

Australian Kodály Bulletin

Tribute to Katalin Fornai



The Kodály Music Education Institute of Australia Inc



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*On the cover
Katalin Forrai and György Kerényi
at home with Zoltán Kodály (1957)*

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PRESIDENT'S REPORT

Darren Wicks, KMEIA National President



2005 brings to close the 32nd year of operation for The Kodály Music Education Institute of Australia. Although our organisation is divided into five State branches and spread over a large geographic area, our values and goals remain focused. As a community of music educators, we are inspired by Kodály's philosophies and believe we can make a difference by adapting the successful Hungarian model to create musical programs of excellence for Australian children.

The core work of our organization is the provision of resources and quality professional development opportunities for our members and the wider music education community. We believe that it is by invest-

ing in Australian educators that we can make a lasting change. Over the past year we have presented choral workshops, methodology and pedagogy courses, musicianship classes, seminars, community music programs and early childhood music classes through our Do Re Mi program. We respond to a great many enquiries from educators and parents who are interested in our work or looking to research Kodály's philosophy and approach further.

MEMBERSHIP

The strength of our organisation lies in a diverse and vibrant membership, comprising classroom teachers, instrumental teachers, choral and ensemble directors, tertiary students, schools, associations and other interested individuals. Interest in the Kodály concept in Australia continues to grow and this is reflected in our steadily increasing membership. In 2005, membership of the Institute comprised some 514 members.

PUBLICATIONS

KMEIA activities are supported in each state by online access to information, teaching resources and discussion topics via our national website, www.Kodaly.org.au. The National Council also publishes the Kodály Bulletin and various promotional materials which is made available to members in each state. Additionally, state branches publish regular newsletters.

NATIONAL SUMMIT

A new initiative for 2005 saw KMEIA initiate a National Summit on Kodály Teacher Training. For the first time, we brought together leading educators with long involvement in Kodály teacher training courses across the country. These educators met to appraise the current state of teacher training. Much work is still to be done in this area, but some important initiatives were set in place, ensuring that the National Kodály Certificate will continue to meet the needs of the education community into the future.

ADVOCACY

A National Review of Music Education commissioned by the Hon Brendan Nelson took place in 2005. Together with some 5936 respondents, KMEIA submitted a detailed submission to the review. Through our submission we asserted the view that a quality music education by an appropriately trained specialist teacher is the right of every Australian child and that greater emphasis placed on the undergraduate training of music educators is needed to achieve significant improvement in the quality of music education offered in Australian schools.

This review is significant for all Australians as it is the first of its kind ever to be conducted in this country, with the results likely to heavily influence future Government policy making. As a follow up to this review, KMEIA will represent its views at a National Summit on music education, scheduled to take place in Sydney in late 2006.

As an association, I believe we must continue to work co-operatively and collaboratively with our colleagues in a way that does not diminish our uniqueness, but recognises that we can achieve much more by working together, than we can alone.

FUTURE INITIATIVES

In 2006, KMEIA will implement two significant initiatives. Firstly, we are pleased to announce the appointment of Glenys Gijbbers as National Administrator. Glenys will provide much needed assistance in the areas of public-relations, promotion and administration. She will also help us increase our membership, look for sources of funding and improve our overall efficiency.

In June 2006, our Queensland branch will host a four day National Conference. This biennial event has become a great highlight on KMEIA's professional development calendar and this year's conference will feature workshops, the presentation of academic papers, musicianship classes, choral sessions and daily concerts. All this will be supplemented by a superb international presenter, Ildiko Herboly-Kocsar.

ACKNOWLEDGEMENTS

KMEIA could not continue to run and achieve so much without the tireless commitment of many wonderful volunteers. In 2005, three of our highly esteemed and longest-serving members retired from their positions on the National Council. We are most grateful to Judith Johnson, Deanna Hoermann and Gabriel Emery-Reece for the highly significant contributions that each has made to the Kodály movement in Australia. Each one is an outstanding advocate for the Kodály concept and for excellence in music education. We wish them a well-deserved break.

I'd also like to offer my thanks and acknowledge the tremendous contribution by our National Membership Secretary, Ms Jill Meneely. Jill retired from Council in March 2006 and has worked tirelessly in a voluntary capacity over many years to maintain our membership database and manage an ever-increasing administrative roll. Also, I offer thanks to the members of the National Council who so willingly give of their time and finances to regularly to attend interstate meetings and who work so hard for our organisation throughout the year. I am fortunate to be working alongside such talented and dedicated educators.

Thank you also to all our members for your continued support through your attendance at our various events and for your willingness to share your expertise and resources for the greater good of music education in this country.

I wish you all a prosperous year ahead and hope that I will get the opportunity to meet many of you at our upcoming National Conference in June 2006.

With best regards,

Darren Wicks
National President

"Truly, I say to you, as you did it to one of the least of these my brethren, you did it to me."
(Matthew 25:40)



We wish to inform you, with immense pain and sorrowful hearts, that

Mrs. VIKÁR KATALIN FORRAI

at the age of 78, in the 53rd year of her marriage,
after an illness which she wore with patience and in peace,
on December 30, 2004, left this earth for her eternal rest.

Her uniquely rich and wonderful personality was shining upon us throughout our lives.
In preschool music education - according to Zoltán Kodály's personal guidance -
She achieved superb recognition for Hungarian music education,
by establishing a new educational method.

Her unforgettable smile and unselfish willingness to help others made her everyone's
"Aunt Kati."

Her captivating personality and radiant love is an irrecoverable loss for all of us.

She is mourned by her:
Husband: László VIKÁR,
Children: András, Tamás and Katalin,
Daughter-in-law: Piroska, and Son-in-law: Diederik,
Grandchildren: Dóra, Péter, Diana, Dénes, Stefanie and Carolien,
all her relatives, and several thousand of her students and acquaintances.

Her ashes – in accordance with her wishes – will be placed by the Immediate Family
in the Saint Stephen's Basilica, Budapest.

Her memorial service will be held in Saint Stephen's Basilica in Budapest,
on 29, January 2005, at 14:00 o'clock.
We say farewell with a single stem of flower.

Mailing address: Vikár László 1054 Budapest V.,
Bajcsy Zs. út 60. III. 12., Hungary
Email to: tvikar@interware.hu

*A Tribute to
Katalin Forrai
1926 - 2004*



Katalin Forrai at Marina Mirage Gold Coast 1990

IT IS WITH THE GREATEST OF PLEASURE that I provide this foreword for the Bulletin of the Kodály Music Education Institute of Australia which honours Katalin (Kati) Forrai and her contribution to Australian music education.

Kati was an astonishingly gifted musician and music educator and her contribution in helping to develop music education in Australia serves alongside many other achievements that demonstrate her prominence internationally. In her own remarkable way, she continued the mission of Zoltán Kodály to empower music educators with the skills, knowledge and understandings necessary to provide music education in a sequenced, balanced and orderly way to children worldwide. Her influence on Australian music education has been profound and helped shape the way the Kodály approach has and will continue to be taught in Australian schools for generations to come.

Zoltán Kodály served a very special role within the International Society for Music Education and held the position of ISME Honorary President from 1964 to his death in 1967. Katalin Forrai followed as an influential force and promoter of the Kodály approach and philosophy during subsequent decades. Her prominence internationally is evident in the leadership roles she held within ISME: as the founding chair of ISME's Early Childhood Commission (1978-1982), as a member of the Board of Directors for three biennium terms (1978 - 1980, 1982 - 1984, 1984 - 1986), and as ISME President Elect (1986 - 1988), President (1988 - 1990) and Past President (1990 - 1992). Few among our ranks have served ISME with such distinction.

All of us who prize the profession which we proudly call music education dip our caps to Katalin Forrai, a woman who committed her life to improving the discipline – as a theorist and researcher, advocate for music in schools, and practitioner of the very highest order. Leaders like Kati ensure that our profession is strong theoretically, professionally and politically.

I join with my fellow Australian music educators in celebrating what this remarkable woman shared with us. Her charismatic personality, never ending passion for teaching children, and extraordinary talents have shaped a whole generation of Australian music educators in profoundly important ways for which we will always be grateful.

Gary McPherson, President (2004-2006), International Society for Music Education



Katalin Forrai teaching children at Csobánc Utca Kindergarten – circa 1967 (photograph by Besty Moll)

As I Remember Kati

from Gilbert de Greeve
President of the International Kodály Society
Memorial, Budapest, 12 November 2005

LADIES AND GENTLEMEN, in 1992, the International Kodály Society published an article by Katalin Forrai under the title: *Kodály and the Children*. It was republished in the Jubilee Bulletin of the International Kodály Society eight years later. In the short article she lists a number of important quotes of Zoltán Kodály on early childhood education and on his relationship with children.

It is interesting that Kati conceived her article in this way: letting Kodály ‘speak’ through highlighting those passages of his speeches and writings that were so important for her and for her work.

Allow me to quote a few again.

For instance: *Music is everyone’s property. But how can we let it belong to everyone? We can if a small child’s interest in music and his mood for singing a song are not ignored for years on end. We can, if he learns his music, not as a foreign language, but as his musical mother tongue; if it is inside him and grows in him from the earliest possible stage of life.*

This quote of Kodály is to be found in the *Visszatekintés* Volume I and its meaning could not be worded more clearly than Kodály did it. ‘*From the earliest possible stages of life*’. Did not he say one time: *nine months before the birth of the mother*? Anyhow, the message is that music education should start from early childhood.

That is precisely what Kati did and promoted so well. In her classes with the children, in her publications, numerous speeches and articles, in her work as Presi-

dent of the Hungarian Music Council and as President of ISME. In a remarkable way she realized the mission, given to her by Zoltán Kodály, during the long time that she worked closely together with him.

Another quote of Kodály in her article, referring to the importance of children’s games, begins with: *The games have a pure human value: they increase the experiences of being social and the joy of life (. . .)*. Also this one is taken from the *Visszatekintés*.

It was in 1972 that I visited Kati for the first time and saw her incredible way of teaching – perhaps I should rather say – ‘inspiring’ the very young children. Not only were the children full of joy but so was Kati. Nobody who has met her will ever forget her cheerfulness and optimism, something that she did not give up ever and that is already an achievement that deserves the greatest respect.

But Kati did more. She ‘passed on’ that same attitude of joy and the love for the youngest ones to the many people from all over the globe that followed one of her Seminars or Workshops in Hungary and abroad and to those who had the privilege of working closely together with her. She was, without any doubt, very inspirational.

And finally let me mention another quote of Kodály in Kati’s article: *Not even the most careful education in the family can supply what the kindergarten offers: adjustment to the human community . . . The child will learn only late – if ever – that we do not live for ourselves but for one another.*

“ . . . she was a place in which something occurred!”

It is clear how much Zoltán Kodály was convinced of this fact. He devoted a big part of his life to 'giving' his unique talent to the world and inspired many working with him to do the same. Kati was undoubtedly one of those who completely understood the message and carried it on, in her own country and on the international scene. Her lessons were more than music lessons: they were 'life-lessons' exactly as Kodály envisaged it. She also gave her talent to create a better world and she did it in the most generous way.

Today, on occasion of this Conference in commemoration of Katalin Forrai, I wish all participants a good and fruitful time, and would like to finish with a quote of Claude Lévi-Strauss. It is a little bit adapted but certainly suitable to describe Kati's life in one sentence: *'she was a place in which something occurred'*.

Ladies and Gentlemen, since I got to know Kati and her husband László in the early 70's, I learned to value very much their great authority in their respective domains of the Kodály Concept. And, on several occasions, I have witnessed how important the professional blend of their work was to both of them. Kodály chose the right people to realize his vision. We know, of course, how much he had that capacity.



THE UNIVERSITY OF QUEENSLAND

A U S T R A L I A

Katalin Forrai Prize in Early Childhood Music Education

An annual prize, worth approximately \$1,500, will be awarded to the most outstanding student in Level 1 of the Early Childhood Music Education stream of the Summer Music Program at the School of Music, The University of Queensland.

This prize is awarded to the student in the Early Childhood Music Education Program with the highest mark in the Practicum component and the highest overall marks.

The winner of this prize will have Tuition fees for Level 2 of the program in the subsequent year waived, or, if the winner is enrolled in a UQ postgraduate program, they will be offered a Commonwealth Supported Place (formerly known as HECS) in the subsequent year.

The Katalin Forrai Prize is awarded at the discretion of the Director of the Summer Music Program and the Head of the School of Music.

Kodály and the Children

by Katalin Forrai

KODÁLY'S CONCEPT IS WELL-KNOWN. This paper is going to focus on

- early childhood, preschool age
- personal experiences, memories
- what Kodály did for the kindergarten
- his relationship with children

What proves suitable for Hungary can do so with due substitution for other cultures and educational forms as well.

KODÁLY'S CONCEPT APPLIED FOR THE VERY YOUNG

EARLY BEGINNING IS ESSENTIAL

'Music is everyone's property. But how can we let it belong to everyone? We can, if a small child's interest in music and his mood for singing a song are not ignored for years on end. We can, if he learns his music, not as a foreign language, but as his musical mother tongue; if it is inside him and grows in him from the earliest possible stages of his life.'

(V., p. 3)

'Recent psychology has set forth convincingly that the years between three and seven are educationally much more important than the later ones. What is spoiled or omitted at this age cannot be put right later on. In these years man's future is decided practically for his whole lifetime.'

(SW., p. 129)

'Not even the most careful education in the family can supply what the kindergarten offers: adjustment to the human community. . . . The child will learn only late – if ever – that we do not live for ourselves but for one another.'

(SW., p. 129)

THE IMPORTANCE OF SINGING

No instrument is needed – everybody can make use of his own voice. Aspects of general education. Play-

ing an instrument is also important but singing should precede it (Less children play an instrument than sing.)

'Everyone studying to play an instrument should sing first. Free singing without instrumental accompaniment is the true and deep school of musical abilities. Initially musicians should be educated – before we educate instrumentalists: then everything would turn out right.'

(V., p. 7)

'Deeper musical education always developed only where it was based on singing. Only the human voice – the most beautiful instrument available freely to all – can be the foundation of general musical culture, influencing all people.'

SUITABLE SONG MATERIAL

'I was still a child when I felt that a good piece left a kind of after-sensation of having been spiritually well-fed. There is something elevating in the after-effect of true art, and where it is not there – in the non-optimistic art – one has a feeling that something is missing. The result of being fed by good art is mental health.'

(V., p. 213)

'The bad taste of adults can hardly be improved. On the other hand, the good taste developed early is difficult to spoil later on. Therefore we should be very careful with the initial impressions. They affect the whole life.'

