and willingness to share her materials and experience (J. Nelson, personal communication, November 3, 2002).

Dr. Katherine Hickey, Assistant Professor of Music Education at Southern Illinois University, Carbondale, studied with Dániel at the University of Southern California, where she earned her doctorate degree. She assisted Dániel in the

preparation of Kodaly Approach, Book IV (Dániel, 2000b). In a Level I Kodály methodology class taught by Dániel in 1979, Hickey took notes on the concepts and techniques presented. She states, "I treasure those notes – I also taped some of the sessions – must find them. I loved the materials, but didn't know many of the songs. And of course Katinka would say, 'Vhat [sic], you don't know that!?!'" (K. Hickey, personal communication, March 10, 2000).

Pam Wade, music consultant in southern California, teaches music in kindergarten through grade eight and leads a children's choir in Ramona. She also serves as adjunct professor at Palomar College, teaching Kodály methodology and Solfege 2. Wade served as president of OAKE from 1992-1994 and received the Outstanding Achievement Award in 1997. She has also been recognized by the San Marcos schools as an outstanding educator. Wade began her Kodály certification training with Dániel and completed it at Silver Lake College. She describes Dániel as the "guru of the Kodály movement. She gives of herself selflessly and endlessly and never stops. What an amazing woman. We are very fortunate to have her here" (P. Wade, personal communication, March 15, 2002).

Martha Rosacker, founder and director of the Palomar Youth Chorale, has taught with the Kodály approach in Oklahoma, Wisconsin, Missouri, and California. Rosacker studied with Dániel at the National Music Camp at Interlochen, Michigan in 1977 and then privately with her in Santa Barbara. She

trained teachers in Oklahoma, and through her influence, the Oklahoma Kodály Educators (OKE) organization was established.

Rosacker states that she is still learning from Dániel more than 20 years after taking her first Kodály class. In the questionnaire, Rosacker writes, "Even yesterday I saw Katinka at a workshop in Los Angeles and asked questions about how to teach a concept some children in my class were having trouble understanding" (M. Rosacker, personal communication, February 13, 2000).

Diane Geller began her Kodály study with Dániel and has been active in California and Oklahoma as well as teaching summer music education classes at Silver Lake College. Presently Geller is an adjunct faculty member at Palomar College and co-directs the Palomar Youth Chorale. Her teaching specialty is folk song research.

When Geller expressed an interest in teaching folksong research, Dániel worked privately with her to collect resources and materials. Geller explains that Dániel has taught many students privately, spending hours sharing her expertise. She states, "There have been many days and nights (!) when I *also* sat at Dr. Dániel's dining room table receiving topnotch instruction in analysis, history, and folksong structure" (D. Geller, personal communication, February 14, 2000).

David Falconer (d. 1992) met Dániel during an introductory Kodály class at the University of Southern California and then studied with her privately. She visited his school, St. James, Los Angeles, providing specific training for his

classroom situation. For five summers, Falconer created music lesson plans and submitted them to Dániel for review. Falconer and Dániel produced a video (Falconer & Dániel, 1989), filmed at St. James, in which demonstration classes from kindergarten through the 6th grade exhibit a high level of music literacy. Falconer leads the classes through Dániel's adaptation of the Kodály approach, and the students sing folk songs, games, scales, and intervals with precision.

Piano Students

In Budapest, Dániel taught general music and solfege in the public schools and also taught piano in her home privately. She has devoted several pages in a notebook to her Hungarian students, and she still communicates with some after more than 40 years.

Mária Farkas, former secretary to Mrs. Zoltán Kodály, is a choral conductor and music teacher in Hungary. She visited the United States to teach at Holy Names College in Oakland, California in 1977. Both she and her mother, Eva Farkas, formerly an opera singer at the Bayreuth and Budapest Opera House, were Dániel's students in Hungary. Other students include Péter Zsoldos and Ferenc Varga, former music directors for the Budapest state radio station, Monsignor Laszlo Bucsi, former choral conductor of the Budapest Franciscan Church Choir, Edít Szentgyórgyi, harpist and former piano teacher at the Budapest Municipal School, and Melinda Berlász past director of the Bartók Music Research Center in Budapest.

Under her leadership, Dániel's students have placed as finalists in the California Bach Festival and have performed with the Santa Barbara Symphony, the Santa Barbara Junior Symphony, and the Santa Barbara City College Orchestra as well as performing in master classes. Eighteen of Dániel's private piano students have earned the Paderewski Gold Medal, and twenty have earned the High School Diploma and Scholarship.

Many students write to her and send photographs of themselves and their families as they grow up. She remembers anecdotes and stories about each one pictured in her notebooks and still teaches students in her home, although she is reluctant to take new students because she fears, due to her age, she won't be able to complete the course of study.

Recognition

Katinka Dániel has been recognized twice by OAKE for her outstanding work in music education in the United States. At the 2001 National Conference in Williamsburg, Virginia, Katinka Scipiades Dániel received the OAKE Lifetime Achievement Award. According to the Kodály Envoy, this award is given for sustained contributions to Kodály music education that have impacted the state of American music education (Vitray, 2002, p. 27). It is not given every year, but is reserved for outstanding work.

When questioned about the OAKE Outstanding Achievement Award, an honor bestowed yearly since 1985, Dániel discusses her students who have been

honored. She states, "I'm very proud that many of my students like Sister Lorna, Lois Choksy, David Falconer and Pam Wade got the award, and I hope to see Martha Rosaker get the outstanding award" (K. S. Dániel, personal interview, March 14, 1999). Rosaker received the award in 1999.

Katinka Daniel received the Outstanding Achievement Award in 1992 at the OAKE Convention in Austin, Texas. As the recipient of the award, Dániel (1996) wrote "Reflections and Memories of Katinka Scipiades Dániel" in which she describes her work and the work of her students. She names the discontinuation of established music programs as the "greatest danger" to music education in the United States. According to Dániel, Hungarian teachers have provided the training and foundation for good music education in the United States, the inspiration to publish folk song collections, and a renewed interest in American folk songs.

Sister Lorna Zemke announced the establishment of the Katinka Dániel Graduate Music Endowment in 1999 at the MKMEA 25th anniversary celebration at Silver Lake College. Zemke and Dr. Robert Perinchief described her importance to the establishment and continued success of MKMEA. During her address, Zemke related the following:

> None of this would have taken place when it did if it hadn't been for one significant person who is with us today. Katinka Dániel definitely was the catalyst who encouraged Bob and me to get serious about founding a Midwest Kodály organization. Katinka, this celebration would be incomplete without your presence

> because you have been our teacher, our mentor, our friend. Your influence was the catalyst that brought this organization to birth, and for that, each of us here today is deeply grateful. Thank you for your vision, your wisdom and support in this endeavor (Zemke and Perinchief, 1999, p. 6).

In 1993, Silver Lake College named their theatre the "Katinka Scipiades Dániel Fine Arts Theatre." The certificate presented to Dániel states that the naming of the theatre is "in gratitude for her influence and devotion to the Silver Lake College Music Department, September 18, 1993."

After the Hungarian government was freed from communist rule, an exhibit titled Emigráció A Hazáért (Emigration from their Fatherland) was developed to honor Hungarians who had emigrated and found success in their new countries. Dániel submitted posters showing the teaching materials she published, the Clavier article from September, 1968 which describes her work with the Kodály Method in the United States, and pictures of some of her students. The materials were on public display from October 21, 1992 through May 10, 1993 and are now permanently housed in the Budapest Historical Museum.

On September 18, 1993, the Four Seasons Biltmore Hotel in Santa Barbara, California was the site of a reception honoring Dániel on the occasion of receiving the Magyar Köztársasági Arany Erdemkereszt (Gold Cross of Merit of the Republic of Hungary). Pál Tar, Ambassador of the Republic of Hungary, representing the first non-communist government since the 1940s, made the

presentation in recognition of Dániel's work in Hungarian history and in music education. Dániel introduced the ambassador to several Hungarians living in California and to several of her students. She describes her exchange with the ambassador:

> And then he came, and he did say that the award is not only what I did in music but he said, "You did more for Hungary than a thousand ambassadors could do because the ambassador they look at as a political person so many times they don't invite him." But I started every one of my lectures with the history of Hungary.
>
> I told the ambassador, "I feel very honored but I'm not the most famous." He never heard about Ferenc Pavlics, who made the moon buggy. So I introduced and I told him, "Make him a model, and we will give it to him." Then there is Mimi Rozsnyai Váro (who) built the Biltmore Hotel on the airport in Los Angeles. She built in Encino the whole shopping center. Eight skyscrapers in Los Angeles. A Buddhist Temple in Houston. Another temple for the Chinese. So she's a woman, very famous and so humble that nobody knows. I say there are famous actors they have to know about. I introduced them and many of my students (K. S. Dániel, personal interview, March 14, 1999).

Dániel's children, Ernö Dániel and Alexa Dániel Maland, were in attendance at the award ceremony, as were Sister Lorna Zemke, and Dr. Katherine Hickey. During the festivities, Ibolya Laszlo, a Hungarian opera singer, performed the Hungarian National Anthem and Carl Hein, M.D., from Santa Barbara, sang the American National Anthem. Diane Geller composed a poem to commemorate the occasion. The poem is in Appendix I.

In 1994, a crew from Budapest Television traveled to Santa Barbara to document Dániel's experiences in Hungary during the wars and under the

communist regime. According to Dániel, they were preparing a documentary about the political world in Hungary during the 1900s and were interested in people who lived under the communist rule but were not members of the Communist Party. The film was produced by Miklos Csány (K. S. Dániel, personal interview, March 16, 2001). Dániel explains:

> And the reason for that was because under the communists the children were never taught what really happened so they wanted to hear it from a person who authentically could report about the happenings politically in the last hundred years (K. S. Daniel, personal interview, March 15, 1999).

The television crew members were invited to the Dániel home in Santa Barbara for a Hungarian Festival to introduce other successful immigrants who became American citizens. Ferenc Pavlics, the vehicle engineer who managed the building of the Apollo moon rover (B. Wilcox, personal communication, March 26, 2001) attended and demonstrated a small-scale working model of the vehicle. Béla Bácsi, a sculptor, Mimi Rozsnyai Váro, an architect, and Eva Szorényi, an actress, attended, as well. Dániel's advanced piano students provided entertainment, and Hungarian food was offered to those in attendance.

In 1996, a television crew from Duna, a television station in Budapest, traveled to Santa Barbara to create a film in memory of Zoltán Kodály. The title of the documentary is "Hungarian Musical Memories in America." In an interview with the reporters, Dániel discussed Kodály's 1966 visit to Santa Barbara and described the recognition he received. The producers of the film were

also interested in the Kodály approach as Dániel applied it to piano instruction. Instead of showcasing her advanced students as she did in the state film, Dániel demonstrated the Kodály approach for use with beginning piano students.

In October of 1996, Dániel was contacted as an authority on Kodály's music and was interviewed for a German radio station about the Kodály "Háry János Suite." Because she speaks the language, Dániel was interviewed in German (K. S. Dániel, personal interview, March 15, 1999).

Dániel is listed in several publications honoring outstanding individuals including the International Who's Who in Music and Musicians Directory 1975 and Who's Who of American Women. A list of Dániel's honors is in Appendix J.