(R., p. 198)

'If the animating spirit of great music is not with the child at this most susceptible age, then later it will hardly be felt at all. Often one single experience will open up a young soul to music for a life-time.'

'It was sunset on a summer day. The room was filled with the reddish gold of the evening glow. My parents

were playing music. I was some three or four years old and I was lying on the floor at the leg of the piano. It was then that I received the first and ever deepest musical impression. Later on I learnt that the piece was the F-major violin sonata of Mozart. I do not believe that I could have become the musician I am now or rather, that I would have become a musician at all, if on that day my parents had played a popular song-hit.'

(R., p. 196)

'Folk traditions, first of all with their singing games and children songs are the best foundations for sub-conscious national features . . . The folk tunes, nursery rhymes, jingles and singing games, which have a principal role in the initial stages of education with all cultured peoples, found their way to our kindergartens very late, or, have actually not arrived there to this very day.'

(SW., p. 131)

'Games of children allow more insight into the heritage of folk music than anything else. A song combined with a movement and action is a more ancient form and at the same time a more complex phenomenon than a song simply sung on its own. The naive, ancient, playful instinct, which is still present and operating with children, is no longer present in the musical life of adults. Some simpler songs assume a thousand variations as a result of the ingenuity and imaginative powers of children, and they are filled with an intensive sense of life.'

(V., p. 3)

'The games have a pure human value: they increase the experiences of being social and the joy of life. There is no better remedy for the precocity of the children of today. Our children, past the nursery school age, are inclined to regard play as not suiting them any longer. It should not be left at that. We should encourage the older ones so that they do not feel ashamed of enjoying it still. The longer the childhood is, the more harmonious and happier the adult life will be.'

(R., p. 620)

Composed music is also needed: high artistic value required 'If something new is needed (besides the traditional songs) let it be written by talented and qualified composers – there are plenty of them. We do not make shoes for our children ourselves; there are craftsmen who understand the job. Texts,

too, should be written by talented authors and not by dilettanti. There are always verses for our children in recent literature. . . But both have to stand up to the strictest criticism before we can allow them to be sung by children.'

(SW., p. 147)

In attaining a pedagogical goal the music has a subordinate role. 'It seems to me that the rationalism, the educational, moralising or politically patriotic inclination of most of the texts is completely alien to the emotional world and way of thinking of children in the three to six age group.' 'They view the child from without, describe what the child is doing and make him sing it while performing it. All this may be very reasonable and edifying – but it is neither poetic nor childlike.'

(SW., p. 142)

'We shall not achieve much with small children with the tyranny of reason. And he who has been trained from the age of three to understand every word, may perhaps never get to the real meaning of words and to Hamlet:

'There are more things in heaven and earth,

Horatio,

Than are dreamt of in your philosophy.'

(SW., p. 143)

'And I would advise my young colleagues, the composers of symphonies, to drop in sometimes at the kindergarten, too. It is there, that is decided, whether there will be anybody to understand their works in twenty years' time.'

(SW., p. 151)

BIRTHDAY GREETINGS

On his birthday (December 16) Kodály was greeted by children even in the coldest winter for fifteen years. First under his window – by about 150 to 200 children then in his apartment – by two children from each kindergarten.

Presents = children's drawings, a small Christmas tree New Years' greetings (flowers, bread and wine)

The foundation of the musical education of young children lies in the musical culture of the kindergarten teachers.

'I know and highly appreciate their heroic work. Of

'Deeper musical education always developed only where it was based on singing.'

all kinds of teaching and training occupations, theirs is the most important and most difficult one, because it leaves the first and indelible imprint on the soul.' 'So there is still work to be done here. First of all, in the training of kindergarten teachers . . . the high-level, intricate work of kindergarten teacher needs several years of study in many fields and a cultured taste. Wherever there is a person like this, she can work wonders with the little ones, even in music. A child will learn anything, if there is somebody who knows how to teach him.'

(SVV., p. 149)

Kodály quotes Jenő Ádám saying: 'The teacher should follow the method that she selects from among those he or she knows, considering it to be best fitting to his or her own inclination and musical training. It is however of paramount importance that the teacher should know the essence, as well as each and every element of the selected method, and that she should be able to implement it in accordance with her own and the students' personality, as well as the nature of the described Hungarian folk music material.'

(V., p. 8)

Music as a means of developing personality: love of music – joy of life. 'Like electric power lines running to all corners of the country you will become the power lines in the network of our cultural life. Wherever you might find yourself during your life, you will always carry your musical education, your love of music, and at work or at home the light of musical education will be turned on. This light spreads clarity and warmth, and will make your lives and the lives of others more beautiful!'

(V., p. 8)

REFERENCES

TAPE: Z. K. Angels and Shepherds – coda

The Choir of the Teachers' Training College (Ilona Andor) sings the end of 'Angyalok, pásztorok' by Kodály (Angels and shepherds) Angels holding star (in music is the sound of GLORIA) guide shepherds to the cradle.

ZOLTÁN KODÁLY QUOTATIONS

S.W. – 'Selected Writings', Boosey & Hawkes (Corvina Press), 1974

R. – same book: 'Retrospect' (Memories) translation from Hungarian language

V. – same book: Visszatekintés (in Hungarian) volume I.

This article first appeared in the International Kodály Society Bulletin 1992. Vol. 17, no. 2, pp. 32-34

Preschool Music Education in the Spirit of Zoltán Kodály

by Katalin Forrai

PEDAGOGY HAS BEEN AWARE of the susceptibility of early childhood and the decisive role, life-long influence of the early impressions for several thousand years. Outstanding personalities of the leading educational trends of this century, Piaget, Montessori and Waldorf as well as the pioneers of 19th- and 20th-century music education, such as Dalcroze, Orff, Suzuki and Kodály recognised the significance of early beginning in music education and attached great importance to it.

The insights and advice worded by Zoltán Kodály in his study 'Music in the Kindergarten' in 1941 are still valid nowadays, after 56 years, when the tempo of life has become accelerated to an unprecedented degree. The urge to achieve results as fast as possible and the feasibility of retrieving information from electronic devices within seconds make us believe that acceleration be forced upon nature and living beings in the field of nursing, education and development as well. Kodály, however, who was well versed in Latin and Greek both in linguistic and philosophical aspects, wrote as follows: 'There are no leaps in nature. Culture is the result of slow growth. To accelerate it, to change the order of evolution is impossible. We put up the fancy spires first. When we saw that the whole edifice was shaky, we set to building the walls. We have still to make a cellar. This has been the situation, particularly in our musical culture.' Then he wrote of children: '...in my view, right things should be implanted in their minds, for these things remain; as they say: Quod nova testa capit, inveterata sapit. – Whatever you pour into a new jug, keeps the smell until old age.' And on the significance of early childhood and of first impressions he remarked: 'Maxima debetur puero reverentia. – Childhood must be considered with utmost severance. The pure soul of the child must be considered sacred; what we implant there must stand every test, and if we plant anything bad, we poison his soul for life.'

Yes, impressions reach deep into the soul and remain

there for the whole life. Nevertheless, the child's insatiable interest hides dangers as well: notably the danger of growing fond of and absorbing anything without selection because of the incapability of making a choice yet. This explains why the view is erroneous which holds that something is good because children like it. We carefully select the children's food to secure their physical well-being but we should devote the same amount of care to their intellectual and artistic nutrition as well. The influence of electronic media (TV, radio, video, etc.) can upset the children's stomach in a figurative, intellectual sense, particularly if they are fed on programs for adults. Children do not refuse anything; yet as a result of being malnourished they will become fatigable, overactive or aggressive. No mechanical devices can substitute for the personal relationships, for family, friends, kindergarten. As Béla Bartók wrote in 1937: 'I do not want to say that there should be no mechanical music at all; I only wish to emphasize that it cannot replace live music. Similarly, however artistic photographs may be, they cannot substitute for paintings, nor can movie substitute for theatre. Trouble would start at the point where mechanically recorded music flooded the world at the expense of live music just as the products of industry did at the expense of handicraft. I finish my message with the supplication: may Providence save our descendants from that disaster!'

As the subject-matter of musical education Kodály offered good nutriment for the small ones, too: children's games, the own material of each country and culture in the first place to which melodies of artistic value in the range of five-six-notes should be added. The traditional singing games were always invented by children: mostly older, ten to twelve-year-old ones. From them we can learn simple games practicable by young children. I wish young parents still rocked their children in their laps and played mother gooses with them. 'Folk traditions, first of all with their singing games and children's songs, are the best foundations for subconscious national features. (Nursery rhymes,

jingles and singing games have a principal role in the initial stage of education with all cultured peoples.)... 'It will affect the public taste of the whole country. This very idea warns us that the first songs are to be chosen with special care.'

Since the beginning of the last century the demand for direct personal experience and the importance of early cognitive instruction has come into prominence departing from the concepts of Friedrich Froebel, an outstanding pedagogue. The subject-matter of instruction, the rules of conduct and the knowledge to be acquired were put into verses and associated with a melody and were thus easier to memorise. However, in this way a melody and arts became subordinated means of acquiring cognitive knowledge and formed practically part of musical education. Kodály scoured this approach that still exerts its influence on children's songs. 'It seems to me that the rationalism, the educational, moralising or politically patriotic inclination of most of the texts is completely alien to the

cent literature; they have merely to be borne in mind.' 'If we accustom children to such things, how can they learn by the time they grow up what a good Hungarian poem is like?' 'And I would advise my young colleagues, the composers of symphonies, to drop in sometimes at the kindergarten, too. It is there that it is decided whether there will be anybody to understand their works in twenty years' time.'

Zoltán Kodály regarded singing, the most intimate means of human relationships as the foundation of musical education. Everybody has a voice that can be developed under the influence of the environment at an early age. Melody and text include a wide variety of human emotions, starting from the mother's humming to joyful circle games. Instrumental studies can also be built on this basis because singing comprised germs of the development of ear, singing ability and the sense of rhythm as singing games are always associated with motion.

'... the demand for direct personal experience and the importance of early cognitive instruction has come into prominence ...'

emotional world and way of thinking of children in the three to six age group.' 'They view the child from without, describe what the child is doing and make him sing it while performing it. All this may be very reasonable and edifying – but it is neither poetic nor childlike. Although the two are more or less identical.' 'We shall not achieve much with small children with the tyranny of reason. And he who has been trained from the age of three to understand every word, may perhaps never get to the real meaning of words and to Hamlet:

*'There are more things in heaven and earth,
Horatio,
Than are dreamt of in your philosophy.'*
(Shakespeare)

'But whatever 'lessons' are contained in music which is worthless from an artistic point of view, these works are harmful from the pedagogical aspect, too.'

What kind of composed children's songs did Kodály consider appropriate for developing the artistic capabilities of children at an early age? 'If, nevertheless, something new is needed, let it be written by talented and qualified composers – there are plenty of them. We do not make shoes for our children ourselves; there are craftsmen who understand the job. Texts, too, should be written by talented authors and not by dilettanti. There are always verses for children in re-

Music is one of those artistic activities that requires the greatest degree of discipline and exerts discipline itself: it takes place in time, supposes simultaneous participation and accommodation to each other as of the utmost importance. Nevertheless, playing together remains a source of joy, just as singing, playing an instrument and the apparently passive, in reality active activity of listening to music. Thus we speak of the CONCEPT of the musical hearing, singing ability, sense of rhythm and accustoming to listening to music of small children in kindergarten.

Let me stop at this expression used with so many different connotations. On the one hand, it is applied to express a music pedagogical concept associated with a name (Orff method, Suzuki method) but it can also mean teaching processes and steps. Zoltán Kodály frequently quoted the precise definition of METHOD of his excellent pupil Jenő Ádám who taught on all levels of public education from kindergarten to university (and, fortunately for us, at the Ferenc Liszt Academy of Music as well): 'The teacher has to follow the method selected from his proceedings he knows as the best for his individual inclination and for his musical training. However, it is absolutely necessary for the teacher to know the essence, the procedure and all moments of the selected method and to apply it to his own and to his students' individuality as much as to the nature of the prescribed Hungarian folksong material.'

Another, internationally acceptable content of 'METHOD' could be that a musically and pedagogically educated teacher adapts himself or herself to his or her own personality and to the given group of children. He or she should make plans consciously and, at the same time, be capable of carrying out changes in a given situation, if necessary, creating a good atmosphere, finding the most expedient subject-matter of instruction, teaching procedures and METHOD for the children.

The teaching process can be influenced by a variety of factors: the number of children in the group, the weather, the mood of the preceding lesson, the presence of a guest in the period. The greatest and most inspiring challenge of the educational work is that the teacher needs to be in possession of the ability to master the situation each moment, to have creative ideas all the time in order to make the carefully planned educational process joyful and enjoyable by means of always new methods and steps. It follows from the above that the kindergarten teacher can apply a variety of methods that must be rooted in the chosen overall musical concept. What makes learning a joyful activity is the personality and the wealth of educational ideas of the kindergarten teacher (teacher) who applies a method or a practice continuously and is capable of solving many different situations. In the interest of it, she has to know the essence and the stages of the chosen educational concept and, adjusting them to her own personality and the composition of the given group of children, should kindle their appreciation of and interest in music in a joyful, colourful, artistic manner and develop the children's musical abilities. This can be the source of the common joy Kodály liked to refer to, the joy overcoming kindergarten teachers and children alike in the course of singing, games and later of choir and orchestral performance.

It was for the sake of achieving this noble aim that Zoltán Kodály stressed the necessity of starting music at an early age, in the kindergarten, emphasising the responsibility of kindergarten teachers and the importance of their musical education. 'Kindergarten teachers must be enlightened as to their enormous responsibility, and the extent to which they harm the child in his human and Hungarian character if they nurture him on poor songs. And though they can be forgiven if they are not aware of what they are doing, they must be urgently taught how to distinguish between good and bad.' 'By now any of the kindergarten teachers coming from rural parts and trained in short courses have proved competent in practice, even in singing, for they have brought with them a healthy nature and unspoiled taste. Nevertheless the high-level, intricate work of a kindergarten teacher needs several years of study in many fields and a cultured taste.

Wherever there is a person like this, she can work wonders with the little ones, even in music. A child will learn anything if there is somebody who knows how to teach him. What is a miracle today must in time become quite natural.'

For a long time kindergarten teachers in Hungary were trained in secondary schools comprising the age group between 14 and 18. During the four years of their training, they had two singing classes per week, about 216-220 altogether, accompanied by the additional music activities of singing in a choir. At the beginning of the century they had to learn the violin which has been changed to learning the flute by now. As a result of further progress kindergarten teachers are trained exclusively on college level these days; the teachers-to-be are between 18 and 21 years of age and receive 180-200 lessons of music education. Besides, most of them attend choir rehearsals regularly. Professor Kodály was proud of the concerts of those teachers' choirs who achieved world fame under their outstanding conductors (see e.g. the teachers' training college in Vendel Street under Ilona Andor).