Tibor Polgár, conductor, pianist, and past director of Budapest Radio, recognized Dániel in a Hungarian Toronto newspaper by naming her a missionary for Hungarian music education. She appreciates the thoughtfulness of other Hungarians who recognize her work. She states:

> Although I got from many, many people nice tributes, the most heartwarming is that my Hungarian friends all gave me tributes like, for instance Tibor Polgár, wrote, "A magyar zeneoktatás amerikai misszionáriusa (The American Missionary of the Hungarian music education in America)" (K. S. Dániel, personal interview, March 14, 1999).

Dániel speaks with humility and delight as she reads and describes what her contemporaries have written about her. One friend was Dr. Arpád Darázs (d. 1986) (1965), Hungarian choral conductor who came to the United States in 1956

and became a professor at the University of South Carolina, Columbia. He was one of the first to use the Kodály approach in the United States and collaborated with Stephen Jay to write Sight & Sound: Visual Aid to Melody and Harmony, a text to improve musicianship through ear training for older children. In 1965, Dániel and Darázs began presenting the Kodály approach at many of the same conventions. Daniel states:

> Arpád Darázs, every time he wrote me he wrote like this, "Dear First Lady of Kodály." Then he writes in Hungarian. I have many letters in which he most beautifully recognizes my work although he was much more talented than I am. I couldn't come close to his talent. And we worked together (K. S. Dániel, personal interview, March 14, 1999).

Falconer (1989) wrote an article in the Crescendo naming Katinka Dániel as the most positive influence on his teaching career and expressing thanks for her willingness to share of her expertise. He writes:

> Students of Katinka Dániel have been very privileged to have such a master teacher provide training and support. Within these many paragraphs I have attempted to give tribute to the one person who has not only dramatically changed my career but also my life as well. These thoughts have only begun to express my gratitude for her. I am thankful that I am only one of literally thousands of other people whose lives she has touched and changed throughout her extensive career (Falconer, 1989, p. 7).

Dániel speaks highly of David Falconer as a music educator. She describes him as "one of my most talented students" (K S. Dániel, personal interview, March 16, 1999). Falconer's letter is in Appendix K.

Katinka Dániel is recognized and appreciated for the work she has done and for her direct approach in relationships with people. Many authors, compilers, and composers have written tributes to Daniel in their publications. One colleague, Dr. Rudolph Weyland, music supervisor of Tulare County, California schools and author of Learning to Read Music wrote, "To my good inspirational friend, Katinka Dániel, with sincere appreciation for your fine work" (R. Weyland, personal communication, undated).

Students who have attended Dániel's classes or workshops have written, expressing their gratitude for her work. Millie Burnett, author of Dance Down the Rain, Sing Up the Corn wrote, "To Katinka, I am so happy that my first introduction to Kodály was from such a fantastic teacher – Thank you and BRAVO, Millie." Other student dedications and expressions of admiration are in Appendix L.

Paul Lindblad, elementary music teacher in Chicago, Illinois, comments on the benefits to his teaching from observing Dániel's work with piano students. He states: "I have gone over to Katinka's house to watch her teach piano, and have been to several of her workshops on piano methodology, and have incorporated her suggestions in my own piano teaching successfully" (P. Lindblad, personal communication, May 27, 2000).

Dániel believes she has made two contributions to American music education. One is the interest in the folk songs and stories of the native culture.

This interest has inspired her students to research and collect folk materials for use in the classroom. The other contribution, according to Dániel, is the improvement in musicianship of her students. She considers these aspects of her work more important than her curriculum. When asked about her most important contributions, she answered:

> That I could once more open up the interest in the American folklore. Many of the people became authors of new publications. Not so much method is important, but mediocre musicians became much better musicians. But especially interest in American folklore (Dániel, personal interview, March 21, 2002).

In answering a questionnaire concerning Katinka Dániel's contributions to music education in the United States, Sr. Lorna Zemke writes the following response:

> We owe a debt of gratitude to Mrs. Dániel for all she has done to train our country's music educators and, subsequently, for all the American children who have and are receiving quality music education because of her influence. The knowledge she has passed on to all of us benefits American music education and will live on long after all of us are gone (L. Zemke, personal communication, February 6, 2000).

Katinka Dániel and her students have influenced music education through teaching, publishing, and assuming leadership roles in organizations throughout the nation. Many of these accomplishments have been recognized by music education professionals. This impact continues to grow in classrooms throughout the United States.

CHAPTER SEVEN

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

Conclusions

The author examined the life and work of Katinka Scipiades Dániel to reveal her influence on music education in the United States. The author was looking for evidence of positive or negative responses from colleagues and students concerning Dániel's impact. The extent of Dániel's workshops and classes across the United States and the quality of her publications supported conclusions drawn from the questionnaire responses.

The data suggest that Katinka Dániel has influenced music education in the United States in two important ways. She has taught the Kodály approach to countless individuals, inspiring them to become master musicians and teachers, and she has created and published an adaptation of the Kodály approach for the United States.

The information provided from this study is important for the music education profession today. Not only has the Kodály approach to music education been used by teachers successfully in the United States since 1960, but the professionalism and enthusiasm displayed by master teachers such as Katinka Dániel has focused attention on the importance of quality early music instruction.

The materials Dániel has developed are not only useful for teaching in the elementary classroom, but for secondary and university classes, as well. Although the repertoire in the first three levels is too juvenile for older students, the methods of preparation and review are applicable to any situation. As discussed earlier, the methods remain similar, but teachers must adapt the song material to correspond to the student's developmental level.

The Kodály Approach, Book 4 contains review material of the first three levels and introduces new concepts with more advanced song literature. Secondary and university music fundamentals classes can follow the sequence found in the teacher's manual for Book 4 (Dániel, 2000d, pp. 4-18) to create a course that advances beyond music appreciation to music competency.

The wealth of material in Book 4 is adaptable for music majors and non-majors. Dániel has included numerous activities such as solfege, rhythmic and melodic dictation, and composition for classroom use as well as worksheets for independent practice. The flexibility of Dániel's curriculum allows teachers to modify it for each teaching situation.

Dániel in particular is held in high regard because she is an excellent musician with a broad knowledge of repertoire and pedagogy. She was directly involved with the Kodály approach from its inception in Hungary and was trained it its use by the original creator of the method, Jenö Adám. She began training

teachers, collecting music for teaching, and creating materials for a curriculum when she arrived in the United States 40 years ago.

Because of the impact the Kodály approach has had on music instruction in the United States, the history of its development and the people who were instrumental in its adoption is an essential part of teacher training. The history of the Kodály approach to music education is not complete without Katinka Dániel.

Questionnaire respondents described Dániel's influence on their music teaching careers and on the careers of their students. Sister Lorna Zemke describes her teaching experience with Dániel as, "the start of many musical opportunities provided for me through Katinka" (Zemke & Perinchief, 1999, p. 6). Dr. Dean Boal illustrates Dániel's influence on many teachers at the Peabody Conservatory by stating, "She had a lasting impact on the vast majority of teachers who attended her workshops" (D. Boal, personal communication, June 5, 2000).

Dr. Katherine Hickey's account of Dániel's influence on teachers includes a description of the extent of her work. "Katinka touched, taught, or influenced every major Kodály person in America in the 1960s. She did what Kodály admonished teachers to do – that is, to collect the native folk song materials and adapt the sequence to the parameters of the folk song literature...she has given of her massive knowledge to students from all corners of the world – one-on-one, small groups, large classes" (K. Hickey, personal communication, March 10,

2000). Martha Rosacker also discussed Dániel's widespread influence. "I have seen the music in the entire state of Oklahoma be influenced by her efforts" (M. Rosacker, personal communication, February 13, 2000).

Dániel encouraged the work of many music educators. At the time Denise Bacon was developing the Kodály Musical Training Institute, she visited Dániel in Santa Barbara. Peter Erdei, a Hungarian who had recently graduated from the Liszt Academy in Budapest, was sent by the Hungarian government to assist Bacon and traveled with her. Bacon writes:

> We traveled to California and were royally entertained by Katinka and her famous pianist husband in their beautiful home. We observed classes in the school where Katinka was teaching. A treasured memory I will never forget is the exhilaration I experienced upon first meeting Katinka at the Santa Barbara airport in February 1970. She threw her arms around me in a warm embrace – her face radiant with smiles and I immediately felt less alone in this huge endeavor I had undertaken (D. Bacon, personal communication, February 10, 1999).

Music education in the United States was changing when Dániel arrived here in 1960. The focus of music instruction was moving from performance to a general music education for all students. New methods of instruction were being examined for possible inclusion in education. Dániel had the skill and energy to educate countless teachers in the Kodály approach.

Sr. Mary Alice Hein describes Daniel's intense teaching style. She writes:

> Katinka has amazing energy. Once when I met her at the airport, she had two very heavy bags, but she refused to let me take them, picked them up and charged down to our waiting car. She was just

as energetic in her teaching (M. Hein, personal communication, February 7, 1999).

Not only was Dániel's teaching active, she energized those in her influence. Dean Boal explains Dániel's influence in the classroom: "Katinka enlivened the classroom experience. She emboldened teachers to enlarge their musical experiences" (D. Boal, personal communication, June 5, 2000).

Dániel created a curriculum and teaching materials for elementary music classes in the United States. The Kodály approach, as adapted by Dániel, presented a new philosophy and different materials and methods from what was available in the music series books of the 1960s.

Students are led to high levels of achievement in music through rigorous, detailed study. However, the lessons are aligned with the students' developmental level and are sequenced carefully to avoid confusion. Also, new cognitive ideas are prepared through singing and playing games. For example, syncopation in music is presented after students have mastered beat, divided beat, and meter, sung songs containing syncopated rhythm but no other new rhythms, and played games with songs containing syncopation. This method was strikingly different from how music education was approached when Dániel began teaching in the United States.

In the 1960s, students were typically introduced to a new rhythmic or melodic pattern and then asked to discern the pattern in new music. The sequence of instruction in published method books was developed from the chosen song material, rather than choosing songs to present an established sequence, as in Dániel's curriculum.

Sister Mary Alice Hein explains the importance of Dániel's Kodály-approach curriculum:

> I feel that Katinka made an important contribution to American general music education by developing one of the first, if not the first adaptation of Kodály Music Education in our country and American educators owe her a great debt of gratitude (M. A. Hein, personal communication, February 7, 2000).

Dániel used the curriculum designed by Jenö Adám as a model for her American adaptation of the Kodály approach. Her materials were approved by both Adám and Kodály. Paul Lindblad explains the depth of Dániel's curriculum:

> While there are other adaptations of the Kodály method, none that I have seen go to the advanced concepts and the upper levels like the version authored by Katinka. And none of the others have been as extensively tested in actual classrooms (P. Lindblad, personal communication, May 27, 2000).

Dániel's adaptation has been criticized for progressing too rapidly through the learning sequence. Choksy states that Adám's method "was found to be unrealistically fast" (Choksy, 1974, p. 10). She continues by stating, "It is unfortunate that many American adaptations of the Kodály Method have copied almost verbatim this early Adám text" (Choksy, 1974, p. 11).

Dániel adapted Adám's curriculum because of the success it offered in Hungary. She had seen no comparable method of instruction in her observation of public schools in the United States and felt there was a need for the method here. The levels of instruction are not to be interpreted as grades, but as indications of musical development. Teachers are to guide the students through the preparation and presentation of new musical elements and assess readiness to continue through the sequence.

Although The Music Connection reading section sequence, discussed earlier, moves somewhat slower than Dániel's curriculum, another recently published Kodály-approach method book, "An American Methodology: An inclusive approach to musical literacy (Eisen & Robertson, 1996), progresses at a strikingly slower pace. The publication of new Kodály-approach materials reflects the growing appreciation for this philosophy of music education. The sequence of Eisen and Robertson's method is in appendix D.

The Kodály approach to music education has been accepted by the profession as a sound method of instruction as evidenced by increased availability of training and materials. Katinka Dániel has had a major role in the dissemination of this approach. She was among the first to introduce the Kodály approach in this country and has enriched the lives of countless teachers and students. Her methods and materials are used extensively throughout the country, and she is in demand for classes and workshops year round.

Recommendations for Further Research

There is much about the Kodály approach and the people who have been influential in its spread throughout the United States that remains to be explored. One area of potential exploration is the wealth of materials that Dániel has collected throughout her life. The method of organization of these documents is known only to Dániel, and an archivist's expertise is needed immediately. As she said in an interview, "I never throw anything away" (K. S. Dániel, personal interview, March 17, 2000).

The Kodály approach was introduced in the United States more than 40 years ago. This fact provokes the following questions: What impact has this approach had on current practices in areas such as general music and choral education? How has the approach changed from its first introduction in the United States? What are the current trends regarding the use of the Kodály approach in conjunction with methodologies such as Orff Schulwerk and Dalcroze Eurythmics?

Another area for examination is the history of the Organization of American Kodály Educators (OAKE). Kite (1985) investigated the organization through 1985. A new study is needed to document changes in the organization's leadership and trends for the last 17 years.

Further research is needed in the area of American folk song research. Materials for use in the classroom are essential for proper implementation of the

Kodály approach. Also, current materials require testing in long range studies to determine their relevance and effectiveness to a Kodály curriculum. In addition, world folk and art music could be explored for possible use with the Kodály approach.

The study of Western art music is an important component in Dániel's curriculum. Not only is music appreciation addressed, but the curriculum uses art music examples to reinforce musical concepts such as form, rhythm, and melody. Dániel's methods and materials should be explored. Also, this curriculum could possibly be expanded to include other musical cultures.

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APPENDIX A

COVER LETTER FOR PILOT-TEST QUESTIONNAIRE

Jeri Bonnin
809 NW 47th
Lawton, OK 73505

Date
Name
Street
City, State, Zip

Dear _____:

With the approval and assistance of the musician and Kodaly educator, Katinka Scipiades Dániel, I am conducting research for my dissertation on her life and teaching. This project is for the completion of my doctorate in music education with Kodály emphasis at the University of Oklahoma. As a part of my study, I will ask colleagues and students of hers to provide information. Each will receive a copy of the enclosed questionnaire.

Before the questionnaires can be sent, however, they must be pilot-tested to determine if the questions are ambiguous, redundant, or unreasonable in length. I am asking five music education professionals in the Lawton area to complete the pilot-test evaluation.

I would be most grateful if you would read the questionnaire and indicate your impression regarding clarity, redundancy, and length of each question. Is there a reasonable amount of space for each answer? In considering each question, substitute the name of a teacher or colleague in your experience to make the questions relevant to you. Any problems you identify will be remedied by a redesign of questions where appropriate.

I look forward to hearing from you. Since I am faced with deadlines, I would appreciate a response by (date). Please return the questionnaire in the stamped envelope provided. Thank you for your help. Your input is of great value to the study.

Sincerely yours,

Jeri Bonnin

APPENDIX B

COVER LETTER, AND INFORMED CONSENT FORM

Jeri Bonnin
809 NW 47th
Lawton, OK 73505

Date

Colleague's Name
Street
City, State, Zip

Dear Colleague:

With the approval and assistance of the musician and Kodály educator Katinka Scipiades Dániel, I am conducting research for my dissertation on her life and teaching. This project is for the completion of my doctorate in music education with Kodály emphasis at the University of Oklahoma. As a part of my study, I am asking colleagues and students of Mrs. Dániel to provide information.

Because of your association with Mrs. Dániel, your input is important in compiling a complete study. Please take a few minutes to read and sign the Informed Consent Form and then record your answers to the enclosed questionnaire, including any details you think are significant in the life and work of Katinka Dániel. Use any additional paper necessary to fully explain your answers.

I would prefer to quote colleagues and students by name. However, if you wish to remain anonymous, indicate your instruction on the consent form. All statements made in confidence will be held in that regard. Also, I may need to follow up the written questionnaire with a telephone call. If this is not acceptable to you, omit your telephone number from the consent form.

I have included my address, telephone number, and e-mail address for questions you may have. Because of deadlines, please mail the form and questionnaire by (date) in the enclosed, stamped envelope. Thank you in advance for your valuable assistance.

Sincerely yours,

Jeri Bonnin

INFORMED CONSENT FORM

I. TITLE

Consent for participation in research for a Historical Dissertation in partial fulfillment of requirements for Ph.D. in Music Education from the University of Oklahoma-Norman Campus.

II. INTRODUCTION

Jeri Bonnin will research the Historical Dissertation, sponsored by Dr. Joy Nelson. The subject is Dr. Katinka Daniel, noted music educator and elemental force in the dissemination of the Kodály method of music instruction in North America.

III. DESCRIPTION OF THE STUDY

The purpose of the research is to document Katinka Daniel's life and work, and to preserve her place in the history of music education in North America. The procedures include interviews of Dr. Daniel and colleagues and students, and research of primary and secondary sources including books, journal articles, and teaching materials. The interview of Dr. Daniel is expected to be one week in duration. The interview of colleagues and students is expected to be from one to two hours. These times will not necessarily be concurrent.

IV. POTENTIAL RISKS AND BENEFITS OF PARTICIPATION

A. No risks or discomforts to the subjects are anticipated as a result of this study. The subjects will be contacted at their convenience and may terminate the interview at any time.

B. No benefits to the subjects are anticipated as a result of this study.

V. SUBJECT'S ASSURANCES

A. Conditions of participation
Subject participation is voluntary. Refusal to participate will involve no penalty and subject may discontinue participation at any time without penalty.

B. Confidentiality
Final approval of all documents bearing information about subject will be secured.

C. Compensation for injury
Compensation for injury or medical treatment will not be available. There is no risk involved in this study.

D. Contacts for questions regarding this study

Jeri Bonnin	(580) 248-9420
Dr. Joy Nelson	(405) 325-2081

E. Contact for questions about research subject's rights

OU Office of Research Admin	(405) 325-4757

Subject's signature _____

Telephone _____

Date _____

_____ My name may be used in connection with my remarks.

_____ I wish for my remarks to remain confidential and any quotes from me to be presented with a pseudonym.

APPENDIX C

QUESTIONNAIRE DATA ANALYSIS

QUESTIONNAIRE DATA ANALYSIS

Music Education

1. Class
   Responses: 10
   Subcategories:
      Description: 3
      School: 3
      Observations: 2
      Unrelated items: 2

Dániel's workshop classes for music teachers are challenging, but lively and successful. One supervisor stated that Dániel was knowledgeable, prepared for the classes, and encouraged the teachers to do their best. "She was always optimistic and positive as she goaded the teachers into productive patterns of achievement (D. Boal, personal communication, June 5, 2000).

The materials Dániel gathered and published for use in the classroom are highly regarded. She has collected folk song materials for the elementary school as well as piano pieces for her students. Diane Geller states: "I believe the greatest contribution Katinka has made in both fields, that of classroom and piano pedagogy, is to clearly, succinctly, logically, and thoroughly write down in her books and publications, a sequence that can be seen, studied, and followed" (D. Geller, personal correspondence, February 14, 2000).

Dániel's classes are well attended and receive positive evaluations from the participants. Robert Kersey, a county public school music supervisor at the time, described the lasting impression of Dániel's workshop classes by stating: "Every time I observed a class I could see elements of Katinka's instruction" (R. Kersey, personal communication, June 19, 2000).

2. Grateful
   Responses: 7

Dániel's contributions to music education in the United States have influenced a large number of teachers and students. She has also inspired individuals personally. Collectively or individually, students and colleagues are grateful to Dániel for her work and for her encouragement as a mentor and as a friend. Sister Mary Alice Hein states: "I am grateful for the opportunity to have known both Kátinka and Ernö" (M. A. Hein, personal communication, February 7, 2000).

3. Independent study
   Responses: 6

Many students have studied with Dániel in her home either through an independent study university class or on personal invitation from Dániel. She teaches several subjects including methodology, folk song research, and lesson planning. Her students recognize the value of individualized instruction from a knowledgeable teacher. Robert Perinchief writes: "How fortunate I was to meet her daily on a tutoring basis" (R. Perinchief, personal communication, March 25, 2000).

4. Influence
   Responses: 22
   Subcategories
     Group: 16
     Personal: 6

The Influence category is significant for this study because Dániel has inspired many music educators and their students in the United States through her personal and professional relationships. Dániel's influence for groups of people include inspiring the formation of a regional Kodály organization, reaching children in music classrooms through the training of teachers, and causing change in school music curricula. Dániel has provided training in the Kodály approach, assisted with career choices, and been a mentor and source of inspiration. According to Katherine Hickey: "Katinka influenced, touched or taught every major Kodály person in America in the 1960s" (K. Hickey, personal communication, March 10, 2000).

5. Kodály approach/concept/method
   Responses: 28
   Subcategories
     Dániel: 14
     Books: 5
     Miscellaneous: 9

Dániel has introduced many people to the Kodály approach. She was one of the first Hungarians to begin work with the approach in the United States, providing an authentic representation of Kodály's philosophy across the country. "Certainly no Hungarian/American has had a greater impact on music education in the United States in spreading knowledge, pedagogy, and curriculum in the

Kodály approach than Katinka Dániel" (R. Perinchief, personal communication, March 25, 2000).

Dániel's Kodály approach publications are an important contribution to music education in the United States. Her curriculum is a sequential method that is designed for training in musicianship. It includes advanced concepts for upper level instruction; something other adaptations up to that time had failed to do. Sister Mary Alice Hein writes: "I feel Katinka made an important contribution to American general music education by developing one of the first, if not the first adaptations of the Kodály music education in our country (M. A. Hein, personal communication, February 7, 200).

Although the terms "approach," "concept", and "method" are all used in discussing the curriculum based on the philosophy of Kodály, one respondent corrected a common misconception among music educators concerning the name "Kodály Method:" "Please note, Kodaly concept is not a method. The teachings of Kodaly were set into practice by his colleagues. The term was given by foreigners" (Anonymous, personal communication, March 12, 2000).

6. Kodály organization
   Responses: 9
   Subcategories
      OAKE: 6
      MKMEA: 2
      KASC: 1

The Midwest Kodály Music Educators Association (MKMEA) was formally organized in 1974, with encouragement from Dániel. She suggested to Sister Lorna and Dr. Robert Perinchief that they create an organization to educate and support Kodály teachers. "Katinka Dániel definitely was the catalyst who encouraged Bob (Perinchief) and me to get serious about founding a midwest Kodály organization" (Zemke & Perinchief, 1999, p. 6).