The motto of the Symposium 'EAST MEETS WEST' urges me to raise the question how much and in what way children can profit from Zoltán Kodály's ideas who live in faraway territories of the world, were raised in completely different cultures, school systems and under extremely differing social conditions. How can students understand its essence in a summer or one-year course and how much do they take home from it after having studied for years in Hungary?

Many of the participants at this event are kindergarten teachers or teachers devoted to the education of small children. Most of them understand the concept and adapt it to their own, specific situations according to which the music education of young children in the mother-child relationship and later on in the kindergarten is based on singing games, shared joy, personal contact and the adequate song material. They provide the foundation for the simultaneous development of musical abilities as well. There is no need for didactic teaching to it. By making use of the abilities developed under the influence of playing singing games together in a joyful mood and of their developing intellectual faculties, the abilities acquired through activities, motion and singing are playfully named. This is how they become familiar with the musical timbres and pairs of concepts, such as high and low, soft and loud, fast and slow and their shades.

The variety of methods supposes the knowledge of their essence. For example, 'high' is not the sound in itself but compared to something, it is a faster vibration of sound which we want to demonstrate visually,

in space as well because it prepares music reading on the five-line staff. The widely spread notation using numeric figures (e.g. 1=do, 2=re, etc.) does not show this relationship in space. Nevertheless, it can be applied profitably if the combination of the name and the pitch is firmly established by the conditioned reflex.

Coming back to the picturized presentation of high and low in music, this and all other pairs of concepts must be shown by means of sound and motion. It is erroneous to demonstrate high notes exclusively with birds and low ones with bears, etc. Instead, one should use actual, acoustical sounds such as speech, noises, musical sounds, in one word, genuine sound. It would be a mistake to illustrate soft and loud by means of a white bear and a brown bear; it is more important to listen to any audible sound or noise than perceive colours visually. By accepting the educational concept that each pair of concepts should consistently be demonstrated through singing, motion and musical sounds, we will find thousands of 'methods' to make them understand. Then we will not commit the error to show tempo differences by stationary pictures hanging on the wall where slow is demonstrated by an old man and fast by a running youth. There are a lot of things that can move fast and slow but these pictures will never do so.

Similarly, we must take care that in music education which requires artistic faculties, imagination and playing there should not be too many and too interesting objects and circumstances (large-sized puppets, many different colours, loud noises, an abundance of different kinds of cognitive questions) that distract the children's attention from the joy of singing, the company and singing in tune. According to the science of teaching, MEANS is everything that facilitates reaching an objective. In music education well-chosen rhymes and song material are such means. But the contrived manner and procedure how the song is taught are also means just as the playful method, the humour, the variety of contrasts, the colourful intonation, the teacher's merry, active participation (and not only guidance) in the common game.

Zoltán Kodály was very fond of small children. In the early fifties he visited with me several kindergartens in Budapest to get acquainted with the actual situation of the musical education of those days. He always sat down on the children's bench and, after the singing period, children gradually took the courage to go up to him, lean on his shoulder or watch his white beard with admiration. Once a child asked him: 'Are you really Santa Claus?'

For twelve years we always greeted him on his birthday, December 16th with a folk rhyme. Though we dis-

cussed the hour with him in advance when it should be done, the original text was consistently retained. Under his windows six-year-old children of eight to ten kindergartens gathered to greet him. On hearing their song, passers-by frequently stopped to listen:

'Házigazda, aluszol-e, ily sokáig még nyugszol-e, Serkenj fel álmodból és kelj fel ágyadból, mert jöttünk tehozzád.' (*Master of the house, are you still asleep, do you still rest in your bed so late, wake from your dream and get out of your sleep, for we have come to visit you.*)

He waved to them from the window and after the song was finished a child from each kindergarten was invited into his home where they handed over their presents: a birthday cake, a small decorated Christmas tree and a loaf of white bread and a bottle of Tokaj wine to celebrate New Year. Kodály praised the drawing they had made for him and gave them candy for their nice singing. These children have become parents in the meantime who will tell their children of this wonderful experience and so Zoltán Kodály's appreciation will be implanted in their hearts as well.

East and West can meet in Zoltán Kodály's spirit most worthily if every country retains its own specific national image, becomes familiar with that of other nations and the masterpieces of world literature, tries to find the musical educational concept that suits its own culture best and adapts, that is applies it to its own situation. Music should be an intellectual-spiritual nutrition, an occasion of causing pleasure to ourselves and each other as well. 'Not even the most careful education in the family can supply what the kindergarten offers: adjustment to the human community. It does not belong to this topic, so I am only going to point out briefly that innumerable absurdities of Hungarian life spring directly from a lack of community education. A Hungarian child will learn only late – if ever – that we do not live for ourselves but for one another.'

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The Kodály Spirit

by Katalin Forrai

ZOLTÁN KODÁLY WAS A SOFT-SPOKEN, reserved man. Sometimes he would take many seconds to answer, yet his reply was always straightforward, clear, and short. Imagine Kodály standing on the top of a hill. From here, he had the ability to see great distances and remote places in the future, as well as the value of

demolished villages. Hiding in the hills and on the river banks, the nation had to start anew over and over again. Overcoming difficulties gave strength to survive. In this struggle, preserving the language and the specific traditions was a matter of life and death. The historical past was perhaps one of the reasons why the respect for tradition and a sense of belong-

‘What is the secret of Kodály’s spirit that motivates his followers, students, and their students to teach subsequent generations with a sincere obsession and pleasure?’

time. His patience was rooted in the love and respect of nature, learning from it that time would yield fruit, invisibly, yet definitely. He was not afraid to let his compositions and writings ripen over a long period of time.

Kodály’s criticism was a source of strength and motivation to improve. He never instructed, but generated professional arguments from which the hearer deduced unambiguously the unspoken answer.

Kodály was a multi-faceted genius, composer, ethnomusicologist, and linguist: a man of public life of international recognition who fought for public education. What is the secret of Kodály’s spirit that motivates his followers, students, and their students to teach subsequent generations with a sincere obsession and pleasure? Could this spirit be the rich happiness that teachers and students realize through cultivating and listening to music?

Hungary is a small country in Central Europe, all but a drop in the sea of the nations of the world. In 1996, it will celebrate its one thousand and one hundredth anniversary of existence. For centuries it was the scene of various power struggles. The armies of the East and West clashed on its territory leaving behind

ing together developed.

Written evidence of the Hungarian’s pleasure in singing survives from the 11th century onward. Singing has always given strength to the people and teachers wanted to transmit the pleasure of the beauty and force of singing to others, even today at the end of the 20th century.

At the beginning of this century, Béla Bartók and Zoltán Kodály recognized, as composers, folk song collectors, and professors of the Academy of Music, that the thin layer of the musically educated people were unfamiliar with the Hungarian musical tradition, while most people were completely ignorant of the masterpieces and culture of the musically educated world. Bartók and Kodály turned toward musical education from the twenties and thirties onward when they were already acknowledged and appreciated as composers and scholars. Their objective was to realise the people’s consciousness to appreciate their own specific qualities and make them musically better educated. Zoltán Kodály composed children’s songs and Béla Bartók compiled the series ‘For Children’ and ‘Microcosmos’ for young ones learning to play the piano.

When Kodály’s interest turned toward public educa-

tion, about five to six percent of the children learned to play an instrument. For the sake of raising the level of general education, he strived for letting every child partake in musical education at school. He determined the contents of education leading to musical culture. He was looking for an effective and simple method of musical reading and writing which could reach all those who would not study an instrument but would be dependent on their ear and singing voice alone.

The human voice expresses the beauty of melodic lines by singing. The symbolic potential of words originates from and affects imagination. The magic of singing together is a socializing factor, forging together communities and making people friends. Starting from the common chanting of mother and child, through various phases of singing, to performing choruses by Bach, singing may bring several uplifting moments in life.

Kodály firmly believed that music had a force of shaping personalities and even a transfer effect. Paradoxically, music induces discipline: it happens in time, has a precise pitch in a required tempo. Its inner mathematical laws have been known for centuries. At the same time, its life-long emotional effect cannot be expressed in words.

Throughout the world, those who have created philosophies of music education have recognized the importance of starting music education early. However important the susceptibility and imitation faculty of small children are, it is a dangerous concept

supplementing and counterbalancing the many sided musical influences received from the mass media. It is to be feared that the youth of our days have more experiences of music from mechanical sources than of live music. They would rather listen to than cultivate music – though there is a demand in this respect not only for singing and entertainment while they are young, but later in adulthood as well. As a beginning, Kodály suggested to use folk tradition, the cultural force of retaining the language and folk songs. At the same time, he thought that it was important to transmit the knowledge of composed music; the master pieces of the world music literature and the characteristic music of other nations as well. In his opinion, good and valuable music was everything that, when listened to, or performed, had a positive effect, an additional nourishment for the soul, which contributed to the strengthening and enrichment of the personality.

One of the major, most essential driving forces of the ‘Kodály spirit’ in education is that the teaching process should be based on aural sensations and singing. According to his advice: the audible tone, the melody, the rhythm and the harmony should come first and give names to the musical elements and phenomena only subsequently. It is just dry theory to explain to the children the intervals of the major scale in prose instead of making them sing melodies in that key, hear the key in a piece of music, and attach to it the concept of the key. A good developed ear provides the foundation for musical memory, promotes a better understanding of musical works, and contributes to enjoying them.

‘Throughout the world, those who have created philosophies of music education have recognized the importance of starting music education early.’

to think that what they like is good for them and in accordance with their age. Children like and imitate anything and everything – for their ability to choose has not yet developed. They will prefer music which surrounds them, which they get to hear. One single deep emotional experience may suffice to kindle their interest in, and turn their imagination to, good music. Kodály recalled from his childhood memory when, sitting under the piano, he was listening to his parents performing music. As he came to know later, they were playing Mozart’s F Major violin sonata. He was convinced that he would not have become the kind of musician he turned out to be if his parents had played a fashionable ‘hit song’ then and there.

Properly chosen music material may be a means of

Kodály suggested a method of musical reading and writing that was used back in the tenth century. The relative solfa stood in the service of vocal culture for centuries and was still known in England and the United States in the last century. The steady relation of the notes name the intervals, the movement of keys on the staff, the simple form of writing figures and demonstrating pitch visually are all features preparing and bearing relative solmization.

As a linguist, Kodály held the rhythm and accentuation of speech in high esteem. He suggested not to begin musical notation with the notes of the scale, step by step. Every language and country should construct the grades of musical reading and writing start-

ing from their own specific intonation and rhythm from simple children's songs to difficult choral parts. For example: the typical turns in the majority of the European children's songs are *slsm sfmrd* - within the range of a major hexachord. On the other hand, the pivot interval of Japanese children's songs is due precisely to the linguistic peculiarities. Here we find *rdl*, with the end of the songs often returning to the starting note (*re*). In 'Kodály's spirit' then, the Japanese start reading and writing with the interval *re do* and not *sol mi*. Similarly, the six-eight time and the up-beat must appear in the kindergarten in countries where this is a natural concomitant of the language. Since they do not occur in Hungarian, children meet them only later, at school, when they learn to sing other people's songs or listen to excerpts from composed music.

Foreigners are often astonished by the consciousness, progressivity, and teaching preparation of the Hungarian teachers. This pedagogical attitude is a prerequisite - and the basis of a good education. Having an overall view of the whole process extending over several years, excludes the possibility of a teacher ever using the same song material for three or four years. The knowledge of long-term objectives and planning the level of attainments in advance helps elaborate the individual teaching units and their success. This conscious approach must be paired with a constant readiness to carry out changes whenever the original concept must be adapted to the requirements of a given situation, matching the musical experience and mood. Recognizing the actual state during teaching, finding out on-the-spot new ideas and manners of realization fast, demands continuous task solving ability and creativity from the teacher.

Kodály often quoted Jenő Ádám, the eminent Hungarian music teacher, who compiled the first school book series in 1948, under Kodály's guidance. Ádám said that the means, procedures, and methods of teaching must be worked out by the teachers themselves. To be able to do so, they must be well-educated in music, educational theory, and practical teaching. They must take their own personality into consideration and adapt themselves to the age and composition of a given group of children. They must be familiar with the concept and find the most suitable music material and most effective forms of teaching. Only a well-trained, educated teacher with a safe knowledge of his or her subject can make a proper decision concerning the various methods and choose the most appropriate one. This background is needed to make teaching joyful and enjoyable – both for the teacher and the children.

Kodály's personality attracted enthusiastic Hungarian music teachers. With an excellent sense, he selected

from them the experts of the various age groups and levels. During the past fifty years they proved the viability of Kodály's ideas by teaching in practice, writing school books and manuals, and educating generations of teachers. They emphasized the importance of human relationships in the alienated, mechanized atmosphere of the twentieth century – the beauty as well as the joy of education and learning.

It was on the occasion of the Budapest ISME Conference in 1964, that the world met with and was astonished by the achievements of the Hungarian music education, which by that time, had been carried on for 20 years. After the well-intentioned stumbling of the first adaptations abroad (for example – the translation of Hungarian children's songs into other languages or pentatonics beginning in places where this was not present in the local culture) – the situation has changed. Instead of two-day Kodály courses, after which all participants were convinced to have become Kodály experts, there are now Kodály training courses offered for academic years and continuing summers to satisfy the increased musical demands – and to prove that the 'Kodály spirit' is something more than only hand signs and *ti-ti ta*.

Kodály's personality united in himself the folk music collector, composer, and the cultural politician into one. His intention was (1) to raise the youth to high arts rooted in and nourished by folk arts, and (2) to show people harmony and beauty among the shocking events of the present. The good music has a positive charge, inspiring confidence and encouragement.

Kodály was able to discover a diamond among the ashes and set it into a golden frame. The original folksong of the simple peacock melody sung by an old peasant is the diamond. (The peacock is the symbol of freedom for those who are in prison and also symbol of the quest for truth.) I would like to demonstrate Kodály's musical setting which is the golden frame of the diamond found among the ashes. Listen to the folksong and the last bars of the peacock variations arranged for orchestra as they unfold from the simple melody.

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Music as Poetry for the Youngest Ones

by Katalin Forrai

OUR OWN EXPERIENCES SHOW and scientific investigations bear evidence of how susceptible young children are. The influence of arts and music belong to their early development because they leave indelible marks on the children's soul for a whole life.

All considerable music educational concepts attribute great importance to early beginning. One single fascinating childhood experience of music may exert a life-long influence. This is how Zoltán Kodály evoked his early experiences with music late in his life: 'It was sunset on a summer day. The room was filled with the reddish gold of the evening glow. My parents were playing the piano. I was some three or four years old lying at the leg of the piano on the floor. It was then that I received my first and ever deepest musical impression. I learned later that the piece was the F major piano sonata by Mozart. I do not believe I could have become the musician I am now or that I would have become a musician at all if my parents had played a popular song hit that day.'

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

A little Hungarian circle game example:

'Hajlik a meggyfa, nagy az árnyéka, benne forog kis menyecske, akit szeretsz, kapd be.' [*The sour cherry-tree keeps bowing, its*

shade extending, A girl is dancing around its trunk, Just catch whom you love . . .]

Art is a creative activity which represents reality through specific means. It arouses nice feelings, personal experiences by generalising individual, peculiar phenomena. It is a sort of social consciousness, depending on the variety and changes of cultural eras. This dry definition can be supplemented by the statement that arts comprise at the same time imagination, symbol and personal relationship between the creative artist and the receivers. The same painting, poem or film has a different impact on different people and evokes a variety of inner pictures and emotions in agreement with the individual's personality.

The specific means of music is the acoustical sound realised in time. It has a regulated pitch, rhythm and tempo. It requires attention both to cultivate and to listen to it. Nevertheless, music has a close relationship with the other art forms. A piece of music performed in time has components, such as motifs, musical lines, etc., that is form identical with that of the visible arts where there is repetition, variation, contrast and proportion. In the same way, music colours such as tempo, dynamic and pitch add variety to the works. In the art of the adults how to play a composition in different ways is at the performers' discretion. They are free to choose how to present musical effects. The little singing games can evoke this dramatic effect and poetic experiences in small children as well.

Games are voluntarily accepted, pleasant activities for children in which they readily accept and follow rules. They sing, carry out motions, wait for their turn patiently, take over the tempo and accept the common form of space. While carrying them out, children are emotionally balanced, void of frustration, fear or even aggression.

Another important feature of the games is that they

take place in an imaginary situation and that the children are often willing to take on themselves roles which are far from being realistic, such as being a flower, a bird or a cat. They know quite well that they are neither cats nor mice, but they do as if they were and since everybody pretends similarly, this common trait ('doing as if') creates a wonderful sense of complicity, of community.

A short game lasting some seconds only and repeated over and over again has its own 'history', a chain of events which always hides a small 'drama'. It begins, proceeds, increases in tension, culminates and ends in a climax which releases suspension, tension, irrespective of the fact whether it is a play in the adult's lap, a tickling game or a circle game of older children. The children personifying the gateposts represent the 'golden gate', the two children who are caught must choose which side they take and in the end the two troops behind the gate make a test of strength to find out who is stronger. The children enjoy the many repetitions of the game with increasing tension and excitement because they expect the solution, the trial of strength which then reduces and resolves the tension.

'Bujj, bujj zöld ág, zöld levelecske, nyitva van az aranykapu csak bujjatok rajta.

Ratja, ratja, leszakadt a pajta, benmaradt a macska!

[Hide, hide green branch, small green leaves, the golden gate is open to slip through. Come one, come on, the barn's roof has fallen in, the cat has got caught inside.]

Children's games that came about as a result of the children's spontaneous grouping and activities become more and more extinct and forgotten in this century. It is the task of the teachers to save them, hand them down and keep up their pleasure. It is a different and more genuine situation when the children watch their elders in a field or on the playground for weeks and learn the games from each other by imitation. The kindergarten teacher tries to make twenty children familiar with a singing game at once, within some minutes. Even this approach can become alive if the kindergarten teacher feels how good, beautiful and enjoyable this whole process is. While playing games, all musical abilities develop simultaneously: that is the ear, the singing ability and the sense of rhythm. The aim of these games is: the joy of singing and not teaching music concepts, even pulsation or clapping rhythm. Children will namely recognise later and acquire consciously at school what they had already known in practice, i.e. the joyful singing games, movements, transfer effect on musical abilities, which

imply through activities all musical phenomena.

The simplified rhythm notation of children's games by rigid pairs of quavers may pose serious danger for the language intonation because the teachers will be tempted to keep the syllable for the sake of 'precision'. The notated, simplified rhythm is, however, only the skeleton of the genuine live performance of the children's songs where the subtle accent and rhythm changes of the language could hardly or very strangely be written down by means of quintuplets and septuplets. Let us observe on the video the difference between a rigidly understood noted down rhythm, and when the children are playing, moving and singing.

The words of the song run as:

'Ég a gyertya, ég, el ne aludjék, aki lángot látni akar, mind leguggoljék.'

[The candle is burning. Let its light not go out.

Those who want to see the flame, should crouch down.]

In addition to singing games, it is also important that beside folk tradition the children sing composed melodies of artistic value as well, which have a range of maximum six notes and can be pleasantly sung. For more than hundred years children's songs with instructional subject matter had survived which aimed at teaching songs and poems for cognitive purposes or to guide motions, 'to comment on what they are actually doing'. Kodály asserted that this approach could be interesting but neither poetic nor childlike in its core. Genuine poetry speaks in pictures, evokes emotions, lacks didactic motivations. We Hungarians are extremely fortunate because the meeting of two outstanding creative artists resulted in many beautiful children's songs, a gift for the small ones. At Zoltán Kodály's request the poet Sándor Weöres [Vores Sandor] wrote words of poetic perfection to the melodies of the 333 reading exercises. I sang the poet the simple melodies once or twice and he dictated poems immediately that complied with the character and mood of the short tunes.

333 reading exercises, song No. 52:

'Tekereg a szél, kanyarog a szél, didereg a kóró, mit uzen a tél?'

[The wind is curving, the wind is winding, the dry stalk of weed is shivering with cold. What message is winter sending?]

It is a particularly difficult poetic task to make a smoothly running and adequate translation of the children's songs of other languages: meeting the double requirement of being correct prosodically (which

is, in fact, the agreement of music and word accents) and also beautiful as poetry. Sándor Weöres proved to be a master of his art when he made translations into the volume *Európai Gyemekdalok* [European Children's Songs] comprising 125 songs by 46 peoples.

Example: Italian children's song

Ma come balli bell bimba, bella bimba, bella bimba,

Ma come balli bell bimba, bella bimba, balli ben.

Guarde che passa la villanella, agile e suella, sa ben danzar.

Ma come balli bell bimba, bella bimba, bella bimba,

Ma come balli bell bimba, bella bimba, balli ben.

In Hungarian:

Nézd itt az ingó-bingó bimbó, rózsabimbó, rózsabimbó.

Nézd itt az ingó-bingó bimbó, rózsabimbó, rózsaszál.

Száz rózsát nyit a kert, mind szélben ringó, táncot járj, ragyogó szép rózsaszál!

Nézd itt az ingó-bingó bimbó, rózsabimbó, rózsabimbó.

Nézd itt az ingó-bingó bimbó, rózsabimbó, rózsaszál.

Many colourful games and melodies of early childhood incite the children to find out melodies and words on their own. In the games using sometimes meaningless words and sounds, in their 'inventive mood', the children reflect the intonation, the vowel and consonant variations and formal elements of the melodies heard. The internal regularities of music are exploited subconsciously in constructing tiny melody fragments in much the same way as when the children apply plural, accusative, proper sentence structures, prefixes and suffixes at an early stage, before being aware of the grammatical rules.

In his childhood Zoltán Kodály acquired his first experience of music creation. He used for it a wooden spoon, a stirrer in the function of a guitar. I quote: 'I first composed at the age of four. There was a discarded skimmer in my mother's kitchen, a wooden spoon with holes. I transformed it into a guitar by threading strings through the holes and binding the ends of the strings to the handle. With this guitar in my hand I spent the day singing just as I had seen

the Gypsies doing it. I went from house to house and sang. Though nobody listened to these songs I can say that with all I have written since then I have never felt that sense of immense satisfaction that filled me then when I kept improvising with this guitar in my hand. And the more I learned, the farther I got from it. I wish to God I could write at least one work before I die that could give approximately the same sense of satisfaction I felt on that day.'

Children are much pleased with humming tunes of their own invention, playing with words and syllables without any particular meaning – they simply create something 'beautiful'. Kodály writes about it as follows: 'Small children frequently hum meaningless (or rather for us meaningless) words. They are as much happy about the purely musical kaleidoscope as they are about colourful pebbles. This is why they like meaningless refrains, ditties.'

In conclusion, allow me to demonstrate some such musical and poetic inventions sparkling with joy.

Tape:

1. Playing with consonants whose jingling, rhyming quality is more important for them than the contents of the words. (four-year-old ones)
2. With falling speech intonation the children unconsciously seek to find a satisfying, calming down tonality.
3. A two-and-a-half-year-old boy was inspired by the rhythm of a frequently heard poem by Sandor Weores: a slowing down text after faster rhythm. (Fut robog a kicsi kocsi, benne ul a haragosi din don diridongo.)
4. A two-year-old girl combined four phrases: the first two being repetitions, the third and fourth conclusions.

It is almost unbelievable how lively the young children's poetic fantasy is and how many hidden musical and poetic elements they can bring to the surface if they are encouraged to do so and if they are given good examples.

'Music as Poetry', the splendid title of the symposium proves to be true even for the youngest in Kodály's spirit. Children are extremely susceptible. Let us sing to and with them as much as possible, so that by feeling the common joy, they discover the beauty, the wonderful world of the unity of music and language: 'MUSIC as POETRY'.

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Inspirations from Hungary: A Tiszta Forras-bol

Presented in Budapest on 12 November, 2005
by Assistant Professor Betsy Moll
School of Music, Duquesne University,
Pittsburgh, Pennsylvania, USA
at the Memorial for Katalin Forrai

THANK YOU VERY MUCH for inviting me to be here with you today. It is always a dream-come-true for me to return to Hungary, where some 35 years ago I left one of my feet well-rooted in Hungarian life, culture, and cultural values.

Can you imagine my good fortune? In 1967, I was a beginning young music teacher in Bloomington, Indiana, USA, and I had the opportunity to fly to California to attend a summer course at Stanford University, where I met Ersebet Szonyi. At that time, I thought that going all the way to California from Indiana was a very long trip, and I never dreamed that in a few months' time, I would be on a plane to Budapest – beginning a long journey which continues to this day. It is not an exaggeration to say that my experiences in Hungary have changed and molded my life continuously for the past 35 years. This is why I think of Hungary as my 'tisza forras', my well-spring. YOU are my 'tisza forras'.

I lived in Hungary from 1967 to 1969, and studied at the Franz Liszt Music Academia with Professor Ersebet Szonyi and also in Keszemet with Marta Nemesszeghi, before the Kodály Institute was established. While I visited many schools throughout Hungary, I absolutely fell in love with the children at the Csobanc utca Ovoda and with early childhood music education. Katalin Forrai became my mentor and best friend, and her inspiration and guidance – not unlike the guidance and inspiration she has given to all of you – has been a well-spring that has influenced my life and career since the day I met her. I remember that day very well. I was invited to the Vikar home with a group of other foreigners, and when I met Kati, we could not speak each other's language. And yet, we absolutely could communicate with each other with our eyes and faces and some mysterious, intuitive language that transcends all spoken words. I know that you must understand this, because you knew Kati well, also, and certainly must have absorbed her gen-

erous spirit and radiant personality.

Perhaps it would be interesting for you to hear about the impressions gained from a young American teacher, who arrived in Hungary in 1967. Certainly it was a strange new country, a difficult new language, and an altogether new culture for me. It was a long and gradual adjustment that took many months and lasted for only two short years. I was given the gift of being able to not only observe a new culture, but to 'live in it' and absorb its values and customs as well as its music. It gave me the opportunity to think about how I might be able to use its influences in my life and work at home.

First of all, I had to re-define the meaning of the concept of 'culture' – not only in terms of Hungarian life, but also in American life as well. It was a process of learning to live and think in new ways; it was a process of cultural/linguistic/aesthetic immersion. I am so happy that I made that difficult journey, which was so much more than a trip that one could measure in kilometers or miles.

I am certain that you all are aware that Hungary is and has been a leader in the world in early childhood education for decades – not only in pre-school music. When I arrived in Hungary in 1967, there was no nationally organized or supported early childhood education system in the United States at all. *There still is none!!* Working parents were and still are left to find adequate – let alone exemplary – childcare for infants and young children. Maternity leave for new mothers in my country today averages two months, and that is only where maternity leave exists at all! Mothers who take advantage of maternity leave know there is no assurance that her work position will be available when she is ready to return to work. I was shocked and amazed at the maternity laws for new mothers in Europe. In 1972, I took my son, Brian, to the first full-day daycare center (ovoda) in existence in Pittsburgh. Now, of course, there are many preschools, some of

them licensed by the state; many are not licensed. I do not need to dwell on the often dismal conditions of American daycare centers for children today. It is enough to say that I found the *reverence* for the care of young children in Hungary to be wonder-filled. It speaks to the cultural value system in your country: that children in the cradle nurseries and kindergartens are cared for with such attentive and careful concern – not only for their health and well-being, but also for their educational and aesthetic development.

Please allow me to mention a few observations I made in my diary in 1968, when I went to Szombathely to visit a nursery school with Kati Forrai:

1. 'I can only envy the cleanliness in this nursery school. The toys and doll clothes are all freshly washed and *ironed*. Even the Teddy Bear is wearing ironed clothes.'
2. 'Fresh flowers and living plants fill each classroom. As much as possible, the children have natural beauty brought into each room.'
3. 'The toys are not ALL plastic and the same primary colors. There were muted and subtle colors also. There is an effort to replace plastic toys with ones made of natural materials, wood and materials with variety in texture.'
4. 'I cannot help but notice the visual and multi-hued art and folk embroidery in the room at the eye level of the children. The little tables in the children's play area have folk embroidered doilies and table cloths.'
5. 'I watched as a young teacher gathered the children around her and showed them a single apple. She gradually cut it open to show the children, and they each got to eat a small bite from it. I asked Kati why there was only one apple, and why didn't each child get his own apple to eat. She told me it was part of the pedagogy, that all learned to share the one apple that was so lovingly explored by the children and their teacher.'
6. 'I am so impressed by the health and hygiene training of the children and toddlers. I loved the little caringly embroidered folk emblems each child had as his own 'symbol'. Each child has a cubby or pocket for his own tooth brush, comb, and a notebook where teachers can make notes for the pediatrician and parents.'

7. 'I am amazed that Hungary (which seems like a poor country to me economically) has specially made child-sized toilets, bathing facilities, and even sick-baby rooms. So for me, the word 'poor' begins to have a relative and important new meaning. The value you placed on your young children speaks to the richness of your culture.'