Dániel attends the Organization of Kodály Educators (OAKE) conventions and presents workshops and demonstrations there. She interacts with people on a personal level as well as a professional level at these conventions. Although the Organization of American Kodály Educators was being discussed in 1973, it was not organized until 1975, a year after MKMEA was founded.

Katinka Dániel is a founding member and the first president of the Kodály Association of Southern California (KASC). This organization sponsors certification training in the Kodály approach and has trained hundreds of teachers.

7. Materials
   Responses: 20

Subcategories
Music: 9
Method books: 9
Miscellaneous: 2

Dániel's publications are a significant contribution to music education in the United States. Dániel researched and collected an enormous amount of native folk material that reflects the diverse cultures of students in the United States. Wendy March states: "Her collections of materials is phenomenal. How she began to collect American folk songs and then apply the teaching concepts to American music have given music educators enough material that we should never become bored with the literature" (W. March, personal communication, March 7, 2000).

Dániel is still finding new music and sharing it with her students. Paul Lindblad writes, "Every year I visit with Katinka at a workshop or at her home and she always has some new materials and information for me" (P. Lindblad, personal communication, May 27, 2000).

The Kodály approach method books are comprehensive, detailed, and tested with children in a school setting. Wendy March discusses Dániel's materials and states: "That she taught in a school to test the materials with real children gives credibility to the curriculum. Then she applied these materials to the methods so that she eventually developed an American curriculum resource for all teachers" (W. March, personal communication, March 7, 2000).

8. Methodology
Responses: 19
Subcategories
Sequence: 7
Technique: 5
Adaptation: 3
Piano: 2
Miscellaneous: 2

Dániel's curriculum adaptation produces musical growth from the youngest to the oldest students. It is based on the curriculum written by Jenö Adám for use in Hungary. Dániel adapted Adám's curriculum to fit the folk song material from the United States, and both Adám and Kodály approved of her materials and sequence.

Dániel presents her adaptation in classes and at workshops. She demonstrates every step of the teaching sequence in detail and provides methods for accomplishing learning objectives. "It has given all the teachers who have

studied with Katinka a wonderful freedom of knowing how to really teach children" (Diane Geller, personal communication, February 14, 2000).

Beginning melodic instruction with the pentatonic scale was a new concept for many teachers when Dániel introduced the idea. Robert Kersey stated: "Katinka's instruction in the use of the pentatonic scale was most significant. Beginning with the pentatonic scale gave the teachers a new approach upon which to build" (R. Kersey, personal communication, June 19, 2000).

Dániel has not only adapted a Kodály approach for use in the elementary music classroom, but has created a Kodály approach for piano pedagogy. She has successfully used this approach with many piano students and has presented it for other teachers at workshops and in classes.

9. Musical understanding/musicianship
   Responses: 10
   Subcategories
      Students: 7
      Teachers: 2

Musicianship training is an important element of the Kodály approach for teachers and students. The Kodály approach as adapted by Dániel is a sound method as evidenced by the students' musical understanding. Ray Robinson states: "Her method went directly to the core of building musicianship through solid musicianship training" (R. Robinson, personal communication, June 18, 2000).

Dániel also had a positive effect on the musicianship of teachers in her workshops and classes. Dean Boal explains that Dániel worked with teachers to build confidence in their musicianship:

> She brought clarity to the meanings of music to teachers both with great talent and with modest talent. Katinka enlivened the classroom experience. She emboldened teachers to enlarge their musical experiences. She had a lasting impact on the vast majority of teachers who attended her workshops (D. Boal, personal communication, June 5, 2000).

Dániel is able to communicate musicianship to her students because of her own excellent musical talent. Ray Robinson writes: "She was so impressive! Her musicianship was sound and her teaching method so musical" (R. Robinson, personal communication, June 18, 2000).

10. Personality traits
    Responses: 21

Dániel's personality has many qualities. Throughout the responses, she is described with words such as energetic, generous, unselfish, tenacious, focused, thorough, tireless, willing, hospitable, inspiring, giving, fascinating, lovable, determined, intelligent, inimitable, exuberant, infectious, dynamic, knowledgeable, helpful, joyful, and humorous.

11. Piano
    Responses: 11
    Subcategory
        Method: 6
        Miscellaneous: 5

Dániel developed a successful piano pedagogy program for her students in the United States. Her method combines piano technique with music reading and musicianship skills. The music material is drawn from folk songs and classical piano literature. The success of the method is evidenced by her students' accomplishments at events such as the National Piano Guild festivals.

As with her elementary curriculum, Dániel has shared her piano method at workshops and classes. She has also allowed teachers to observe lessons in her home. Denise Bacon, also a pianist, states: "I finally did observe Katinka at one of the OAKE conferences in a session on pedagogy and was quite astonished at what she was able to accomplish with all sorts of students in a very short time" (D. Bacon, personal communication, February 10, 2000).

12. San Roque
    Responses: 8

Dániel piloted her Kodály approach adaptation at the San Roque School in Santa Barbara. This provided an opportunity for educators to observe the program in a classroom setting. The San Roque students demonstrated outstanding musicianship.

Dániel produced a demonstration video of classes at the San Roque School. She presents it during lectures about the Kodály approach to demonstrate her teaching method. The video was shown at the first International Kodály Symposium at Holy Names College in 1973.

13. Students
    Responses: 4

Dániel is respected for her expertise as a teacher and for her friendship. Denise Bacon writes: "I know she is widely recognized and dearly loved by generations of students she had taught" (D. Bacon, personal communication, February 10, 2001).

14. Summer program
    Responses: 8

Many of Dániel's classes and workshops across the United States are held during the summer months when teachers can take a week or more to devote to extra classes. Dániel has taught summer classes in many places across the United States including Holy Names College, Oakland; the Peabody Conservatory, Baltimore; the National Music Camp, Interlochen, Michigan; California State University, Northridge; the University of Southern California, Santa Barbara; the Newark State College, New Jersey; and the University of Wisconsin, Whitewater.

15. Teacher/mentor
    Responses: 20
    Subcategories
        Dániel to adults: 18
        Dániel to children: 4
        Adám to Dániel: 2

In Dániel's teaching, she establishes relationships with adults and children. She works with all ages directly in classes, workshops and private lessons. Dániel also works with students indirectly as she trains teachers.

Many successful, respected teachers consider Dániel a mentor. Through her teaching, she has instilled confidence in her students and continues to encourage them. Sister Lorna Zemke writes that Dániel had a "direct teaching and mentoring influence on me from 1965 to 1971 when I was working and studying in California" (Zemke & Perinchief, 1999, p. 7). Martha Rosacker states: "Katinka continues to teach and mentor all the Kodály teachers in the area and we are grateful for that" (M. Rosacker, personal communication, February 13, 2000).

In the same way that Dániel mentors teachers today, Jenö Adám was a mentor to Dániel. Also, Zoltán Kodály encouraged her and approved of her work in the United States.

16. Workshop
    Responses: 12

Dániel's has given workshops all over the United States. They have been described as significant, successful, motivational, and new.

Music Educators

In the Music Educators category, responses were taken from questionnaire item 4; "Please list other emerging leaders in Kodály music education during the early 1960s. What were their contributions?"

1. Denise Bacon
   Responses: 9

Denise Bacon's major contribution to music education in the United States is her founding the Kodály Center of America and the Kodály Musical Training Institute. She has brought teachers from Hungary in to these institutions to train American teachers in the Kodály approach.

2. Lois Choksy
   Responses: 5

Lois Choksy's contributions include the publication of seven books about the Kodály approach, her position as a founding member of the Organization of American Kodály Educators, and her work in teacher training. Choksy studied with Dániel at the Peabody Conservatory.

3. Arpád Darazs
   Responses: 7

Arpád Darazs was the conductor of the Hungarian Radio Orchestra and Chorus as well as a music educator and college choral conductor. He came to the United States after the 1956 revolution in Hungary. In the United States, Darazs worked with Dániel in the 1960s and also published Sight and Sound (1965), a sight-singing book for older students.

4. Peter Erdei
   Responses: 3

Peter Erdei was sent to the United States from Hungary to assist Denise Bacon in training teachers in the Kodály approach.

Sister Mary Alice Hein

Responses: 7

Sister Mary Alice Hein established the first graduate program with Kodály emphasis in the United States at Holy Names College in San Francisco.

5. Sister Lorna Zemke
   Responses: 13

Sister Lorna Zemke earned the first masters and doctoral degree with Kodály emphasis in the United States. She assisted Dániel in testing the adaptation of the Kodály approach and went on to develop a Kodály program at Silver Lake College in Wisconsin and co-found the Midwest Kodály Music Educators Association. Paul Lindblad emphasizes Zemke's role in the testing of Dániel's Kodály approach adaptation at San Roque School: "I think that Sister Lorna Zemke must be given credit for having extensively tested much of Katinka's materials in actual classrooms" (P. Lindblad, personal communication, March 27, 2000).

APPENDIX D

SEQUENCE CHARTS

LEARNING SEQUENCES CHARTS

Jeno Adam
1943-1944

GRADE	RHYTHM	MELODY
1	Beat, quarter note, eighth note, quarter rest	So, Mi, La, Do
2	Half note, dotted half note	5 pentatonic scales, low La, low So
3	Sixteenth notes, dotted eighth notes, meter in 2	Re, Fa, Ti, 2 pentachords, 2 hexachords, major and natural minor scales
4	Whole note, meter in 4, 3/8 and 6/8 meters, diminished rhythms	Harmonic minor scale, altered tones
5	Meter in 3, 3/8, 6/8, and mixed meters	Melodic minor scale, chromatic scale
6	9/8 and 12/8 meters, cut time, syncopation	

Mary Helen Richards
1964

GRADE	RHYTHM	MELODY
1	Beat, quarter note, eighth note, quarter rest, triplet	High/Low, So, Mi, La, Do
2	Half note, whole note, rests, meter in 2, 3, and 4, 6/8 meter, sixteenth notes, dotted half notes, eighth note pick-ups	5 Pentatonic scales, octave, low So, low La
3	Syncopation, cut time, 12/8 meter	Major and minor scales, accidentals, key signatures

Music for Young Americans
1959-1960

GRADE	RHYTHM	MELODY
1	Beat	
2	Quarter note, quarter rest, half note, dotted quarter note, eighth note	High, low, repeated notes
3	Eighth rest, tie, meter in 2 and 3	Major scale, skips up and down
4	Quarter, half, and whole rest, 6/8 time signature	Altered notes, key signatures, natural minor scale
5	Sixteenth note, triplet	
6	3/8, 9/8, and 5/4 meter, syncopation, cut time, double dotted note	Pentatonic scale

Lois Choksy
1974

GRADE	RHYTHM	MELODY
1	Beat, quarter note, paired eighth note, quarter rest, meter in 2	So, Mi, La
2	Half note, whole note, half and whole rests, meter in 4	Do, re, pentatonic scale
3	Meter in 3, dotted half note, upbeat, syncopation, sixteenth note	Low La, low So, high Do, extended pentatonic scale
4	Dotted quarter note, 6/8 meter,	Fa, ti, key signature, pentachord, hexachord
5	Cut time, triplet, dotted eighth note, 2/8, 3/8 m 4/8, 5/8, and mixed meter	Major and minor scales, modes, altered notes
6	Review	Review

Katinka Daniel
1979

LEVEL	RHYTHM	MELODY
1	Beat, quarter note, paired eighth note, quarter rest	So, Mi, La, Do
2	Meter in 2, 3, and 4, quarter note & paired eighths upbeat, half note, whole note, dotted half note, rests, augmentation and diminution	Re, high Do, lowLa and So, 5 pentatonic scales
3	Eighth note upbeat, sixteenth note, syncopation, dotted quarter note	Fa, Ti, pentachords, hexachords, major scale, natural minor scale
4	3/8 and 6/8 meter, cut time	Altered tones, harmonic and melodic minor scales
5	Mixed meter, triplet	Chromatic scale, key signature
6	9/8 and 12/8 meter	Modes, transposition, modulation

The Music Connection
1995

GRADE	RHYTHM	MELODY
1	Beat, quarter note, paired eighth notes, quarter rest, meter in 2	So, Mi, La, Do
2	Half note	Re
3	Sixteenth notes, meter in 4, whole note	Pentatonic scales, lowLa and So, high Do
4	Dotted rhythms, syncopation, meter in 3, mixed meter, upbeat	Fa, pentachord, hexachord
5	Triplets, 6/8 meter	Ti, key signature, major, natural minor
6	Cut time	Altered tones, modes

Eisen and Robertson
1996

GRADE	RHYTHM	MELODY
1	Beat, quarter note, paired eighth notes, quarter rest, meter in 2	So, Mi, La
2	Half note, meter in 4	Do, Re
3	Sixteenth notes, single eighth note	Do pentatonic scale, lowLa and So
4	Syncopation, whole note, dotted quarter note	High Do, La and So pentatonic scales, Fa, pentachord, hexachord, key signatures
5	Upbeat, dotted half note, meter in 3, dotted eighth note	Re pentatonic scale, ti
6	Eighth rest, 6/8 meter	Major scale, minor scales, fi, dorian mode, si, ta

APPENDIX E

PRESENTATION TOPICS

PRESENTATION TOPICS

An Analysis of Bartók concerto for Two Pianos and Percussion

Analyses of Choruses by Zoltán Kodály

Applying the Kodály Method to Piano Teaching

Bartók and the Golden Cut

Bartók for Children: Scales, forms, and technique

Bartók's Life

Classical Music: Listening in the Classroom

Curriculum Development for Two 30-Minute Classes Per Week: Music

Instruction with Kodály Approach for Elementary and Junior High School Level. Tape and Booklet

Folklore Research in the USA and Folk Music Materials for use in the Classroom

Folk Songs of America: From the earliest to most recent

The History of the Ballad

The History of Scales and Form

The Influence of Folk Music on Classical Music

The Influence of Folk Music on Contemporary Music

Kindergarten: Kodály in Lecture Demonstration Kodály and Adám: Historical Reflections of Music Education in Hungary and the Kodály Method in the United States of America

The Kodály Method

Looking Back and Looking Forward: Music Education in America

The Sequence of Teaching Form

Teaching Intervals and Harmony Comprehension in the Classroom.

A Tribute to Zoltán Kodály

Using the 333 Elementary Exercises

Zoltán Kodály's Life

APPENDIX F

LOCATIONS AND DATES OF PRESENTATIONS

LOCATIONS AND DATES OF PRESENTATIONS

The following list is compiled from The Kodály Envoy, conference and workshop fliers, Katinka Daniel's scrapbooks, and correspondence. It is a representative but incomplete list.

ARIZONA

1984	Arizona Kodály Teachers Society Workshop, Phoenix: Kodály approach
1985	Arizona Music Educators Workshop, Grand Canyon College: Kodály approach Level II

CALIFORNIA

1961-1964	University of California, Los Angeles (UCLA) : information workshops
1962	Montecito, California: kindergarten
1963-1965	UCLA: music for classroom teachers: Kodály approach
1966	University of California, Berkeley: Kodály Method introduction workshop
1969	Kodály Association of Southern California (KASC): form, classical listening, songs, piano, choral works
1971-1984	University of California, Santa Barbara (UCSB): Extension classes on the Kodály approach
1971-1972	Holy Names College, Oakland: Kodály approach
1972	Westmont College, Santa Barbara: Kodály approach
1973	Santa Barbara City College: Kodály approach demonstration, Bartók lecture

1974	Mu Phi Epsilon National Convention, Palm Springs: Kodály approach
1976-2000	University of Southern California: Kodály approach for certification, solfege, ethnomusicology
1979	California State University, San José: Kodály approach
1980	KASC, workshop: Kodály in the Junior High and High School
1980	Unified School District Inservice Program workshop, California State University, Los Angeles: Kodály approach
1981-1983	California State University, Northridge: summer Kodály classes, level I, II, & III for certification
1981, 1990	California State University, Los Angeles: methodology and solfege for certification
1981	California Music Educators Association fall conference, Los Angeles: Kodály techniques demonstration
1982	KASC, Los Angeles: Kodály demonstration with students
1983	Kodály Centennial Celebration, Glendale, CA: Opening remarks, "The Memory of Zoltán Kodály"
1984	North California Association of Kodaly Educators (NCAKE): featured guest clinician, Kodály approach
1984	California Lutheran University: Kodály approach lecture demonstration, Kodály in Kindergarten
1986-1988	California State University, Fresno: Kodály Levels I, II, & III for certification
1987	OAKE National Convention, Los Angeles: Bartók and the Golden Cut
1989	University of California, Riverside: kindergarten

	demonstration
1991	OAKE National Conference, San Francisco: teaching intervals and chords
1992	KASC, Los Angeles: Kodály 100th birthday California State University, Los Angeles: Kodály approach Levels I & II
1999	University of Southern California: Kodály approach, music listening, folksong research
2000	California State University, Fresno: Music listening
2000	University of Southern California: Kodály approach for certification
2000	University of California, Los Angeles: Music listening in the classroom

CONNECTICUT

1993	National and International Kodaly Conference; Kodály & Adám: Historical reflections on 1000 years of music education in Hungary and the Kodály Method in the USA, Hartford

FLORIDA

1971	University of Florida, Gainesville: Kodály principles in piano
1972	Academy of the Holy Names, Tampa: Kodály approach

GEORGIA

1971	State Department of Education: consultant

ILLINOIS

1966	Northern Illinois University, DeKalb: Kodály approach

1986	Crystal Ballroom Concert Association, Chicago: Kodály's life and works

INDIANA

1970	University of Evansville: Kodály principles in piano

IOWA

1972	Drake University, Des Moines: Kodály workshop

KANSAS

1966	Kansas State University, Manhattan: Kodály approach, Kodály principles in piano
1971-1972	Emporia State University College: Kodály workshop
1996	Fort Hays State University: Kodály workshop

LOUISIANA

1984	National Kodály Convention, New Orleans: Kodály principles in piano

MARYLAND

1967-1972	Peabody Conservatory, Baltimore: Kodály workshops
1997	National Kodály Convention, Baltimore: presenter

MICHIGAN

1972	Midwestern Music Conference, Ann Arbor: Kodály approach
1978-1979	Northern Michigan University, Marquette: Kodály workshop
1970-1976	National Music Camp, Interlochen: methodology, solfege, piano

MINNESOTA

1966	University of Minnesota, Minneapolis: Kodály approach
1967	St. Cloud State University: Kodály approach
1999	Minnesota State University, Moorhead: Kodály approach

MISSOURI

1966 & 1970	Northwest Missouri State University, Maryville: Kodály Method
1973	Washington University, St. Louis: Kodály workshop
1981	Midwest Kodaly Music Educators State Convention, Northwest Missouri State, Maryville: Kodály Levels II & III

NEVADA

1984	Las Vegas Orff Schulwerk National Convention: Kodály approach

NEW JERSEY

1968, 1972, 1973	Rutgers, Newark: Kodály workshops
1971-1974	Westminster Choir College, Princeton: Kodály approach

NEW MEXICO

1984	New Mexico State University, Las Cruces: trained Dr. E. Jack Chambliss, from Department of Curriculum and Instruction

NEW YORK

1971	State University of New York, Fredonia: Kodály approach, Certification

1973 Saratoga-Potsdam Choral Institute: Philadelphia Orchestra Concert Choir, Kodály and Sight Reading

1978 State University of New York: Binghamton: Assisted Professor David Buttolph with computerized folk song project

NORTH CAROLINA

1997 Wilmington: visiting music education advisor

1997 University of North Carolina: Kodály approach demonstration

NORTH DAKOKA

1999 University of North Dakota, Grand Forks: Piano pedagogy

OHIO

1975 Midwestern Kodály Conference, Bowling Green: 333, intervals, rhythm, form, scales

OKLAHOMA

1973 Oklahoma State University, Stillwater: Kodály workshop

1984 University of Oklahoma Kodály Festival, Norman: Kodály's life and music education philosophy, applying Kodály principles in piano master class

1985 University of Oklahoma, Norman: Kodály levels 4-6 for certification

1985 University of Oklahoma, Norman: using the 333, Kodály level III

1990 University of Oklahoma, Norman: folk song research I, II, and III

1992 University of Oklahoma, Norman, National Kodály Convention: sequence of teaching form

OREGON

1964	University of Oregon, Eugene: music education, Kodály approach, using the 333 exercises
1965	Portland community Music Center: advisor
1969	Oregon Music Teachers, Corvallis: Kodály principles in piano, master class

PENNSYLVANIA

1985	OAKE conference, Philadelphia: sequence of teaching melody and scales
1970	West Chester University: Kodály level I & II

TENNESSEE

1969	University of Memphis: Kodály approach
1971	University of Tennessee, Knoxville: Kodály Method

TEXAS

1976	Southwestern Baptist Theological Seminary, Fort Worth: Kodály approach workshop
1988	OAKE National Conference, Fort Worth: Kodály levels I & III
1981	Stephen F. Austin State University, Nacogdoches: Kodály workshop

UTAH

1986	University of Utah, Salt Lake City: Bartók lecture & master class
1991	Salt Lake City: advised Mormon tabernacle chorus on Kodály repertoire

1995	Salt Lake City: adjudicated state piano competition for artist level
1996	National Kodály Convention, Provo: Kodály principles in piano demonstration Brigham Young University: Kodály principles in piano
1998	Brigham Young University: Kodály principles in piano

WASHINGTON, D.C.