I made many trips with Kati throughout Hungary to visit cradle nurseries and kindergartens, and the standards for health and hygiene as well as for the aesthetic environment of the babies and toddlers were consistent.

The musical training of care-givers and teachers of babies and young children sets the standard for early childhood music education in the world. As you know, Kati Forrai was invited to teach all over the world. Her message was the same to everyone:

- A. Caregivers in teacher training institutions must learn to sing and play simple musical instruments as a priority.
- B. All teachers of young children should have access to authentic folk children's songs, singing games and rhymes. As you know, the accessibility you have to Hungarian children's folksongs is unparalleled in the world. Even the nonsense rhymes have the linguistic lingo, rhythms and color of the beautiful Hungarian language. (*Ecc Pecs*).

It was the work of many people to make this body of music and rhymes available to you – ethnomusicologists, linguists, poets, as well as the many little books that Kati published throughout the years, from *Eszterlanc* to *Europai Gyermek Dalok*.

The verses of Vores Sandor stand as outstanding examples of Hungarian linguistic culture. I remember learning *Csipp, Csepp*.

In the United States, the most inexpensive and most available music for parents and caregivers to buy are sometimes what I call *junk music*. These are songs composed for children without attention to the musical development of the child. These are usually composed as opposed to folk songs, with contrived texts – often invented to teach children how to count or learn school subjects ('tandalok' or teaching songs). They often have wide ambitus (range of pitches), which means that children are not able to sing them in tune, even if they are able to sing simpler

songs within their age-appropriate vocal ranges. The Hungarian children's folksongs are rooted in the rich musical heritage of your people, and they are accessible to your teachers and care-givers. They are, in fact, required learning for your teachers in training.

I still own a copy of the anthology of *Gyermek Jatekok*, published by the Hungarian Academy of Sciences. I remember well the story that Kati told me about how Kodály asked her to go through the collection and select only the songs that met the criteria for young children: narrow ambitus of pitches; few wide melodic leaps; elimination of half-steps, which is to say, well-rooted in the pentatony so fundamental to your folk heritage. He asked her to find clear and beautiful examples of songs which most typify the genre of Hungarian folk music – the most typical and most beautiful music. After many occasions meeting with Kodály to refine the list and revise the criteria for the song selection, he concluded that there weren't enough excellent examples among the thousands of songs in the *Gyermek Jatekok*, and that he needed to compose more songs for your children to sing!

I cannot tell you how much we who teach young children outside of Hungary admire and envy the body of beautiful, authentic Hungarian children's folk music available for you to teach to your children. It is among the many most serious concerns I have for American caregivers. They don't know or use the most beautiful music, and there is no great, single resource like the *Gyermek Jatekok* for searching and collecting authentic folksongs. In this age of technology and instant access to popular and commercial forms of music for children, it is my hope that you will hold steadfast to the value you have placed in the age-old musical heritage of your people.

My country, of course, is multi-cultural and multi-ethnic. We have a rich tapestry of various musical heritages in the lives of American families and their children. It is part of the beauty of our national aesthetic foundation. We need to *celebrate* the rich cultures of these marvelous peoples who make up my nation. We don't have a singular, uniform folk heritage, but we have many of them. The children in our daycare centers and kindergartens come from countries around the world. They often do not speak English when they come to school, but only their languages of origin.

Even in my own family, I will soon have a daughter-in-law who was born in Shanghai, China, and who now lives and works as an engineer in Belgium. The whole world is becoming more multi-ethnic, more multi-cultural. It is slowly becoming one of our American values to be more **inclusive** of others' heritages rather than to be **exclusive** of them. I can imagine that since 1990, Hungary has become 'home' for

many foreign nationals, also. In the 60's, I was aware of the Hungarian and Gypsy cultures predominantly, but I wonder what it is like now?

How can we find the most beautiful and typical examples of children's songs, rhymes, and singing games which represent who we really are or who we are 'becoming'? Kati Forrai remained steadfast in her belief that we must look to the authentic folk music traditions in all nations and cultures. She could sing children's songs in Japanese, German, Finnish, Danish, and English – (British, American, Canadian, and Australian), to name only a few. When I saw her the last time in March of 2004, we sang some of these songs together. When I asked her the question, 'If you were to write another book, what would it be about?' Her answer: 'Europa . . . Europa'.

What did I learn from Kati and Erzsébet Szonyi and many, many others, and what am I still learning today from all of you? You know, I keep yearning to come back to Hungary as often as I can. A part of me is always here. When I come, I am immersed again in the values you still hold most dear. It gives me time and a place to reflect and synthesize all of my impressions and experiences, both here and at home. It gives me a chance to distill again the essential core values of the Kodály philosophy: that every child (even the children whose mother tongue may be different from mine), must be given the opportunity to grow up in a world which is safe and surrounded with love. Each child deserves to learn in an environment which is well-nourished by the songs, rhymes, and singing games of his heritage, its visual arts and dances. Each child should be encouraged to be full of curiosity and imagination.

Throughout the entire school life of each child, he should be encouraged to be a 'wide-awake', fully alert, sensitive citizen, and I mean by this someone who can use his imagination and creativity to learn to understand other peoples and their points-of-view. Consider the child's imagination as a way to learn to be compassionate. The fantasy and imagination of the songs, rhymes and little folk tales as well as the fantasy and creative play of our children in the nursery school years can become the preparation for them to imagine a better world someday, or to imagine another way to solve the world's problems, both big and small. The simple folksongs you sing with your children now gives them the cultural 'grounding' – that secure place from which they can explore the cultures of others.

I cannot emphasize enough the word 'imagination'. It is natural to every young child, but it needs to be nurtured every day in each child – even throughout all their school years and into adult life. Through imaginative and creative role playing, children come to

know and understand that which is strange to them. It allows for the conception of 'trust' and 'beliefs' and other aesthetic values.

When a young child in the nursery school sees and smells fresh flowers in the classroom, he is absorbing the value of beauty that is in nature all around him. When he looks at beautiful art prints on the walls, he is drawn in to the imagination of the artist. When he sees the carefully and lovingly-made folk art embroidery on the tables in the preschool classroom, he absorbs the appreciation for beauty of the person who made it. Through this process, the child will become receptive to the beauty in others. Oh, how important that is! Through his creative and imaginative play, the child learns to understand the role others play in the world and how to look at his world through someone else's eyes.

When we sing to our babies or to our grandchildren as we button their coats or dry them off after the bath, or when we rock them to sleep in our arms, we nurture their imaginations and little souls in a way no other art form can do. Music has the power to awaken in us all a renewed sensitivity to beauty and imagination. Even 'Hinta Palinta' conveys to the child a sense of 'Hungarian-ness' through its language, its imagery, and the predictable, comfortable melodic turns of its simple beauty. The song may be nonsense (mean nothing) and yet, at the same time, it means *everything* from a cultural perspective. It becomes his cultural 'home' – with all its implications.

This is what I mean when I think of Hungary as my own personal 'tiszta forras (well-spring)'. Hungary is where I began to learn this. It is where I saw it in practice, first through your culture, then through mine. Kati Forrai so generously gave all of you this aesthetic foundation for your work, and you can use it every day with your children. Perhaps you will never fully see the results of the seeds you plant in the garden of the children's souls from day to day, but it will be there nevertheless.

I remember once asking Vikar Andras (Kati's son), when he was 13 years old, 'Tell me, Andras, who are you?' He began his answer with, 'First, I am a Hungarian boy.' He had that cultural 'grounding' and the aesthetic foundation I was talking about. And now as an adult, he uses his imagination to create beautiful buildings for your cities, and he teaches his architectural students at the university how to dream and imagine far beyond bricks and mortar. He teaches them to think about buildings in *new* ways. Without the aesthetic foundation in his early years, I wonder what his imagination of the new Hungary of the 21st century would be like.

Hold fast to your own dreams and your own imagination for the sake of your children. They will sense the energy and beauty it gives you in your life, and it will help them to reflect that same beauty in their own lives, as well. Let beautiful music and art and dance and drama become a part of life that re-creates you when you are tired. Let your children feel and see how it makes your life refreshed and enriched. They will absorb this from you with that same unspoken, intuitive language that made Kati and I understand each other the first day that we met. An arts-infused early childhood curriculum will prepare your children for their own life's journey in ways we cannot even imagine now.

I wish you all the best for your work. It is beautiful, life-giving teaching you all are doing for your children. How can there be more valuable work in the world? Thank you again for inviting me to come. I am so honored to be with you.

Katalin Forrai

(1926-2004)

by Judy Johnson
and Ann Carroll



1990 Summer School Staff – Anne Comiskey,
Ed Bolkovac, Judy Johnson and Kati Forrai

KATALIN FORRAI died at the age of 78 years on 30th December, 2004.

She began her teaching career when she graduated as a primary school teacher from Debrecen College in 1945. She later completed her B.A. at the Liszt Ferenc Academy of Music, Budapest where she graduated with a M.Ed and M.M. in conducting in 1951.

From 1947 to 1951 Katalin taught elementary school in Budapest, including conducting music experiments in Kindergartens under Zoltán Kodály's guidance

from 1947 to 1967. Then from 1951-1960 she became a music teacher at the Kindergarten Teachers' Training College in Budapest where she became involved in all aspects of music education in kindergarten and compiled music education programs for kindergartens and the curricula for the Kindergarten Teachers' Training Colleges.

From 1952 until the last years of her life Katalin continued to teach singing classes for children in the Csobánc Utca Kindergarten in Budapest. She was also responsible for leading the kindergarten music programs on Hungarian Radio from 1952 - 1987.

After work in the National Institute for Pedagogy in Budapest 1960-1966, Katalin began her work in the Research Institute for the Methodological Guidance of Creches (1966-1975) conducting experiments with children between 6–36 months and researching the possibilities and materials of music education for this age. She returned to the National Institute for Pedagogy (1975 until 1983, her official retirement) to lead Extension Training for lecturers in charge of Kindergarten teacher music education. This period included supervising experimental teaching, pedagogical research and organising in-service on syllabuses.

Katalin travelled to over 20 countries around the world sharing her expertise with teachers in workshops, seminars and symposiums and wrote around 20 books and a large number of published papers and articles on early childhood education. She was the founder and chairman of the Early Childhood Commission of ISME between 1978 and 1982 and was President of ISME in 1988 - 1990, and on the ISME Board of Directors for 13 years.

During her lifetime she was the recipient of many major awards beginning in 1962 with the award for 'Eminent Representative of the Hungarian Pedagogy' and continuing right through to 1996 when she was awarded The Middle Cross of the Order of Merit

of the Republic of Hungary for excellent lifelong achievement in music education.

Katalin Forrai visited Australia nine times. In 1974 she presented research papers and demonstrations at the XI ISME Conference in Perth, Australia and gave lectures for the Kodály Education Institute of Australia in Sydney. In 1979 she attended the IV International Kodály Symposium, Sydney, as well as courses in Brisbane, Melbourne and Adelaide; in 1981 she taught in the Kodály Summer Course in Brisbane.

In 1988 she returned to Brisbane for the III ISME Early Childhood Seminar and then travelled to Canberra for the XVIII ISME Conference. In 1990 she was in Brisbane for courses with KMEIA (Qld) and the Education Department and again in 1991, 1992, 1993 and 1997 when she travelled to many country centres in Queensland for workshops.

Her unparalleled knowledge and ability in the area of Early Childhood Music will remain unchallenged for many years, and her willingness to share and her obvious joy in teaching has provided teachers with a role model and a mentor for the years to come.

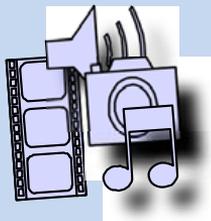
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We look forward to serving you in the future.



Remembering Kati.

'We bow our heads. That is how we progress along the course the Master's arrow has designated for us, with a hope in the strength of the future generations.'



Katalin Forrai teaching children at Csobánc Utca Kindergarten – circa 1967 (photograph by Besty Moll)

‘TAKE THE TORCH...’

The torch was lit by her, by Katalin Forrai months ago when at the end of a visit she took leave of us with the above words, already desperately ill. Now, when the sad fact of her death on 30 December 2004 repeatedly conjures up that day in my memory, I know for sure that although physically departed, she will remain with us to strengthen us with the lustre of her personality for ever.

Few are endowed with the capacity of radiating light to others without the flame of vitality, purity, devotion consuming the personality. She – Aunt Kati of the great community of nursery teachers – was in possession of this capacity. When she was close to us, we could experience day by day how she kept recharging herself from her innermost values, incessantly rekindling the flame around which so many of us warmed.

She lit a big, big fire many years ago which threw its light into nurseries, kindergartens and schools all over the country and beyond the borders. This light, the glow of her example, the warmth of her personality thus reached thousands of family homes. It shed light on the often inexplicable truth that there is an immense variety of a good life... but all variants share a common feature: the ambition to reach perfection in love.’

She moved and worked along the orbit of music and singing. She ushered, she guided others towards these paths holding so much hidden joy in store and in the meantime she became a model that determined the direction of the life-courses of many of us.

Once done, deeds cannot be repealed; their consequences cannot be subsequently altered or reversed irrespective of success or failure: their human dimensions are immortal, too. How many times we heard this great educator say: although we cannot take our deeds by the hand and lead them to their goal, cutting our way through the thicket of society, we must trust in their success.

That was another of her great assets: her whole being radiated optimism. She taught us to estimate clean air not only when we were deprived of it, and to appreciate justice not only when we were suffering from injustice. Inconvenience should teach one to appreciate comfort and unhappiness to appreciate happiness.

She advocated with captivating simplicity: it is far wiser to recognize and appreciate the positive things before we lose them or become deprived of them. And indeed, anyone who believes in it can only sow the good seed at the good place and at the good time for a valuable life to sprout from it. We know from

her teachings and example that the existence of generations might depend on it.

Sitting around the camp fire we often heard her say the essence was not enough. The circumstances were also important. Everything, even what is just and right could be spoilt or disqualified by the improper or bad manner of doing it. The good way, by contrast, can brighten everything, sweeten the moments of weekdays, even rejuvenate the old, she said. Today, when I remember her voice: ‘Girls, take the torch!’ I am overcome by an exalted feeling, imbued by the love of the cause to which Aunt Kati devoted herself with noble self-humility, and which permeated her entire life.

I understand that human life is continuous and all she had been working for must go on. I feel overpowered by optimism, sensing that she would also wish us to abandon sorrow. A heroic age is over - her life and human greatness are irreplaceable. Now it is the turn of those who learnt from her and who are to take on the torch, also for her sake! It should be taken on by those who will open the gates of Hungarian songs and rhymes for future nursery school infants.

All should join in who have realized that they can do a lot against mental barrenness and lack of culture among the preschool children, which cannot be made up for later in the lives of our children and grandchildren.

All should join who volunteer in front to hold the torch high for many to see and follow them, declaring that the love of music and the respect of the clear source belong to the mental nutrition of the young generations.

All should follow Katalin Forrai’s teaching who are working for a good cause among would-be mothers and fathers.

Let the representatives of the new generations of teachers also join, the importance of whose carefully elaborated training was so often stressed by Aunt Kati.

We bow our heads. That is how we progress along the course the Master’s arrow has designated for us, with a hope in the strength of the future generations.

*Helga Dietrich,
Faculty of Arts and Pedagogy
Eötvös Loránd University, Budapest
January 2005*



Katalin Forrai at Main Beach Gold Coast 1990

I AM VERY HONOURED to have the opportunity to pay my respects to the memory of Katalin Forrai. We are celebrating in this issue of the KMEIA Bulletin the distinguished life of a very highly qualified musician and educator, multi-lingual, a part of Zoltán Kodály's intimate circle, a prominent figure in international music education organisations, and an international teacher in Japan, USA, Canada, Australia and several European countries.

To me Katalin Forrai was wonderful in innumerable ways. Her work brought new knowledge, attitudes and values to teachers, parents and children across many countries. Here in Queensland, which she visited eight times, Katalin was an inspiration to everyone she met, whether for extended contact or for one workshop.

On one level Katalin was the educational diplomat – meeting, influencing and inspiring confidence in her advice. On another level she brought her extensive

research background and international experience to music education leaders and policy makers. Then on a different level, in seminars, workshops or meetings, she influenced early childhood practice for thousands of teachers, by illustrating the theory, and demonstrating her practice for adults and for children.

At all times I thought Katalin's wonderful personality was the key to her effectiveness. People felt her generosity of spirit, her feelings of joy and delight, her awareness of the beauty of music and her belief that even the smallest of children should always experience the aesthetic pleasure of music. She constantly demonstrated her love of children of all ages and her joy in working with adults.

Katalin was incredibly committed both to her professional life and to her family. As she lived in my home for extended periods of time, I was able to witness her amazingly disciplined approach to work. She was at her desk early, and there was never a short-

cut, never a repeat of a previous workshop. She had records of every workshop she had ever led in each city or centre, with every song or idea, and how she used it. This discipline was always experienced in tandem with her gracious style, and her devotion to her family who were always on her mind when she was away from them. We shared many discussions about our respective children and families.

Katalin was generous and adventurous in her Queensland work. She was based in Brisbane but also travelled to all the main regional cities and other towns eg Cairns, Townsville, Mackay, Rockhampton, Maryborough, Toowoomba, Gold Coast and Sunshine Coast - many of them several times or for extended visits. She worked flexibly and generously with the Queensland Branch of KMEIA, and Judy Johnson, and with the Queensland Department of Education where I was responsible for music education, to make herself available for such a wide range of support activities.

At the international level I was able to share several conference experiences with Katalin. The most important for Queensland was when Brisbane hosted the ISME Early Childhood Commission Seminar in 1988, and I was joint organiser with Olive McMahon. Katalin was the founding Chair of the ISME Early Childhood Commission, having used her position on the ISME Board to propose its founding. I was able to obtain funding and ISME permission for a good number of Queensland early childhood teachers to attend the Commission Seminar. It was evident throughout the Seminar that Katalin was seen as the founder and was known and loved by these highly distinguished experts from across the world. The Brisbane Seminar was immediately before the ISME Conference in Canberra 1988 where Katalin was installed as the International President of ISME for 1988-1990.

Katalin was intensely dedicated to raising the quality of early childhood music education (and in fact all music education), and to sharing the learnings that Hungarian educators had developed, reported and demonstrated in the second half of the 20th century. Katalin demonstrated best practice, illustrated the research to support it, and brought inspiration to those with whom she worked. It was a great privilege to have shared a warm friendship with Kati Forrai.

Ann Carroll

IT WAS A TOUCHING MOMENT when, at the opening of the University of Queensland's Summer Music Program on Sunday 2 January 2005, Director Judy Johnson announced the passing of a person who influenced the lives of many Queensland teachers and enriched the music programs in our schools with her care filled manner, gentle persuasion and wealth of musical experience.

Katalin Forrai, a great international music educator spent much time in Australia. She taught many classes in and out of Brisbane and bonded many friendships. She is sadly missed. Her long and close friendship with recently retired state music supervisor (one of her many hats), Ann Carroll, brought Katalin regularly back to Brisbane from 1981 on. The association of these visionaries led to planning and curriculum and the implementation of our Queensland music program that is now the envy of the other states.

Professor Forrai was one of Hungary's foremost master teachers. She was chosen by Zoltán Kodály (1882 - 1967) to develop Hungary's program of early childhood music education, which she did to international acclaim. Anyone who was part of her class, whether she was teaching children or adults was infused with her love of learning and respect for music.

Armed with three degrees from the Liszt Academy where she studied between 1947 and 1955, Kati as she was affectionately known, controlled music programs for young children on Hungarian Radio from 1952. She was a former Vice-President of the International Kodály Society (IKS) and became president of ISME (International Society for Music Education) at the General Assembly in Canberra in 1988, having established the Early Childhood Commission of that body in 1978.

One of her many publications is *Music in the Preschool* which first appeared in 1974 and is now available in a second revised and expanded edition, translated and adapted by Jean Sinor, published in Australia by Clayfield School of Music.

'Her contribution in the field of preschool music education is unique and has inspired thousands of people all over the world.' www.iks.hu/forrai.htm

Stepping out of her role as director of the Summer Schools after 25 years, Judy Johnson, a great Australian music educator and Vice-President of IKS for eight years revealed, 'Who could have had a more wonderful mentor?'

*John Colwill
Musician, Educator and Critic
Brisbane, 2005*

HAVE MANY WONDERFUL MEMORIES of Katilin Forrai. I met her first when she visited Australia to give a paper at the XIth ISME International Conference held in Perth in 1974, the year in which my activities in early childhood music were boosted by my appointment to the staff of the Nursery School Teachers' College in Sydney. Subsequently we met again at other ISME Conferences where she attained great distinction, not only as a member of the ISME Board of Directors, but eventually as its President. However, I came to know Kati really well at the ISME Early Childhood Seminars which she was largely responsible for inaugurating.

These lasted for several days and the selected participants lived and worked together, usually in student facilities during university vacations. The second of these Seminars was held in 1986 at Kecskemét, and of course it was run by Kati. These Seminars gave a great boost to early childhood music education, in which Kodály principles were more and more playing a prominent part.

Kati travelled far and wide giving demonstrations and visited Australia many times. Because Deanna Hoermann and I were located in Sydney, she often gave demonstrations there and she was a great inspiration to all those who attended. She had a wonderful way of communicating with children, and making each one in the group feel special. Her insistence on the use of singing games in which children quickly picked up the tunes of the songs, used much movement, developed their listening skills, and improvised spontaneously with their voices, showed how learning and teaching could be a delightful experience for all concerned. Kati also used toys and stories, depending on the age of the children, and showed how change of pace as well as warmth and personal involvement on the part of a teacher can keep children attentive and contribute to positive feelings about music.

When my husband and I were in Hungary, Kati entertained us royally, cooking us a meal of so many courses that we could hardly move afterwards. She also arranged with her son to show us the sights of Budapest. Likewise, whenever she was in Sydney she came to our place, but I could never match her cooking! We shall all miss this warm and gracious person, but her influence was far-reaching, and will remain with those who were lucky enough to know her.

*Dr Doreen Bridges
Musician, Educator and Researcher
Adelaide, 2006*

AT AN EARLY CHILDHOOD MUSIC Teachers' conference in Brisbane in 1997 Kati Forrai totally changed my teaching style when she commented on the use of props (i.e. story books, felt shapes, pictures etc) in music lessons.

'Why must you always show a picture?' she said. 'Show them nothing and let them see the whole beautiful picture, with all the details and in glorious colour, in their own imagination.'

Since then I have made the use of the child's imagination a key aspect of every lesson. I find that as soon as the imagination is engaged the child is switched on and ready to learn. This is especially true with those very 'creative' children who challenge teachers with their behaviour. Engage the imagination and you have a child who is ready to go on a great adventure with you learning songs, practising rhythm and creating their own music along the way.

*Lois Pagano
Brisbane, March 2006*

WHAT A WONDERFUL LEGACY Katilin Forrai has given to Australia through her work with early childhood music educators in this country that spanned almost 30 years. Throughout this period her passion, dedication and tireless efforts touched so many and significantly influenced research and teaching in this area of education.

Katalin was a splendid teacher and to watch her work with young children was a great and memorable experience. She always spoke with admiration of Zoltán Kodály, his words and wisdom and he allocated to her the task of translating his philosophical thinking into the early childhood program and teacher training programs for Hungarian kindergartens and pre-schools.

She played a significant role internationally and her work in Japan led to fundamental change in the area of early childhood education. With the same dedication we were privileged to experience in Australia, she led the developments in Japan with Hani Kyoko. Katalin worked tirelessly on a repertoire of Japanese children's songs, advising many Japanese early childhood educators and assisting them with the implementation process through demonstration, training and professional development. She was always searching to improve teaching practice and those of us who were lucky enough to spend time with her at her holiday home on Lake Balaton became deeply aware of this in the many wonderful hours of deep discussion about music education that accompanied cooking and eating.

Although in her final years she suffered from dementia her joyous spirit kept bubbling forth. During my last visit I remember her singing some of the Japanese children's songs and insisting that we all participate in the singing of some canons. Singing with the family and guests was a customary musical desert on so many occasions during visits to the family home.

In spite of her enormous work load she managed to fulfil the role of wife and devoted mother and a committed member of international music organisations, such as the International Kodály Society and the International Society for Music Education. Laszlo Vikar, her husband, an eminent music researcher, complemented this inspiring musical relationship.

Katalin was a pillar of support for me during the time when I was working with Marta Nemessegyi on her death bed. She always gently encouraged, supported and challenged: truly a great teacher and educator that the world will sadly miss. Through her writings, her thoughts and wisdom will live on and provide many who are travelling along the same path with valuable sign posts and many deep questions. She was truly a person ahead of her time.

*Dr Deanna Hoermann
Founding Chair of IKS and KMEIA
February 2006*



Katalin Forrai in Townsville Qld circa 1990

MY MEMORIES OF KATI are ones of a gentle woman who made everyone feel comfortable. When she worked with children, and I saw her work with children that she had not previously met, there was a sense of awe as both teacher and child revelled in the beauty of the simplest rhymes and songs. It is this reverence and appreciation of the beauty that has impacted upon my teaching and I thank Kati for that gift.

*Debbie O'Shea
May 2006*

AS AN EARLY CHILDHOOD teacher, I have found new inspiration in the total developmental approach Katalin Forrai takes in music education. She presents a clear and meaningful picture of the Kodály philosophy in action, wherein the fundamental role of the music teacher is to sensitively and skilfully develop musicianship and a love of music in all children. This is to be done in a manner that is developmentally, culturally and pedagogically sound . . .

. . . I am also refreshed by Kati's belief that music is for everyone. It is part of human culture and is a neglected form of human expression. I have applied many of Kati's practical directions in the classroom not only in the development of music education but also in classroom management . . . In my classroom, music is not only part of the formal curriculum, but also part of our everyday communication.

Nicky Brazzale, 1997

MET KATALIN FORRAI AT A FEW SUMMER SCHOOLS if I remember, but one summer I had a regular class with her. Her gentle way was an inspiration. She stressed that the most important thing we could do for and with these young children was to give them a repertoire of music in a way in which they would love music and feel comfortable with it. Specific, conscious aspects of music theory such as beat, rhythm, pitch would follow, with a conscious effort of the teacher, of course, but these had to be built onto the essential repertoire and attitude. This advice comes to me often when I'm teaching young children and wonder if I'm doing the right thing! It is sad that she has gone but she has surely left behind a legacy of inspirational teaching of young children for us all.

*Kathy Teakle
December 2005*

KATALIN FORRAI said 'It's a pity we didn't bring our nighties and toothbrushes – we could have stayed and talked all night.' (or words to that effect)

What an appropriate comment to end a great evening. Yes, we could have stayed and talked but would have preferred to listen to Katalin all night. I feel most folk who attended were very sad to have to leave the company of the evening. What a grand lady she is. I have never witnessed such an uplifting and enthusiastic display of an individual's total commitment to their goal in life. And to me Katalin's goal was to encourage our total commitment to the task of enjoying the sound of our own voices. This in turn would inspire us to encourage and educate the children in our care to experience the same enjoyment. Not forgetting that at the same time we would be teaching the children the musical elements suitable for their pedagogic stage.

What a goal and a challenge in this day and age.

Jeanette Carlile, 1997



*Katalin Forrai with Sr Valerie Huston and Elijah
Townsville Qld circa 1990*

KATI FORRAI WAS MY FRIEND – just as she was a friend to many people around the world who are interested in the welfare and music education of young children. She had the most wonderful, infectious smile which had the ability to encompass everyone in a room, but above all she loved children. Even after she finished her lecturing career she continued to visit and teach at kindergartens in Budapest.

The second last time I saw Kati her health was already beginning to fail. Her short term memory was very patchy but her long term memory was remarkable. I spent an afternoon with her and her husband Laszlo in their apartment in Budapest, where they happily reminisced about their student days and the time they spent with Kodály during and after their time at the Listz Academy. Kati produced photographs of those days which I had never seen before and it was so apparent that her affection and regard for Kodály stemmed, not only from his academic prowess, but from his humanitarianism and genuine interest in those around him. There was no doubt that she loved what she had done all her life and experienced pleasure in its memories.

The last time I saw Kati she was gravely ill. Her speech was almost gone and her body was racked with pain but when Des and I walked into the nursing home her daughter said, 'Look who has come to see you'. Kati turned and her face lit up with that wonderful smile and she began to sing 'Kookaburra sits in an old gum tree'. Right to the end she enjoyed her family, her friends and her music. We could wish for nothing less.

Judith Johnson

THE MOST MEMORABLE OCCASION WITH KATI was an open night we had at James Cook University when we asked her to talk to us of Kodály the man. It was the most special occasion with much information we had never found in books. We also had a breakfast at the Sheraton Hotel where the music teachers invited their school principals, and Kati not only addressed them but had them 'composing' with their cutlery on the tables. The day she was leaving to fly back south to connect with her overseas flight, I came down for breakfast and discovered that we had had burglars during the night. As I was hurrying to get Kati to the airport with the police busy fingerprinting I discovered that the car had been broken into and the police would not let me take it. I borrowed one the priest's cars and we made it!!