1997	Teacher at preparatory school studied privately: Kodály principles in piano.

WISCONSIN

1967	University of Wisconsin, Superior: Kodály approach
1969, 1979, 1988, 1999	Silver Lake College, Manitowoc: methodology, solfege, piano teaching
1970	Wisconsin State Music Convention, Madison: Kodály approach
1971, 1973	University of Wisonsin, Whitewater: Kodály approach
1981	National Conference, Milwaukee: Kodály approach, Kodály materials and techniques for piano teachers
1982	Kodály Centennial Celebration Midwest Kodály Music Educators Association (MKMEA) Annual Conference, Silver Lake College, Manitowoc: Keynote address, "A Tribute to Kodály", conference session, analysis of Kodály Choral Literature
1985	Dr. Robert Perinchief studied privately with Katinka Dániel
1990	Great Lakes Conference, Manitowoc: Classical music listening using principles of the Kodály approach
1999	Silver Lakes College, Manitowoc: Piano pedagogy

CANADA

1964	Surrey Music Education Association, Vancouver: Kodály approach
1967, 1970	Royal Conservatory of Music, University of Toronto: Kodály approach
1969, 1977	University of Alberta, Calgary: Kodály approach
1971	Ontario Department of Education, Geneva Park, Ontario: Kodály approach
1977	University of Alberta, Edmonton: Kodály approach

APPENDIX G

CATALOG OF PUBLICATIONS AND VIDEOS

PUBLICATIONS AND VIDEOS BY KATINKA DANIEL

1968 The Kodály Method. Clavier, VII, 20-21.

1970 Seasonal Songs: Grades 1-6 for use with the Kodály Approach. Manitowoc, WI: Silver Lake College.

1972 Demonstration on Various Routines in Teaching with the Kodály Approach, Grades One through Six at San Roque School, Santa Barbara, California [Video]. (Available from Silver Lake College, 2406 South Alverno Road, Manitowoc, WI, 54220)

1973 Kodály Approach Workbook I. Belmont, CA: Fearon Publishers, Inc.

1973 Kodály Approach Workbook II. Miami: Belwin Mills Publishing Corp.

1973 Teacher's Manual, Kodály Approach Workbooks 1,2,3. Belmont, CA: Fearon Publishers, Inc.

1973 Curriculum developed for two 30-minute classes per week music instruction with Kodály approach for elementary and junior high school level as tested in the San Roque Parochial School in Santa Barbara, California. In E. Sonyi (Chair), Kodály International Symposium. Symposium conducted at Holy Names College, Oakland, CA.

1973 Level III Songbook. Manitowoc, WI: Silver Lake College

1975 Kodály Approach Workbook III. Belmont, CA: Fearon Publishers, Inc.

1979 The Kodály Approach Method Book One (2nd ed.). Champaign, IL: Mark Foster Music Co.

1981 Kodály in Kindergarten. Champaign, IL: Mark Foster Music Co.

1982 The Kodály Approach Song Collection from Method Book 2. Champaign, IL: Mark Foster Music Co.

1985 Materials for Transparencies: I, II, III. Champaign, IL: Mark Foster Music Co.

1986 The Kodály Approach Method Book Two. Champaign, IL: Mark Foster Music Co.

1987 The Kodály Approach Method Book Three. Champaign, IL: Mark Foster Music Co.

1987 Bartók: Identity and Innovations. Kodály Envoy 13, 22-28.

1987 In memoriam. Arpád Darázs Dedication: A tribute from an old friend. Kodály Envoy 13 (3), 42.

1989 With David Falconer, The Kodály Concept in America [Video]. (Available from KASC 560 West I Street, Ontario, CA, 91762)

1991 Listening Lessons [Video]. (Available from KASC 560 West I Street, Ontario, CA, 91762)

1991 The Kodály Method and Piano Teaching. Kodály Envoy, 18, 9-15.

1996 Reflections and Memories of Katinka Scipiades Daniel. Kodály Envoy 17 (1), 9-15.

1997 Daniel, K. S. (Presenter). The Kodály Approach to Piano Teaching [Video]. (Available from the Organization of American Kodály Educators).

2000 An Analysis of Bartok's "For Children". Kodály Envoy 26, 29.

2000 Kodály Approach, Book 4. Carbondale, IL: SIUC

2000 Teacher's Supplement Kodály Approach Book 4. Carbondale, IL: SIUC.

APPENDIX H

KODALY/ADAM CURRICULUM AS ADAPTED BY KATINKA SCIPIADES DANIEL

KODALY/ADAM CURRICULUM AS ADAPTED BY
KATINKA SCIPIADES DANIEL
(Dániel, 1979, pp. 1-10)

LEVEL ONE

1. Rhythm

Beat: Quarter note
Rhythm Quarter rest
Eighth notes

Ostinatos, canons, rounds, drones, two-part exercises, relays, games, riddles, quizzes, etc.

2. Melody

High and low sound, soft and loud
Do Mi So La
Staff
Do clef
Tonic
Tone matching games and drills
Ostinatos, canons, rounds, drones, two-part exercises, games (Tic Tac Toe, radio and Bingo) relays, riddles, quizzes, etc.

3. Harmony

Intervals – D – M, D – S, D – L, M – S, M – L, S – L Singing with syllables

4. Form

Question and answer
Similarities and differences in the line structure of songs (awareness of phrases)

5. Literature

80 songs from which 20-25 songs are memorized with words and with rhythmic and melodic syllables, and hand signals
Singing games and folk songs in the 5-6 note range mostly taught by rote or from music sung by the entire class or by smaller groups or by individuals in tune
Two-part rounds and canons
Partner songs

Singing in two-parts from hand signals and from music
Ostinatos
Little Marches (***Kodály Pentatonic Music***, Boosey & Hawkes)
Square Dance
Vary the presentation of songs

6. Listening

Identify simple rhythm patterns
Discriminate high and low sounds
Identify melodic patterns with D – M – S – L
Identify similarities, differences, repetitions

7. Writing, reading, creativity

Music writing exercises will consist of:

a. Routine writing – copying
b. Dictation
c. Creative work – composition

For rhythm writing and creativity use **"popsicle sticks"** and Workbook I
For melodic writing and creativity use **flannel board** or **magnetic board** or **"place mats"** with **poker chips** and Workbook I. (place mats have staff on mat with the poker chips used as notes)
Music reading exercises (unison and two-part) will consist of:

a. Rhythm notation
b. Hand signals
c. Letter Ladder
d. "Living piano"
e. Syllable notation
f. Note ladder
g. Staff with syllable notation
   With notes
   With Do Clef
h. Floor staff

LEVEL TWO

1. Rhythm

Meter in 2, 3, and 4 and upbeat of quarter value
Accent, strong beat, barlines, double bar, repeat sign
First and second ending
Conducting
Fast and slow
Note values: half, whole, dotted half – notes and rests

Augmentation, diminution
Ostinatos, drones, canons, rounds, two and three-part exercises, games, relays, riddles, quizzes, etc.

2. **Melody**
   New Sounds: Re, High Do, Low La, Low So
   All five pentatone scales
   Ostinatos, canons, rounds, drones, two-part exercises, games (Tic Tac Toe, Bingo), relay, riddles, quizzes, etc.
   The Keyboard (the black keys form the pentatonic scales)

3. **Harmony**
   Intervals in the **Pentatonic Scale** (singing with syllables)

4. **Form**
   Question and answer
   Similarities and differences in the line structure of songs (awareness of phrases)

5. **Literature**
   80 songs from which 20-25 songs are memorized with words and with rhythmic and melodic syllables, and hand signals
   Singing games and folk songs in an octave range, taught by rote or from music, sung in tune by the entire class or by individuals
   Two-part and three-part rounds
   Partner songs
   Singing in two-parts from hand signals and from music
   Ostinatos
   Dances: Minuet, Landler, Valse
   Classical music
   Kodály 333 **Elementary Exercises**

6. **Listening** (from singing and classical music played with records)
   Identify the meter – beginning with strong beat or upbeat
   Identify rhythm patterns
   Identify pentatonic patterns
      pentatonic endings
      and the five different pentatonic scales
   Awareness of similarities and differences in rhythm, melody and lines
   Identify intervals
   Identify Minuet, Landler, Valse

7. Writing, reading, creativity

Music writing exercises will consist of:

a. Routine writing – copying
b. Dictation
c. Creative work – composition

For rhythm writing and creativity use "**Popsicle sticks**" and Workbook II
For melodic writing and creativity use **Flannel Board, Magnetic Board, Floor Staff.**

Music reading exercises (unison and two-part) will consist of:

a. Rhythm notation
b. Hand signals
c. Letter ladder
d. "Living piano"
e. Syllable notation
f. Note ladder
g. Staff with syllable notation, with notes, with Do clef

LEVEL THREE

1. Rhythm

Learn note names: whole, half, quarter, eighth, sixteenth note
New upbeat, 8^{th} note value
Note and rest values, eighth, sixteenth
New rhythms:
Sixteenth patterns:
Syncopation
Dotted rhythms
Da Capo al Fine
Ostinatos, canons, rounds, drones, two-part and three-part exercises, games, relays, etc.

2. Melody

Fa and Ti (whole and half steps)
Pentatone scale with Pien or passing sound
Petachords (DRMFS and L,T,DRM)
Hexachords (DRMFSL and L,T,FRMF)
Major scale (DRMFSLTD')
Natural minor scale (L,T,DRMFSL)
Term: "dynamics" p, mp, mf, f
Ostinatos, canons, rounds, drones, two-part exercises, games, relays, etc.

3. **Harmony**
   Summarizing the intervals in the **Major and Natural Minor Scales** (in general)
   Comparing the intervals of the pentatone scale with the intervals of the major and natural minor scales
   Chords: I – V (Triad)
   Singing all with syllables

4. **Form**
   Question and answer
   Similarities and differences in the line structure of songs (awareness of phrases)
   Naming the phrases with letters
   Variation

5. **Literature**
   80 songs from which 20-25 are memorized with words and with rhythmic and melodic syllables, and hand signals
   Singing games and dances, American folk songs (some others) taught by rote or from music, sung by the entire class or by smaller groups or individuals in tune
   Two-part and three-part rounds
   Ostinatos
   Partner songs
   Singing in two parts from hand signals and music
   Classical music
   Kodály's **333 Elementary Exercises**
   Kodály's **Let Us Sing Correctly**
   Variations

6. **Listening** (from singing and classical records)
   Identify the meter and the different upbeats
   Identify all the rhythm patterns learned
   Identify whole and half steps
   Develop sensitivity and ability to identify different endings and different scales
   Identify intervals
   Identify variations
   Identify moods in music

6. Writing, reading, creativity

Music writing exercises will consist of:

a. Routine writing – copying
b. Dictation
c. Creative work – composition

For rhythm writing and creativity use **fraction games** and **Workbook III**
For melodic writing and creativity use **place mats with poker chips** and Workbook III
Music reading will be practiced (unison, two-and three-parts) from:

a. Rhythm notation
b. Hand signals
c. Letter ladder
d. "Living piano"
e. Syllable notation
f. Note ladder
g. Staff with syllable notation
   with notes
   with Do clef

LEVEL FOUR

1. Rhythm

Meter 3/8, 6/8, 2/4, 4/4, common time, cut time, 3/4, 3/8, 6/8 notation
Conducting
Rhythms:
   More hidden syncopations
   Diminished syncopation
   Diminished dotted rhythms
Term: "tempo" is introduced (allegro, andante, etc.)
Ostinatos, canons, rounds, drones, two-part and three-part exercises, games, relays, etc.

2. Melody

Altered notes Di, Ri, Fi Si, Li, and Ra, Ma, Sa, Lo, Ta
Harmonic minor scale (L,T,DRMFSiL)
Melodic minor scale (L,T,DRMFiSiL)
The symphony orchestra and its instruments
Tempered scale
Treble and bass clefs
Letter names: C, D, E, F, G, A, B, and F# and B flat, etc.
Ostinatos, canons, rounds, drones, two-part exercises, games, relays, etc.