Sr Valerie Huston

OBITUARY: KATALIN FORRAI

FROM ISME NEWSLETTER APRIL 2005

(reprinted with permission)

THE ISME COMMUNITY was saddened to learn of the death on 30 December 2004 of Katalin Forrai, a former President of both ISME and the Hungarian Music Council as well as a former Vice-President of the International Kodály Society and active member of many other organizations. Kati, who was 78 at the time of her death, was one of Hungary's most prestigious master teachers who worked personally with Zoltán Kodály. Her contribution to pre-school music education influenced thousands of people around the world..

KATI FORRAI was an amazing woman, and we so missed her presence in her elder years when she could no longer join us at ISME. She was a musician-teacher first, with a genuine warmth that enveloped those whom she met on first encounter, and that continued through the ensuing years. In 1982, at the ISME Mass Media seminar in Madrid, I had no idea that she was so distinguished an international figure, only that she smiled brightly and literally opened a circle of colleagues standing outside the doors to a concert hall to invite me in to the conversation. In 1986, at the ISME Early Childhood seminar in Kecskemet, she not only hosted graciously but also found ways to publicly applaud some facet of the research and clinical presentations of each invited seminarian. She believed that each individual had something important to say, even as she would also gently but explicitly challenge the musical and pedagogical offerings that did not fit the reality of children's ways which she knew so well. In 1992, her gentle but intelligent presence alongside me at the front table in Seoul gave me the courage to speak (and to sing) about multiculturalism, traditional musics and their meaning to music teachers.

Kati and her husband, Laszlo Vikar, deeply understood the importance of honouring the voices and repertoire of the common folk, and saw music as cultural expression. Kati came to Seattle, Washington a year later, and taught children's songs and singing games to a ton of teachers in the most musical manner imaginable. Of course she was completely at ease with the music, moving seamlessly and with enthusiasm through transitions between one song and the next. Yet she also pointedly challenged her students to listen up and straighten out the pitches and durations that were not sounding as accurately as they might.

I saw Kati once more in the late 1990s, then as Past-President of ISME, yet still presiding with grace amidst those who were inspired by her, still with the sweet smile, bright eyes and sincere warmth that so characterized her. And then never again, although the greeting cards still came and went. Just yesterday, I shared her children's song about the candlelight, a Gyerta, (published in *Traditional Songs in Singing Cultures*, 1996) with a group of teachers in Alabama, and we who heard her crystal voice were riveted by the musical beauty of her singing. As Kati gave to the children and to those who would teach them, she gave to her colleagues, with integrity and substance. She lives on as a brilliant light in the lives of those whom she so deeply touched, and we can do no better than to follow her lead in making music with children, and making them more musical through the lessons we teach.

Patricia Shehan Campbell, USA

Kati was a wonderful colleague who touched many throughout the world. She was an example to all of us of humility and dedication. ISME was all the better because she brought these traits to all our endeavours.

Bob Werner, former Treasurer of ISME, USA

Katalin Forrai was a 'shaker and mover' in the earlier days of ISME. I remember quite well that she hosted a visit of one of my ISME tour groups in the Liszt Academy in Budapest. She was a gracious hostess, brilliant musician and a lovely lady.

Don Robinson, Honorary Life Member of ISME, USA

Katalin Forrai is remembered by many of us in Kentucky as a quiet yet powerful music educator. She was a model teacher. Her teacher workshop nourished us with her wisdom and experiences in research and pedagogy. Her spirit remains with us whenever we teach children.

Cecilia Wang, Music Educator, University of Kentucky

What an inspiration this lady was! Her books are a treasure. Though grieving, we must realize what a great international musical figure she was and how vast was her influence. Her family can be very proud of her accomplishments.

Jean Ashworth Bartle, Toronto, Canada

VICTORIA

2005 BRINGS TO CLOSE THE 28TH YEAR of operation for the Victorian Branch of The Kodály Music Education Institute of Australia. It also brings to close my first year of service as President. Having acted in the role of Treasurer for ten years, I have enjoyed the new challenges and am proud of our achievements over the past 12 months.

The core work of our organization is the provision of resources and quality professional development opportunities for our members and those who share our ideals. Over the past year we have presented workshops, courses, an Autumn Seminar and early childhood classes through Do Re Mi, as well as publishing a fine newsletter for our members.

During the first half of the year, our branch conducted four Teacher Training Courses. Fifteen teachers undertook the Lower Primary (Level One) course with Allison Harrigan, nine teachers joined Julia Piggin for Middle Primary (Level Two), and nineteen teachers joined Darren Wicks for Lower Secondary (Level One). A Lower Secondary course was offered in both Melbourne and Geelong. With a total of forty three teachers having undertaken Kodály teacher training this year, we can be confident that more children will experience the benefits of Kodály teaching. My thanks go to Julia, Allison and Darren who make an enormous contribution to our organization and music education by their willingness to present these courses.

Inspired by the success of our first Autumn Seminar in 2004, the branch again presented a two-day mini conference in May. Covering sessions in Primary and Secondary Teaching Techniques, Musicianship, Conducting, Choral Repertoire, various elective topics and a performance from Young Voices of Melbourne there was plenty to offer the ninety-five delegates who attended. Special guest lecturers included James Cuskelly and Debra Shearer-Dirie from Queensland and local presenters, Piroska Varga, Allison Harrigan, Davina McClure, Michael Sargeant and Darren Wicks. The organization of this event has become a real team effort, and I wish to thank the Victorian Branch

Committee members who so enthusiastically support this event.

May also saw us host a national summit on Kodály teacher training. For the first time, we brought together leading educators who have been involved in the planning or implementation of Kodály courses in every state. These educators met for a weekend to appraise the state of Kodály teacher training across the country and to ensure that courses continue to be offered at a consistently high standard throughout Australia. Much work is still to be done in this area, but we were pleased to be able to host the first of what will hopefully become regular meetings.

In June, we held our biennial Choral Festival at Robert Blackwood Hall. Performing this year were choirs from Syndal South Primary School, Ivanhoe Girls Grammar, the Victorian College of the Arts Secondary School, Lowther Hall Anglican Girls School, Lavalla Catholic College and Kilvington Girls Grammar School. Also participating were a variety of community choirs including, The Young Voices of Melbourne, Berwick Youth Choir, Harambee, The National Children's Choir and Youth Chorale of Australia, Yarra Ranges Children's Choir and The Da Capo Singers. It was great to have Lavalla Catholic College travel all the way from Traralgon to join us for the evening. From looking at the faces of the participating choristers it was clear that they enjoyed singing for and listening to each other as we celebrated Kodály's contribution to choral music. The evening concluded with a massed performance of two works by Sydney composer Paul Jarman.

Increasingly, this festival has become an event for secondary school age and adult performers and so, in 2006, we plan to introduce a Junior Kodály Choral Festival. An event catering for needs of our younger singers will be a welcome addition to Melbourne's choral calendar.

Our workshop series began early in the year with forty one participants attending a morning with British choral conductor, Mike Brewer. Mike's brought

with him a wealth of experience and his sessions covered the development of the choral tone, rehearsal techniques and approaches to repertoire.

Our second workshop was a 'Music Makeover' in July attended by eight secondary and fifteen primary teachers. These people were treated to sessions by Maureen Mahon, Ruth Friend, Jan Goodall, Jennifer Gijbers, Deborah Smith, Jodie Townsend and Martina Golding who all shared some great repertoire and ideas for the classroom.

Our annual Early Childhood workshop was once again a success and attended by more than twenty pre-school music teachers. Presenters Judy Shaw, Melissa Dods and Anna Mlynek-Kalman shared their expertise with an enthusiastic group of educators keen to teach the little ones the best way they can. Early childhood music education has been facilitated this year by Maureen Mahon who has co-ordinated Victoria's small but active group of Do Re Mi accredited teachers. Thanks to Maureen for her work in ensuring that these teachers get the support they need from KMEIA. In 2006 we plan to offer increased support to the community of early childhood educators through a series of workshops for kindergarten teachers that Judy Shaw will host. We are grateful to Judy for her commitment to this important area.

Our collaboration with the Victorian Orff Schulwerk Association that included a series of workshops in regional Victoria last year was furthered with the joint presentation of a 'Celebrations' workshop in October. 'Celebrations' replaced our usual Christmas Workshop and was attended by more than fifty members of both VOSA and KMEIA and teachers new to both organizations. While we will of course retain our own identity and maintain our belief in the importance of Kodály's principles of music education, it is vital that we forge meaningful relationships with like-minded organizations such as VOSA in order to reach as many teachers as possible with our message.

One of the largest, most important, and sometimes difficult jobs we undertake each year is the production of the Victorian Kodály News. In 2005 this job has been done with incredible enthusiasm and efficiency by Clare Hall and her team. As well as keeping us informed about the various activities of the branch, each newsletter has featured valuable teaching resources and teaching strategies. Clare's commitment to providing the best possible newsletters and getting them out on time has been an inspiration to us all! An important initiative in our professional development program this year has been a weekly musicianship class presented by Darren Wicks and Gabriel Federow in Semester 2. 'Thinking in Sound' started with

nine participants and is growing as teachers recognize the importance of maintaining their skills. Thanks to Darren and Gabriel for making this possible.

For any committee to work well there has to be people involved who are happy to initiate and take responsibility for ideas and projects. There also has to be people willing to do the mundane tasks necessary to turn ideas into actual events. No workshop, course or concert will get off the ground unless someone is prepared to take responsibility and is then offered support to see it through to its conclusion. We are fortunate to have in our community fine educators who happily volunteer their time and energy to ensure the ongoing health of Kodály teaching in this state. The members of the Victorian Branch committee have done an excellent job in 2005 and I would like to thank Vice President Darren Wicks, Secretary Clare Hall, Treasurer Julia Trifonov, Maureen Mahon, Julia Piggin, Gabriel Federow, Judy Shaw, Emma Bunker-Smith and Amelia Alder for their work this year. It would be remiss to conclude without acknowledging the increasingly important role of Glenys Gijbers and Stockdale Administrative Services in managing the growth of activities of our branch. Since Glenys was appointed administrator of the Victorian Branch half way through 2004 we have seen a growth in membership, better marketing and promotion of our activities, access to increased funding opportunities and better links with other professional associations. Furthermore, released from the burden of writing receipts and taking workshop registrations committee members have been able to do more of what they do best – creating activities and events for our members. It is also pleasing to note that eighteen months after we decided to utilise professional administrative help, we are in a stronger financial position than ever before. So thank you Glenys for all that you contribute to our organisation.

Finally, thank you to you, the members of the Victorian Branch of the Kodály Music Education Institute of Australia. I greatly value your support!

*With best wishes,
Mark O'Leary, President Victorian KMEIA*

ACT

WITH THE COMMITTEES' COMMITMENT

to have an easier year in 2005 I set off on the 1st January for an arduous two weeks at the Summer School at Queensland University! It was one of life's remarkable experiences. Outstanding presenters and teachers, excellent programs, challenging activities, studying with music teachers from around Australia and the world, I cannot recommend it highly enough (ignore the late nights, personal challenges, painful strains of people trying to master 'Ah Poor Bird' in canon long into the night, and for those of us from cooler climes – the HEAT!). I managed to pass the 3rd Year level and hone many neglected skills.

I was also very impressed by the amazing standard of ability, training and confidence of the young students – this must surely influence the quality of music education in Australia.

I returned with confidence in the direction that our committee took to promote the training of the music teachers and to improve musicianship skills. Our first workshop could not have been more appropriate – a first visit from James Cuskelly from Queensland University. We managed to get a reasonable number of people for an upper primary/lower secondary workshop that included an amazing demonstration of teaching excellence in 'How to give a first lesson to Year 7', followed by a thorough analysis of the lesson point by point. It was a learning experience for all. The Head of Music at a local private school thought he was the most outstanding teacher she had ever seen and has arranged for a member of her staff to attend the Queensland Summer School next year.

Our second workshop, in May, was with Dalcrose expert Sandra Nash with early childhood ideas. It was another rewarding day with a teacher of long experience and great expertise. We were encouraged to include a variety of movement activities in our lessons using lots of ideas that Sandra has developed over the years. We also enjoyed listening to her adaptations of lessons or activities according to the needs of the children or other lesson constraints – all valuable skills needed as a teacher.

We had a special treat in June with another first visit.

This time from Debbie O'Shea, again from Queensland. One evaluation comment states; 'A thoroughly enjoyable, action packed, funny, stimulating workshop – well worth the day and expense. Thanks for the opportunity to buy the puppets and especially for the great workshop booklet'. Lots of lesson ideas were taken and tried in classrooms in the following weeks, perhaps the most popular being Debbie's Treasure Chest idea that has been prepared as an article for our first newsletter.

Three important points come from the quote above. Firstly – The workshop was worth the day. We are finding that teachers have so many pressures put on them now to undertake training in many areas. They are increasingly expected to attend meetings, training sessions and professional development courses outside school hours, especially now that there is a completely new curriculum approach to be introduced in the ACT by 2008. Attending a whole day workshop for music is no longer something they readily consider. We have become aware of this especially in the last 12 months.

Secondly – The workshop was worth the expense. Add to the point above that teachers are now required to pay for many of these training sessions themselves, payment for a whole day workshop, even at our reduced level, is another thing to consider.

Thirdly – The opportunity to buy something is often a drawcard for our workshops not only because very little is available here but also overstretched teachers are looking for something easy to help them cover the music part of the curriculum. We have to be especially aware of this for teachers in the public system in the ACT and NSW where there is no specialist music teacher status.

Susie Davies and Phil Splitter presented a Workshop in August for their new album 'Funky Monkey'. Again it was a thoroughly enjoyable day with lots of new faces appreciating their lively, hands on approach and the opportunity to buy resources.. We appreciated Susie's efforts in presenting a Kodály approach to lesson planning and presentation and the excellent notes for this in her workshop booklet. This is especially important for the new workshop participants.

The second of our annual choir workshops was given by Melissa Dods in September with another 'Developing your Choir for New Conductors'. Melissa is an excellent presenter who thoroughly prepares and presents her workshops and workshop booklets. She has not been to Canberra for a few years and the new members of the committee were very enthusiastic about her presentation. Participants were given many simple activities to do with their choirs and their skills and knowledge with the three sessions –Vocal technique, Materials and Repertoire. After the workshop, the idea of a Singing Festival was mooted by a number of people. The committee will put this on our agenda for next year.