3. **Harmony**

The different intervals and chords (triad) in the **major scale** (perfect, major, Minor, diminished, augmented), singing with syllables and with letter names in the C major scale
Cadence: I – IV – I – V – I
Establish tonality by singing cadences

4. **Form**

Question and answer
Similarities and differences in the line structure of songs
Name the phrases with letters
Rondo (abacada)

5. **Literature**

80 songs from which 20-25 songs are memorized with words and with rhythmic and melodic syllables, and hand signals
American folk songs (some others)
Classical music (lullaby, barcarole, pastorale, etc)
Dances in 3/8 and 6/8
Kodály **333 Elementary Exercises**
Kodály **Let Us Sing Correctly**
The songs will be sung accurately with syllables, letter names and words, from music. Some will also be learned by rote and sung in tune by the entire class or by smaller groups or by individuals

6. **Listening** (from singing and classical records and children's concerts)

Identify new meters learned
Identify the new rhythms learned
Identify different tonics and all scales learned
Identify all intervals and chords learned
Identify parts of a Rondo
Identify the instruments of the orchestra

7. **Writing, reading, creativity**

Music writing exercises will consist of:

a. routine writing – copying
b. dictation
c. Creative work – composition

For rhythm writing and creativity and melodic writing and creativity use work sheets.
Music reading will be practiced (unison, two-and three-parts) from:

a. Rhythm notation
b. Hand signals
c. Letter ladder
d. "Living piano"
e. Syllable notation
f. Note ladder
g. Staff with syllables and Do clef
with letter names and treble and bass clef
with words

Learn the history of Music Writing. Use:
"The Society for Visual Education, Inc." 135 Diversey Parkway, Chicago, Illinois, 10570

LEVEL FIVE

1. Rhythm

Meter: mixed meter
Rhythm: Triplet or triola
Ostinatos, canons, rounds, drones, two-part, three-part and four-part exercises, games, relays, etc.

2. Melody

The chromatic scale
Building the circle of fifths up to 3 sharps and 3 flats
Enharmony
Interpretation (legato, marcato, staccato, pizzicato, etc.)
Ostinatos, canons, rounds, two and three-part exercises, etc.

3. Harmony

The different intervals and chords (triad) in the **harmonic minor scale** (perfect, major, minor, diminished, augmented)
Cadence: I – IV – I – V – I
Singing with syllables and letter names
Establish tonality by singing the cadences

4. Form

Real and tonal answers
Forms in folk songs and classical music
A5A5AA, AA5A5A, AavAvA, AA5BA, ABBA, etc.
The AB song form (introduction, coda)
Analyzing differences in the classical periods
Compose with these forms

5. **Literature**

80 songs from which 20-25 are memorized with words and with rhythmic and melodic syllables, and hand signals
American folk songs (Indian, cowboy, whaling, boat, lumberjack, railroad, patriotic songs and spirituals, etc,)
Songs from our neighbors (Canada and Mexico)
Classical music
Kodály **333 Elementary Exercises**
Kodály: **Let Us Sing Correctly**
Kodály: **Bicinia Hungarica I,** (The two-part pentatonic exercises)
Learn by rote and from music
Sing in tune with syllables, letter names, and with words
Use "Folksongs in American History Series". Warren Scholat Production, Inc., Pleasantville, New York, 10570

6. **Listening** (from singing and classical records and children's concerts

Identify changes in meter
Identify triplets
Identify intervals and chords
Identify the differences in classical periods and all forms learned
Identify interpretation

7. **Writing, reading, creativity**

Music writing exercises will consist of:

a. Routine writing – copying
b. Dictation
c. Creative work – composition

For rhythm writing and creativity and melodic writing and creativity use work sheets.
Music reading will be practiced (unison, two-and three-parts) from:

a. Hand signals
b. Letter ladder
c. "Living piano"
d. Syllable notation
e. Note ladder
f. Staff with syllables
   with letter names
   with words

LEVEL SIX

1. **Rhythm**
   Reinforce all the rhythm material learned in the previous levels
   Meter: 9/8, 12/8, etc. can be added
   Ostinatos, canons, rounds, drones, two-, three, and four-part exercises, etc.

2. **Melody**
   Building the circle of fifths up to 6 sharps and 6 flats
   Sequences (using all previous routines)
   Figurations
   Modes (dorian, phrygian, aeolian, ionian, lydian, mixolydian)
   Transpositions (changing keys)
   Modulations (from hand signals and from music)
   Ostinatos, canons, rounds, two-, three- and four-part exercises, etc.

3. **Harmony**
   Intervals and chords (triad) with **letter names** in the scales of the circle of fifths
   Consonance – dissonance

4. **Form**
   The ABA song form
   Da capo form (minuet, trio minuet)
   Analyze and compose with this form

5. **Literature**
   Literature
   80 songs from which 20-25 are memorized with words and with rhythmic and melodic syllables, and hand signals
   American folk songs (Indian, cowboy, whaling, boat, lumberjack, railroad, patriotic songs and spirituals, etc,)
   Songs from our neighbors (Canada and Mexico)
   Classical music
   Kodály **333 Elementary Exercises**
   Kodály: **Let Us Sing Correctly**
   Kodály: **Bicinia Hungarica I,** (The two-part pentatonic exercises)
   Learn by rote and from music
   Sing with syllables, letter names (in perfect pitch) and with words
   Use "Folksongs in American History Series". Warren Scholat Production, Inc., Pleasantville, New York, 10570

6. **Listening** (from singing and classical records and children's concerts)
   Identify all rhythm patterns learned
   Identify sequential melodic patterns and figurations
   Identify consonances and dissonances
   Identify key changes
   Identify modulations
   Identify modes in folk and classical music

7. **Writing, reading, creativity**
   Music writing exercises will consist of:
      a. Routine writing – copying
      b. Dictation
      c. Creative work – composition
   For rhythm writing and creativity and melodic writing and creativity use work sheets.
   Music reading will be practiced (unison, two-and three-parts) from:
      a. Hand signals
      b. Letter ladder
      c. "Living piano"
      d. Syllable notation
      e. Staff with syllables
         with letter names in treble and bass clef
         with words

APPENDIX I

GELLER COMMEMORATIVE POEM

For KATINKA DANIEL

On the Occasion of Receiving
The GOLDEN CROSS OF MERIT of the Republic of Hungary

This occasion marks a memory meaning more than bronze or plaque,
Like a burnished silver mirror, or a doorway looking back,

On a life whose richness spread like roots in the garden that she tends,
And whose work has seeded many-a sweet success that never ends.

Read the story from her parents, from her children, loved ones dear,
From her teachers, from her colleagues, From her students, far and near.

Read the record that is entered from her labors so sincere,
Contributions without number, everlasting, printed clear.

There's a place that few attain in all the sciences or arts,
A place-a Hall of Fame-that is only etched in hearts.

Fewer still, the golden ones who enter hallowed halls reserved,
The place of honor given to God's Beloved Ones who serve.

This memorial, Katinka, is not just for you alone,
But it stands-a light-a beacon for the ones who carry on.

That we see how God has grown you, where He took you, what He's shown you.
That we see you spirit of giving, How you weave it through your living.

We observe your determination, Through each goal-each destination.

The day has come when it is fitting now to publicly acclaim,
Your accomplishments, your service, Your artistry, and fame.

Though God gave you many crosses, and in life, helped you to bear it,
Now the time has come to grace you with the GOLDEN CROSS OF MERIT.

No honor is more fitting, No reward more from the Heart,
For a Citizen of Heaven on Earth, Of Life, and Love, and Art.

By Diane Geller

APPENDIX J

HONORS

HONORS

Organization of American Kodály Educators Lifetime Achievement Award 2001

Organization of American Kodály Educators Outstanding Achievement Award 1992

Gold Cross of Merit of the Republic of Hungary 1993

Who's Who in California 1988 as an individual who has demonstrated outstanding professional achievement, superior leadership and exceptional service

Personalities of the West and Midwest from the American Biographical Institute 1979

Notable Americans Award 1978-1979

Who's Who of American Women 1977-1978 by The Marquis Who's Who Publications Board for "individuals who have demonstrated outstanding achievement in their own fields of endeavor and who have, thereby, contributed significantly to the betterment of contemporary society."

International Who's Who in Music and Musicians' Directory 1975

Dictionary of International Biography 1971-1972

Distinguished Leadership Award from the American Biographical Institute for Contributions to Musical Education

APPENDIX K

FALCONER LETTER

Katinka Scipiades Daniel: Tribute to a Master Teacher

A Nine Year Reflection

It was the summer of 1980 at the University of Southern California that I began my initial coursework for the Master of Music degree in organ performance. As in all degree programs at the university, some flexibility in coursework was permitted. I decided to concentrate my elective units in music education since, at that time, I had just completed five years as an elementary classroom teacher and expected to continue in this profession for many more years.

My first course that summer was an intensive two-week, six-hour per day workshop in Orff Schulwerk taught by such talented personalities as Jos Wuytack, Millie Burnett and Mary Shamrock. I had a wonderful but challenging time learning new techniques, games and dances as well as methodology to which I had never been introduced as an undergraduate student. Upon completion of the first level of Orff certification, I was convinced this approach was the answer to my needs as an elementary music educator. At the time, I was fully prepared to present a proposal to my school principal for the purchase of a basic set of Orff instruments. (This later proved to be a premature conviction. Nonetheless, I did subsequently complete all three levels of certification in Orff and have been very thankful for the experience.)

Following the 1980 Orff Schulwerk course, I began a second course exploring the Kodály Method which was taught by Katinka Daniel. A local colleague, Janet Harris, had encouraged me to do so. After the excitement of the previous weeks, I pensively, if not reluctantly entered a new and very different environment for yet another two weeks. It was here that the direction of my future in music education began to change dramatically.

Katinka Daniel, a small, stocky, and highly opinionated Hungarian, began the course with the admonition: "Don't think you can become a Kodály teacher by taking this course. You won't be able to!" How right she was. My journey would later encompass hundreds more hours of training in methodology, research papers, writing lesson plans, folk song research.

At first the Method seemed very quiet and rather reserved. No longer necessary were the complicated dances and the beautifully sonorous, but expensive instruments required for Orff Schulwerk training. Instead, a carefully sequenced approach to music education unfolded that, in reality, required no purchased materials. Only the human voice was needed.

It was with the greatest pride that this master teacher presented her material. Not only was this pride nationalistic in character but also personal as well. I can still recall the gleam in her eyes as each new concept was presented in yet a new and different way. The key elements of the Kodály methodology for grades one through six were presented during those two weeks. Given the time constraints, this was a monumental task but one which convinced me that this was what I most wanted to learn to do. Here were the sequential steps for training children that had never before been clarified and so carefully presented in any previous study.

As the presentation of the various grade levels unfolded, I was continually amazed that every detail had been so thoroughly researched and sequenced. Such simple and often taken for granted concepts as discovering "crooked ti-ti's" or even "reading from left to right on the staff" were not left to chance but noted and included in the pedagogy. It seemed as if no detail in sequencing had been left out and every conceivable aspect of a child's music education was introduced in a logical and appropriate sequence. Each step was presented from the view-point of the child.