We held a Methodology 1 course again in Term 3 and offered a Methodology 2 Course as well but decided that five participants were not enough to continue with. There were problems with times and dates that could have been avoided with much earlier advertising so we have decided that next year we will promote the courses early in the year. Eight people attended the First Course and again have asked for the Second Course. We decided that we will hold a Second Level Course next year that will be a short (non assessable) form emphasising more the training of the teacher rather than the teaching program. This course is essentially to keep up the enthusiasm (as well as further training) of those who have done the Methodology Courses whilst we prepare to offer the fully assessable Level One Course.

This we hope to do in Term 2 next Year with Judith Johnson as our main presenter. We are always very happy to have Judith come to Canberra. She has been the inspiration, and mainstay behind Kodály training here.

To complement our emphasis on teacher training we have encouraged members to attend interstate activities. This year four ACT members attended the Autumn Music Seminar in Melbourne. Our secretary, Liz Barfoed was sponsored to attend the VOSCA conference in Victoria and new committee member Lyn Pilbrow was sponsored to attend the Queensland University Summer School.

Next year we hope to get our first newsletter published after many teething problems with formatting, as well as starting an email list for promoting workshops.

This year also saw the formation of a borrowing library, ably set up by Susan Morgan. This is based on a previous collection of books acquired a number of years ago. The committee has decided to purchase another \$400 worth of current publications, as well as workshop booklets collections and state newslet-

ters. Borrowing has been possible to members at workshops.

Our retail collection that is arranged and supervised by Karen Owens at each workshop has provided us with a small but appreciated income. The fleecy jackets are especially popular in our climate.

We also will be holding our 2006 workshops at a new venue – The Ainslie Arts Centre, an old Canberra school which has been redesigned as a community music centre used both by teachers, music groups and orchestras. We hope this will give us greater exposure as a group. We are holding our first meeting (and AGM) there and hope it will provide us with what we need. Nevertheless, it will be a sad change for us after being at Canberra Boy's Grammar for many years. We will certainly miss the welcoming atmosphere always promoted by our ex President, Kerry Allen and the lovely venue of the Infants School for our workshops.

Members of the Committee attended a number of meetings of committees promoting music in the ACT. One of these is music ACT, an association formed with an ACT Government grant to promote networking, advocacy, audience development and education in music in the ACT. We were invited to a general meeting to explain KMEIA and its activities in August. I am also on the Music Education Curriculum sub-committee, whose aim is to promote outcomes for the new ACT syllabus. We hope in 2006 to have more exposure (especially as teacher trainers) and hopefully more participants in our activities through these avenues.

Lastly I would like to thank the committee for another energetic year, full of enthusiasm and ideas and for all the support that I have received. Thanks to Elizabeth Clement, Karen Owens and Linda Grimmett for their help in presenting the Methodology Course. Thanks to our new committee members Lyn Pilbrow and Susan Curbishley for their energy and ideas. Thanks to Liz Barfoed for her support and wisdom and contribution as Secretary. Thank you always to Elizabeth Clement for her long experience with KMEIA ACT and long suffering Treasurers' work.

And lastly, thank you again to Kerry Allen for your hospitality, work and support for our workshops at your school and to Canberra Boy's Grammar Junior School, thank you for allowing us to hold the workshops there.

Ann Clifton
President, KMEIA ACT

NEW SOUTH WALES

THE NSW BRANCH of KMEIA continued to power on through 2005 despite a number of personal difficulties and setbacks experienced by several members, and I consider this spirit of cheerful perseverance to be one of the hallmarks of our small but strong group. We began the year with the annual get-together at the home of Margaret and Alan Smith, even more well-attended than usual, and always very convivial as the close-knit group gathers in preparation for another year of inspired teaching and continued learning.

Our first presentation for the year was a folkdancing workshop given by Carol Crees to a large and appreciative member turnout – one of our best-attended workshops so far. It was timed to coincide with the start of the first session of the Teaching Courses and this was felt to have been a highly successful format. Session I ran smoothly with a high number of previous course participants returning to further their training. The Early Childhood course again proved popular, while Primary Teaching was less so and will be more heavily promoted in the future.

Health and other problems beset more than one committee member during the middle part of the year but to everyone's credit the Branch continued in organizing the second and final big week of our calendar, Session II of the Teaching Courses, beginning with a wonderful workshop presented by Christoph Maubach. It was gratifying to see many new faces at this inspiring event. The second Course week of the year is always a high point, especially come graduation time, and we congratulate Louise, Georgie (Grazina), Kerry and Julie for graduating with Teaching Certificates and with a particularly riotously funny parting song item.

The 2006 Committee begins the new year with a fresh line-up and I wish them every success in their endeavours as they continue to promote the Kodály philosophy to the NSW music education community.

Tania McGrath
President, NSW Branch, 2005

SOUTH AUSTRALIA

AUSTRALIA

SOUTH AUSTRALIA has seen a significant increase in membership over the past two years. We are seeing a commitment by teachers across the state returning to each workshop to build on their musical skills. Not only the workshops, but many are now following through with the Level 1 or 2 Course which we now hold each year over the course of 4 months. By staggering the flow of the course it offers participants the chance to trial the particular musical points, thus solidifying and constructing their individual methodology. Thus networking of the newly acquired methodology amongst participants is another plus with the staggered flow of the course.

Our workshops have followed a successful structure over the past two years. They are held termly, for a Saturday morning only, and include a session on Musicianship, Rhythm and Pitch with the games and choral often linked to each of these areas. It offers a breadth of approach, consolidation of the musical concepts and hopefully real understanding. Our numbers each time vary between fifty to sixty, allowing much networking and significant relationships to be nurtured. We believe the atmosphere, the structure and transparency of learning occurring (and the fun) entices our participants to return for more.

All members and recent participants now receive our newsletter by e-mail each term. This has really opened up communication channels with members responding from overseas and across the state. As postage is barely an issue our Newsletter can be longer, with articles, reviews and funny musical snippets to sit alongside workshop material. We are receiving adulating reviews, and full credit goes to our Editor, Yvonne Tysoe. It's design, colour and panache is solely due to her enthusiasm and professionalism.

Every year members (Committee and others) attend Conferences around Australia. We delight in returning to Melbourne's 2 day Autumn Seminar in May each year and support a committee member to attend conferences elsewhere. With our growing number of presenters, the Committee believes that supporting them financially with conference attendances promotes their knowledge, skill and enthusiasm. It makes for a very supportive branch, filled with people eager to learn and do more. Our children are the beneficiaries of this musical commitment.

Penny Kazimierczak, SA President.

QUEENSLAND

For the KMEIA Queensland committee, 2005 has been a year of consolidation, of looking at what we do and how we can do it better.

KMEIA Queensland ran 4 events in Brisbane this year:

- Kick-start your choir with presenters Paul Holley, Judy Fromyhr and Ruth Gabriel in March
- Recorders and other instruments in the classroom with Sr. Valerie Huston, Christine Madden in July
- Early Childhood Make and Take afternoon in May
- Early Childhood Conference in September

All of these events were well attended, and we have been pleased to note a few new faces at our workshops and conference. It's always wonderful to see familiar – I won't say old – faces but new ones are always welcome.

Additionally, Vice-President Maree Hennessy and I attended the Autumn Music Seminar in Victoria in May and we offer our thanks to the Victorian KMEIA Committee for their kind invitation to this event. Maree and I presented on behalf of KMEIA at the Inaugural Opening Doors Symposium at the University of Queensland, a collaboration of Kodály, Orff and Dalcroze approaches to music education. I also travelled to Townsville in April for a few days of teaching and observation at Townsville Grammar, and managed to squeeze in a workshop with KMEIA Townsville at this time.

Several Queensland KMEIA members – Judy Johnson, Rebekah Lyons, Rebecca Thomas, Jennifer Bergstrum, James Cuskelly and I – all travelled to the UK in August for the International Kodály Symposium held at the University of Leicester. No wonder it seems like it's been a busy year!

In addition, Judy and James travelled to Beijing and Singapore to 'spread the word' and to Kecskemet in Hungary to join in the celebrations for the 30th anniversary of the Zoltán Kodály Pedagogical Institute.

I would like to express my sincerest personal gratitude to every one of the committee members. Their unfailing energy, enthusiasm, co-operative nature and generosity of spirit are quite honestly breathtaking, and everything that KMEIA Queensland has produced this year has been due to a true team effort. Thank you to Vice President Maree Hennessy, Secretary Debbie Wilson, Treasurer Deb Brydon, Celia Dodds, Nancy Galvin, Linda Carlson and Ann Slade. Bernadette Barr has continued to fulfil the role of Queensland Do-Re-Mi co-ordinator admirably – thank you Bernadette! Very special thanks must go to Nancy Galvin for her many years of dedicated service to KMEIA Queensland and we welcome Daniel Crump as a new committee member for 2006.

So ... on to 2006!

This coming year sees a couple of major events for KMEIA Queensland. We are proud to be the host of the KMEIA National Conference, being held from 25-28 June at the University of Queensland. I am thrilled that Ildikó Herboly-Koscar has accepted the invitation to come and lecture and we have received many interesting and exciting proposals for workshops and papers.

As this is a major event for us in 2006, we have decided to incorporate our annual Early Childhood Conference and as such, there will be an Early Childhood stream running through the whole conference. Although the timing may not be as ideal for some of our members who would usually attend the Early Childhood Conference, the benefits of being able to have musicianship, choir and a keynote address every day should be evident to all concerned.

Daniel Crump and Marian White have taken on the important role of co-ordinating the first Queensland Kodály Choral Festival, the aim of which is to promote singing in Australia and the important role it plays in fostering a musically literate society and a strong sense of community. The festival will target students, parents and the wider community, demonstrating the lifelong joy music and indeed singing can

bring. The festival will take the form of a year-long celebration of singing and choral music in Queensland, with events held throughout the year in Brisbane. Events have been structured and timed to have minimal impact on the running of the school year, with one event planned for each term.

One of the main reasons behind the festival is to support what KMEIA members are doing in their schools and to build upon existing networks, or indeed forge new links, between primary and secondary schools and the wider community.

We also want to focus much more on our regional counterparts in 2006, and so we are investigating the possibility of 'satellite' workshops being held at the same time in different parts of the State. Particularly we are looking at fostering connections with our regional members. The first of these regional events sponsored by KMEIA Queensland is the North Queensland Jazz Summer School being held in Townsville in January. KMEIA is pleased to support this event by offering a number of scholarships for people interested in attending the school.

Justice Sandra Day O'Connor said:

We don't accomplish anything in this world alone ... and whatever happens is the result of the whole tapestry of one's life and all the weavings of individual threads from one to another that creates something.

KMEIA is filled with people who have worked together for many years to weave these individual threads into something marvellous. I look forward to another year of KMEIA Queensland adding to the tapestry.

See you at National Conference!

Sarah McGarry, KMEIA Queensland

Animal Sounds: Listening, Memory Extension and Concentration Skills

by Gail Godfrey

Published and distributed by Music Lyons,
Loganholme, Queensland

**Reviewed by
Bernadette Barr**

Animal Sounds is a Learning, Listening and Memory Extension CD with accompanying material, which was designed and prepared by Gail Godfrey, graphics by Ebony Lucas and produced by Music Lyons in conjunction with the National Council of KMEIA. The pack consists of a CD, an information/activity booklet, a set of animal picture cards and coloured masters which can be reproduced. It is a valuable and popular resource which I have been using personally for the past 12 months for all levels of music education in my do-re-mi classes.

The educational benefits are limited only by the teacher's imagination. In my two-year-old classes the children love to listen to each example and then imitate the sound. The eagerness with which they listen in complete silence is a testimony in itself to the effective presentations on the CD. Sitting on the floor, quietly, they listen whilst each child holds a different animal (cards as provided, or use plastic animals). When the children recognize the sound of their own particular animal, they stand and imitate the sound through vocal exploration. This is an activity the children love to repeat.

The CD and materials can be used in a myriad of different ways as the children become older as outlined in the activity booklet. Memory extension occurs as the number of examples increase; a simple identification of same and different introduces an early type of musical form. Other musical concepts are developed in each example – such as high and low pitch, rhythmic variation and duration of sound. The children never tire of this resource and are keen to challenge themselves as the examples become longer. They themselves recognize that their memories are becoming stronger – and they are very proud to show that they are able to recall a greater number of sounds each week.

Animal Sounds is a resource that teachers will find invaluable in early childhood classes, lower primary classes and music groups. It can be used in many different and creative ways. This CD pack is highly recommended to parents, teachers and anyone who has interaction with young children; it is also a popular gift item. Furthermore, 50% of all proceeds from the sale of Animal Sounds are directed to KMEIA for the advancement of Early Childhood Music Education.

ANIMAL SOUNDS



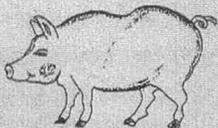
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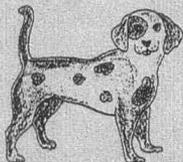
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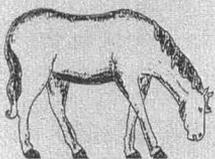
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- Colour Master of animal pictures for reproduction



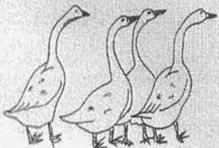
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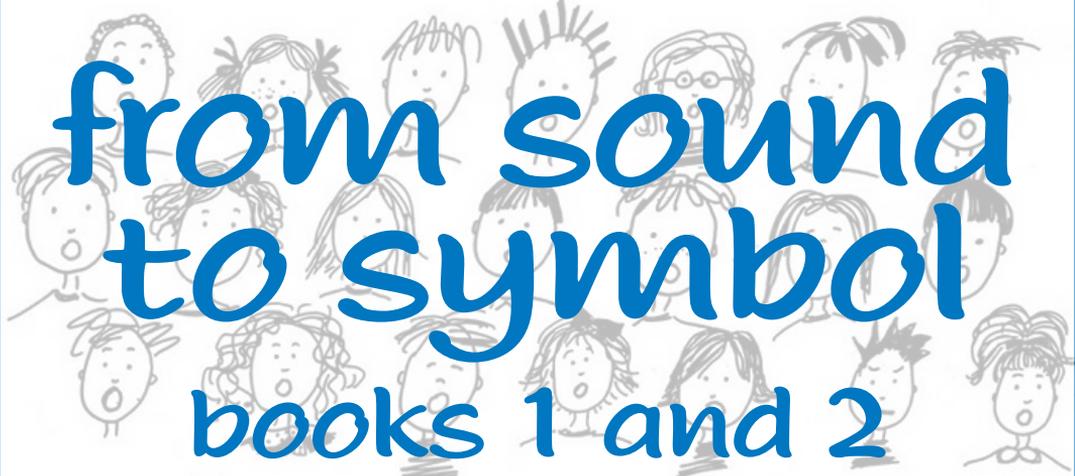
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