On the final day of the course, the class viewed a video-tape of Mrs. Daniel's elementary school students at the San Roque School in Santa Barbara. It was here that she had adapted and tested the Hungarian curriculum for American classrooms and developed the Method for use by kindergarten through jr. high school students. Prior to viewing these video-tapes, I had not thought such complex tasks and routines could be accomplished by children. The class also had the privilege of observing Gloria Blacka demonstrate the Method with the training choir of the California Boys' Choir.

This introductory course was only the beginning of what was to encompass what now seems like every waking moment of my life. As the course drew to a close, Katinka invited any and all students to study the Method further with her at her home in Santa Barbara. Two other students and I elected to do so. (At the time I did not realize how many times she has tirelessly done this with countless students from around the world.)

On several Saturdays during the 1980-1981 school year, I drove to Santa Barbara to meet with Katinka for more individualized instruction in presenting the Method to first grade. On one occasion, Diane Geller and Jonathan Saler, two of my colleagues, were also present for additional instruction. Here was the beginning of in-depth, lesson-by-lesson planning and specific details of methodology. Katinka's generosity and willingness to train new students in a similar manner at no charge has never lingered. I can think of no one who gives so much and often receives so little in return.

As with all new teachers to the Method, I struggled during my first year. It was Katinka who so generously came to visit and encourage me along the way. I

recall arranging to have my school principal cover a class or two while I went to the North Hollywood Greyhound bus station to meet Katinka. She had traveled by bus from Santa Barbara to the San Fernando Valley to visit several of my classes where I was then teaching at First Lutheran School in Van Nuys. Upon arrival to the school campus, Katinka asked to have a prayer within the church building. We quietly entered the darkened nave. She first genuflected, crossed herself and then knelt in prayer for several moments. I nervously uttered a prayer of my own knowing that within moments this master teacher would be observing a series of my music classes.

We progressed to the first scheduled class. All too soon I experienced what seemed like an uncorrectable problem in introducing a new song. The master teacher gently took over and within seconds corrected the same problem with which I had struggled for several minutes. As we progressed from class to class I was convinced that she hated everything I was doing. The frown on her face seemed to pronounce impending doom and the rapidly moving pencil continually scribbling notes was all too audible.

As quickly as she had arrived on the scene, it was all too soon time to drive her back to the bus station for her long trip back to Santa Barbara. Again, my class was covered by the principal and it was at this time that the critique began. One thing after another was wrong: either incorrectly perceived from the training or simply not what Kodály would have wanted. Her detailed notes were written in Hungarian, rather than English, and she regretted that she could not leave them with me as they would indeed have no meaning. At last we pulled into the bus station parking zone. I felt doomed from all the criticism. To my surprise, as Katinka opened the door of the car to enter the bus station, she coursely pronounced that God had answered her prayers and yes, I would become a good Kodály teacher with much more work and training. From that first of many visitations I learned that her frowns were not necessarily a demonstration of disfavor, but rather, intense concentration. At this my first visitation, I was certainly challenged to higher levels.

The following summer, certification courses at California State University, Northridge began and were taught exclusively by Katinka. To this day I feel very privileged that I was able to learn Katinka's adaptation of the Hungarian Method to the American culture directly from her. It was during this set of summer courses that her Kindergarten Methodology book was published and first used for teacher training. Level I courses in methodology covered both kindergarten and first grade. Now, through more thorough training, I realized many mistakes I had made with my students in my first year of utilizing the Kodály method. Following the 1981 courses, I used my vacation to write complete master lesson plans for first grade and submit them to Katinka for review. I still use these master plans to this day. Incidentally, this proved to be a pattern for the next five summers.

An exceptional aspect of Katinka is her devotion to reviewing and correcting materials presented by her students. I can think of no one professor throughout all my years as a student who had taken such care to read and evaluate every sentence. Even the smallest, seemingly insignificant details are noticed. Each set of my master lesson plans, as well as other papers, have been meticulously corrected by Katinka throughout the years.

Subsequent summers of study provided the missing elements in training in methodology, solfege and folk song research for grades two through six. Each of my summers was devoted to writing master lesson plans to complete a series of lessons for grades kindergarten through six employing Katinka's material. I have tried to be as faithful as possible to her training. The magic of the method comes with the realization that the material is never finished and new things are learned every time a teacher enters a classroom. Amazingly, Katinka is still finding new materials to pass along to other teachers.

In 1983, I began a new position at St. James' Episcopal School in Los Angeles. By this time I was at the tail end of my masters degree program at USC needing only to perform the graduate recital. My predecessor at St. James' School had begun a Kodály program in his last five months employing the sequencing found in Lois Choksy's books. His work was honorable. As I took over his classes, I made many mistakes in the beginning. These initial mistakes have now been corrected through more experience and wisdom. Again, it was Katinka who came many times to observe and assist in my development. Her input has always been generous and exceedingly valuable. Upon her first visitation to St. James School, she requested that we enter the church building to have a prayer. I instantly recalled the similar moment at my former position several years earlier. We again entered the darkened building and knelt at the communion rail for a prayer. It was a moment I'll never forget.

Now, looking back on my first months at St. James' School, there was some resentment by both faculty and parents at the beginning stages of my Kodály program. Some teachers could not believe that homework would be assigned in music class or that there would be any written work at all. Some parents felt that the material was too difficult for their children. With a supportive headmaster and time for me to develop further, the program is now solid and prospering six years later. What initial resentment that once existed is now gone. Parents and teachers often comment on the difference in singing and musical development between St. James' students and that of neighboring schools. Many parents appreciate the almost exclusive use of American folk songs, the exploration of classical literature and the heavy concentration on theoretical aspects of music training. At the present, we are among the few schools in the West utilizing a full Kodály program with Katinka's curriculum for grades kindergarten through six.

The impact of Katinka Daniel on my career has been tremendous. At the present I am reaping the benefits of her noble efforts in developing a superb curriculum, training teachers, and offering continuous encouragement and support. My elementary students, who for the most part know no other method of instruction in music, enjoy the lessons and often relate that their half hour lessons are over too quickly compared with the rest of the day. My children's choir, which meets during lunch recess two days a week, has grown from eighteen students in 1983 to sixty-six in 1989. The children willingly give up their time for play to be in the choir! Enthusiasm here is high and part singing is solid – all through the benefits of solfége. Music instruction at St. James' School is respected highly and well-loved. All this is because of one caring, generous woman.

As with most Kodály teachers, my beginning studies were not without pain. I quickly realized how inadequate my undergraduate training had been. It often seemed that I could never know enough to teach properly. But at all times Katinka had been nothing but supportive, uplifting and generous with her talents and expertise. For this I am most thankful.

Occasionally I am dismayed to hear criticism of Katinka's often abrupt, but honest nature. I recall having read a poem, written by Robert Perinchief for a musical education journal, in which he described Katinka as a "cyclone". Indeed, she has her opinions and is quite vocal in expressing them. I am convinced that it is because of her vocal convictions that much has changed for the better in music education in the United States. However, it is only the weak who have reason to be critical of such a master teacher. I have often related that when one is a student, question many things, but do so only privately. When under the tutelage of a master, glean as much as possible at this important time for the master will not always be here. Collect now all that can be gathered and then sift later to find what can be used in a given situation. Some may disagree with a master along the way but that is only to be expected in any field. Sometimes such disagreement is progress, often it is not.

Students of Katinka Daniel have been very privileged to have such a master teacher provide training and support. Within these many paragraphs I have attempted to give tribute to the one person who has not only dramatically changed my career but also my life as well. These thoughts have only begun to express my gratitude for her. I am thankful that I am only one of literally thousands of other people whose lives she has touched and changed throughout her extensive career.

David John Falconer

APPENDIX L

BOOK DEDICATIONS

BOOK DEDICATIONS

Folk Songs of Canada, "For Katinka Dániel with much affection and appreciation – Richard Johnston – Toronto 68" (Richard Johnston, Music Editor)

Songs for Sunday, "for Katinka with regards from Alice" (Alice Parker)

Rhythms Today!, "For 'Erika' (Katinka) Dániel in remembrance of a frantic, brief but joyous workshop St. Cloud, Minn. July 1967 Mary Jarman Nelson" (co-authored by Edna Doll and Mary Jarman Nelson)

Learning to Read Music, "To my good inspirational friend, Katinka Dániel – with sincere appreciation for your fine work – Rudolph Weyland"

New Approaches to Music in the Elementary School, "To Katinka Dániel with admiration – Lawrence Wheeler." (Dániel referred to him as a "famous Orff teacher.")

Empire Music Publishers Limited, Book One, Classroom, "With sincere thanks to Mrs. Katinka Dániel for a wonderful demonstration of the Kodály Method of Music, E. Kinney, President B.C. Music Educator's Association."

Dance Down the Rain Sing Up the Corn: American Indian chants and games for Children, "To Katinka, I am so happy that my first introduction to Kodály was from such a fantastic teacher – Thank you and BRAVO Millie." (Dániel indicated Millie Burnett is an Orff teacher.)

Excursions: eight duets for piano, four hands,"To Ernö and Katinka with my greetings Jan 29, 1973 Thea." (Dániel says Thea Musgrave is a "most famous English woman composer.")

Preinstrumental Music Education Method, "To Katinka DANIEL in admiration and with best wishes. Laszlo Halasz Aug 10-73" (Laszlo Halasz and Gabor Friss.Dániel describes Halasz as "The American Hugarian conductor professor at Stony Brook who established the New York Civic Opera.")

Songs to Read, "To Katinka with much love and honor, Tibor." (Tibor Bachmann and Russell P. Getz. Dániel states she and Tibor both graduated from the Franz Liszt Academy in 1938.)

Reading and Writing Music: Relative solmization reading with the movable do clef, "For Katinka with high esteem, love and sincere honor, Oct. 1969." (Tibor Bachmann)

Venda Children's Songs, "To Katinka with very much love and wishing you with this book happy Christmas. Your very thankful student, Maria. 22 Nov. 1985 Cape Town."

I Sing Black America, "To Katinka Dániel with much admiration. Your workshop student Gloria L. Edwards Aug. 28, 1974."

Just Five: A collection of pentatonic songs, "To Mrs. Dániel: Thank you for the things...R. E. Kersey." (compiled by Dr. Robert E. Kersey)

John Jacob Niles photograph, "Best Wishes to Erno & Katinka Dániel, John Jacob Niles."

Jenö Adám wrote dedications to Dániel's daughter, Alexa, in his Kodály approach books. In Book One, Enekes Konyv: Az Altalános Iskolák I. Osztálva számára (Songbook for the first grade of the general elementary schools) he wrote "To the little chocolate fairy to read diligently between the szo-mi note letters (1946). In Book Two, Iskolai énekgyujtemény (School Song Collection, Adám writes, "To dear little Alexa (my daughter) with much love. Adám Jenö 1951 Okt 8."

APPENDIX M

SELECTED PHOTOGRAPHS



Katinka Scipiades Dániel at her home in Santa Barbara



Dr. Elemér Scipiades



Iren Scipiades





Dániel with her classes in Budapest, 1939



Dr. Ernö Dániel and Katinka Scipiades, 1943

Zoltán Kodály and Katinka Dániel, 1966





Pál Tar, Republic of Hungary Ambassador, Awarding Dániel the Gold Cross of Merit, 1993